

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 5, 1992

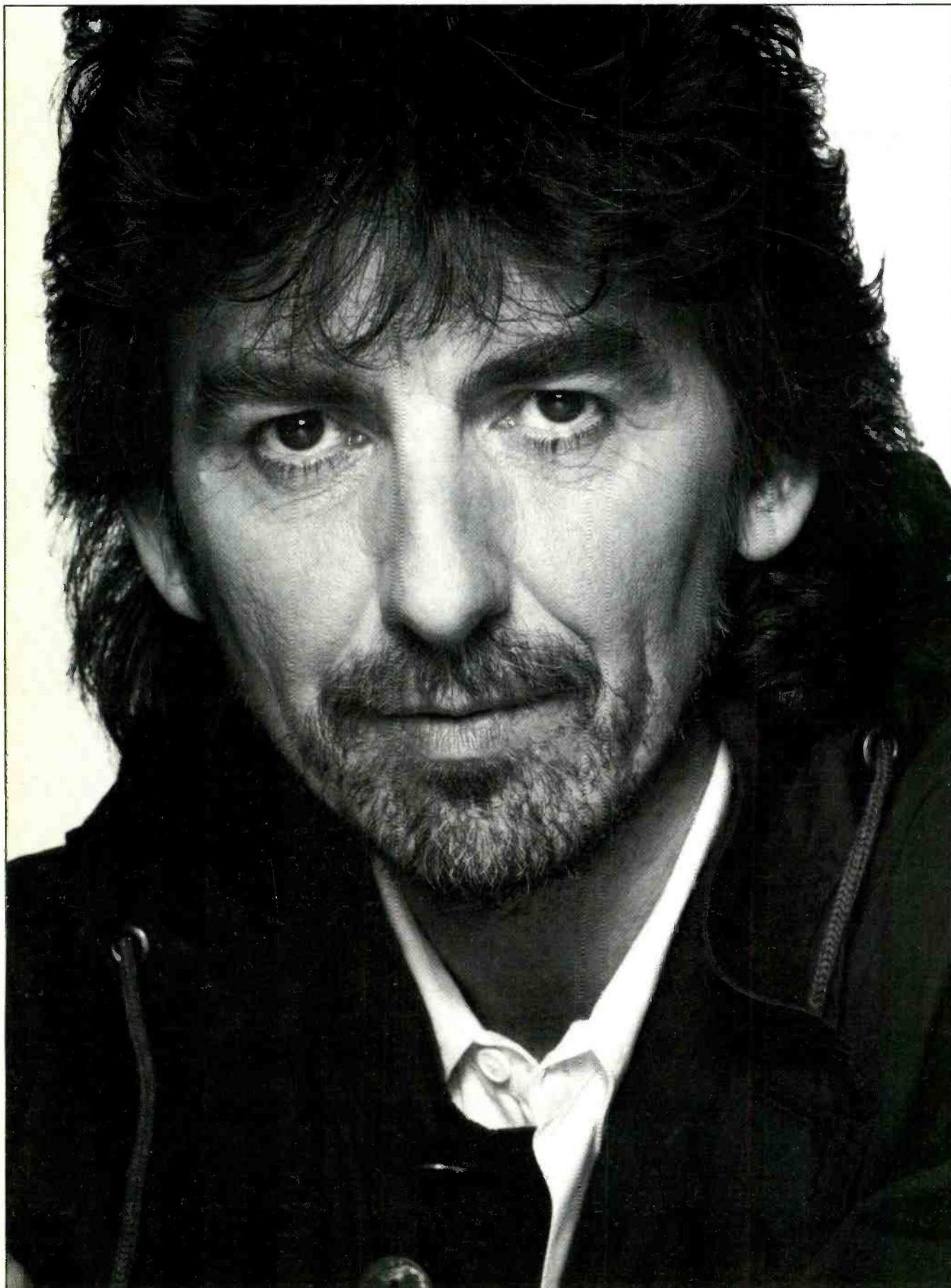


PHOTO BY TERRY O'NEILL

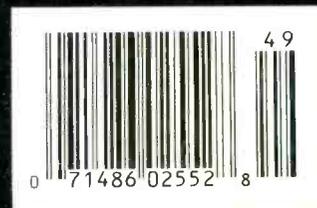
## GEORGE HARRISON

### The Century Award

First recipient of Billboard's honor for distinguished creative achievement



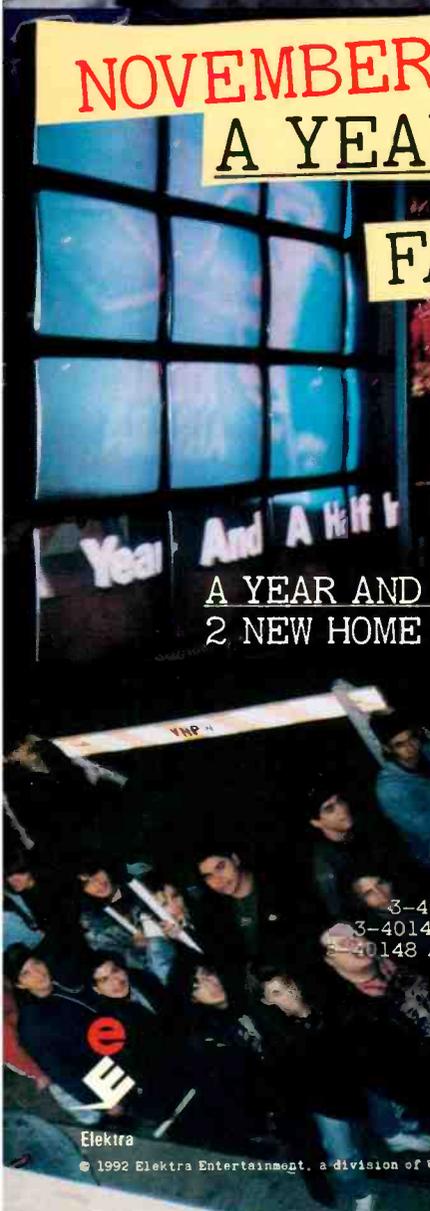
A Portrait of the Artist  
By Timothy White



NOVEMBER 16, 1992 – FANS IN N. Y. C., CHICAGO & L. A. HIT STREETS FOR A YEAR AND A HALF IN THE LIFE OF METALLICA PREMIERES.



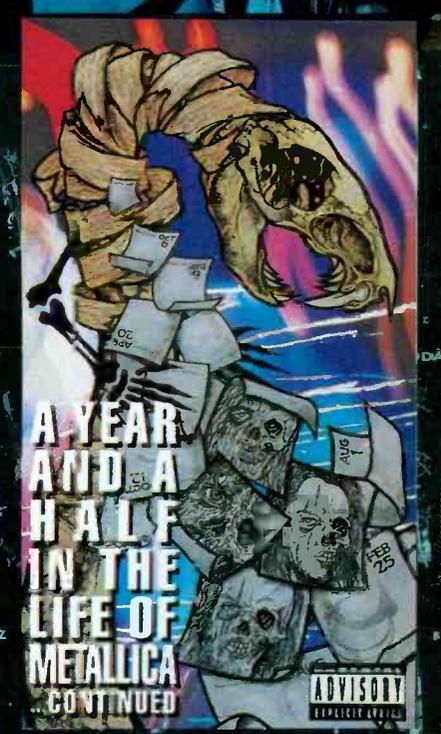
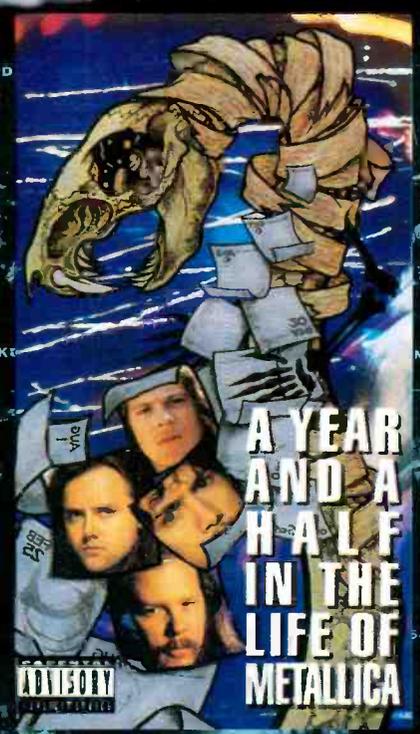
NOVEMBER 17, 1992 – FANS ACROSS U.S. HIT STORES A YEAR AND A HALF IN THE LIFE OF METALLICA FASTEST SELLING ROCK HOME VIDEOS OF ALL TIME.



A YEAR AND A HALF IN THE LIFE OF METALLICA  
2 NEW HOME VIDEOS – SEPARATELY OR AS A SET

Directed by Adam Dubin  
Produced by Juliana Roberts & Shir Shine  
Management: Q Rime

- 3-40146 A YEAR AND A HALF IN THE LIFE OF METALLICA Part 1
- 3-40147 A YEAR AND A HALF IN THE LIFE OF METALLICA... Cont'd
- 3-40148 A YEAR AND A HALF IN THE LIFE OF METALLICA 2-Video Set



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## Films, TV Spawn Hot Singles, Soundtracks

### Big, Small Screens Light Four No. 1 Songs

BY DEBORAH RUSSELL

LOS ANGELES—The competitive edge afforded by inclusion in a movie or TV program, coupled with the fragmentation of radio, explains why the last four No. 1 singles on the Billboard Hot 100 have been culled from film or television soundtracks.

Whitney Houston's Arista single, "I Will Always Love You," featured in the Warner Bros. film "The Bodyguard," is the latest example of this phenomenon. No. 1 for the second week in a row, Houston's single duplicates the recent chart-topping exploits of the Heights' "How Do You Talk To An Angel" from the Fox TV series "The Heights," Boyz II Men's "End Of The Road" from the film "Boomerang," and Madonna's "This Used To Be My Playground"



HOUSTON

from the movie "A League Of Their Own."

"There's no question that a song from a hit film is certainly going to get attention at radio," says Jeff Pollack of the Pollack Media Group. "You have to make sure the song works for your radio audience, and if it can be associated with a hot film out there, you're doing yourself a double service, because you're playing a really good record at the same time you're associating your radio station, however indirectly, with a very good film."

As radio becomes increasingly fragmented and top 40 loses teen listeners (Billboard, Nov. 21), virtu-

(Continued on page 97)

### Some Albums Surpassing Movie Vehicles

BY CRAIG ROSEN

LOS ANGELES—While many of 1992's best-selling soundtracks are from films that did blockbuster business at the box office—such as "Wayne's World"—there are a number of movie-related hit albums that fared as well or better than the films that inspired them.

The prime example is "Boomerang." The film, which stars Eddie Murphy, garnered \$69 million at the box office but was considered a disappointment, dropping off The Hollywood Reporter's The Boxoffice (the trade paper's chart of the 50 top-grossing films of the weekend) after nine weeks.

The LaFace/Arista soundtrack, however, has sold more than 1 million copies to date and spawned two top-five singles—Boyz II Men's platinum-selling "End Of The Road," which recently logged a 13-week run

(Continued on page 92)

### IN THE NEWS

#### Ice Cube Returns At No. 1, Toppling Brooks

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### No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I WILL ALWAYS LOVE YOU WHITNEY HOUSTON	(ARISTA)
THE BILLBOARD 200	
★ THE PREDATOR ICE CUBE	(PRIORITY)
HOT R&B SINGLES	
★ I WILL ALWAYS LOVE YOU WHITNEY HOUSTON	(ARISTA)
TOP R&B ALBUMS	
★ THE PREDATOR ICE CUBE	(PRIORITY)
HOT COUNTRY SINGLES	
★ I CROSS MY HEART GEORGE STRAIT	(MCA)
TOP COUNTRY ALBUMS	
★ THE CHASE GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY	
★ CARRY ON MARTHA WASH	(RCA)
HOT DANCE SALES	
★ RUMP SHAKER WRECKX-N-EFFECT	(MCA)
HOT RAP SINGLES	
★ RUMP SHAKER WRECKX-N-EFFECT	(MCA)
HOT ADULT CONTEMPORARY	
★ TO LOVE SOMEBODY MICHAEL BOLTON	(COLUMBIA)
HOT LATIN TRACKS	
★ ANGEL JON SECADA	(SBK)
TOP VIDEO SALES	
★ BEAUTY AND THE BEAST (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ BASIC INSTINCT (LIVE HOME VIDEO)	

## European Labels Increasingly Alarmed Over Parallel Imports

This story was written by Adam White, based on reports from Willem Hoos in Holland, Mike Hennessey in Germany, Howell Llewellyn in Spain, Kai Roger Ottesen in Norway, and Thom Duffy and Ed Christman in New York.

the ban on shipments abroad declared—but not, sources say, effectively enforced—by the U.S. distribution arms of the major record companies.

(Continued on page 90)

### Country Patriarch Roy Acuff Dies

BY EDWARD MORRIS

NASHVILLE—Roy Acuff, who was arguably the single most influential figure in the history of country music, died Nov. 23 at Baptist Hospital here of congestive heart disease. The Grand Ole Opry patriarch was 89.

With his back-up band, the Smoky Mountain Boys, (Continued on page 95)



ACUFF

LONDON—This is the year the European music industry gained a single currency: the U.S. dollar.

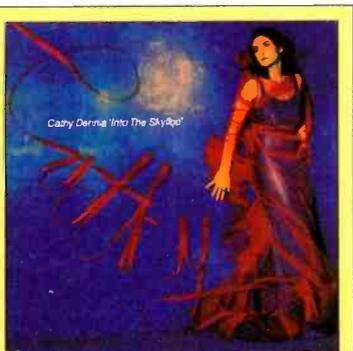
To scores of wholesalers and importers throughout Europe, it is the only currency that matters, and it unites them more than any single-market legislator in Brussels could imagine. This year—from Madrid to Paris, from Amsterdam to Oslo—these companies have exploited the strength of their own countries' currencies against the dollar, trading directly with American wholesalers and exporters. They have done so despite

### BDS, SoundScan Now Form Basis For R&B Charts

BY JANINE McADAMS

NEW YORK—With this issue, Billboard revises its methodology for compiling the Hot R&B Singles and Top R&B Albums charts.

Under the new system, chart positions on the Hot R&B Singles chart are determined by a combination of (Continued on page 83)



The title says it all. "Irresistible." The new single from Cathy Dennis. From her album, "Into The Skyline." Also featuring "You Lied To Me" and "Why."

Produced by Shep Pettibone and Cathy Dennis.

© 1992 PolyGram Records Inc.



### IN THIS ISSUE

Country Singles Chart Using BDS Detections

PAGE 36

### GLOBAL MUSIC PULSE

Cuban Music Scene Gets A Little Freedom

PAGE 48

## OUR COUNTRY'S FUTURE LEADERS



**RADNEY FOSTER**  
DEL RIO, TX  
1959

His acclaimed solo debut features the Top 10 hit "Just Call Me Lonesome."



**MICHELLE WRIGHT**  
NOW & THEN

Includes the Top 10 hit "Take It Like A Man" and her breakthrough smash "He Would Be Sixteen."



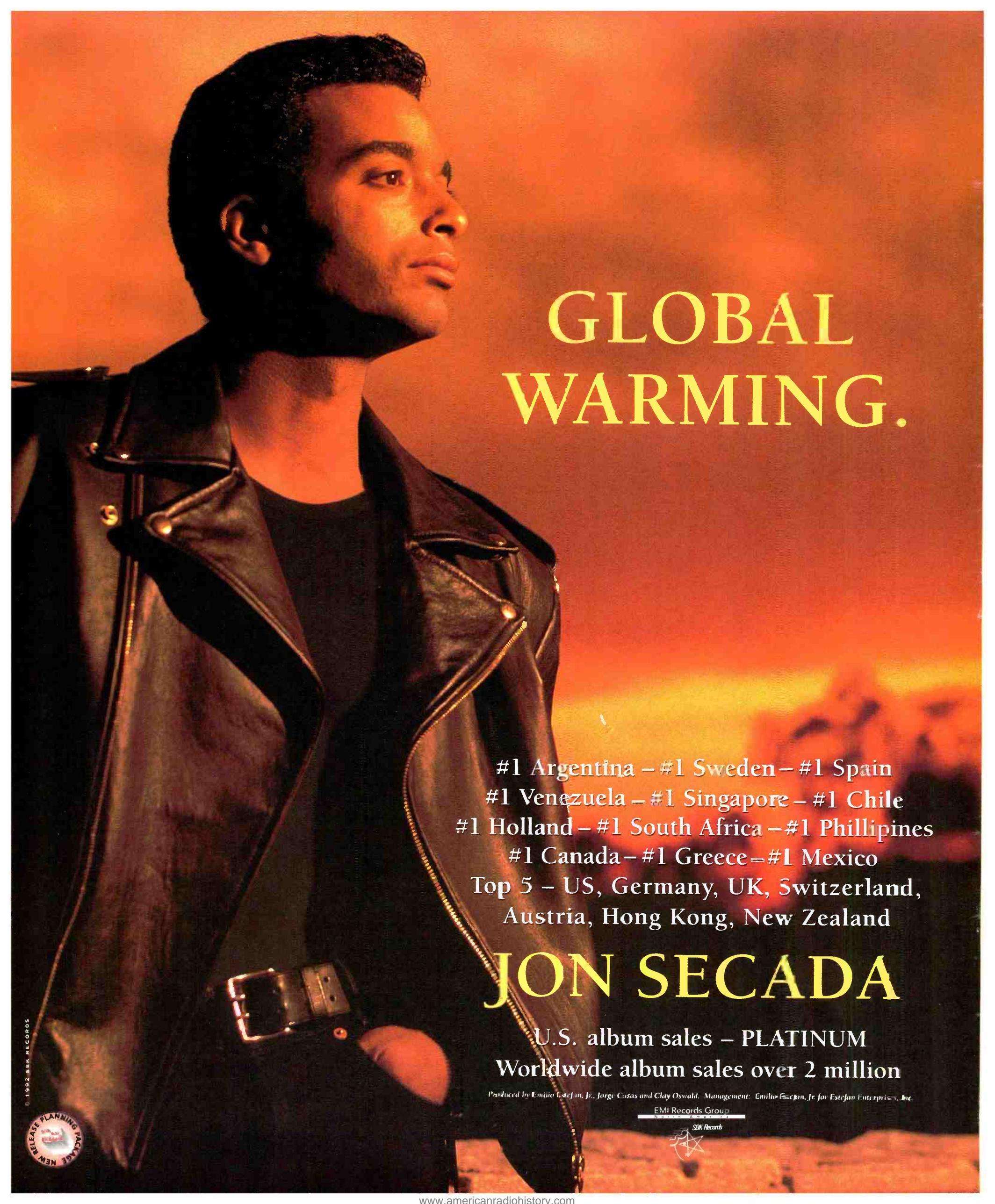
**LEE ROY PARNELL**  
LOVE WITHOUT MERCY

Includes the Top 10 hit "What Kind Of Fool Do You Think I Am" and the current smash title track.

WE DON'T JUST MAKE MUSIC - WE MAKE CAREERS.



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# GLOBAL WARMING.

#1 Argentina – #1 Sweden – #1 Spain  
#1 Venezuela – #1 Singapore – #1 Chile  
#1 Holland – #1 South Africa – #1 Phillipines  
#1 Canada – #1 Greece – #1 Mexico  
Top 5 – US, Germany, UK, Switzerland,  
Austria, Hong Kong, New Zealand

## JON SECADA

U.S. album sales – PLATINUM  
Worldwide album sales over 2 million

Produced by Emilio Lujan, Jr., Jorge Casas and Clay Oswald. Management: Emilio Escobar, Jr. for Estefan Enterprises, Inc.

EMI Records Group

S&W Records



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# In Early Going, MD Outselling DCC In Japan Neither's Buzz Is Like CD's Debut, Retailers Say

■ BY STEVE McCLURE

TOKYO—Sony's MiniDisc appears to have won the first round in the format fight with digital compact cassette, based on a survey of retail outlets in Tokyo's Akihabara electronics district.

"MD is more popular than DCC at this point," says a salesman at Yamagiwa, a leading electronics products dealer. He says that customers wanting to buy either Sony's MZ-2P playback-only or MZ-1 record/playback Walkman-style MD units must put their names on a waiting list, with delivery likely by the end of the year. There's no waiting list for DCC machines, however.

Other Akihabara stores report a similar story, although a salesman at Llaox, another major dealer, says MZ-2Ps are currently available. But there's also a waiting list for Sony's MDX-U1 in-car model, adds another Llaox salesman.

"We haven't sold that many DCC machines—definitely less than the number of MD machines we've sold," says a salesman at Ishimaru Electric.

Sony began marketing the three MD machines Nov. 1, while Matsushita and Philips introduced DCC decks here in the second half of September.

A Sony spokesman confirms that initial MD shipments to the Japanese market have sold out and that existing customer orders in Japan won't be filled until the end of December at the earliest. The company previously announced monthly production levels of 15,000 units for the MZ-1, 10,000 for the MZ-2P, and 3,000 for the MDX-U1. It is not clear how many of those units were shipped to the domestic market.

Both the MD and DCC camps have been actively promoting their products in Japan, but so far there doesn't seem to be the same kind of buzz surrounding the new

formats that there was when the CD was introduced.

Philips is currently shipping 20,000 DCC decks a month worldwide from its plant in Sagami-hara, southwest of Tokyo, while Matsushita says it is producing 1,000 of its RS-DC10 decks a month for the Japanese market and another 1,000 a month for overseas markets.

One of the Llaox salesmen says his store has received roughly the same number of MD and DCC machines.

Tsuyoshi Miura, manager of Llaox's public relations and advertising division, is optimistic about DCC's long-term prospects.

"We expect DCC to be a big-selling prod-

uct," says Miura. He bases his optimism on the fact that unlike MD, DCC machines can be used to make digital recordings of satellite-relayed digital broadcasts. (DCC can record at the 32kHz sampling rate used in satellite transmissions, but MD cannot.)

Says one salesman at electronics store Yamagiwa: "It may change into real competition [between MD and DCC] when portable DCC models become available." Matsushita says it will release a portable DCC unit next spring at the earliest, while Philips says its portable and other DCC models will be introduced over the next 11 months.

Price is likely another reason MD is outselling DCC in Japan. A Philips DCC 900  
*(Continued on page 96)*

## Blockbuster Finalizes Buy Of Sound Warehouse/Music Plus

NEW YORK—Blockbuster Entertainment Corp. has just completed its acquisition of the Sound Warehouse and Music Plus record-store chains.

As part of the acquisition, Blockbuster has issued approximately 4.1 million shares of its common stock for the equity interests in the acquired companies and retired their long-term debt, worth approximately \$119 million, according to the statement.

On the day of the closing, Nov. 20, Blockbuster's stock was trading at \$17.50 on the New York Stock Exchange. That would value the deal at approximately \$191 million.

The previous owner of both chains was Shamrock Holdings, a Burbank, Calif.-

based investment firm with holdings in real estate, radio, and other businesses.

Sound Warehouse and Music Plus operate a total of 236 stores, located in 40 U.S. metropolitan areas. Ft. Lauderdale, Fla.-based Blockbuster, the world's largest video retailer, operates more than 3,000 video stores in the U.S. and overseas.

Since announcing the deal in October, Blockbuster has made another major move into the music retail business by way of a proposed joint venture with Virgin Retail (Billboard, Nov. 28). Under that deal, Blockbuster plans to acquire a 50% interest in Virgin's European and Australian stores and a 75% stake in its future U.S. operation (Billboard, Nov. 28).

PAUL VERNA

### THIS WEEK IN BILLBOARD

#### BILLBOARD BESTOWS FIRST CENTURY AWARD

And the winner is . . . George Harrison. Billboard editor-in-chief Timothy White salutes this seminal artist, the first winner of the new award in honor of Billboard's approaching centennial, and gives a complete discography of his recorded work. **Page 21**

**FAIR WARNING TO BEATLES FANS:** Knowing the amount of new, previously unpublished information on him contained in the portrait accompanying the official announcement of The Century Award, George Harrison advised Billboard, "You may want to give a bit of warning to the Beatles fanatics about these details—since they're different from what's been published up 'til now—or you might never hear the end of it. For instance, I only recently learned after all these years that the date and time of my own birth have always been off by one calendar day and about half an hour on the clock. And, by the way, I never realized that Billboard was soon to be a hundred years old until I was given The Century Award. So we can't any of us 'round acting like know-it-alls, can we?"

#### REBA MAKING THE CONNECTION

As Reba McEntire prepares to release her 20th career album, "It's Your Call," MCA Nashville has several promotions on the wire. Plans include teasers on Country Music Television and a tie-in with a major phone company. Edward Morris reports. **Page 36**

#### PARAMOUNT MASTERS 'GAME GENIE'

Paramount gets its wish to be the first major studio to enter the competitive video-game market by distributing the popular Game Genie accessory. The studio will be working with video specialty stores with plans to move into the rental and sell-through market. Jim McCullough reports. **Page 61**

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**“THE BLUES ARE THE ROOTS AND THE OTHER MUSICS ARE THE FRUITS. IT’S BETTER KEEPING THE ROOTS ALIVE BECAUSE IT MEANS BETTER FRUITS FROM NOW ON.”**

So noted blues legend Willie Dixon, and his words capture the decades-long commitment of MCA to preserving the music that has shaped popular culture around the world.

- A.  On September 11, 1992, MCA Records, Inc., won a landmark U.S. court case against Marshall Sehorn and his company, Red Dog Express, affirming MCA’s exclusive rights to the entire Chess catalog. The Court ruled:

**“Sehorn and Red Dog do not now have, and never have had, any right, title or interest in and to the Chess Masters; with regard to Sehorn and Red Dog, MCA has the exclusive right, title and interest in and to the Chess Masters.”**

- B.  Purchased by MCA in 1985, the Chess catalog comprises masters recorded for or released on the Chess, Checker, Argo, Cadet, Cadet Concept and Aristocrat record labels in the 1950s and 1960s. It includes 25,000 titles – from “Johnny B. Goode” to “Rescue Me” – and such legendary artists as Chuck Berry, Bo Diddley, John Lee Hooker, Howlin’ Wolf, Etta James, Koko Taylor and Muddy Waters, to name a few.
- C.  Unfortunately, there are scores of so-called “Chess” releases on the market. Any Chess release based on Sehorn/Red Dog’s alleged rights will result in action by MCA Records, Inc., to enforce its rights. MCA respects its obligation to the artists and to consumers to protect these titles and to assure that any releases conform to the high standards that this music deserves. Through our continuing legal actions, we will assure that releases infringing MCA’s rights will stop.

**CHESS**<sup>®</sup>

**MCA**

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# Commentary

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

## SAMPLE GREED IS HURTING HIP-HOP BUSINESS

■ BY FRANCESCA SPERO

Here's a plea to the entire hip-hop community: GO ON SAMPLE STRIKE. Why? Because once again, a cultural phenomenon has become the target of greed and misunderstanding.

Sampling is an art form. It incorporates old or pre-existing sounds into a new format. A sample can be a small part of a record, or it can be so intrinsic to a song that the new record cannot exist without it.

That sample should be priced accordingly. Many artists, labels, and publishers have been happy to receive the additional income that sampling has created. In many cases, this is the first revenue old catalogs and labels have seen since their prime.

As a manager of hip-hop producer/songwriters, I'm horrified to see that what could have been a profitable marriage has turned into a feeding frenzy. I represent Marley Marl, Eric Sadler, Prince Paul, Easy Mo Bee, and other producers who sometimes use samples. Never in my work with them have they not wanted to clear a sample, been unfair in their recognition of the part that sample played in their music, or been unwilling to give up all or part of their copyright, when appropriate.

Here's how greed is rearing its ugly head: First, many labels have in-

stituted a "flat fee" policy. You cannot even approach them for master use for less than \$2,000 or \$3,000! After all, this is not the world of high finance; it is hip-hop, still the stepchild of the music industry, where often you're expected to make a record for a few thousand dollars, and 20 grand is a huge budget. You can waste a bunch of money recording and mixing a record only to find out that you can't afford a sample you used. You



### 'Sampling lawsuits are crawling out of the woodwork'

Francesca Spero, director of management for Rush Producers Management, has handled a number of leading hip-hop producers.

then remove it, replace it with a cheaper sample or none at all, and everyone has made less money.

In fairness to labels and publishers, let me not assume this is simply a case of greed. Perhaps the companies taking the "flat-fee" approach are doing so because their systems are overloaded with requests. Or possibly they are too short of staff to adequately do the research and paperwork. Consequently, these companies opt to discourage sampling by

demanding high fees. Instead, they should let people know they do not want their music sampled.

Second, there are certain individuals who make it their sole business to observe which records are popular with the sampling crowd. They then go out and purchase the rights to these records, strictly for the purpose of filing lawsuits. Lovely. I'd be hard put to come up with a nongreedy theory for that one.

Third, there is a new breed of attorney who expressly tracks down artists whose music has been sampled. It's not unusual, because of publishing and master-ownership rights, that a sample could be cleared and yet the artist who recorded the original track could be unaware of it. In this case, the new-breed attorney might entice the artist to sue.

Another major problem is litigation over copyright ownership, as in the case of the Parliament/Funkadelic material. The ramifications of this fight could be monumental, because many samples have been cleared by one party and now another party claims to have exclusive rights to the material. Should the new claimants win, the resultant lawsuits will un-

## Time Warner Caved In On 'Cop Killer'

■ BY JONATHAN KING

In a recent Commentary, Ian Steaman wrote that "gangsta rap" may be becoming passé (Billboard, Sept. 19). Whether that is true or not is neither here nor there; the fact of the matter is that the worst thing to happen to our music business slipped past us this year.

Time Warner—one of the most decent and responsible of the entertainment conglomerates—totally capitulated to pressure from outside and backed down on Ice-T. The corporate chiefs decided to abandon an artist's principles and dropped "Cop Killer" from his "Body Count" LP. (Ed. note: Ice-T said it was his decision to drop "Cop Killer.")

As any intelligent observer could have predicted, this has led to various labels, big and small, dumping tracks, censoring lyrics, and suffocating writers. A&M, once known for supporting art, has instructed Intelligent Hoodlum to remove "Bullet" from his "Black Rage" LP. Another label has ordered Boo-Yaa T.R.I.B.E. to drop "Shoot 'Em Down." MCA nixes FU2 (like the name, boys). Kool G Rap? Dumped. Juvenile Committee? Delayed. Literally dozens of songs are now being "unreleased."

It started with Salman Rushdie, of course. The corporate message was loud and clear—art must not be allowed to express a different opinion. Publishers pretended to support the scribe, but the paperback never quite

came out.

I don't like a lot of the sentiments militant rappers espouse. What's more, a lot of raps are appallingly badly written. But we are an artistic world. We're not just financiers. We encourage expression and we cherish its freedom, don't we? Please?

Tipper Gore, banned to be Second Lady of the United States, told our top executives to slap stupid stickers on the covers of our albums, obscuring our artwork, and our leaders gave in. We should have seen it coming after that easy surrender. Fortunately, it proved a Pyrrhic victory for the censors—kids lapped up the product bearing the wonderful slogan.

And now the next stage of the war on opinion arrives. I see it as the Kristallnacht of our business: "O.K., Mr. Hitler, you can kill a few Jews—the nastiest ones—and a handful of gays. Better we let you get away with a bit of ethnic cleansing than we start a world war."

I can hear the Warner bigwigs now—"Hey, this is pop. It's not significant or important. It's only money."

Just wait and see, I say.

What seems like a few silly rap songs today (no melodies, anyway, and such similar performances) will be rock tomorrow and then, possibly, even Frank Sinatra! God forbid, the man who founded Reprise, one of the greatest Time Warner labels of all time!

Perhaps then some of our major record companies will discover a backbone—but I doubt it.

I understand that it's not easy. Windows get broken, garage doors get daubed. Movies get boycotted. (By the way, Time Warner, will we soon see cop killing banned from your films?) And worse.

But if you profit from the world of communications, you must protect its basic principles. By capitulating as it has, Time Warner has set a dreadful example to the many greedier, less sensitive corporations cashing in on our creative juices.

That wonderful wooden building in Burbank must be creaking in its timbers. Arson it could understand; blackmail, never.

After 27 happy years in this industry, I'm horrified by this blatant display of cowardice. It will get worse. It will get much, much worse.

Friends of mine like Phil Ochs and John Lennon must be spinning in their graves.

Freedom of artistic expression has been abandoned. There will be dire consequences. Not just to the quality of sounds but to the very essence of life.

So let's say it now—I told you so.

Jonathan King, who had a hit in 1965 with "Everyone's Gone To The Moon," has also been a label executive, producer, TV show host, and entertainment writer.

doubtedly tie up massive amounts of mechanical royalties for myriad artists and producers.

Now I'd like to tell you a story. I don't want to mention names, because the purpose of this piece is not to attack but rather to explore and vent some frustration. Once upon a time in the projects (seriously), there was a very young producer and a label owner. Both were just starting out, and their method of trade was the barter system. The producer, who was to become famous for his contribution to hip-hop, is still an avid sampler. He samples not because he has to, but because he loves the flavor it gives his music and because it is part of his musical heritage and culture. Due to the legal climate surrounding sampling, more and more he is working with live musicians and sampling his own live drum sounds. But this is not his favorite thing. He started on two turntables in a local park, working the crowd. This is where sampling began, and it explains why sampling is his culture.

Anyway, in lieu of payment for records created, mixed, and fixed, the label owner would bestow upon the young producer rare 45s from his collection. Why? So the young producer could sample them, as the label owner knew he loved to do. The sad ending to this urban fairy tale is that, many years later, the label owner ac-

quired the rights to this same rare 45 (because he found out how popular it was among the hip-hop sample set) and sued the now well-known producer. Sued him for the same record he had given him to sample.

The producer would have loved to pursue this in court, but the label that owned the new master, which incorporated the rare 45 sample, said, "No, it's too expensive to prove your innocence. It would be cheaper to just give this guy some money." And so they did (charging it, of course, to the producer's royalties).

The moral? Don't assume anything! It's cheaper to give money away than to prove you didn't sample.

Lawsuits claiming copyright infringement of records we've never even seen are crawling out of the woodwork. Since a producer indemnifies a label when he delivers a record, the label has the right to defend itself at the producer's expense. Even crazy, totally baseless claims are a problem.

The solution to all this? Educate yourself if you're going to sample. There are lots of ways to cut costs. More importantly, support the people who support you. Plenty of companies welcome the extra revenue and charge reasonably. Boycott the ones that don't. Don't give your money away! You work hard for it.

## LETTERS

### NASHVILLE AWAKENING

Franz-Karl Opitz hits the nail on the head in his letter when he says that "breaking country artists and selling their product is possible" in Germany, but that country music has suffered from lack of support from European and Nashville labels (Billboard, Nov. 14). However, that has already started to change.

Within the past 18 months, three of the major labels in Nashville (Warner Bros., Liberty, and Sony) have appointed international VPs for the first time to work directly with their offices in other territories.

Also, after coming on the air in the U.K. this month, Country Music Television is looking to spread its wings in other European territories in the not-too-distant future.

All these elements will come together in April, when the Nashville and German music industries get together at a seminar in Frankfurt being arranged by the Country Music Assn. prior to its board of directors' meeting in that city.

We'll be sure to invite Opitz so he can present his point of view.

Martin Satterthwaite  
European Director  
Country Music Assn.  
London

### WRONG MESSAGE

Your review of the new Motown singles collection, "Hitsville USA" (Billboard, Nov. 14), sends the

wrong message to the recording industry. You should have raved about the unprecedented sound quality on CD of the original singles masters. Instead, you picked on the underrepresentation of the Supremes and Marvin Gaye. But these are the two Motown artists whose original singles versions have already been released on CD!

In my view, Motown finally did just the right thing and should do more of it. All it needs is appropriately positive feedback.

David Greene  
Palo Alto, Calif.

### IN PRAISE OF 'MESSIAH'

As a DJ with a Saturday-afternoon R&B and blues oldie show, I think that "Handel's Messiah: A Soulful Celebration" (Reprise) is a singular highpoint of artistic achievement.

In this recording, a dead white male (Handel) meets a group of vibrant, African-American music producers and performers to create a unique art form that can provoke, entertain, and inspire.

Perhaps this project could serve as a beacon to the rest of the world that only through sharing, appreciating, exalting, and synthesizing our various views of reality can we truly bring peace on earth and joy to the world.

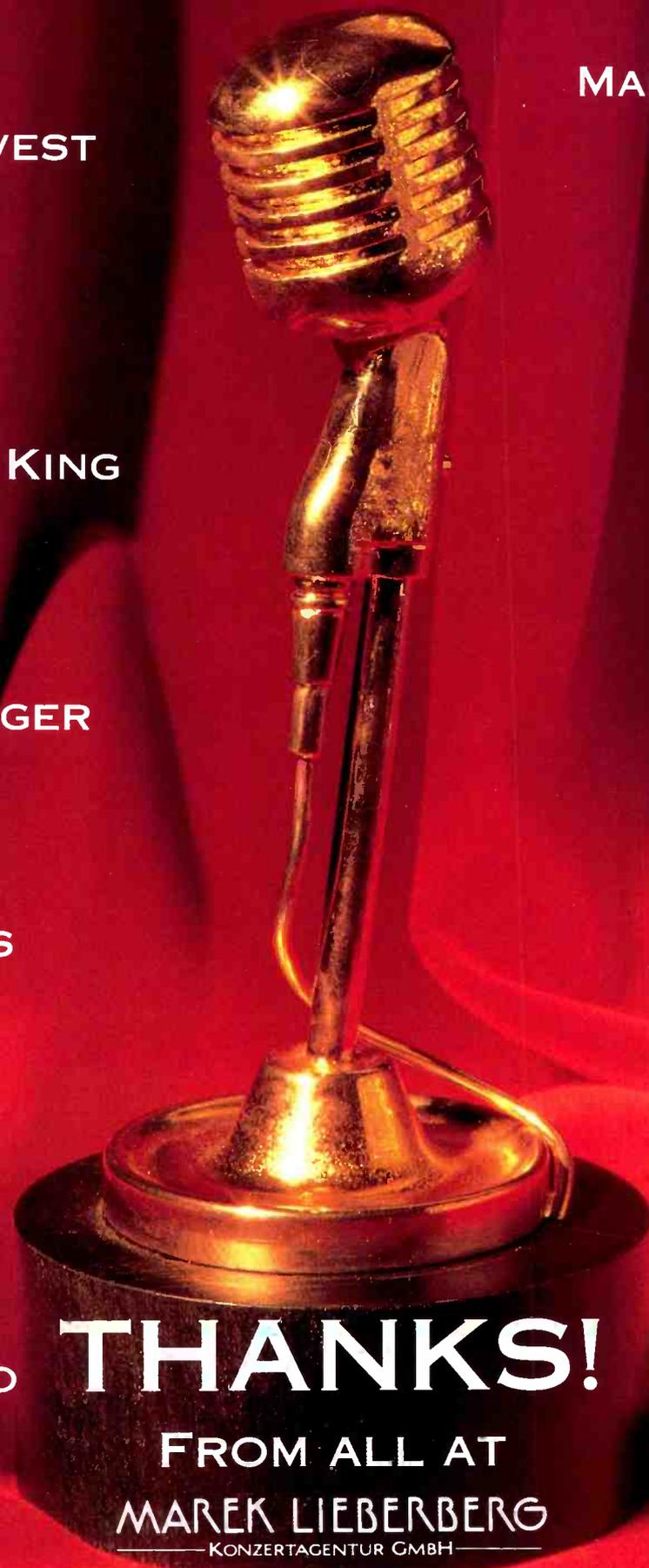
Charlie Apple  
WKPA-AM  
Pittsburgh

# OSMAR '92

A SPECIAL AWARD FROM  
OSSY HOPPE & MAREK LIEBERBERG  
FOR ALL THE ARTISTS WHO TOURED WITH US  
THIS YEAR IN GERMANY.

BRYAN ADAMS  
TORI AMOS  
BABY ANIMALS  
BADESALZ  
(ROCK AT THE RING)  
BARCLAY JAMES HARVEST  
BLACK SABBATH  
(SUPER ROCK)  
THE BLESSING  
(ROCK AT THE RING)  
THE B-52's  
TRACY CHAPMAN  
CHER  
ROBERT CRAY & B.B. KING  
CROWDED HOUSE  
MARC COHN  
THE CULT  
(ROCK AT THE RING)  
D.A.D.  
DANCE WITH A STRANGER  
DEF LEPPARD  
DIRE STRAITS  
EXTREME  
FAITH NO MORE  
THE FATIMA MANSIONS  
STEVE FORBERT  
BOB GELDOLF  
& THE HAPPY CLUBSTERS  
GLENN FREY  
GIANT  
GUN  
GUNS N' ROSES  
SOPHIE B. HAWKINS  
HELLOWEEN  
HEROES DEL SILENCIO  
PETER HOFMANN  
IRON MAIDEN  
(SUPER ROCK)

IN ALPHABETICAL ORDER



## THANKS!

FROM ALL AT

MAREK LIEBERBERG

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JAMES  
ELTON JOHN  
LIVE  
MANNHEIM STEAMROLLER  
PHIL MANZANERA  
& GRUPO MONCADA  
MARILLION  
(ROCK AT THE RING)  
JOHN MELLENCAMP  
METALLICA  
VAN MORRISON  
UWE OCHSENKNECHT  
PEARL JAM  
(ROCK AT THE RING)  
KEITH RICHARDS  
SAGA  
(ROCK AT THE RING)  
SIMPLY RED  
MICHELLE SHOCKED  
SLAYER  
(SUPER ROCK)  
BRUCE SPRINGSTEEN  
SOUNDGARDEN  
LISA STANSFIELD  
IZZY STRADLIN  
AND THE JU JU HOUNDS  
JAMES TAYLOR  
TESTAMENT  
(SUPER ROCK)  
TEXAS  
THUNDER  
UGLY KID JOE  
U2  
WARRANT  
WAS NOT WAS  
W.A.S.P.  
KIM WILDE

IN ALPHABETICAL ORDER

FOR A CHAMPIONSHIP SEASON.

# 3 Big Chains Test Used-CD Waters

## Pricing, Policies Blamed; Majors Angered

■ BY ED CHRISTMAN

NEW YORK—In a move long considered to be taboo, three major chains—Wherehouse Entertainment, Hastings Books, Music & Video, and the LIVE Specialty Retail Group—are testing the buying and selling of used CDs in some outlets.

The chains claim their experimentation with used CDs is primarily motivated by major-label "pricing and return policies."

Reaction from the heads of three of the six major distribution companies ranges from disgust to resignation.

PGD president Jim Caparro says, "I absolutely find the move repulsive. Our industry has developed and matured over the last 20 years into a very progressive and professional force and this is a move back toward shock."

WEA president Henry Droz says his view on major chains getting into used CDs is "not positive" and declines to comment further. CEMA president Russ Bach will not comment on the topic. BMG president Pete Jones and Uni Distribution executive VP John Burns did not return phone calls about the matter.

Sony Music Distribution president Paul Smith says, "We don't support the concept [of used CDs] at all. Unfortunately, there is not much we can do about it."

Wherehouse, based in Torrance,

Calif., appears to be the chain that is testing the strategy most aggressively. The chain is testing a variety of approaches to the buying and selling of used CDs in 24 stores, and the sales of used LPs in additional stores.

The 128-unit Hastings chain is testing used CDs in two stores—one in

its hometown of Amarillo, Texas, and one in Stillwater, Okla. The Milford, Mass.-based, 136-unit LIVE Specialty Retail Group is testing used CDs in its Harvard Square outlet in Cambridge, Mass. The store has been re-dubbed Strawberries Underground.

(Continued on page 96)



**They're The Top.** RCA recording group ZZ Top is congratulated after being awarded the Silver Clef Award by the Nordoff-Robbins Music Therapy Foundation at the charity's annual dinner and auction, held Nov. 18 at New York's Roseland Ballroom. (For details on the event, see page 16.) Shown, from left, are Elektra Entertainment chairman Bob Krasnow, who was co-chairman of the Nordoff-Robbins dinner; band members Dusty Hill, Frank Beard, and Billy Gibbons; and RCA Records president Joe Galante. (Photo: Chuck Pulin)

# Sell-Thru Videos Help Reawaken Rental Biz

■ BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—After two years of flat, sluggish business, home video rental is rebounding, according to a Billboard survey of dealers, suppliers, and analysts.

Bob Alexander of industry research firm Alexander & Associates, New York, declares, "People are saying the sell-through market is hot, but the rental market is not. We don't agree with that. The rental market is back."

"Since September, there have been extraordinary levels of [rental] activity," he continues. "It's totally without precedent when you compare it to '90 and '91, which were two years in which we were really clobbered by the economy, even though we had great titles in '90 and '91."

He further claims that, according to his company's research, "1990 was up over 1989 by 1% in rental, while 1991 was flat compared to 1990. But 1992, we now believe, will be up by more than 6% over 1991."

Reasons cited for the uptick, according to sources, include an easing of the recession, a rise in consumer confidence as a result of the presidential election, a steady flow of strong product, massive dis-

counting of daily rental prices, and the impact of an unprecedented amount of direct-to-sell titles, which are providing low-cost rental inventory.

Four sell-through titles in particular—"Wayne's World," "Hook," "Batman Returns," and "Sister Act"—are said to be extremely active renters.

"We appear to be back at [rental] levels the industry used to enjoy," says Andrew Kairey, VP of marketing at MCA/Universal Home Video, who confirms the studio is getting numerous field reports about rental's recent resurgence.

Several sources are baffled by the surge, according to Joe Mason, president of Video Distributors of Florida. "I wish I knew what we were doing right. The slow trend has been reversed or at least temporarily halted," he reports.

The upswing started before the better rental releases in late September and October, says Ted Engen, head of Video Buyers Group, which has 1,000 store members across most of the U.S.

"September was bad, off 4% on average," says Engen, "but we're hearing reports of rental being up 5%-7% with the last two weeks of October very strong on weekends."

(Continued on page 83)

# Pat Moreland Dies At 56; Ex-Wholesaler, NARM Prez

■ BY EARL PAIGE

LOS ANGELES—Patricia Moreland, a former music wholesaling executive and the only woman to serve as president of the National Assn. of Recording Merchandisers, died Nov. 21 in New Orleans of a cancer-related illness. She was 56.

From a trade point of view, Moreland, who held the post of president for the 1990-91 year, is best remembered for urging NARM to recognize the importance of one-stops and their independent record store accounts.

In addition to being the first woman elected to NARM's board, Moreland was also the first one-stop member to be NARM president, notes Mickey Granberg, former executive VP of the 35-year-old trade group.

"Previous presidents were either rackjobbers, distributors, or retailers. I can't recall a woman, whether a manufacturer, retailer, or wholesaler, who rose in the industry the way Pat Moreland did," says Granberg.

Moreland, who started her career as a part-time researcher for top 40 pioneer Gordon McClendon, went into the wholesale business in 1964. Eventually, she became head of City 1-Stop in Los Angeles.

Along with Lou Fogelman and three others, Moreland co-owned Show Industries, parent of City 1-Stop and Music Plus. The retail chain, purchased by Shamrock Holdings in 1988, has just been acquired by Blockbuster Entertainment; City 1-Stop was earlier sold to Abbey Road Distributors.

According to close friends, Moreland requested that no burial service be conducted. "She would just want her friends to lift a glass and toast her life in their own private way," says Ethel Rausch, longtime friend.

"That's the way Pat was," echoes Sam Ginsburg, long associated with Moreland at City 1-Stop, which was ultimately purchased by Abbey Road Distributors. "She would not want people to be mourning her death."

Intimate friends Andi Marygold and Olivia Johnson, along with Rausch, say Moreland was able to travel extensively in the past year, visiting Africa and Russia, until she was hospitalized for sudden complications Sept. 2.

Moreland is survived by her three sons, a grandson, her brother, and her father. Her husband, radio pioneer Dick Moreland, died in 1988.

The Moreland family suggests that, in lieu of flowers, contributions in honor of Moreland be sent to Rice Univ., Office Of Development, in Houston, or to a preferred cancer research charity.

# EMI Music's 6-Month Sales, Profits Up Yet Fifield Concerned About 'Sluggish Markets'

■ BY DON JEFFREY

NEW YORK—EMI Music, boosted by the recent acquisition of Virgin Records, reports that worldwide sales in the first six months of this fiscal year, ended Sept. 30, jumped to 614 million British pounds (\$1.13 billion), a 24.6% increase from the first half of 1991. Operating profit (before interest payments and taxes) rose 15.6% to 60.6 million pounds (\$112.1 million).

The London-based recorded music and music publishing company includes results for the Virgin Music Group for four months—from the beginning of June, when the \$957 million deal closed, to the end of September.

EMI says Virgin contributed sales of 77.1 million pounds (\$142.6 million) and operating profit of 5 million pounds (\$9.25 million). Without Virgin, EMI Music's sales rose 8.9% to 536.9 million pounds (\$993.2 million), while operating profit went up 6.3% to 55.6 million pounds (\$102.8 million).

In a statement, Jim Fifield, president and CEO of EMI Music, says, "We are pleased by EMI Music's performance in this difficult environment, and this gives us a positive outlook for the year as a whole." But in an interview, he adds, "From our perspective, we will continue to see sluggish markets in the developed world. The European situation gives us particular cause for concern."

EMI does not provide comparable sales and profit figures for Virgin for the same four-month period last year because the company was then privately owned. But Philip Rowley, ex-

ecutive VP and CFO of EMI Music, says, "With all the disruption of the acquisition, there was some slippage. Virgin didn't want to release the bigger records until it was through the integration process."

The company reports its results in British pounds; to give the equivalents in dollars, it uses an average conversion rate of \$1.85 to the pound for the six-month period ended Sept. 30. Since it is a British company, EMI reports financial results only twice a year.

Rowley says recent upheavals in the world currency markets did not have a significant impact on the com-

pany's results. "This half year vs. the previous half year is not much impacted by currency fluctuations."

The executive says the company improved productivity during the half year through capital investment. According to Rowley, CD-manufacturing capacity was increased by 40 million units a year through better efficiency and heavier investment (more than 10 million pounds, or \$18.5 million) in its Holland and Jacksonville, Fla., plants. In addition, Rowley says, distribution systems were "improved" through the opening of a new center in the U.K. and the auto-

(Continued on page 95)

# Store Openings Spur Trans World Loss

■ BY DON JEFFREY

NEW YORK—Trans World Music Corp., beset by sluggish sales at its mall stores and higher costs from opening new units, reports a loss for the third quarter.

For the three months that ended Oct. 31, the Albany, N.Y.-based operator of 651 music and video outlets says it booked a \$1.49 million net loss on \$94 million in sales, compared with a net profit of \$742,000 on sales of \$88.9 million in the same period last year.

The company attributes the loss to a 6% reduction in year-to-year comparable store sales (for units open at least one year) and to increased costs incurred in opening 34 new units in the quarter.

Trans World says that comp sales fell because of "reduced mall

traffic" and a "lower unit volume of new product releases."

But Jeffrey Jones, chief financial officer, concedes, "We caused some of it ourselves. I don't think we're as promotionally driven as we should be." He says improvements were made, but not in time to affect third-quarter results.

Securities analysts agree that the problem is not simply that there were fewer hit records. They say that merchandising and marketing difficulties hurt Trans World, since many other mall retailers have reported gains in comp sales.

The lower same-store sales, combined with higher expenditures, caused selling, general, and administrative expenses (SG&A) to rise to 40.2% of sales in the quarter from

(Continued on page 72)

# Artists & Music

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

## Ice Cube's 'Predator' Debuts At No. 1 Topples Brooks From Billboard 200 Perch

BY CRAIG ROSEN

LOS ANGELES—Controversial rap artist Ice Cube makes history this week as his latest album, "The Predator," knocks off Garth Brooks and becomes the first rap album to enter The Billboard 200 at No. 1. The album also enters the Top R&B Albums chart at No. 1.

"He's in the eye of the storm," says Priority Records president Bryan Turner, "and it's gratifying to see him achieve this and remain true to his form of expression."

In 1991, Ice Cube raised the ire of Korean and Jewish groups with tracks on his album "Death Certificate" that many deemed anti-Korean and anti-Semitic. Billboard published an editorial denouncing two songs on the album, "Black Korea" and "No Vaseline."

On "The Predator," Ice Cube strikes back in the title track, in which he raps: "Motherfuck Billboard and the editor/because I'm the



ICE CUBE

predator." In other cuts, he addresses the Rodney King beating and attacks the jury that acquitted the police charged in the incident.

Turner attributes the high debut of "The Predator" to a number of factors, including Cube's active core audience; "Wicked," the single that created an advance buzz on the album; and Cube's appearance on the Lollapalooza '92 tour.

Other factors cited by Turner in-

clude the release of the film "Boyz n The Hood" on home video and publicity preceding the forthcoming theatrical release of "Trespass." Both films feature Cube in acting roles and on their soundtracks.

"There's just so much going on," Turner says. "Everything combined just amounted to an incredible buzz at the stores. And the album is just great. It could have been a piece of shit, but if it was a piece of shit, the buzz would wear off."

According to Turner, 800,000 units were shipped, and Priority has already received reorders for more than 200,000 units. Turner notes there is no expurgated version available, and the album rose to No. 1 with no sales to rack accounts, which won't buy stickered product.

Bruce Jesse, VP of advertising and sales promotion for the 307-store, Torrance, Calif.-based Warehouse Entertainment, reports the album is No. 1 at the chain. "We are one of the  
(Continued on page 96)

## Controversial Rapper Finally Finds A Label: His Own

BY HAVELOCK NELSON

NEW YORK—Political rapper Paris' second album, "Sleeping With The Enemy," finally hit retail racks Nov. 23, following numerous prerelease controversies and aborted releases by Tommy Boy (to which he is still signed), 4th & B'way, and Sex Records, an arm of the Def American label. The title was finally issued on Scarface Records, a San Francisco-based label owned by Paris and distributed independently by INDI.

According to INDI chairman George Hocutt, 200,000 units of the album were shipped to retailers, and sales looked to be "very strong," although it was still very early in the game. On Nov. 24, Hocutt said, "By the end of the week, we'd have a much better feel."

"Sleeping With The Enemy" contains several tracks about black

America's problems. Among the set's songs are "Coffee, Donuts And Death," a cop-killing fantasy, and "Bush Killa," which imagines the murder of President Bush.

Tommy Boy, a subsidiary of Warner Bros. Records, was the first to pass on the album after Warner Music Group chairman Robert Morgado announced last summer, in the wake of the "Cop Killer" controversy, that no Warner label would put out a record with a cover showing the President being stalked by a killer. Morgado also expressed displeasure with some of Paris' lyrics.

According to a Nov. 24 Tommy Boy statement, "Tommy Boy has returned Paris' album 'Sleeping With The Enemy' to him for independent release. Although we may not agree with everything Paris says on his album, we believe it is important for the artist to have his  
(Continued on page 96)

## Eric B. & Rakim Sued Over Funkadelic Sample

NEW YORK—Eric B. & Rakim is the latest rap act to be charged with unauthorized sampling.

Bridgeport Music and Westbound Records filed a copyright-infringement suit Nov. 9 in U.S. District Court here naming the act, Uni Records, and MCA Records as defendants.

The suit charges Eric B. & Rakim sampled a Funkadelic tune, "No Head, No Backstage Pass," in its 1988 composition "Lyrics Of Fury." Bridgeport Music, a publisher, and Westbound Records are Southfield, Mich.-based companies owned and operated by Armen Boladian.

The suit, which claims Bridgeport and Westbound notified the defendants of their infringement several times before the suit was filed, asks for compensatory and punitive damages to be deemed by the court.

"No Head, No Backstage Pass" is one of the colorfully titled tracks from the 1975 Funkadelic album "Let's Take It To The Stage," recorded on the Westbound label. The Eric B. & Rakim track cited in the suit, "Lyrics Of Fury," appeared on the critically acclaimed 1988 Uni album "Follow The Leader."

Ironically, Bridgeport Music is currently a defendant in a massive, ongoing infringement suit filed in August by Los Angeles businessman Nene Montes over the ownership of a vast catalog of Parliament and Funkadelic compositions (Billboard, Sept. 19). That action was initiated after it was reported earlier this year (Billboard,

Feb. 15) that Bridgeport had filed an infringement suit against Public Enemy's DJ, Terminator X. The latter case was dismissed after Montes disputed Bridgeport's ownership claim.

"No Head, No Backstage Pass" is not one of the titles disputed in the Montes action.

Leon Friedman, attorney for Bridgeport and Westbound, and representatives of Eric B. & Rakim and MCA were unavailable for comment by press time.

JANINE McADAMS

## U.K. Indie Factory Records Grinds To A Halt London Talks Continue, But Buyout Thought Impossible Now

BY DOMINIC PRIDE

LONDON—Factory Communications, the Manchester label that embodied the spirit of independence, is in the hands of the receivers.

The label's bank, National Westminster, put the company into bankruptcy Nov. 24 after a sale to PolyGram affiliate London failed.

Anthony H. (Tony) Wilson, the label's co-founder and president, says talks with London Records are continuing with an aim toward preserving Factory in some form, although a total buyout, including retirement of its \$3.2 million in debt, is now considered impossible.

The label's only tangible asset, the corporate headquarters into which it moved two years ago, has already been sold. Mortgage pay-



**Columbia Suits Them To A 'T.'** Columbia Records executives congratulate veteran soul band Booker T & the MG's on signing with the label. The group served as the house band at the recent sold-out "Columbia Records Celebrates The Music Of Bob Dylan" concert at Madison Square Garden in New York. Shown, from left, are VP/GM Fred Ehrlich; senior VP of R&B promotion Eddie Pugh; band member Steve Cropper; president Don Ienner; band members "Duck" Dunn and Booker T. Jones; senior VP of A&R David Kahne; and director of A&R/marketing Steve Berkowitz.

ments on the building were a key factor in crippling the company.

Factory has two currently successful acts, New Order and the Happy Mondays, but it does not own their masters. New Order and its U.K. manager, Rob Gretton, own the rights to that group's catalog and their new album, which has just been completed. Wilson says negotiations are taking place over the Mondays' masters.

"London was very interested and came and looked at the books," says Wilson, "but when they came in, they didn't like the figures. No one had quite got to grips with the figures side of things."

While the Factory collapse has saddened people in the independent label sector, Wilson says his personal disappointment came nine

months ago when he faced up to doing a major deal.

"In the course of the year," he says, "conditions worsened both for us and for PolyGram, and it became impossible to buy the company and all its debts." He and the receivers blame delays with both New Order and Happy Mondays albums for the impasse, as well as a failure to find new acts to plug the gap when the Manchester rave scene was on the wane.

Wilson started Factory as "an experiment in art," and the company prided itself on its unconventional practices. Artists were not given contracts until the late '80s, and for a long time Factory sold records without any promotion.

During the course of Factory's  
(Continued on page 95)

## Stem Penalty: FCC Votes To Fine Infinity \$315,000

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has voted to levy a fine of \$315,000 on Infinity Broadcasting for allegedly indecent programming on three of its radio stations that simulcast the Howard Stern morning show.

The FCC planned to announce the fine Nov. 27 or following the Thanksgiving weekend, according to commissioner James Quello. It also intended to withhold approval for Infinity's recent purchase of three Cook Inlet Radio Partners stations, or to hold a hearing to determine whether the broadcasts are indecent before approving the sales.

"There's no decision on how we're going to go on that," Quello said.

The commission's decision to fine Infinity's WXRK (K-Rock) New York, WYSP Philadelphia, and WJFK Washington, D.C., eclipses the commission's heaviest-ever fine of \$105,000 against Greater Media's KLSX Los Angeles, which broadcast the same programs that brought the action against Infinity. The FCC imposed that levy in October.

Quello told Billboard there was a majority vote among the five commissioners to levy the fine against Infinity.

Quello's statements, surprisingly, came before any formal commission announcement. The FCC action arrives at a critical juncture for the FCC as chairman Al Sikes, recovering from a prostate cancer operation, is expected to step down this month. Several top commission staffers who  
(Continued on page 96)

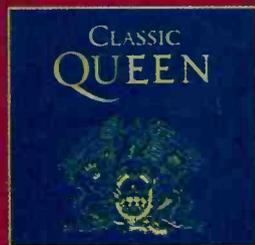
# QUITE A YEAR...

## NORTH AMERICAN SALES OF OVER 7 MILLION IN 1992

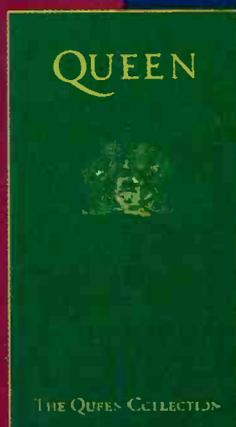
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# Nothing Can Arrest Track's Development

BY ERIC BOEHLERT

NEW YORK—Mr. Wendal may not wait for the Revolution.

In an unusual twist of logistics, Chrysalis has officially begun working urban radio stations on "Revolution," Arrested Development's contribution to the "Malcolm X" soundtrack. At the same time, "Mr. Wendal," a cut from the group's platinum-selling debut album, is exploding at top 40/rhythm and urban stations nationwide.

"Mr. Wendal" has already climbed to No. 15 in its sixth week on the Billboard Top 40/Rhythm-Crossover Airplay chart. Only three other entries on that chart, all worked as singles, have risen quicker than "Mr. Wendal." Of all the Arrested Development hits, says Tracy Johnson, OM/PD of KKLQ (Q106) San Diego, "Mr. Wendal" may be the biggest.

However, Chrysalis cannot release the song as a single until it fulfills its commitment to promote "Revolution" as part of the campaign for Spike Lee's film, explains Glynice Coleman, EMI's VP of R&B promotion. Even though some major urban outlets, such as WUSL (Power 99) Philadelphia, have already embraced "Mr. Wendal," Coleman, pointing to the 19 adds "Revolution" picked up in its first week, is confident the record

will succeed.

"This record will work for me," she says. "Black radio has embraced Arrested Development and black radio wants this record."

She says because "Revolution" is connected with the story of Malcolm X's life, the song will resonate in the black community.

Ken Lane, EMI's VP of promotion, says that when Spike Lee approached Arrested Development at the Jack The Rapper conference in August and asked the band to contribute to the soundtrack, plans to release "Mr. Wendal" were immediately put on hold. The link to the movie, and the

(Continued on page 77)



**T-Shirts From Heaven.** Billboard associate director of retail research Geoff Mayfield, center, presents DGC recording group Arc Angels with Popular Uprisings T-shirts, commemorating the rise of the group's self-titled album to No. 1 on Billboard's Heatseekers chart. Shown with Mayfield, from left, are band members Chris Layton, Charlie Sexton, Tommy Shannon, and Doyle Bramhall II. (Photo: Glenn Waggoner/BPI)

# All-Star Soundtracks Greet The Season

## Nirvana, Journey Box Also Among New Releases

BY LARRY FLICK

NEW YORK—With major labels typically having drawn their big guns over the past three months, December will be a slow period for new albums. The lineup consists mostly of film soundtracks that offer brief glimpses of top-selling artists.

The album supporting Steve Martin's new movie, "Leap Of Faith," is

due Dec. 8 on MCA. The set features covers of gospel standards by Wynonna Judd, Don Henley, Lyle Lovett, and Patti LaBelle. Meat Loaf contributes a new recording of his classic "Paradise By The Dashboard Light."

Some of rap's top acts appear on the soundtrack to "Trespass" (Warner Bros., Dec. 8). The lineup includes Public Enemy, Sir Mix-A-Lot, Gang Starr, Ice Cube, and Ice-T.

On Dec. 15, Geffen will release the soundtrack to the Robin Williams epic "Toys." The set already has one fledgling pop/AC single, "Closing Of The Year," performed by Wendy & Lisa with Seal. Tori Amos, Enya, Thomas Dolby, Pat Metheny, and Grace Jones contribute new tunes.

In nonsoundtrack news, Nirvana offers "Insecticide" on Geffen, Dec. 15. It is a collection of B sides, live bits, and tunes from pre-"Nevermind" indie albums dating as far back as 1987. Meanwhile, the band is in the studio preparing a set of new material that is tentatively due during the first quarter of 1993.

The last of this year's boxed retrospectives will be delivered Dec. 8 by Journey on Columbia. The three-CD/cassette set, "Time," traces the band's career with past hits, rare live performances, and studio outtakes.

New MCA act Shai is enjoying multifaceted success with its debut single, "If I Ever Fall In Love." On Dec. 29, this group of four students from Howard Univ. issues its first album

(Continued on page 97)

# Concert Insurance Rates Seen Rising After Tough Year

BY TRUDI MILLER

NEW YORK—Promoters seeking insurance for concerts are likely to find increased premiums, increased deductibles, and/or tighter restrictions in coming months, due in part to large claims in 1992 from Hurricane Andrew and the L.A. riots.

That was the conclusion of participants at a forum on concert insurance held Nov. 9 at a closed membership meeting of the North American Concert Promoters Assn., according to Walter Howell Jr., president of Troy, Mich.-based Entertainment Insurance Agency Inc., who co-headed the discussion.

Part of the reason for increases is the cyclical nature of the insurance business, says Howell. "We see the pendulum of the past seven or eight years beginning to swing back in terms of increased rates and limited coverages. What we went through in the early '80s we see coming back in the '90s," he says.

But apart from the normal cycle, 1992 saw "humongous payouts due to losses in the last 12 months," says Howell. "The Rolling Stones canceled five European concerts. Michael Jackson, Rod Stewart, Guns N' Roses also had cancellations, and it cost a lot of money to Lloyds of London," the biggest underwriter of cancellation insurance. As a result, he foresees a change in the rate structure, whether it be an increase in rates or an increase in deductibles.

Lloyds is also making changes in the nonappearance clauses of its contracts, says Ben Liss, executive director of the concert promoters' group. Liss notes that because of so many cancellations in 1992, "[Lloyds] is becoming more restrictive as to what is covered and what is not covered. If an artist can't appear, they want some sort of proof

(Continued on page 45)

# Scientific Musical Theater Gets Grand Inauguration In Vegas

BY CHARLES BERMANT

LAS VEGAS—A benefit concert that married live rock music with computer graphics effects took place here Nov. 17 as part of the computer-industry trade show COMDEX.

The performers in the "Grand Scientific Musical Theater" included Graham Nash, Todd Rundgren, Jon Anderson, Flo & Eddie, and Edgar

Winter, while the "house band" consisted of Jim Keltner, Jeff Baxter, John Entwistle, Lee Sklar, and saxophonist Scott Page, who as part of Walt Tucker Productions helped provide the impetus for the event.

The repertoire included some hits ("Teach Your Children," "Happy Together"), some reinterpretations (Rundgren's medley of Marvin Gaye tunes), and some experiments (a new classical piece written by An-

derson and performed with the Las Vegas Symphony).

The event took place in the round in a basketball arena, the Thomas & Mack Center at the Univ. of Nevada-Las Vegas. It was a benefit for the National Center for Missing and Exploited Children. With a combined sponsorship that included a cross-section of the PC industry, it was initiated by Micrografx, a Rich

(Continued on page 97)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Sony Music International in New York appoints **Lawrence Kanusher** director of business affairs. He was attorney in the business affairs department for EMI Records USA and EMI Records Group North America. Additionally, Sony Music in New York promotes **Michelle Kerrigan** senior director of marketing services. She was director of marketing services.

**Hugh Surratt** is named senior director of artist development for RCA Records in Los Angeles. He was director of national album promotion for DGC Records.

MCA Records in Los Angeles promotes **Gina Iorillo** to VP of rock promotion and names **Nancy Taylor** associate director of business and legal affairs. They were, respectively, senior director of national promotion for MCA and an attorney in private law practice.

**Allan Steckler** is appointed direc-



KANUSHER



KERRIGAN



SURRATT



IORILLO



STECKLER



O'SHEA



LUCAS



ARONOW

tor of A&R for Essex Entertainment in Englewood Cliffs, N.J. He was A&R director for ABKCO.

**DISTRIBUTION.** Bud O'Shea is appointed senior VP of catalog and new business development for CEMA Distribution in Woodland Hills, Calif. He was senior VP of catalog and video planning for Capitol-EMI Music.

WEA Corp. in Chicago promotes **Bob Callahan** to sales rep, **John Cooper** to singles specialist, and **John Udell** to in-house marketing

rep. They were, respectively, singles specialist, supervisor of loose picking, and warehouse order picker.

**PUBLISHING.** Pat Lucas is promoted to executive VP/general manager of the film soundtrack division of EMI Music Publishing in Los Angeles. She was VP/general manager of the film soundtrack division.

BMI promotes **Paul E. Bell** to senior director of Western licensing in Phoenix, **Barry Siebel** to senior director of Central licensing in Nash-

ville, and **Larry Stevens** to senior director of Eastern licensing in Middleboro, Mass. They were, respectively, director of West licensing, director of Central licensing, and director of Eastern licensing.

**Vernon Slaughter** is named VP of marketing and business affairs for Kane Productions, a music publishing and production company in Atlanta. He was VP/general manager of La Face Records.

**RELATED FIELDS.** Gil Aronow is promoted to VP/senior counsel, law

## Leonard Cohen Looks To The 'Future' Revered Artist Hints At Optimism On New Album

■ BY PAUL VERNA

NEW YORK—His musical collaborators have included Bob Dylan, Phil Spector, Lou Reed, and actress Rebecca DeMornay. His songs have been covered by artists as diverse as R.E.M., John Cale, Jennifer Warnes,



LEONARD COHEN  
(Photo: Jeff Nisbet)

the Fatima Mansions, the Washington Squares, and Marianne Faithfull. He was discovered by John Hammond, the famed Columbia scout who nurtured the careers of Billie Holiday, Dylan, Bruce Springsteen, and Stevie Ray Vaughan. And yet Leonard Cohen, 25 years into his songwriting career, remains a cult sensation, influential and revered, but not blessed with the mainstream success many in his circle have attained.

Typical of the cynicism that has colored his art—starting with his poetry and novels in the late '50s and '60s and extending into his songcraft—the 58-year-old Cohen harbors no pretensions of breaking the fame barrier with his new album, "The Future," his ninth studio release for Columbia.

The Montreal native still uses words like "grim" and "bleak" to describe his songs, admitting that their appeal is reserved for people in countries like France, who he says "have a grim and dismal sensibility."

However, a wisp of optimism has

been seeping into Cohen's music in recent years, starting with his previous album, "I'm Your Man," and culminating on the new record with such lines as, "There is a crack in everything; that's how the light gets in." Cohen says of that verse, "I don't want to dignify or soil the record with the expression 'philosophical background,' but that's the philosophical background of the record."

The line is from the song "Anthem," which—typical of Cohen's *modus operandi*—took years to advance from artistic conceit to recorded form. A catalyst in that process was his friend and collaborator De Mornay, whom he

(Continued on page 27)



**Let's Do Lunch.** Mute/Elektra duo Erasure takes a lunch break with record executives during the pair's successful run at New York's Beacon Theatre. From left are Peter Wright, VP of operations for Mute Records; David Bither, senior VP/GM of Elektra Entertainment; Erasure's Andy Bell; Lisa Frank, senior director of artist relations/promotions, Elektra; Erasure's Vince Clarke; Bruce Kirkland, president of Mute Records/Second Vision; and Del Williams, senior director of CHR promotion, Elektra.

## Go West Aims To Conquer New Fans With EMI Debut

■ BY LARRY FLICK

NEW YORK—As Go West's Peter Cox and Richard Drummie dive into promoting their third album, "Indian Summer," they have learned it's impossible to predict where the various twists and turns of the industry will take them.

When the U.K. pop duo split from Chrysalis Records two years ago to sign with EMI, they never imagined the labels—along with SBK—would merge under the EMI Records Group banner, thus reteaming them with a number of the same staffers all over again.

"It's an unusual turn of events, that's for sure," says Drummie, laughing. "Luckily, we always got on well with the people who are still there. To be honest, our main gripe was with the A&R guy we had to work with after Ron Fair left Chrysalis."

It was Fair's presence at EMI that lured Go West to the fold, since the industry veteran creatively nurtured the act during its early days. The fact that Fair has recently switched to RCA is

a minor source of tension for Drummie.

"We trust [Fair] more than anyone else in this business," he says. "I've got my fingers crossed that he may be able to work with us as a free-lance producer in the future."

With the label and act choosing to take a one-step-at-a-time approach on that issue, all of their collective energy is now being placed on establishing a solid base at pop and AC radio for "Faithful." Within a month, the first single from "Indian Summer" made a healthy dent on Billboard's Hot 100, and is fast moving upward. This is, in part, the result of a rigorous promotional jaunt across the U.S.—the likes of which the duo says requires a little physical and psychological adjustment.

"It's been mad, but encouraging at the same time," Drummie says. "But we're used to being quiet for a long time, and then killing ourselves on the road. It's exciting to get back in touch with people—especially if they like your music."

Cox also says the strains of such industry schmoozing sometimes leads to

(Continued on page 25)

## ZZ Top Is Nordoff-Robbins' Top Gun; Colvin, Carpenter Stage Spectaculars

THAT LITTLE OLD BAND FROM Texas, ZZ Top, became the fifth U.S. act honored with the Silver Clef Award by the Nordoff-Robbins Music Therapy Foundation during its annual dinner and auction, Nov. 18 at New York's Roseland Ballroom. The foundation is dedicated to helping autistic and disabled children through music therapy. The British music industry began supporting Nordoff-Robbins in the mid-'70s. Since then, the U.S., Australian, and German music industries have joined in. The foundation opened its U.S. clinic in 1990

and has treated more than 100 children. The honorees are chosen more for their marquee value and ability to draw people to the \$500-per-plate dinner and auction than for their involvement with the charity, but many have become active participants in the center. For example, last year's honoree, John Mellencamp, is a frequent visitor to the clinic, and ZZ Top's Billy Gibbons, who made his first visit to the clinic the day of the dinner, said he intends to keep coming back. "I come up here frequently to visit [a musician friend], who lives just two blocks from the clinic. Now I have another reason to come to New York." While the exact number is still being tallied, the evening raised close to \$500,000 for the clinic. The single item that fetched the most at the auction was an hour of airtime on MTV, which went for \$47,000.

OUT AND ABOUT: As we traverse the town seeking solace in sound, two recent shows have stood out as exemplary. Shawn Colvin, showing off tunes from her new Columbia disc, "Fat City," played the Bottom Line Nov. 12 and turned the evening into a revolving door of musical talent. In addition to playing tracks solo and with guitarist Stuart Smith and bassist Larry Klein, Colvin was joined by various artists who had performed on the album. First up was Bela Fleck, who dropped by before heading to his own gig at S.O.B.'s, to pick a little banjo on "Tennessee"; Chris Whitley provided mean guitar accompaniment on the sinewy "Set The Prairie On Fire," and the Subdudes lent their inimitable sound to "Tenderness On The Block." It was hard to tell if the audience or the artists were having more fun... Label mate Mary-Chapin Carpenter turned the Beacon Theatre into the Twist & Shout a few nights later. During the fast-paced show, Carpenter moved from rockers to ballads to country swing with enviable ease, punctuating the tunes with witty and wise words. The thoroughly hip Carpenter is practically an ambassador for country music to show the still ignorant masses that the genre

embraces a wider variety of styles than practically any other format today. The highlight was a stirringly beautiful version of "Only A Dream" from her current album, "Come On, Come On."

WINDY CITY MEETING: The North American Concert Promoters Assn. held a two-day meeting in Chicago Nov. 8-9 to discuss changes in the industry at the arena level and how promoters and senior building management can work closer together. Elected to the organization's Board of Directors were Jules Belkin, Belkin Productions; Don Law, The Don Law Co.; Larry Magid, Electric Factory; Bill Silva, Bill Silva Presents; and Donald Tarlton, Donald K. Donald Productions.

DIGGING IN THE DIRT: The New York board of the Rock and Roll Hall of Fame and Museum made a \$5 million pledge toward the Cleveland project in November. Coupled with proceeds from a proposed \$38 million bond issue, the money is expected to guarantee a spring groundbreaking on the long-awaited structure.

THIS AND THAT: Chaka Khan is now managed by David Brokaw at The Brokaw Agency... Angelique Kidjo and John Campbell are now represented by L.A. Personal Development... A grave marker honoring blues guitarist Elmore James will be dedicated Dec. 10 at New Port Cemetery in Ebenezer, Miss. Capricorn Records, Warner Bros. Records, and BMI are commandeering the dedication. Capricorn chief Phil Walden is spearheading the fund-raising effort to pay for the marker. The project is being administered by the Mt. Zion Memorial Fund... The Smashing Pumpkins have signed a long-term co-publishing deal with Chrysalis Music... The Lovemongers, the spinoff group formed by Heart's Ann and Nancy Wilson, have released a four-song CD on Capitol... The Philadelphia Music Alliance will hold its fifth annual Rock N' Roll Auction Saturday (5) at the Valley Forge Convention Center in King of Prussia, Pa. Among the items up for grabs are signed guitars by U2, Bruce Springsteen, and Eric Clapton. All proceeds go to the PMA's Scholarship Fund and its Music In The Schools program... The Dewar's Bagpipe Festival will be held Nov. 30-Dec. 1 at New York's Knitting Factory. The performances will be recorded for release in February 1993 on the Knitting Factory's label. Proceeds from the concerts and CD sales will benefit Scottish charities.



by Melinda Newman



GO WEST: Peter Cox, left, and Richard Drummie.

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# NOTICE

The High Court in London ruled on Monday 16 November 1992 that MINDER MUSIC LIMITED is the owner of the entire copyright in the compositions purchased in 1989 from TEMPCO PUBLISHERS INC and TOTAL EXPERIENCE MUSIC PUBLISHING CO et al.

The defendants in the action, Tempco Publishers INC and Total Experience Music Publishing Co et al, through their lawyers and Mr Lonnie Simmons, had called into question the validity of the agreements and Minder Music's rights to receive royalties.

The court has ordered the agreements valid and binding and granted an injunction to restrain the defendants from claiming to be the owners of the copyrights.

All third parties are put on notice that Minder Music or it's sub publishers Taking Care of Business(BMI) or Minder Music (USA) (ASCAP) are the only entities entitled to issue licences or collect royalties etc.

Any enquires and/or copies of the judgement may be obtained from:-

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# Artists & Music

## ARTISTS IN CONCERT

GRAHAM PARKER  
MR. REALITY

Town Hall, New York

LIKE A CAT WITH nine labels, Graham Parker keeps coming back, this time to Town Hall Oct. 14, this time on Capitol Records.

And while he finished his set with 10 of the 13 tracks on his latest label debut, "Burning Questions," he at least recognized the esteemed body of work that preceded it by opening with a dozen songs in chronological order, one each from earlier albums on four previous labels.

While these earlier numbers were mostly, to use Parker's gently sarcastic term, the "also-also-rans" and neither the best-remembered nor most-requested ones from his "breakthrough" mid- to late-'70s period, there could be no argument with choice—or performance. Opener "Nothing's Gonna Pull Us Apart" from 1976's career debut, "Howling Wind," may have suggested a more relaxed Parker in demeanor, but his singing voice was no less biting, and the music lacked nothing for intensity.

Kudos here go to the whopper of a band he assembled for this tour: From Joe Jackson's band, bassist Graham Maby and drummer Gary Burke, of

(Continued on page 26)

## Cutting Out The Cut-Ins: More Than Truth's At Stake

GIVEN THE PASSAGE of almost 500 years, perhaps the best reply in a debate over whether Shakespeare authored his works is the one that goes, "Whoever wrote them was a good playwright."

However, in a far more recent circumstance when more than just truth matters, such as economic justice, true authorship identity is demanded. Such is the case of Jimmy Merchant and Herman Santiago, judged by a New York jury Nov. 19 as the writers of the most unanswerable song title query since the dawn of rock'n'roll,

"Why Do Fools Fall In Love?," a song they wrote and recorded with the late Frankie Lyman and others (Billboard, Nov. 28). This

judgment could mean millions of dollars in back royalties for the two men accumulated since 1969, when, the jury decided, the late Morris Levy, listed as an author almost a decade after the song was written in the mid-'50s, is said to have threatened the two with bodily harm if they pursued their claims to sole authorship of the song. In deciding that such a threat took place, the jury lifted defense claims of a statute of limitations.

For those familiar with pop song in all its guises throughout this century, credit has often been taken when credit wasn't due. Often, it was perceived as simply good business—such as "cut-ins" by famous performers who demanded part authorship in return for their ability to make a song into a success.

Voluntary surrender of all or part of a song's authorship is very difficult to deal with in legal terms. Criminal threat or abuse of ethical business standards, however, deserve redress: the former in court, the latter in good works of those who today own copyrights in question.

**MARRIAGE MADE AT MCA:** Songwriter/producers Lotti Golden and Tommy Faragher, who were introduced to each other in the early '80s by MCA Music, went on to become husband and wife and consistent contributors to MCA's royalty stream. From their Manhattan apartment, where they have installed a 24-track studio, they've written or produced successes for such acts as Diana Ross, Taylor Dayne, the O'Jays, Paul Young, and Jennifer Holliday, among others. Their songs include "With Every Beat Of My Heart" and "What Becomes Of The Brokenhearted."

Being called on lately to offer "specialized" material—assignments Golden says indicate the song is reclaiming its status as the central ingredient of a hit rather than merely being one of many elements—the team has three songs from its catalog appearing on the upcoming TV soundtrack of "California Dreams,"

while Exposé has covered the dance hit "I Specialize In Love," originally recorded by Sharon Brown, and newcomer Ellen Cargen has made "Cry Just A Little" for her bow on EastWest Records. They've also been busy writing and producing new material, such as Jeremy Jordan's debut single, "The Right Kind Of Love," from the "Beverly Hills, 90210" TV track, while upcoming releases by Dayne, Al Green, and others will feature their songs.

IN A decision handed up Nov. 16, the High Court in London said Minder Music Ltd. is the sole owner of the entire catalogs of Tempco Publishers and Total Experience Music, among other related firms. Minder Music had sued to validate a 1989 purchase agreement, including licensing of the songs by Minder's two U.S. affiliates, Taking Care Of Business (BMI) and Minder Music (ASCAP). Tempco copyrights include works by Gap Band, Yarbrough and Peoples and songs covered by Robert Palmer, Kenny Thomas, Guy, and Snap.

**SONGWRITERS SPEAK:** Veteran songwriters Gerald Marks, 92, and Burton Lane, 80, each did a mini one-man show at a recent monthly meeting of the music and performing arts unit of B'nai B'rith in New York. Marks told how he tried to get Irving Berlin's music publishing company to publish his first song, "North Dakota"—a state, he noted, songwriters have forgotten—by referring to it in a letter as "his latest song." "It's still available," Marks told the audience. As for Lane, he still gets a laugh out of his dedication of one of his songs—with lyrics by Alan Jay Lerner—to Oliver North of Irangate fame. It's "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life?" Both men were introduced by unit member Stanley Mills, president of September/Galahad Music, who noted that an incorrect reference to Lane's birthdate, contained in a press release calling attention to the writers' appearances, would have meant that Lane had helped in the discovery of Judy Garland before he was born and that his great melodies for "Finian's Rainbow" would have been written when he was a pre-teen.

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

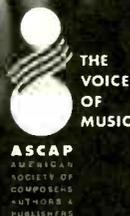
1. Tori Amos, Little Earthquakes
2. The Red Hot Chili Peppers, Blood Sugar Sex Magik
3. B.B. King Anthology
4. The Cure, Wish
5. Sawyer Brown, Cafe On The Corner.



by Irv Lichtman

"To say the least, ASCAP'S got some good friends in Minneapolis.  
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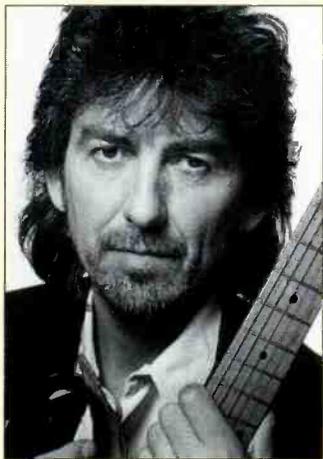
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**B**illboard honors George Harrison with its highest accolade, the inaugural honor for distinguished creative achievement (named for the impending 100th anniversary in 1994 of the publication) that is The Century Award. While Billboard has traditionally reported on the industry accomplishments and chart-oriented commercial strides of generations of gifted individuals, the aim of the Century Award is solely to acknowledge the uncommon excellence of a still-unfolding body of work. It is a gesture unprecedented in Billboard's entire history and one that is informed by the heritage of the magazine itself.

The remarkable range and sagacity of George Harrison's ongoing creative passage—its quality, originality, and emotional candor—are all utterly singular in the canon of rock, and exist in a realm apart from transient tastes and voguish standards. His pathfinding efforts in propagating the musical splendors and cultural intricacies of Indian and South Asian classical instrumentation and composition played a critical role in laying the groundwork for the modern concept of world music. And humanitarian endeavors like 1971's *The Concert for Bangla Desh* advanced society's comprehension of the spiritual and altruistic power of popular music. Like no other recording artist, George Harrison has made the compelling and socially nurturing point that, at its very best, popular music is



a bold expression of our better selves, showing that creativity is not merely an indication of who an artist is, but also an attestation of what an artist hopes to become. And in that demonstration, George Harrison has furthered the common faith that in the accomplishments of anyone there is hope for everyone.

There is an historical backdrop that underscores The Century Award and Billboard's decision to make George Harrison its first recipient. Billboard pioneered music journalism, and covered the rise of vaudeville, the invention of piano rolls and the phonograph record, wireless radio, television, and the jukebox, as well as the ascendance of jazz, blues, and other modern forms and subgenres of popular music. Billboard conceived the practice of regular record reviews, an outgrowth of weekly sheet music notices and critiques of the first Victor and Edison solid-wax cylinders. It was Billboard that coined the terms "country and western" and "rhythm and blues," first reported on the general embracement of DJ Alan Freed's descriptive phrase "rock and roll," and detailed the seminal inroads of home and music video.

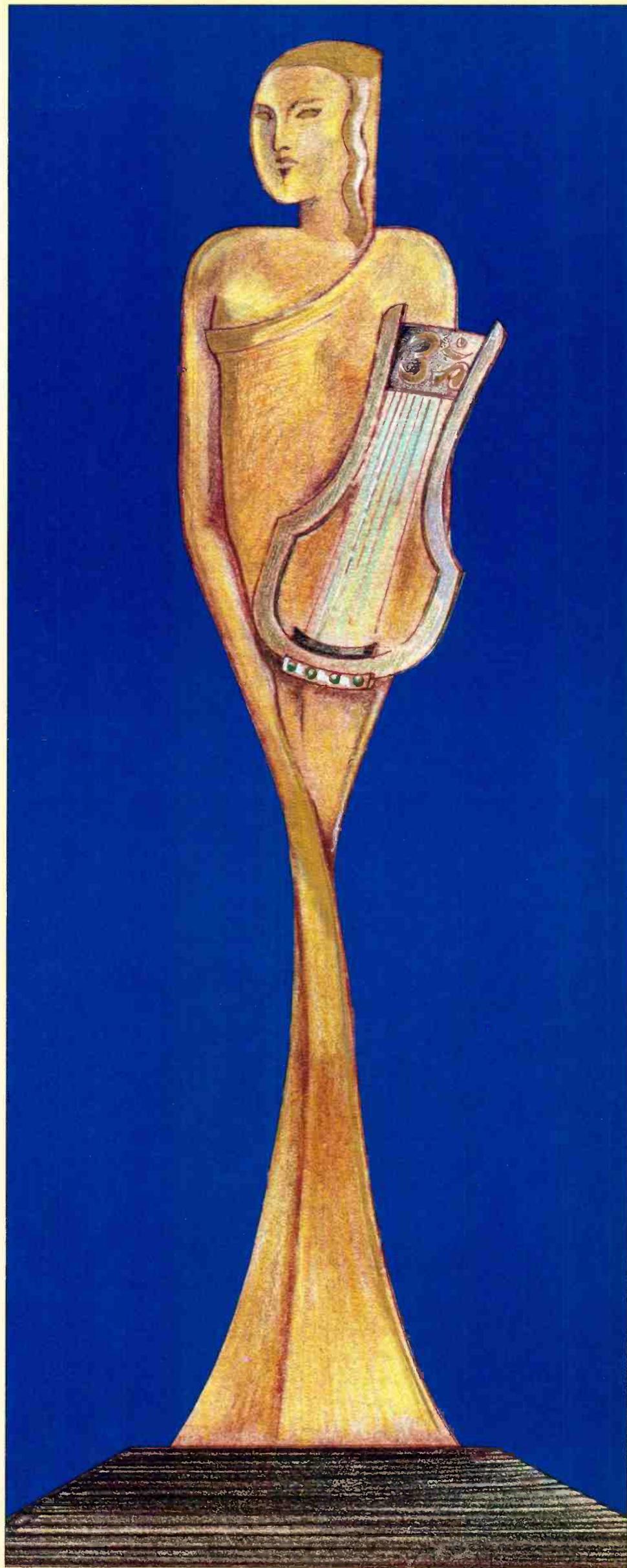
Billboard feels that George Harrison's own timeless accomplishments are an integral and exemplary facet of this rich creative chronicle. We can think of no artist more deserving than George Harrison of Billboard's most respectful symbol of esteem, The Century Award.

# GEORGE HARRISON

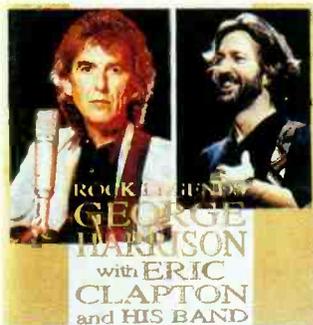
FIRST RECIPIENT OF THE

# CENTURY AWARD

As designed expressly for Billboard by Ron Caruso of C-Squared Studios and sculptor Tina Marie Zippo, The Century Award is a unique work of art as well as a symbol of artistic supereminence. Cast once a year in bronze, the 14-inch statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, the dance, Erato, love song; and Polyhymnia, sacred hymns). The form is female in aspect, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the muse is a hand-jeweled adornment that will change annually in order to personalize the honor for each recipient. This year's lyre is crafted of silver and inlaid with emeralds (a stone with personal significance for honoree George Harrison) and is engraved with the Vedic Om Shanti.



"Do what you want to do  
And go where you're going to  
Think for yourself  
'Cos I won't be there with you."  
—"Think For Yourself,"  
George Harrison, 1965



Concert program  
for the 1991 'Rock  
Legends' Japanese tour  
by George Harrison  
with Eric Clapton and  
band, documented on  
Harrison's 1992  
'Live In Japan'  
album.



A true son of a sea-  
man, George Harrison makes music that is the  
sound of self-reliance as well as an ongoing ex-  
pression of personal faith. Born at 11:42 p.m.  
on February 24, 1943, to Harold Hargreaves  
Harrison, a ship's steward on the White Star  
Line, and the former Louise French, a Liverpool  
shopgirl, young George would see his earliest  
exposure to music occur as a consequence of  
his father's ocean-going adventures.

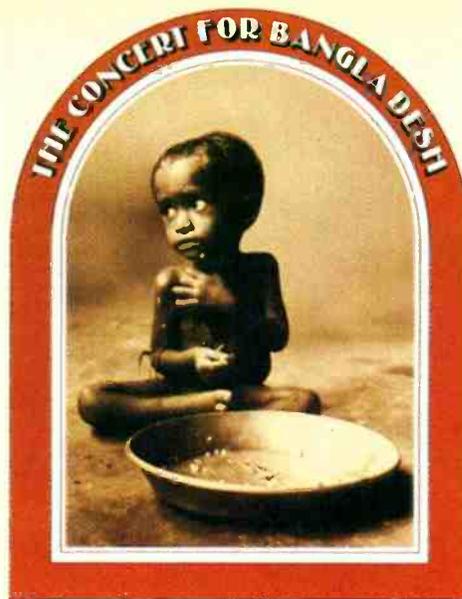
"I think the first person who really got me in-  
terested in guitar was Jimmie Rodgers, the  
Singing Brakeman," recalls George, relaxing  
in his Friar Park estate outside London as he  
eases into a lengthy, record-straightening re-  
miniscence of his formative years. "My father en-  
joyed music and he used to go away to sea,  
and he brought back this big windup gram-  
ophone and Jimmie Rodgers records: 'Blue Yo-  
del' and 'Waiting For A Train.'"

*My pocketbook is empty, and my heart is  
filled with pain  
I'm a thousand miles away from home, just  
waiting for a train*

"From when I was a little kid of about eight  
or seven," says Harrison, "I remember hear-  
ing that scratchy needle; and you'd open the  
front doors of this gramophone, which had  
waarden slats inside acting like a loudspeaker,  
and just hearing that guy playing the guitar and  
yodeling."

At this juncture, George's dad was retired  
from the seafaring life, though his enduring  
restless urges were displayed in his choice of  
a job as a bus driver. The Harrison household  
was a happy albeit humble place, the family  
members known locally for a mutual protec-  
tiveness that approached a common creed.  
George's father was not particularly religious,  
but his mother was raised Catholic, so George  
had been baptised in the Church at her insis-  
tence. The boy accompanied his parent to Mass  
until he reached adolescence, then turned  
away from the practice.

"On the church wall they had the paintings  
of the Stations of the Cross," says Harrison,  
"and I thought, 'Something really heavy's go-  
ing down here, but I don't like it.' The Chris-  
tians have never been able to explain Christ.  
Religion—a word I shy away from—is sup-  
posed to be about how to have direct percep-  
tion of God, so there's no longer any argu-  
ment; you just know 'cause you've had your



**The 1971 Concert for Bangla Desh,  
organized by George Harrison to  
aid the starving refugees of that  
nation, was the first international  
rock-sponsored humanitarian  
relief effort.**

own experience. But how do you do that? They  
can't tell you how in Christianity."

Somehow, Harrison's personal awakening  
to music seemed a more plausible route.

"I was also influenced growing up by things  
like the Ink Spots, Hoagy Carmichael, who my  
mother was also into, and Cab Calloway.  
Later, when I was a little bit older, there was  
Django Reinhardt, and a singer from Florida  
who was a huge success in England during the  
'50s, and he was called Slim Whitman."

Whitman, who had himself learned to play  
guitar from his shipmates while serving in the  
U.S. Navy, would notch a string of nine Top 30  
British hits between 1955 and 1957, beginning  
with the chart-topping "Rose Marie" and con-  
cluding with "I'll Take You Home Again Kath-  
leen." Whitman had also been a regular on  
KWKH radio's "Louisiana Hayride" country re-  
vue out of Shreveport, the mid-'50s proving  
ground of another, less polished singer named  
Presley.

1956 was the year that the recorded eru-  
ptions of Elvis seized Albion's imagination, the  
Tupelo boy who would be king leaping into the  
U.K. singles survey that May with "Heartbreak

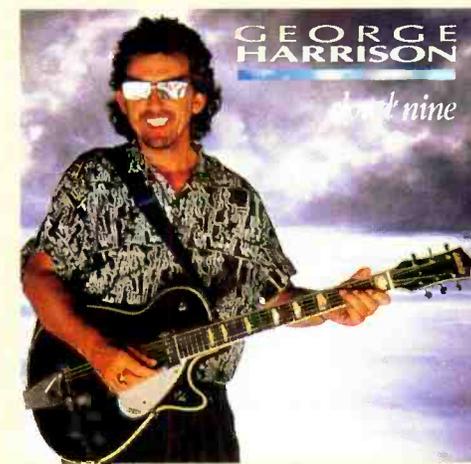
I heard Fats Domino: 'Yes it's me and I'm in  
love again!' It must have been on a radio or  
a record player somewhere. And it touched  
somewhere deep in me.

"Later when I heard Elvis' 'Heartbreak Ha-  
tel,' I was on my bike passing somebody's  
house, and I couldn't believe the sound of that  
record."

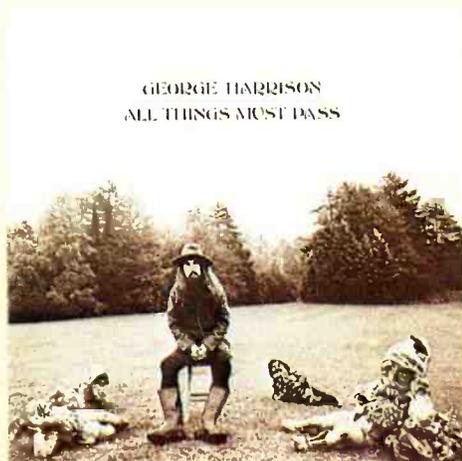
Returning to these memories as if treading  
into an apparition, Harrison describes them in  
the same visionary terms he would later use to  
depict his gravitation in early adulthood to East  
Indian philosophy and the raga music centered  
around the sitar.

There is a school of theory that supposes a  
racial affinity between the Indian and European  
peoples, but it's certain that the Indo-European  
languages share a common source that dis-  
plays a unity of intellectual inclination, a bent  
of mind. The most ancient Indo-European  
cultural pillar is the hymns of the Rigveda (the  
name Veda signifying wisdom), prevalent 15  
centuries before Christ, which encompass  
1,017 litanies and lyrical benedictions of spiri-  
tual consciousness. Astounding in their force of  
language, these hymns predate formal religion  
and its strict dogmas, representing the earliest  
outpourings of songpoets dumbfounded by the  
vastness of creation and the depthless myster-  
ies of existence. To read them is to know the  
birth of wonder, to hear the voice of a lover,  
to relive a cherished instant, to feel the gener-  
ous self-recognition of Fats Domino, or to fol-  
low Elvis Presley down at the end of lonely  
street. Like the gramophone of a homesick sea-  
man, or a stray melody bisecting the bicycle  
ride of a little boy, the Rigveda are agents of  
a simple beauty that mocks time and assaults  
a pilgrim's intuition.

"In Indian philosophy," says Harrison, "mu-  
sic is very important, and different instruments  
are shown being played by different gods. The  
Goddess Sarasvati"—deity of eloquence and  
sacred poetry—"plays this stringed instrument  
known as the veena, the forerunner of the sitar.  
And the woodwind is represented by Lord  
Krishna"—the Divine in human form—"who  
plays the flute, and through Krishna's symbolic  
flute we are awakened. In a way, when I heard  
'Heartbreak Hotel' as a kid on my bike, this



# A PORTRAIT OF THE ARTIST



**BY TIMOTHY WHITE**

Hotel." Yet it was another American import, an  
R&B crooner out of New Orleans, who pre-  
pared George Harrison for the epiphanies of  
Presley.

"The main thing that really buzzed me, even  
before I heard Elvis, was Fats Domino's 'I'm In  
Love Again,'" says Harrison. "I can even see  
exactly where I was when I heard that. There  
was this little place near where I was born  
called Wavertree, a district. And right at that  
point there's a thing called the Picton Clock  
Tower, this tower in the middle of the road with  
this clock on it, and then nearby there used to  
be this old art-deco cinema called the Abbey.  
I was just walking across the road there when

was still Krishna's flute, the music that mystical  
sound saying, 'Hey, come on!'

"Something was calling me, and I tried to  
head in that direction."

Another characteristic of Vedic philosophy is  
the concept of spiritual destiny and *atmavidya*,  
i.e. to find and then live the truth of oneself. As  
with all expressions of creativity, the Rigveda of-  
fer a small, fleeting sense of the sweetest  
dream of any seeker: to know all things without  
going out one's door, to learn the ways of  
heaven without looking out one's window, to  
arrive without traveling, to do all without doing.  
And, as George Harrison desired, to discover  
his inner light.

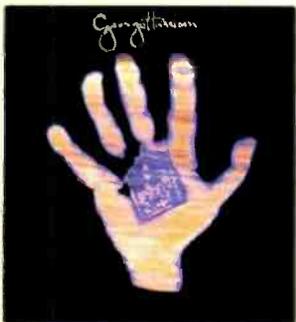
"The first guitar I bought, it cost me three  
pounds 50 pence," says Harrison, warming to  
the momentum of his recollections. "It was a

very cheap guitar, a little round-holed acoustic that I bought from a guy who used to go to the school"—Dovedale Road Junior School—"that I went to; he was called Raymond Hughes. I must have been 13 years old.

"It was such a bad guitar, all the frets buzzed, and you couldn't get certain notes out of it because of the action where the strings were hitting the fretboard. My mother, she was the most sympathetic person in the family, and I said to her, 'I've gotta get a better guitar!' She might have helped me buy this next guitar. It was called a Hofner 'President,' a cello-style cutaway f-hole guitar."

At the time, the Harrisons—George, his parents, brothers Harry and Pete (but not older sister Louise, who'd moved out)—resided in a tiny brick row house, "two rooms up and two rooms down," at 25 Upton Green in the Speke section of greater Liverpool.

"Downstairs in the kind of dining room of the house," he says, "next to this old upright piano that nobody ever played, I used to just sit there when everyone had gone to bed. And I'd polish my guitar, and play, and practice bits that I'd



seen other people playing, and try and figure out chords."

A long-forgotten fact suddenly leaps to Harrison's mind. "There was a very important man, he used to be a friend of my dad when they went to sea, and when I started playing guitar my father remembered this guy. He was called Len Horton, and he's never, ever been mentioned in any interview!" says George, gathering steam. "My dad would call him up and say that I was trying to learn the guitar and could he help me. He owned an 'off-license,' which was a shop that sells liquor, but they're only open at specific time periods of the day, and this guy used to be closed on a Wednesday night. So I used to go where he lived in a little apartment that was above the shop. He had this guitar that looked really great in those days—compared to what I had. It was the top-of-the-line Hofner, called the Hofner 'Committee,' and it was in birdseye maple, a blond guitar modeled after the Gibson 400s. He would show me all these songs that would be called dance band music in those days, like 'Whispering,' 'Star Dust,' and"—George sings—"Dinah, is there anyone finer!"

"They had all those kinds of old chord changes, and he'd let me play on his guitar. So I'd go and spend a couple of hours at his house and then say, 'Thanks a lot, Len! I'll see you next week.' And now I'm thinking, 'Wow, that guy was very helpful to me.' That experience with a decent instrument really made me improve my playing a lot."

So much so that he swapped his Hofner President for yet another Hofner ("They were, I suppose, the most popular guitars because they were readily available from Germany") with a member of a Liverpool trad jazz combo known as the Bluegenes—later to be called the Swinging Blue Jeans of "Hippy Hippy Shake" fame. "That guitar," says Harrison, "was a blond, hollow-bodied electric with a big neck and two little black pickups, called a 'Club 50.'"

At this juncture in England, the 'trad' or traditional jazz scene in England, a vigorous pop variant of conventional Dixieland, was evolving into a folkish offshoot dubbed "skiffle." Part jazz, part jugband, it found its biggest star in Lonnie Donegan, the banjo player with the

Chris Barber Jazz Band, then the preeminent trad ensemble. Donegan's hits with adaptations of Leadbelly's "Rock Island Line" and Woody Guthrie's "Grand Coolee Dam" inspired an entire post-war generation to form bands.

"Everybody got a guitar, and a washboard, and a tea chest bass with a broom handle and a piece of string," says Harrison of the sound's 1956-62 heyday, during which other acts like Joe Brown and the Bruvvers (a Cockney corruption of "brothers") gained pop success by merging skiffle with other popular elements. "And when skiffle faded out," says George, "all the people who were left with their guitars who still wanted to play became the rock'n'roll bands of the '60s." And the band that best defined, and quenched, that largely working-class yearning was the Beatles.

Of all the songs that Harrison could have sung at the Beatles audition session at Decca Records' West Hampstead studios on Monday, January 1, 1962, what moved him to sing the '20s dance orchestra novelty, "The Sheik Of Araby"?

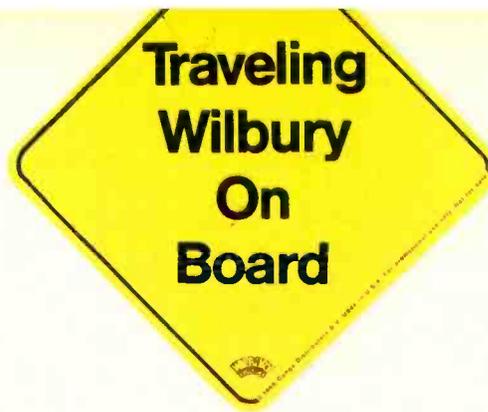
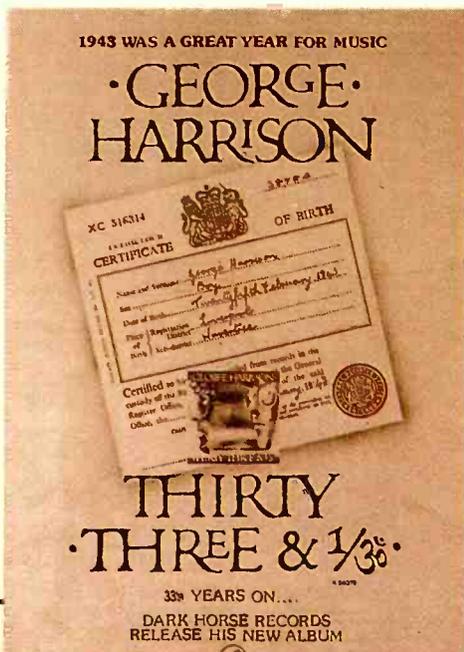
"Well," he chuckles, "it was a popular song in England; everybody knew it. This guy who's still a friend of ours, Joe Brown, he had a hit with a rock version of it [in 1961]." Harrison adds that since his musical tastes were partially shaped by his childhood exposure to popular music prior to the existence of rock'n'roll, he and the rest of the Beatles were free of the prejudices that became commonplace for later generations.

"But Decca didn't like us, did they? Instead, they hired Brian Poole and the Tremelos! And there was the famous quote from Dick Rowe, the [singles A&R] head of Decca Records, who said, 'Guitar groups are on their way out, Mr. Epstein.'" Big, rolling laugh. "That's brilliant, isn't it?!"

Irrked but undeterred, Beatles manager Brian Epstein took the Decca audition tapes to George Martin, A&R chief at Parlophone, an EMI record label, who admired Harrison's guitar work on the Beatles' cover of the Anita Bryant chestnut "Till There Was You," and promptly signed the band in May 1962.

In the summer of 1963, during a weeklong [Monday, August 19 to Saturday, August 24] Beatles engagement at the Gaumont Theater on Westover Road in Bournemouth, Hampshire, George Harrison wrote his very first song, "Don't Bother Me."

"I had never tried writing songs before that," he explains. "And it took me a while to pluck up the courage, because we'd already had a bunch of hits"—"Love Me Do," "Please Please Me," "From Me To You"—"with Lennon-McCartney songs. They were getting what



seemed like quite expert at it. I just had to try and write something that was acceptable that I wouldn't get laughed out of the room with.

"It just took half an hour, or an hour. I remember it well: we were in this holiday town in the south of England for a week, and I had some kind of flu. The doctor had been called, and he gave me this medicine you could drink—that had a morphine base! I was taking that stuff and in bed, all weak and tired, trying to reserve my energy so I could get out each night to do the concert.

"We would just play like twenty-five minutes in a show that was like a two-hour mixed music hall/cabaret with jugglers, comedians, people who played xylophones, and then a couple of singers. And on top of the bill would be 'Parlophone Recording Artists, The Beatles!'.

"But I was so sick, and the first thing I thought of for a lyric was 'don't bother me!' It's a strange song; the guy in it is all uptight because 'she's' gone away. But I was quite happy that I had written it for our second album [in the U.K., "With The Beatles," released Nov. '63]. And I could imagine doing it now," he laughs, "and making it sound pretty good!"

Harrison would eventually go on to compose some of the finest material in the Beatles rota, including "Think For Yourself," "I Need You," "Taxman," "I Want To Tell You," "If I Needed Someone," "Something," "Here Comes The Sun," "While My Guitar Gently Weeps," and "For You Blue," to name only a random few. However, the next crucial pivot point in his artistic passage would come on Monday and Tuesday, April 5-6, 1965, as the Beatles were shooting the "Rajahama" India restaurant sequences at Twickenham Film Studios for the movie "Help!"

"We were waiting to shoot the scene in the restaurant when the guy gets thrown in the soup," says George, "and there were a few Indian musicians playing in the background. I remember picking up the sitar and trying to hold it, and thinking, 'This is a funny sound.' It was an incidental thing, but somewhere down the line I began to hear Ravi Shankar's name. The third time I heard it, I thought, 'This is an odd coincidence.' And then I talked with David Crosby of the Byrds and he mentioned the name. I went and bought a Ravi record; I put it on and it hit a certain spot in me that I can't explain, but it seemed very familiar to me. The only way I could describe it was: my intellect didn't know what was going on and yet this other part of me identified with it. It just called on me."

Harrison thought perhaps he'd heard comparable music in his youth, when his mother would tune the family's shortwave set into overseas radio signals "from Algeria or somewhere." This notion was quickly eclipsed by the prescient sense he would soon encounter Shankar himself. "Sure enough," says George, "a few months elapsed and then I met this guy from the Asian Music Circle organization who said, 'Oh, Ravi Shankar's gonna come to my house for dinner. Do you want to come too?'"

At that dinner, George and Ravi established an instant rapport, and Shankar agreed to come to Harrison's house the following day to

give him introductory instruction in the sitar. That impromptu session, at which George was shown the basic scales, posture for playing, and the rudimentary picking techniques, turned into a private concert by Ravi and master tabla player Alla Rakha for George, John Lennon, Ringo Starr, and others.

His fellow Beatles were fascinated with the foreign instrumentalists, but for Harrison their music burned with a clarity and essential rightness far beyond the bounds of mere curiosity. "It unlocked this enormous big door in the back of my consciousness," he says, and his attraction to the music and the culture that informed it moved him to lend some single-tracked sitar—"I bought it in one of the London shops called Indian Craft"—to the October 12, 1965, Abbey Road "Rubber Soul" session for Lennon's "Norwegian Wood (This Bird Has Flown)."

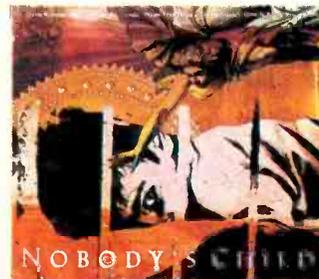
For the Beatles' 1966 "Revolver" album, Harrison wrote his first song entirely on sitar, "Love You To." And then, for "Sgt. Pepper's Lonely Heart's Club Band" in 1967, he provided "Within You Without You," its instrumental break in 5/4 time and recorded with an Indian instrumental contingent that included tabla, the zither-like surmandel, dilruba (a cousin of the sitar, played with a bow), and the stringed, fretless tamboura drone. Another breakthrough track was the 'B' side of the Beatles 1968 "Lady Madonna" single, "The Inner Light," a spellbinding effort based on a translation of the Tao Te

Ching XLVIII by Cambridge University Vedic scholar Juan Mascaro, which features a riveting refrain:

*The farther one travels,  
The less one really knows  
The sage therefore, arrives without travelling  
Sees without looking...*

At this stage, George had begun making regular trips to India, whether to investigate the yogis of the Himalayas, or to record the tracks in Bombay that would comprise the exquisite movie score ("I was trying to do a mini-anthology of Indian music") that would be the first solo album by a Beatle, "Wonderwall Music," released November 1, 1968.

By these and kindred efforts, through which the cream of India's classical musicians (particularly Ravi Shankar, Alla Rakha, tamboura player Kamala Chakravarty and Ali Akbar Khan, virtuoso of the sarod, a stringed, goat-



**1990 "Nobody's Child/Romanian Angel Appeal" benefit album conceived and compiled by Olivia Harrison, wife of George Harrison, and executive-produced by him.**



George Harrison

skin-covered soundbox) were exposed to a mass Western audience for the first time, Harrison became the forerunner and tireless patron of the pan-cultural pool of popular, folk and classical traditions now termed world music. Moreover, while Monterey Pop was probably the first large-scale rock benefit show (for the L.A. Free Clinic), Harrison's August 1, 1971, Concert for Bangla Desh would be the first international rock-sponsored relief effort (to assist the starving refugees of that nation), paving the way for every planet-wise event from The Concerts for the People of Kampuchea, to Live Aid.

Due to Harrison's deeply felt enthusiasms, Ravi Shankar symphonic concerts became commonplace at Carnegie Hall in the first sweeping wave of serious Western interest in Indian music, laying the groundwork for mainstream acceptance of artists like sitar master Ustad Vilayat Khan and Pakistani qawwali king Nusrat Fateh Ali Khan. George also fostered the global commercial climate for a new generation of stars like Najma, double violinist Shankar, tabla drummer Zakir Hussain (son of Alla Rakha) and Apache Indian aka Steven Kapur, whose bhangra/reggae/hip-hop alloy of Punjabi raps and patois toasting is the latest London club sensation.

George Harrison's solo catalog has long since surpassed his Beatles work in sheer variety as well as songwriting verve. His sighing/searing slide-guitar technique is one of the distinctive instrumental signatures in the rock annals, and he's enjoyed a wealth of solo hits, ranging from his first individual No. 1 in 1970 with "My Sweet Lord" (beset by a bizarre plagiarism suit in which he ultimately prevailed), his second chart-topper in 1973 with "Give Me Love (Give Me Peace On Earth)," a No. 2 smash in 1981 with "All Those Years Ago," and the 1987 No. 1 with "Got My Mind Set On You." All these gems and more get incandescent live treatment on his acclaimed 1992 live two-CD "Live In Japan" album with Eric Clapton and band.

Yet the strength of Harrison's solo work is not in its chart success but rather in its structural invention and stunning flow. Unlike the hit-studded but highly uneven records of the other former Beatles, Harrison's albums shine with an instinctive grace and a dramatic textural consistency, achieving a potency of mood truly exceptional in modern rock.

His other creative involvements are no less distinctive, whether it's the diverse roster of worthy movies ("The Life Of Brian," "Time Bandits," "The Missionary," "Mona Lisa," "Withnail And I," etc.) he's produced through his and partner Denis O'Brien's HandMade Films, or the delightful pair of albums ("Traveling Wilburys Volume One," "Vol. 3") he fashioned with Bob Dylan, Tom Petty, Jeff Lynne, and Roy Orbison as titular head of the Traveling Wilburys.

He continues to weave a wealth of cultural and musical elements into his art, his current album-in-progress containing songwriting experiments with the banjolele or ukulele banjo, whose history he has researched during his frequent travels around the Hawaiian islands, where he maintains a home. "The banjo can be traced back to the Far East," he details, "and the Portuguese, when they went to

Hawaii in the late 1800s, took an instrument with them called the cavaquinho, which was really like a ukulele. When King Kamehameha of Hawaii saw them playing it, he said, 'Ukulele!' Uku means flea, and lele means to dance, so he was commenting on how quick the players' fingers were moving—like a dancing flea.

"Later, this Hawaiian named Keech hybridized the ukulele and the banjo into the banjolele. I wanted to get some, and I found they were only made between 1924 and 1932, but the Hawaiian music fad of the '30s led to pop hits like Bing Crosby's "Sweet Leilani" (in 1937), and also the use of the Hawaiian steel guitar in country and western music—which led to the invention of the pedal steel.

"The ukulele banjo has four strings, the same tuning as a guitar, and a high sound that makes you laugh when you hear it. I carry one around with me these days, and I've written a couple of good tunes on it; when you mix it with Wilbury-type music, it's actually a neat sound. Another song I've made a demo of for my next album is a version of an old record by the famous British ukulele banjo player George Formby, but the way I've done it is more like an early Ry Cooder style."

But regardless of its form or origin, Harrison views all music as a temporal manifestation of a sacred noise.

"This gets to why I wrote 'My Sweet Lord,'" he rules. "Going to India, I wanted to know about the yogis and the swamis. In the process, I got a book off Ravi Shankar by the first Indian swami who ever came to the USA back in 1890, called Swami Vivekananda. In his book, the swami said, 'If there's a God, we must see him. If there's a soul, we must perceive it. Otherwise, it's better not to believe. It's better to be an outspoken atheist than a hypocrite.'

"And when I read that, after that stuff I'd been through with the Church as a boy, where you're told, 'Just believe what you're told, don't ask questions,' I knew I wanted to see God, I wanted direct contact."

Implicit in Harrison's path of thought is the Vedic belief in the intimate relationship between spiritual postulation and practical application. The goal is not the search or the discovery, but the self-realization in such a process. To become one with an objective—to find achievement as singer by becoming the song—is the ability to arrive without traveling.

"In 1968, I did a documentary film with Ravi Shankar called 'Raga,'" says Harrison at the close of his reminiscence, "and in that film Ravi said, 'Music is the only language I really understand, for I believe in Nada Brahma, meaning 'The sound is God.'" All music, whether it's deep within in the cosmos, or it becomes more gross in the physical world, is still based on the subtlest manifestations of God. I feel like Ravi does about music, and I want to see that sound."

In other words, like the bygone boy on the bicycle in Wavertree, Harrison hopes to fulfill his destiny by being where the music can always find him?

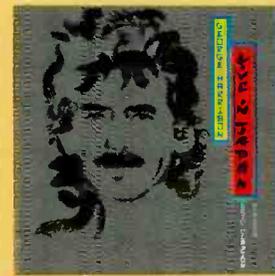
"Exactly! I'm still trying to head in that direction, to think for myself, toward that inner light. And I suspect it's the same with everybody else."

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# A HARRISON DISCOGRAPHY

## George's Beatles songs, (album), year released

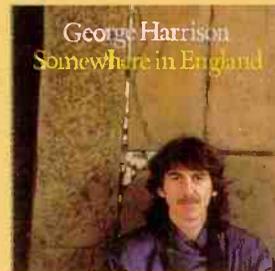
- "Don't Bother Me," ("With The Beatles" in U.K., 11/63; "Meet The Beatles" in U.S., 1/64)
- "I Need You," "You Like Me Too Much," ("Help!"), 8/65
- "Think For Yourself," ("Rubber Soul"), 12/65
- "If I Needed Someone" ("Rubber Soul," 12/65 in the U.K., and on "Yesterday And Today," 6/66 in the U.S.)
- "Taxman," "Love You To," "I Want To Tell You," ("Revolver"), 8/5/66
- "Within You Without You" ("Sgt. Pepper's Lonely Hearts Club Band"), 6/67
- "Blue Jay Way," ("Magical Mystery



Live In Japan, (Dark Horse/Warner Bros.), 7/14/92

## Solo singles, (label), release dates

- My Sweet Lord/Isn't It A Pity (version 1), (Apple), 11/23/70
- What Is Life/Apple Scruffs, (Apple), 2/15/71
- Bangla Desh/Deep Blue, (Apple), 7/28/71
- Give Me Love (Give Me Peace On Earth)/Miss O'Dell, (Apple), 5/7/73
- Dark Horse/I Don't Care Anymore, (Apple), 11/18/74
- Ding Dong Ding Dong/Hari's On Tour, (Express), 12/23/74
- You/World Of Stone, (Apple), 9/15/75
- This Guitar (Can't Keep From Crying)/Maya Love, (Apple), 12/8/75
- This Song/Learning How To Love You, (Dark Horse), 11/15/76
- Crackerbox Palace/Learning How To Love You, (Dark Horse), 1/24/77
- True Love/Pure Smokey, (Dark Horse), 2/11/77
- It's What You Value/Woman Don't You Cry For Me, (Dark Horse), 5/31/77
- Dark Horse/You, (Capitol/Star Line), 4/4/77
- Blow Away/Soft-Hearted Hano, (Dark Horse), 2/14/79
- Love Comes To Everyone/Soft Touch, (Dark Horse), 5/9/79
- All Those Years Ago/Writing's On The Wall, (Dark Horse), 5/11/81
- Teardrops/Save The World, (Dark Horse), 7/24/81
- All Those Years Ago/Teardrops, (Dark Horse), 11/4/81
- Wake Up My Love/Greece, (Dark Horse), 11/82
- Got My Mind Set On You/Lay His Head, (Dark Horse), 10/16/87
- When We Was Fab/Zig Zag, (Dark Horse), 11/20/88
- This Is Love/Breath Away From Heaven, (Dark Horse), 4/22/88



- Tour"), 12/67, 11/67
- "The Inner Light," (B-side to "Lady Madonna"), 3/68
- "While My Guitar Gently Weeps," "Piggies," "Long, Long, Long," "Savoy Truffle," ("The Beatles" aka "The White Album"), 11/22/68
- "Only A Northern Song," "It's All Too Much," ("Yellow Submarine"), 1/69
- "Old Brown Shoe," (B-side to "Ballad Of John And Yoko," in U.K.; released as a single in U.S.), 6/69
- "Something," "Here Comes The Sun," ("Abbey Road"), 9/69, 10/69 in U.S.
- "I, Me, Mine," "For You Blue," ("Let It Be"), 5/70

## Solo albums, (label), release dates

- Wonderwall Music, (Apple), 11/16/68
- Electronic Sound, (Zapple), 5/26/69
- All Things Must Pass, (Apple), 11/27/70
- The Concert For Bangla Desh (George Harrison & Friends), (Apple), 12/20/71
- Living In The Material World, (Apple), 5/30/73
- Dark Horse, (Apple), 12/9/74
- Extra Texture (Read All About It), (Apple), 9/22/75
- The Best Of George Harrison (Capitol), 11/8/76
- Thirty Three & One Third (Dark Horse/Warner Bros.), 11/24/76
- George Harrison, (Dark Horse/Warner Bros.), 2/14/79
- Somewhere In England, (Dark Horse/Warner Bros.), 6/1/81, 6/5/81
- Gone Troppo, (Dark Horse/Warner Bros.), 10/1/82
- Cloud Nine, (Dark Horse/Warner Bros.), 11/3/87
- Best Of Dark Horse 1976-1989 (Dark Horse/Warner Bros.), 10/10/89



Cheer Down/Poor Little/Crackerbox Palace, (Dark Horse), 10/31/89

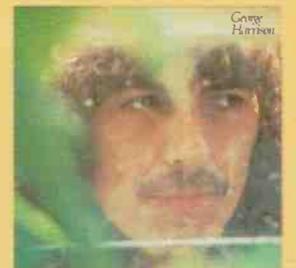
## Traveling Wilburys Albums

- "The Traveling Wilburys (Volume

- One), Wilbury Records/Warner Bros., released 10/25/88
- "The Traveling Wilburys (Volume Three)," Wilbury Records/Warner Bros., 10/29/90

## Outside projects

- "Huray Gurdy Man," co-written with Donovan Leitch, 1968; a verse written by George was omitted from Donovan's original 1968 studio recording but restored on a live version of this song released in 1990
- "Badge," co-written with Eric Clapton; song was included on "Goodbye" by Cream released 2/5/69 on Atco; also appears on Clapton's "Crossroads" album released 4/18/88
- "Sour Milk Sea" on Jackie Lomax album "Is This What You Want?" released 5/69 on Apple
- "Ain't That Cute," "Give Me Back My Dynamite," "Gonna Get My Baby Back," "You Give My Joy Joy," co-written for Doris Troy's eponymous album released 11/9/70 and 9/11/70 on Apple; he also arranged the song "Jacob's Ladder" on this album.
- "Try Some Buy Some" and co-wrote "Tandori Chicken" with Phil Spector for Ronnie Spector single, released 4/16/71; 4/19/71
- Co-wrote "The Holdup" with David Bramberg for Bromberg's self-titled album released 2/16/72 on Columbia and 6/2/72 (CBS).
- "Sunshine Life For Me (Sail Away Raymond)" and co-wrote



- "Photograph" and "You And Me Babe" on Ringo Starr's "Ringo" released 11/2/73 and 11/9/73 on Apple. The single "Photograph" was released 9/24/73
- "I Don't Want To Do It," Harrison's rendition of Bob Dylan song, "Parky's Revenge" soundtrack, various artists, released 3/14/85 (Columbia)
- "Focus Of Attention," for the soundtrack to "Water," which featured various artists; released 6/28/85 (London Filmtrax)
- "Run So Far," for Eric Clapton's "Journeyman" LP released 11/8/89
- "That Kind Of Woman," on Gary Moore's "Still Got The Blues," released 3/26/90; 6/11/90; Eric Clapton also does a version of this on the LP "Nobody's Child: Roman An Angel Appeal" released 7/24/90. Also includes the Wilburys' track, "Nobody's Child," and a Paul Simon-George Harrison duet on "Homeward Bound."

Compiled By Susan Nunziata

## Boston Houses 1st Of Tigrett's Blues Clubs Club Veteran Plans To Open Shop In Other Cities

■ BY GREG REIBMAN

CAMBRIDGE, Mass.—Isaac Tigrett, the creator of the Hard Rock Cafe, opened a new restaurant/nightclub/merchandising venture, the House of Blues, here Nov. 23, with plans to expand to New Orleans, Los Angeles, and Chicago in 1993.

However, Tigrett, who sold his shares in the Hard Rock Cafe enterprise in 1988, says House of Blues is dedicated to "perpetrating the blues and blues traditions" and that he does not want the operation to resemble "the mass-merchandised operation" the Hard Rock chain has become.

"The thing I'm excited about is bringing the Afro-American art form that I loved as a child to the public," says Tigrett. "House of Blues will be as far from the Hard Rock as you can get."

Unlike the Hard Rock's display of rock memorabilia, each House of Blues will be decorated with authentic folk art from the deep South and plas-

ter castings of blues legends. The 280-person-capacity flagship in Cambridge's Harvard Square is located in a rough-and-tumble-looking two-story building on Winthrop Street, across from a well-known courtyard where street musicians have been performing for decades.

The facility includes the B.B. Blues Bar, a 200-seat, full-service restaurant/bar, and the Blues Basement (actually on the second floor), to be used for live performances five nights a week. The latter space was designed for live radio broadcasts and for a syndicated TV show hosted by actor Dan Aykroyd of "Blues Brothers" fame. A retail and mail-order operation will stock CDs, tapes, videos, and other blues-related items.

House of Blues also features an interactive music and video system loaded with 600 traditional and contemporary blues and blues-influenced recordings. As each song is played, graphics featuring photographs, album cover art, and information about

the artist and song are displayed on video monitors.

Tigrett has more than 20 partners in the new operation, including Aykroyd and fellow actors John Candy and River Phoenix.

Lyz Bourdreau, director of marketing, public relations, and talent for House of Blues, says the club will book local artists in each city, but that national acts will be booked as well, with an eye toward getting the same acts to play all four venues. Future bookings include Hubert Sumlin, Ronnie Earl, and James Cotton.

The three additional House of Blues locations will be considerably larger than the 280-capacity site in Cambridge. The operation in the French Quarter section of New Orleans, due to open next April, will have a capacity of 800. By midsummer, a 1,000-capacity House of Blues is set to open on the Sunset Strip in Los Angeles. The 1,200-capacity location on North Clark Street in Chicago is scheduled to open next fall.

## Hawaiian Benefit Show Meets Goal

■ BY DON WELLER

HONOLULU—Hawaii hasn't seen anything like it in 20 years, when the last free arts and music festival was held in Diamond Head Crater. The major papers ran editorials about it. A 30-year veteran island promoter has called it a once-in-a-lifetime event.

The event was "Imua Hawaii" ("Onward Hawaii"), a benefit performance initiated by Graham and Susan Nash (residents of Kauai) that took place Nov. 8-9 in Honolulu. What was so unique about the concert was not so much its strong lineup (Crosby, Stills & Nash, Jackson Browne, Bonnie Raitt, the Pahinui Brothers, and Jimmy Buffett) as how effectively it reached its goal of helping the people of Kauai and Oahu with the devastation caused by Hurricane Iniki. The concert raised \$492,780, all of which will go to the relief effort since every service required for the benefit was donated.

Iniki blasted through the island of Kauai Sept. 11 with gusts exceeding 200 mph, decimating property and literally isolating that island from the rest of the world. It was the worst natural disaster to hit the 50th state this century.

The concerts were produced by long-time island promoter Tom Moffatt in

association with Tom Campbell of Avocado Productions in Los Angeles. Ticket prices ranged from \$30 to \$250.

To add more sweetness to the fundraising success, all the artists flew to Kauai Nov. 11 to give a free concert to its residents.

"Kauai has meant so much to our family that this event doesn't even scratch the surface," said Susan Nash.

Raitt was radiant: "It's heart-breaking to see what happened to your

beautiful island, but I can see signs of renewal."

"Hang in there. You will survive. You're already proving that," said hurricane veteran Buffett.

Susan Nash, who has already been distributing the money collected from the Honolulu concerts, plans more benefit concerts on the mainland with the same lineup of performers, with one already being discussed for Santa Monica, Calif.

## GO WEST AIMS TO CONQUER NEW FANS

(Continued from page 16)

a lack of musical appreciation. "I listen to music to have an emotional experience, but we all know that it does not always work that way in this business. It can feel like a compromise at times. But it really isn't if you believe in the songs."

With tracks produced by Fair and Peter Wolf, "Indian Summer" is a natural progression from Go West's mid-'80s pop/soul hits "We Close Our Eyes" and "Call Me." Anchored by Cox's distinctive baritone, tunes like "Still In Love" and "The Sun & The Moon" carefully meld retro-R&B influences with urban/funk beats and slick pop melodies.

"We've been friends for about 17 years, and are still creatively inspired by each other," Drummie says. Despite this bond, the duo agreed to broaden the scope of this album by collaborating with other writers for the first time. Of those people they worked with, Drummie and Cox say they found a kindred spirit in Martin Page, who has penned hits for Starship. They first worked together two years ago on "King Of Wishful Thinking," a top 10 hit from the "Pretty Woman" soundtrack.

"We had a lot of resistance to the idea of bringing in other people at first," Drummie says. "But Martin

came to us with a willingness to get into our sound. He's a musical chameleon, and is not locked into any one style. He's actually become a part of the band."

Cox concludes, "The key in working with anyone is respect. Richard and I have found the same kind of respect in Martin that we have for each other. I think the result is an album that I'm proud to go out there and work like mad to bring across to people."

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- **Negotiating Techniques in the Music Business**, J. Eugene Salomon, Jr., music attorney, Mitchell Silberberg & Knupp
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## Jamaica Wants Shabba Ranks

KINGSTON, Jamaica—Epic recording artist Shabba Ranks has a warrant out for his arrest. Ranks, now on a U.S. promotional tour, will be arrested on his return to the island, a police spokesman said.

The warrant was issued by Resident Magistrate Charles Berry Nov. 16 after the DJ (whose real name is Rexton Ralston Gordon) and his attorney failed to show up for a hearing on an assault action brought against him by one Lloyd McKenzie. McKenzie alleges that Ranks assaulted him in December 1990 after he stated a preference for the reggae artist's biggest rival, Ninjaman.

The matter previously came up for hearing Oct. 23, when the court was told by Ranks' attorney that his client was on tour. On that occasion, execution of the warrant was stayed.

MAUREEN SHERIDAN

## ARTISTS IN CONCERT

(Continued from page 20)

whom no more need be said; from the Spongetones and Don Dixon/Marti Jones fame, the incredible guitarist Jamie Hoover; and keyboardist Joel Diamond, who has played with Public Image and David Byrne. Together the band generated so much tension that by the fifth song, "Empty Lives" ("The Up Escalator," 1980), you could feel it in your chest.

But the band always played second fiddle to the Parker voice. Indeed, Parker, the original angry young man of the punk/new wave movement, is the only one who still sounds angry—while singing just as beautifully. And he's also stayed true to his original vision, as evidenced by the new album material like the politically scornful "Short Memories" (which he intro'd as "a Republican campfire song, or whoever you hate most—it doesn't really matter") or the title track "Love Is A Burning Question," with its depressing declaration, "I've seen the future of rock . . . and it sucks!"

Unfortunately, that's true . . . if Parker ever runs out of labels willing to give him one more chance. Even then, though, he may never get all the respect he deserves. His half-joking response when a female fan rushed the stage to embrace him in midset: "Sixteen years and still no security guy to help me in my time of need!"

New SBK act Mr. Reality opened. The longhaired, wide-eyed Asbury Park, N.J., trio (two guitars and lead vocalist) favored Crosby, Stills & Nash harmonies, tempos, and '60s vibe. As such, it failed to make much of an impact on Parker's crowd. **JIM BESSMAN**

### STEVEN CURTIS CHAPMAN SUSAN ASHTON OUT OF THE GREY

*The Fabulous Fox, St. Louis*

**S**TEVEN CURTIS CHAPMAN'S energized performance for his sold-out St. Louis audience revealed just how hard he is willing to work to take his fans on a "Great Adventure." This song, the title track from his latest album, not only opened the show with aplomb, but provided a context for the artist to explore his musical roots. Explaining his influences, Chapman served up the pop/rock song in respectable bluegrass, gospel, country, and jazz arrangements.

However, the contemporary Christian artist proved his motivations ran far deeper than mere entertainment when he sat down for a long, acoustic medley that displayed his devotional side. While those unfamiliar with Chapman's highly successful releases on Sparrow Records and his Christian radio hits might have felt left out of this attempt at intimacy, few of his appreciative fans seemed distracted by the extended quiet.

Chapman surrounded the slower segment with energetic numbers. His capable backing quintet played solid renditions of his very hooky, country/pop material as the guitar-playing Chapman roamed the stage. "That's Paradise," "For The Sake Of The Call," "You Know Better," and "No Better Place" all exhibited his songcraft in tasteful, up-tempo renditions.

While some contemporary Christian artists who are courting mainstream success have allowed their personal expression of faith to remain a musical subtext, Chapman's declarations were forthcoming. He proved just as comfortable preaching between songs as he was dedicating numbers to his wife.

Tame by most standards, Chapman still gave his fans a professional presentation. A sad attempt at lighthearted rap, "Got To B Tru," got the packed house on its feet, but the artistic incongruity left this reviewer cold.

Two younger Sparrow artists opened the evening. Susan Ashton sang the great songs of Wayne Kirkpatrick (writer of Michael W. Smith's "Place In This World") with a strong, clear voice, but did little to make the live presentation more than a verbatim recitation of her seamless recordings.

Out Of The Grey, on the other hand, with only the lilting voice of Christine Dente and the evocative acoustic guitar phrasings of mate Scott Dente, exhibited an energetic musicality that has caused fans to greatly anticipate the duo's second release, "A State Of Grace."

BRIAN Q. NEWCOMB

# Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

**SAN DIEGO:** Flatten Manhattan's music, a tight, rhythm-driven blend of funk'n'roll, is all about "ignoring stupid boundaries," says bassist Keith Bartels. To that end, the band further tries to break down stereotypes by wearing dresses on stage. "[Lead singer] Tom Gomes occasionally plays in a dress and our drummer has a nice chiffon skirt that he sometimes wears," Bartels says. "But they don't put on all the matching accessories." However, long before the band was drawing attention for its sartorial style, it was garnering acclaim for its live shows. "None of us were monster musicians when we



FLATTEN MANHATTAN

started; we were friends who just hooked up musically. It's all chemistry," Bartels says. "And luckily, they let us get away with it." Getting away with it includes pressing up their own cassettes and selling "a couple thousand" of them through local Tower and Off The Record outlets. The band also was named the most requested local group on alternative station XETRA-FM, and has opened for the Gin Blossoms and King Missile.

The band's San Diego playing time has decreased as its popularity spreads along the West Coast. "We're starting to play in Los Angeles and up to San Francisco now," says Bartels. "But we can't get rid of our day jobs yet so we'll drive 500 miles over the weekend to play for free." Flatten Manhattan is working on a new album, which it hopes will attract the attention of an indie distributor. "We're not particularly pitching at the majors; we're trying to build from the bottom," Bartels says.

MELINDA NEWMAN

**BOSTON:** Armed with soulful vocals, lighthearted rap, deep funk rhythms, goofy samples, and a nasty four-piece horn section, Chucklehead has landed a big funky blow on the Northeast club scene since its formation in 1989, selling out shows from New York to Portland, Maine. "We really had a question to answer when we started," says guitarist Eben Levy. "What if we mixed hip-hop with go-go and rock'n'roll and did it live?" That was the germ that started it all." The eight-piece hip-hop/funk band then began assembling an outrageous live show, and by the end of the year it was already selling out shows at area clubs such as The Paradise and The Channel. At the recent "Funkaquate Convention," the band members came on stage dressed as the Gorton's fisherman, Aquaman, King Neptune, and assorted fish and proclaimed themselves rulers of the undersea world. "A lot of our songs are funny on the surface, but we pose a lot of political quandaries, too," Levy says. "It's also the politics of dancing, the idea that if you free your ass your mind will follow." Not to mention record sales: The band's self-produced, independently distributed CD, "Big Wet Kiss," has sold 9,000 copies. The band has also won several awards, including the 1990 Boston Music Award for best club band and the 1991 WFNX/Boston Phoenix best music poll for best rap/hip-hop act. MTV featured the band on "Like We Care" this spring as an act verging on national success. Manager Vinny Rich is shopping the band's music and has already caught the attention of Don Was, who, Levy says, has expressed interest in working with it on a future label project.

BRUCE BUCKLEY

**PITTSBURGH:** It's been four years between albums, with major music business headaches in between, but the Affordable Floors, one of Pittsburgh's biggest draws since their start in 1985, have just released their third full-length album, "All The Things I Meant To Be." What took so long? Much of the interim was spent working on an album for MCA/Paradox that was shelved without being released. Synthesizer player/lyricist Kirk Botula says the experience

wasted valuable time, but he stresses the bright side: "We got to work with one of our heroes [producer Larry Fast], we had a lot of fun, and we made a little money, even." However, Botula adds, "We weren't incredibly crazy with the results we got [in the studio]. We're kind of happier with what we did ourselves." Doing for themselves is now the Floors' watchword. They've sent the new album, released on their own Anthem label, to 300 college radio stations and are working with a Pittsburgh distributor to get it in markets where there's airplay. "All The Things I Meant To Be" has charted on 28 stations so far, according to College Music Journal. Locally, the band continues to attract crowds to clubs and was slated to play Nov. 27 at the annual Charity Jam staged by album-rock powerhouse WDVE. As far as seeking a label deal, singer Harvey Jules Coblin says, "Our strategy now is just trying to break nationally ourselves, and not get into another situation where we have to compromise in order to keep the guy who's paying the bills happy."

PETER KING



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	ULTRA Football Stadium Manila, Philippines	Nov. 7-8	\$1,328,000 (32,482,880 pesos) \$48/ \$28/ \$12	94,000 sellout	Firstasian Entertainment
ALABAMA SALUTES RICHARD PETTY: ALABAMA JOE DIFFIE LORRIE MORGAN RICKY VAN SHELTON	Georgia Dome Atlanta	Nov. 14	\$940,000 \$20	47,000 sellout	Keith Fowler Promotions
U2 PUBLIC ENEMY SUGARCUBES	Sam Boyd Silver Bowl Univ. of Nevada Las Vegas	Nov. 12	\$860,994 \$31	27,774 37,011	Fey Concert Co.
BARRY MANILOW	Philippine International Convention Center Manila, Philippines	Nov. 5-6	\$580,000 (16,632,800 pesos) \$400/ \$200/ \$40	4,600 sellout	Firstasian Entertainment
STEVE LAWRENCE & EYDIE GORME	Westbury Music Fair Westbury, N.Y.	Nov. 5-15	\$469,609 \$28	18,692 22,960	Music Fair Prods.
VICENTE FERNANDEZ ALEJANDRO FERNANDEZ JOAN SEBASTIAN	Reunion Arena Dallas	Nov. 15	\$319,825 \$50/ \$20	11,867 sellout	KXEB Radio
GARTH BROOKS MARTINA MCBRIDE	Orlando Centroplex Arena Orlando, Fla.	Nov. 20	\$256,360 \$17	15,080 sellout	Varnell Enterprises
ERASURE	Orpheum Theatre San Francisco	Nov. 12-15	\$241,375 \$25	9,655 sellout	Bill Graham Presents
GARTH BROOKS MARTINA MCBRIDE	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Nov. 22	\$204,476 \$17	12,448 sellout	Varnell Enterprises
SAWYER BROWN BILLY DEAN LEE ROY PARNELL	Jon M. Huntsman Center Univ. of Utah Salt Lake City	Nov. 7	\$188,629 \$18.50/ \$17.50	10,249 sellout	KSOP Radio

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## LEONARD COHEN

(Continued from page 16)

credits for "snatching the song out of the chaos in which it endured for so long... I was playing it at her house one night on her synthesizer and she said, 'God, it sounds pretty good right now. Let's record it tonight!'"

Other songs also explore "the other side of bleak," as Cohen puts it. For instance, the title song is orchestrated with "a hot little track," without which he says it would be "an extremely grim exposition. With that kind of track it produces that perspective on it that allows you to swallow it."

The two cover songs on "The Future"—Irving Berlin's "Always" and Frederick Knight's "Be For Real"—are downright uplifting, clearly a departure for a man whose cigarette-wracked wisdom is almost unanimously labeled depressing.

That's not to say Cohen has shed his singularly acerbic vision of the world. He derides what he sees as the failure of democracy in Eastern Europe even while praising the success of the "democratic experiment" in America.

Of the album's focal track, "Democracy," Cohen says, "It was occasioned by the weakening of the Soviet tyranny. Everybody was saying, 'Democracy is coming to the East,' and I was one of the few people in my circle who said, 'This ain't gonna happen that way. I respect the occasion for rejoicing, but I don't think this is such a great thing in terms of the human suffering that is going to be produced by this event.'"

But perhaps because Cohen deleted the verses that directly addressed the European condition—verses he gladly recites in the course of conversation—the song has been interpreted by some as "a promotional piece for the Democratic party," according to Cohen. "That wasn't the democracy I was talking about, and if I may be so bold, I think the song will outlast the administration, although I wish it well."

Columbia East Coast VP of marketing Jay Krugman says the label took advantage of that song's "obvious ties to the election" to rush-release it as a radio single to alternative, album-rock, and college stations. He says the next single will be either "Closing Time," a cabaret-style number for which a video has already been shot, or the title track. Whichever one the label decides on, it will service it to the same three formats that received "Democracy."

Cohen is amused by the notion of his songs going out as singles. "I've never sold a single anyhow," he says, adding that other people's editing of his often-lengthy compositions has not enhanced their prospects for airplay.

"If I wanted this song without several verses or hooks, I would have done it myself," he says laughing. Still, he professes to being open-minded about others' ideas: "I'm all ears. If you think this is going to do it for me, fine."

Krugman says a tour is likely in the spring, as well as a press blitz and appearances on the talk-show circuit. He adds that Columbia will take to heart the motto "as long as it takes" in working Cohen's record.

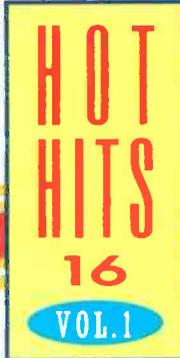
"The record does represent an artist at the apex of his career both lyrically and musically," says Krugman, "an artist with a diverse history which is exemplified by the 'I'm Your Fan' tribute album," on which several well-known artists covered Cohen songs.



NOW ANYONE CAN BE A STAR!!

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- |                                     |                   |
|-------------------------------------|-------------------|
| 1 THIS USED TO BE MY PLAYGROUND     | MADONNA           |
| 2 JAM                               | MICHAEL JACKSON   |
| 3 IN THE CLOSET                     | MICHAEL JACKSON   |
| 4 LIFE IS A HIGHWAY                 | TOM COCHRANE      |
| 5 YOUR SONG                         | ELTON JOHN        |
| 6 ACHY BREAKY HEART                 | BILLY RAY CYRUS   |
| 7 DAMN I WISH I WAS YOUR LOVER      | SOPHIE B. HAWKINS |
| 8 LOSING MY RELIGION                | R.E.M.            |
| 9 SHINY HAPPY PEOPLE                | R.E.M.            |
| 10 DANGEROUS                        | MICHAEL JACKSON   |
| 11 BABY GOT BACK                    | SIR MIX-A-LOT     |
| 12 GIVING HIM SOMETHING HE CAN FEEL | EN V. LUE         |
| 13 GOOD SHEEN                       | THE B-52'S        |
| 14 WISHING ON A STAR                | THE COVER GIRLS   |
| 15 TOO FUNKY                        | GEORGE MICHAEL    |
| 16 WHY                              | ANNIE LENOX       |

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**Real Deal.** Since Mr. Reality released its self-titled debut album in August, the band has opened concerts for Bob Dylan, Bon Jovi, and Jeffrey Gaines. Mr. Reality is booked to play New York City club The Bitter End every Wednesday in December. The SBK band is scheduled to release its first single, "Anonymous," in January.



**The Visitor.** Airplay from college station WXPB Philadelphia, KTCZ (Cities 97) Minneapolis, and KKSF San Francisco helped Loreena McKennitt fill seats during her recent tour. The Canadian performer's "The Visit" has risen as high as No. 3 on New Age Albums; Warner Bros. hopes her concerts will build an even larger U.S. audience.



**Silky Smooth.** Keith Sweat's new label, Keia, is on the map as Silk makes the week's highest debut on Heatseekers and enters The Billboard 200 at No. 196. Led by R&B radio play on its "Happy Days" single, Silk ranks No. 2 among Heatseekers in South Atlantic stores and No. 6 in the East North Central. Sales are also strong in three other regions.

**T**HE AMERICAN VISIT: Canada's Loreena McKennitt, whose "The Visit" ranked No. 3 on last week's New Age Albums, just concluded a 14-city U.S. tour. Her label, Warner Bros., is glad she made the trip. "We saw big SoundScan increases almost everywhere she played," says product manager Peter Standish.

McKennitt didn't skimp on expenses during this small auditorium swing; two of the four musicians she hired for the jaunt—guitarist Brian Hughes and violinist Hugh Marsh—have released albums under their own names. Fortunately, there were payoffs.

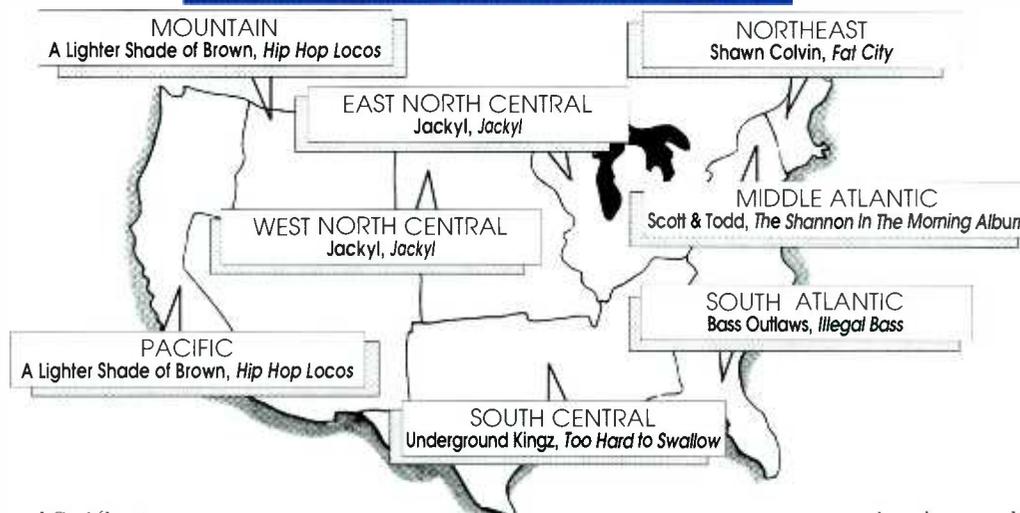
The self-managed harpist/pianist/vocalist sold out shows in Minneapolis, Philadelphia, San Francisco, and Tucson, Ariz. At stops throughout the tour, she sold a healthy number of "The Visit" plus two other titles she produced herself before her Warner deal. In the wake of her concerts, sales on her latest almost doubled in Washington, D.C., doubled in Philly, almost tripled in Denver, and tripled in Chicago. In Minneapolis, where she did an interview with KTCZ, her album rose to No. 95 among all titles in the following week.

Also impressive is the support WB is showing McKennitt. Her Nov. 20 show in L.A. drew an impressive flock of label executives, including president Lenny Waronker, executive VP Murray Gitlin, senior VPs Lou Dennis, Jeff Gold, and Carl Scott, Warner Music Canada president Stan Kulin, and VPs Jim Wagner, Charlie Springer, Ricky Schultz, and Steve Baker.

**R**OOTING INTERESTS: From time to time, Popular Uprisings reaches out to find which up-and-coming acts have caught the fancies of the movers and shakers who either work in, or observe the music industry. The basic question we asked our respondents: Which new and developing artists do you think deserve audiences larger than the ones they've found so far?

**R**ADIO WAVES: Jack Gist, program director at Honolulu contemporary rock station KAOI, is hot on the self-titled Stretch/

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b> 1. A Lighter Shade of Brown, Hip Hop Locos 2. Jackyl, Jackyl 3. Trey Lorenz, Trey Lorenz 4. Techmaster P.E.B., Bass Computer 5. Shawn Colvin, Fat City 6. Gin Blossoms, New Miserable Experience 7. Utah Saints, Something Good 8. Radney Foster, Del Rio, TX, 1959 9. Soul Asylum, Grave Dancers Union 10. Portrait, Portrait	<b>NORTHEAST</b> 1. Shawn Colvin, Fat City 2. Izzy Stradlin, Izzy Stradlin 3. Soul Asylum, Grave Dancers Union 4. Phish, Junta 5. Lemonheads, It's A Shame About Ray 6. Dream Theater, Images & Words 7. Charles & Eddie, Duophonic 8. Sugar, Copper Blue 9. Dada, Puzzle 10. MC Serch, Return Of The Product

And, citing response to the tracks "Be My Yoko Ono" and "If I Had \$1000000," he salutes Sire's **Barenaked Ladies**, a group that has earned much acclaim this year in its native Canada. "We've had it in constant rotation for four months and it's an automatic phoner" . . . Sue O'Neil, music director at rocker WKDD in Akron, Ohio, praises **Charles & Eddie** for providing "a different sound—a fresh change from all the synthesized music." O'Neil also cites Interscope's **AB Logic** and Chameleon's **Sonia Dada**. "These are real artists," O'Neil says of Sonia Dada's members. "I saw them perform a cappella and they were amazing" . . . Steve Masters, music director at modern rocker KITS (Live 105) San Francisco, who plays a good amount of imports, is cheering for **Adorable**, which just signed with SBK, and Parlophone U.K. act **Radiohead**. Another British import that excites Masters is Nude Records' **Suede**.

**C**OVERED WITH INK: Popular Uprisings also contacted two scribes who cover the music business, Entertainment Weekly's Dave DiMartino and the Los Angeles Times' Dennis Hunt.

DiMartino was previously Los Angeles bureau chief for Billboard. During his tenure here he proved to be a man of eclectic tastes and his response to our inquiry proves that is still the case today. On his list: Epic's **Popinjays**, K-Records' **Heavenly**, Alias' **Skeletons**, Atlantic's **Eugenius**, and Homestead's **Sun Dial**. DiMartino adds, "I just can't understand why any American labels have not picked up Creation artist **Momus**," and we know him well enough to know he's not kidding.

Hunt predicts sophomore MCA rap act **Wreckx-N-Effect** "will be very big." Hunt also hopes big things will come for **Trey Lorenz**, Capitol's **Bemshi**, and Manhattan's **Rachelle Ferrell**.

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

# B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FOR WEEK ENDING DEC. 5, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>				
★ ★ ★ No. 1 ★ ★ ★				
1	1	8	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	<b>TREY LORENZ</b>
2	4	7	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	<b>GRAVE DANCERS UNION</b>
3	6	15	<b>JACKYL</b> GEFEN 24489* (9.98/13.98)	<b>JACKYL</b>
4	2	4	<b>SHAWN COLVIN</b> COLUMBIA 47122* (10.98 EQ/15.98)	<b>FAT CITY</b>
5	3	6	<b>IZZY STRADLIN AND THE JU JU HOUNDS</b> GEFEN 24490* (10.98/15.98)	<b>IZZY STRADLIN</b>
6	8	13	<b>UTAH SAINTS</b> LONDON 869843*/PLG (6.98 EQ/9.98)	<b>SOMETHING GOOD</b>
7	7	59	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	<b>CURTIS STIGERS</b>
8	—	1	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	<b>LOSE CONTROL</b>
9	5	10	<b>CHARLES &amp; EDDIE</b> CAPITOL 97150* (9.98/13.98)	<b>DUOPHONIC</b>
10	9	11	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	<b>SWEET OBLIVION</b>
11	—	1	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN 5001*/WARNER BROS. (10.98/16.98)	<b>LIVE AND LET DIE</b>
12	14	5	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	<b>PORTRAIT</b>
13	15	30	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	<b>CONFEDERATE RAILROAD</b>
14	20	2	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	<b>TOO HARD TO SWALLOW</b>
15	10	11	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	<b>COPPER BLUE</b>
16	—	1	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	<b>ILLEGAL BASS</b>
17	11	12	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	<b>RETURN OF THE PRODUCT</b>
18	16	49	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/15.98)	<b>BASS COMPUTER</b>
19	13	8	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	<b>DEL RIO, TX 1959</b>
20	18	22	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	<b>GET READY</b>

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	23	4	<b>DREAM THEATER</b> ATCO EASTWEST 92148*/AG (9.98/15.98)	<b>IMAGES &amp; WORDS</b>
22	17	5	<b>A LIGHTER SHADE OF BROWN</b> PUMP 19114*/QUALITY (9.98/14.98)	<b>HIP HOP LOCOS</b>
23	12	9	<b>K.W.S.</b> NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	<b>PLEASE DON'T GO</b>
24	24	30	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	<b>SACRED GROUND</b>
25	28	2	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	<b>LIFE'S A DANCE</b>
26	21	32	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	<b>THE KINGS OF BASS</b>
27	—	1	<b>MARY KATE &amp; ASHELY OLSEN</b> ZOOM EXPRESS 35016*/RCA (9.98/13.98)	<b>BROTHER FOR SALE</b>
28	22	31	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	<b>I GOT THE BASS</b>
29	25	32	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	<b>ARC ANGELS</b>
30	30	13	<b>LEMONHEADS</b> ATLANTIC 82397*/AG (9.98/13.98)	<b>IT'S A SHAME ABOUT RAY</b>
31	32	24	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	<b>RACINE</b>
32	26	2	<b>SWV</b> RCA 66074* (9.98/13.98)	<b>IT'S ABOUT TIME</b>
33	29	10	<b>THE MOVEMENT</b> SUNSHINE 18261*/ARISTA (6.98/9.98)	<b>THE MOVEMENT</b>
34	27	4	<b>NORMAN BROWN</b> MOJAZZ 7000*/MOTOWN (9.98/13.98)	<b>JUST BETWEEN US</b>
35	—	1	<b>DAN BAIRD</b> DEF AMERICAN 26999*/WB (9.98/15.98)	<b>LOVE SONGS FOR THE HEARING IMPAIRED</b>
36	31	14	<b>DJ FURY</b> ON TOP 9011* (8.98/14.98)	<b>FURIOUS BASS</b>
37	39	3	<b>LEE ROY PARNELL</b> ARISTA 186884* (9.98/13.98)	<b>LOVE WITHOUT MERCY</b>
38	33	4	<b>MOODSWINGS</b> ARISTA 18619* (9.98/13.98)	<b>MOODFOOD</b>
39	—	1	<b>STONE TEMPLE PILOTS</b> ATLANTIC 82418*/AG (9.98/15.98)	<b>CORE</b>
40	—	1	<b>DADA</b> I.R.S. 13141* (7.98/11.98)	<b>PUZZLE</b>

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 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. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'I Will Always Love You' and 'I've Been Searchin'.

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

R&B Radio Recurrent Monitor

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'I've Been Searchin'' and 'Give U My Heart'.

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

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. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'I Will Always Love You' and 'I've Been Searchin'.

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

# Billboard TOP R&B ALBUMS

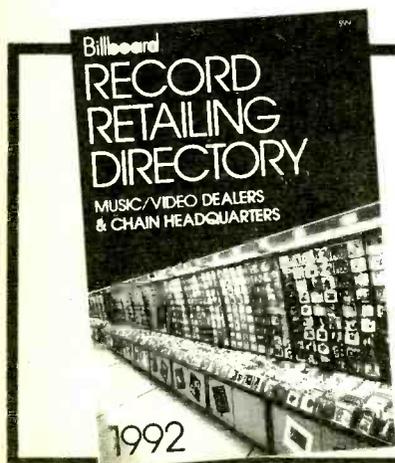
FOR WEEK ENDING DEC. 5, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	36	—	2	<b>ICE CUBE</b> PRIORITY 57185 (10.98/16.98)	<b>THE PREDATOR</b>	1
2	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> ARISTA 18699* (10.98/15.98)	<b>THE BODYGUARD</b>	2
3	1	1	3	<b>SADE</b> EPIC 53178* (10.98 EQ/15.98)	<b>LOVE DELUXE</b>	3
4	<b>NEW</b>	1	1	<b>KENNY G</b> ARISTA 18646* (10.98/15.98)	<b>BREATHLESS</b>	4
5	2	2	17	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681*/MCA (9.98/15.98)	<b>WHAT'S THE 411?</b>	1
6	6	9	13	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	<b>BOBBY</b>	1
7	3	4	21	<b>SOUNDTRACK</b> ▲ LAFACE 26006*/ARISTA (10.98/15.98)	<b>BOOMERANG</b>	1
8	4	3	6	<b>PRINCE AND THE NEW POWER GENERATION</b> PALSLEY PARK 45037*/WARNER BROS. (10.98/15.98)	<b>♂</b>	8
9	8	8	34	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	<b>3 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE OF...</b>	3
10	7	5	9	<b>DA LENCH MOB</b> STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	<b>GUERRILLAS IN THE MIST</b>	4
11	5	6	7	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	<b>WHUT? THEE ALBUM</b>	5
12	10	12	38	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	<b>OOOOOHHH...ON THE TLC TIP</b>	3
13	11	10	8	<b>SHABBA RANKS</b> EPIC 52464* (9.98 EQ/13.98)	<b>X-TRA NAKED</b>	12
14	13	14	35	<b>EN VOGUE</b> ▲ 2 ATCO EASTWEST 92121*/AG (10.98/15.98)	<b>FUNKY DIVAS</b>	1
15	12	11	9	<b>AL B. SURE!</b> WARNER BROS. 26973* (10.98/15.98)	<b>SEXY VERSUS</b>	2
16	9	7	5	<b>GRAND PUBA</b> ELEKTRA 61314 (10.98/15.98)	<b>REEL TO REEL</b>	14
17	17	16	17	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056 (10.98/15.98)	<b>HOUSE OF PAIN</b>	17
18	18	—	2	<b>PATTI LABELLE</b> MCA 10691* (10.98/15.98)	<b>PATTI LABELLE LIVE!</b>	18
19	<b>NEW</b>	1	1	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001*/WARNER BROS. (10.98/16.98)	<b>LIVE AND LET DIE</b>	19
20	20	19	6	<b>LO-KEY?</b> PERSPECTIVE 1003*/PLG (9.98/13.98)	<b>WHERE DEY AT?</b>	18
21	15	15	8	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	<b>MUSIC TO DRIVEBY</b>	20
22	14	13	8	<b>BUSHWICK BILL</b> RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	<b>LITTLE BIG MAN</b>	15
23	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	<b>MUSIC FROM "MALCOLM X"</b>	23
24	16	18	13	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	<b>TAKIN' MY TIME</b>	8
25	26	29	34	<b>KRIS KROSS</b> ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	<b>TOTALLY KROSSED OUT</b>	1
26	21	20	11	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	<b>HARD TO WET, EASY TO DRY</b>	17
27	25	24	79	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	<b>COOLEYHIGHHARMONY</b>	1
28	19	17	10	<b>MIKI HOWARD</b> GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	<b>FEMME FATALE</b>	7
29	23	21	22	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	<b>BACK TO THE HOTEL</b>	29
30	22	22	43	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469* (9.98/13.98)	<b>BORN INTO THE '90'S</b>	3
31	32	—	2	<b>GETO BOYS</b> RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	<b>GETO BOYS BEST UN-CUT DOPE</b>	31
32	<b>NEW</b>	1	1	<b>SILK KEIA</b> 61394*/ELEKTRA (10.98/15.98)	<b>LOSE CONTROL</b>	32
33	30	33	3	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	<b>PORTRAIT</b>	33
34	28	28	9	<b>CHUCKII BOOKER</b> ATLANTIC 82410*/AG (9.98/15.98)	<b>NIICE N' WILD</b>	13
35	24	23	7	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	<b>TREY LORENZ</b>	32
36	29	26	76	<b>JODECI</b> ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	<b>FOREVER MY LADY</b>	1
37	35	—	2	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	<b>TOO HARD TO SWALLOW</b>	37
38	39	35	3	<b>BOB MARLEY</b> TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	<b>SONGS OF FREEDOM</b>	38
39	43	60	3	<b>VARIOUS ARTISTS</b> REPRISE 26980*/WARNER BROS. (12.98/17.98)	<b>HANDEL'S MESSIAH A SOULFUL CELEBRATION</b>	39
40	38	38	7	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	<b>PRECIOUS</b>	23
41	72	76	3	<b>VARIOUS ARTISTS</b> MOTOWN 6356* (10.98/15.98)	<b>THE JACKSONS: AN AMERICAN DREAM</b>	41
42	33	25	19	<b>TOO SHORT</b> ● JIVE 41467 (10.98/15.98)	<b>SHORTY THE PIMP</b>	11
43	34	36	61	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	<b>CYPRESS HILL</b>	4
44	31	34	7	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	<b>SNAPSHOT</b>	44
45	27	27	31	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	<b>SPICE 1</b>	14
46	49	44	19	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	<b>MTV UNPLUGGED EP</b>	16
47	41	42	65	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	<b>THE COMFORT ZONE</b>	1
48	46	40	3	<b>MAXI PRIEST</b> VIRGIN 86500 (9.98/13.98)	<b>FE REAL</b>	48
49	40	32	15	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	<b>TIME FOR LOVE</b>	7

50	45	39	33	<b>DAS EFX</b> ● ATCO EASTWEST 91827*/AG (9.98/13.98)	<b>DEAD SERIOUS</b>	1
51	55	54	48	<b>NATALIE COLE</b> ▲ 4 ELEKTRA 61049 (13.98/16.98)	<b>UNFORGETTABLE</b>	5
52	50	41	7	<b>NORMAN BROWN</b> MOJAZZ 7000*/MOTOWN (9.98/13.98)	<b>JUST BETWEEN US</b>	51
53	37	30	10	<b>PUBLIC ENEMY</b> ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	<b>GREATEST MISSES</b>	10
54	78	—	2	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	<b>ILLEGAL BASS</b>	54
55	51	45	17	<b>EPMD</b> ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	<b>BUSINESS NEVER PERSONAL</b>	5
56	57	55	3	<b>SNAP</b> ARISTA 18693* (9.98/13.98)	<b>MADMAN'S RETURN</b>	56
57	44	37	18	<b>DJ QUIK</b> ● PROFILE 1430* (10.98/15.98)	<b>WAY 2 FONKY</b>	13
58	42	31	10	<b>WILLIE D</b> RAP-A-LOT 57188/PRIORITY (9.98/15.98)	<b>I'M GOIN' OUT LIKA SOLDIER</b>	27
59	65	66	13	<b>FATHER M.C.</b> UPTOWN 10542/MCA (9.98/15.98)	<b>CLOSE TO YOU</b>	34
60	48	43	16	<b>EAST COAST FAMILY</b> BIV 10 6352*/MOTOWN (9.98/13.98)	<b>EAST COAST FAMILY VOLUME ONE</b>	12
61	52	47	14	<b>DAVID SANBORN</b> ELEKTRA 61272* (10.98/15.98)	<b>UPFRONT</b>	61
62	69	67	50	<b>MICHAEL JACKSON</b> ▲ 4 EPIC 45400 (10.98 EQ/15.98)	<b>DANGEROUS</b>	1
63	66	61	24	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	<b>MECCA AND THE SOUL BROTHER</b>	7
64	62	50	15	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	<b>KEEP IT GOIN' ON</b>	9
65	61	52	20	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	<b>BRIAN MCKNIGHT</b>	20
66	56	49	40	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	<b>MACK DADDY</b>	19
67	47	48	20	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	<b>JUST AN ILLUSION</b>	25
68	68	72	3	<b>MC NAS-D &amp; DJ FRED</b> PANDISC 8822 (9.98/16.98)	<b>IT'S MY CADILLAC (GOT THAT BASS)</b>	68
69	54	51	40	<b>CECE PENISTON</b> ● A&M 5381* (9.98/13.98)	<b>FINALLY</b>	13
70	53	63	4	<b>SWV</b> RCA 66074* (9.98/13.98)	<b>IT'S ABOUT TIME</b>	38
71	60	57	6	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	<b>RACHELLE FERRELL</b>	34
72	58	53	53	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	<b>T.E.V.I.N.</b>	5
73	<b>NEW</b>	1	1	<b>HOWARD HEWETT</b> ELEKTRA 61393* (10.98/15.98)	<b>ALLEGIANCE</b>	73
74	59	46	12	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	<b>RETURN OF THE PRODUCT</b>	28
75	73	65	52	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	<b>KEEP IT COMIN'</b>	1
76	70	68	9	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	<b>EVERETTE HARP</b>	54
77	88	89	18	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	<b>LORENZO</b>	24
78	77	85	19	<b>MILES DAVIS</b> WARNER BROS. 26938* (10.98/15.98)	<b>DOO-BOP</b>	28
79	63	64	3	<b>POSITIVE K</b> ISLAND 51405*/PLG (9.98 EQ/13.98)	<b>SKILLS DAT PAY DA BILLS</b>	79
80	81	81	3	<b>D.J. JIMI</b> AVENUE 9105* (9.98/14.98)	<b>IT'S JIMI</b>	80
81	71	58	3	<b>CHARLES &amp; EDDIE</b> CAPITOL 97150* (9.98/13.98)	<b>DUOPHONIC</b>	81
82	86	—	2	<b>BIG BUB</b> ATCO EASTWEST 92180*/AG (9.98/15.98)	<b>COMIN' AT CHA</b>	30
83	80	77	25	<b>LIONEL RICHIE</b> ▲ MOTOWN 6338* (10.98/15.98)	<b>BACK TO FRONT</b>	7
84	74	56	27	<b>SUPER CAT</b> COLUMBIA 52435 (9.98 EQ/13.98)	<b>DON DADA</b>	37
85	<b>NEW</b>	1	1	<b>JADE</b> GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	<b>JADE TO THE MAX</b>	85
86	<b>NEW</b>	1	1	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9000*/A&M (9.98/13.98)	<b>THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY</b>	86
87	79	75	19	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	<b>CHECK YOUR HEAD</b>	37
88	75	70	31	<b>ICE CUBE</b> ▲ PRIORITY 57155 (9.98/15.98)	<b>DEATH CERTIFICATE</b>	1
89	67	74	3	<b>BOB JAMES/EARL KLUGH</b> WARNER BROS. 26939* (10.98/15.98)	<b>COOL</b>	89
90	87	73	11	<b>CHUBB ROCK</b> SELECT 61299/ELEKTRA (9.98/15.98)	<b>I GOTTA GET MINE YO!</b>	24
91	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> MOTOWN 6312* (41.98/52.98)	<b>HITSVILLE USA: THE MOTOWN SINGLES COLLECTION</b>	91
92	<b>NEW</b>	1	1	<b>TERENCE BLANCHARD</b> COLUMBIA 53190* (10.98 EQ/15.98)	<b>MALCOLM X THE ORIGINAL MOTION PICTURE SCORE</b>	92
93	82	62	3	<b>EXPOSE</b> ARISTA 18577* (9.98/15.98)	<b>EXPOSE</b>	93
94	76	69	7	<b>DIAMOND AND THE PSYCHOTIC NEUROTICS</b> CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	<b>STUNTS, BLUNTS &amp; HIP HOP</b>	47
95	85	84	19	<b>AL JARREAU</b> REPRISE 26849*/WARNER BROS. (10.98/15.98)	<b>HEAVEN AND EARTH</b>	30
96	83	71	21	<b>MC REN</b> ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	<b>KIZZ MY BLACK AZZ</b>	10
97	64	59	25	<b>TROOP</b> ATLANTIC 82393*/AG (10.98/15.98)	<b>DEEPA</b>	21
98	95	91	5	<b>HOME TEAM</b> LUKE 120 (9.98/15.98)	<b>VIA SATELLITE FROM SATURN</b>	50
99	94	82	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1053* (10.98/15.98)	<b>MTV: PARTY TO GO, VOL. 2</b>	99
100	89	87	3	<b>ROBERT CRAY</b> MERCURY 51721* (10.98 EQ/15.98)	<b>I WAS WARNED</b>	100

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



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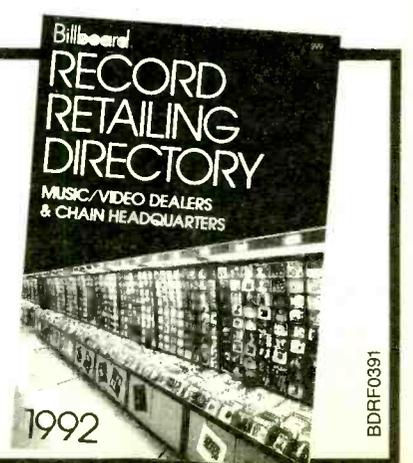
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# Runaway Slaves Finding A Home At Clubs; Scratch Makes His Mark; Redman Rockets

**“W**HEN YOU CONSIDER the circumstances under which a lot of people live today, they're slaves—slaves to their jobs, slaves to their husbands or wives, slaves to whatever.”

That's Fly Fly, of new Savage Records rap signing *Runaway Slaves*, who aren't black nationalists or hip-hop politicians. “We're nonconformists,” he says. “We call ourselves Runaway Slaves because we feel we don't have to conform to everything that's supposed to be the norm in society or in the rap-music business.” The other members of this Baltimore underground group are *Fat S.A.C.*, *Goo Goo*, *Mitch*, and *Ty Flex*. Its posse of friends and associates is the Underground Railroad.

“Booty Mission (Where The Hoes



by Havelock Nelson

At?)” is the Slaves' fresh, free-flowing first single, out soon. “I think it'll catch on,” says Fat S.A.C. “One time we were at a show in New York and these kids from Brooklyn walked in behind us and said, ‘Where the hoes at?’ We looked at each other and couldn't believe it.”

The track has the potential to be next year's “OPP” and was originally a

mostly instrumental cut issued independently earlier this year. It became a club hit, then a local radio smash. Eventually, it caught the ears of a record executive who ended up becoming the group's manager. “He had heard everybody in Baltimore sayin' our hook,” says Fly Fly. “He just got to the bottom of things, got us a major record deal and here we are.” Runaway Slaves are currently putting the finishing touches on their debut album. Song titles include “Potential,” “Maybe,” and “Mo' Dough.”

**BLOW YOUR MIND:** Rap sculptor *Epitome Of Scratch* stays busy. Having produced killer tracks for upcoming sets by *Intelligent Hoodlum* (“Street Life”) and *Slick Rick* (“Behind Bars”), he's completing *Nikki D's* next long-player... The Latino-oriented label *Soho Sounds* will introduce its second rap act, *III Wize Men*, in January. The group's debut single is slated to be an anti-racism cut titled “Words Of A Wize Man.”

**Domingo Padilla**, who has programmed beats for *Big Daddy Kane*, *L.L. Cool J*, and others, will produce. *Lord Ishawn* was the label's first rap artist... *David Faustino*, who portrays *Bud Bundy* on the Fox-TV sitcom “Married... With Children,” has a freestyle rap track on BMG-distributed *Black & White Records* titled “I Told You.” His surprisingly good skills are accompanied by a funky track by producer *Danny Robinson* and *Nic Adler*... The P.O.P. (Prince of Poetry) is a 16-year-old rapper from Washington, D.C., with a strong voice, smart production (by *Troy Williams*), and an album, “Just Claim'n My City” (Montana Records), that deserves attention. Best songs here are the ragga-influenced “Respect,” the slow jam “I Think I Picked A Winner,” and the frisky, flowing “And U Don't Stop”... Seattle's “king of rap radio” *Nasty Nes* (formerly with *Nastymix Records*) has started his own rap radio promotions firm called *Crazy Pinoy Promotions* in Seattle...

According to the latest reports, “Whut? Thee Album,” the debut release by self-styled *RAL* signee and *Hit Squad* member *Redman*, has been selling at the rate of 45,000 units per week, the largest number for any artist on the *Sony Music* roster except grayboy crooner *Michael Bolton*... An advance listen to some of *Just-Ice's* new material was ear-opening. Over minimalist beats produced by *O.C. Rodriguez*, the hardcore stylist drops free-flowing bad-boy/mad-man/rude-dude lyrics in a tone that takes turns sounding like *Kool G. Rap* and vintage *Big Daddy Kane* while remaining distinctive. *Savage Records* expects to release *Just-Ice's* next album in February. *Rodriguez* will supervise half of the set while visionary cyberfunk producer *Kurtis Mantronik* (who has been dropped from *Capitol*) will reunite with *Just-Ice* on the rest... *Tuff City* is now distributing *Raw Cuts Records*, a label owned by and dedicated to the production work of *Marley Marl*. The label's first release is “Put Your X On” by *Knowledge*.



**TRULY GIVE THANKS:** By the time you read this column, you will have read the cover of this week's issue and you know, beyond a shadow of a doubt, that the conversion of the Hot R&B Singles chart and the Top R&B Albums chart is complete. And, as a result, I get my life back. I plan to go to the dentist, get work done on my car, my microwave hasn't worked in months, but most importantly, I'm going to visit my mother more often. In the meantime, let's look at the new charts in the magazine. The chart history for both Hot R&B Singles and Top R&B Albums will be carried over from the test charts. The one exception will be on the albums chart. Weeks-on-chart will be carried over from the previous system, since albums have a longer life than singles and should get full benefit of their time on the charts. Now, take a look at the R&B Radio Monitor chart, which is composed solely of BDS-monitored airplay data, from 66 stations. This chart will display all current titles, both singles and album cuts. A few weeks ago, I mentioned one of my favorite records, “I Got A Man” by *Special K* (Island). It moves up 50-54 on the monitored chart. It has 42 monitored stations. But additionally, *Special K's* previous single, “Night Shift,” is now gaining airplay, and it enters the monitored chart at No. 57. It is now the B side of “Man” on the commercial single. Similarly, you may have been watching one of the tracks from the “Boomerang” soundtrack (LaFace), “There U Go” by *Johnny Gill*. Even though it is not a commercial single, radio and their listeners love this tune, and it moves up to No. 23 with airplay on 53 stations. In upcoming weeks, I will write about airplay developments, providing you with detailed information from BDS.

**A REALITY MOMENT:** There is an underlying fear that somehow the new charts will change what radio plays, what retail sells, and, for some reason, what I do for a living. Yes, Virginia, the charts will be different. Records will last longer on the charts because they last longer on the radio, and sell longer, than an arbitrary chart-life. As we have seen over the past months, songs stay on the radio for more than 12 weeks when radio uses their research to determine their listeners want to hear a song. Does anybody remember “With You” by *Tony Terry* (Epic)? Well, none of the research radio conducts has put it out of business. Actually, those same research techniques have helped R&B radio stations reach new heights, as evidenced by the quarterly Arbitron surveys. On the other hand, programmers will no longer have to guess if information about a record is hype or real. You can look at the charts—and believe them. On the sales side, if a record appears on the SoundScan charts, you know it is based on unit sales and not its rank relative to other records. The new information will give us precise distinctions between records. Most growth industries have benefited from improved information, never before obtainable without computers. I've been around record folk for quite a while, and I am sure promotion and sales people will rise to the occasion and R&B and rap records will be well represented on these charts, and more accurately than ever before. Well, here we go—best wishes to you all.

Billboard® FOR WEEK ENDING DECEMBER 5, 1992

Hot Rap Singles™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★ ★ ★ NO. 1 ★ ★ ★ RUMP SHAKER ▲ (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT 2 weeks at No. 1
2	2	4	9	BEST KEPT SECRET ◆ DIAMOND & PSYCHOTIC NEUROTICS (C) (T) PWL AMERICA 863 334/MERCURY	
3	4	7	7	NOT GONNA BE ABLE TO DO IT ◆ DOUBLE XX POSSE (C) (M) (T) BIG BEAT 10076	
4	5	6	6	FLEX ◆ MAD COBRA (C) (M) (T) COLUMBIA 74373	
5	7	8	8	HOOD TOOK ME UNDER ◆ COMPTON'S MOST WANTED (C) (T) ORPHEUS 74448/EPIC	
6	10	22	3	WICKED ◆ ICE CUBE (M) (T) (X) PRIORITY 53813*	
7	8	9	7	STRAIGHTEN IT OUT ◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64711	
8	3	1	10	LOST IN THE STORM ◆ CHUBB ROCK (C) (T) SELECT 64716*/ELEKTRA	
9	9	13	6	TAKE IT EZ ◆ COMMON SENSE (M) (T) (X) RELATIVITY 1134*	
10	15	23	4	PUNKS JUMP UP TO GET BEAT DOWN ◆ BRAND NUBIAN (C) (T) ELEKTRA 64687	
11	11	17	5	PICK IT UP ◆ HOME TEAM (M) (T) LUKE 454*	
12	6	3	11	BLOW YOUR MIND ◆ REDMAN (M) (T) RAL/CHAOS 4755*/COLUMBIA	
13	19	27	3	I GOT A MAN ◆ POSITIVE K (C) (T) ISLAND 864305/PLG	
14	12	10	9	TRIPPIN' OUT ◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) COLUMBIA 74379	
15	16	15	10	LATIN LINGO ◆ CYPRESS HILL (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA	
16	14	5	14	EVER SO CLEAR ◆ BUSHWICK BILL (M) RAP-A-LOT 53807*/PRIORITY	
17	13	12	10	CLEAN UP MAN ◆ WILLIE D (M) (T) RAP-A-LOT 53806*/PRIORITY	
18	21	28	4	HUMPIN' ◆ THE COLLEGE BOYZ (C) (T) VIRGIN 12614	
19	17	11	8	BLACK PEARL ◆ YO-YO (C) (M) (T) ATCO EASTWEST 98494/AG	
20	20	16	16	360 DEGREES (WHAT GOES AROUND) ◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708	
21	24	30	4	CASUALTIES OF WAR ◆ ERIC B. & RAKIM (C) (M) (T) MCA 54498	
22	22	20	15	PEOPLE EVERYDAY ◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 50397/ERG	
23	28	29	5	IN THE TRUNK ◆ TOO SHORT (C) (T) JIVE 42073	
24	18	18	8	TRUE FUSCHNICK ◆ FU-SCHNICKENS (C) (T) (X) JIVE 42079	
25	30	—	2	LETTERMAN ◆ K-SOLO (M) (T) ATLANTIC 85803*/AG	
26	25	14	8	HAZY SHADE OF CRIMINAL ◆ PUBLIC ENEMY (M) (T) (X) DEF JAM/CHAOS 74487*/COLUMBIA	
27	NEW ▶	1		STRAIGHT OUT THE SEWER ◆ DAS EFX (C) (M) (T) (X) ATCO EASTWEST 98465/AG	
28	23	19	12	EX GIRL TO THE NEXT GIRL ◆ GANG STARR (C) (T) (X) CHRYSALIS 50405/ERG	
29	NEW ▶	1		DEM NO WORRY WE ◆ SUPER CAT (C) (M) (T) (X) COLUMBIA 74720	
30	29	—	2	FANTASY ◆ MILES DAVIS (C) (T) (X) WARNER BROS. 18739	

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.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	BEST KEPT SECRET DIAMOND/PSYCHOTIC NEUROTICS (PWL)	14	—	1	HUMPIN' THE COLLEGE BOYZ (VIRGIN)
2	—	1	IT MUST BE LOVE GOOD GIRLS (MOTOWN)	15	—	1	FOREVER IN LOVE KENNY G (ARISTA)
3	—	1	COME A LITTLE CLOSER GENE RICE (RCA)	16	—	1	EROTICA MADONNA (MAVERICK/SIRE/WB)
4	—	1	ICE CREAM DREAM MC LYTE (PERSPECTIVE/A&M)	17	—	1	LATIN LINGO CYPRESS HILL (RUFFHOUSE/COLUMBIA)
5	—	1	RELEASE ME MIKI HOWARD (GIANT/REPRISE)	18	—	1	SHOOP SHOOP MICHAEL COOPER (REPRISE)
6	—	1	NATALIE AL B. SURE! (WARNER BROS.)	19	—	1	NOT GONNA BE ABLE TO DO IT DOUBLE XX POSSE (BIG BEAT)
7	—	1	HEAL THE WORLD MICHAEL JACKSON (EPIC)	20	—	1	INFORMER SNOW (ATCO EASTWEST)
8	—	1	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)	21	—	1	GUERRILLAS IN THE MIST DA LENCH MOB (STREET KNOWLEDGE)
9	—	1	TRUE TO THE GAME ICE CUBE (PRIORITY)	22	—	1	FAT POCKETS SHOWBIZ & A.G. (LONDON/PLG)
10	—	1	SHAMROCKS AND SHENANIGANS HOUSE OF PAIN (TOMMY BOY)	23	—	1	PSYCHO LORDS OF UNDERGROUND (PENDULUM)
11	—	1	SOMETHING GOOD U.G.K. (JIVE)	24	—	1	GIMME WHAT YOU GOT! FM (AVENUE)
12	—	1	IN THE TRUNK TOO SHORT (JIVE)	25	—	1	YA MAMA PHARCYDE (DELICIOUS VINYL/ATLANTIC)
13	—	1	GET THE FIST GET THE FIST MOVEMENT (MERCURY)				

Bubbling Under lists the top 25 titles under No. 100 which have not yet charted.

## 'Philly EP' Penetrates; Album Treats From U.K.

**TURNTABLE TREATS:** Just because the majors start to slow down around the holiday season should not imply that clubland goes on vacation. This is prime time for a lot of indies, and a good opportunity for DJs to catch up on tracks that might normally get lost in the shuffle. Here are a few for your shopping list.

Sorely underrated **Irma Records** issues what could become the Italian label's first U.S.-originated club hit, "The Philly EP" by **Deep Aural Penetration**. The two-record, four-song set launches Irma's new New York-based deep-house subsidiary, **Wheel Records**. The act is led by

**Josh Wink** and **King Britt**, who have been quietly earning underground credibility over the past year via raw indie jams and remixes for such artists as **Rozalla**. Each track here is rich with hard bass lines, spare percussion breaks, and atmospheric keyboard passages. Vocals are woven into the mix much like other musical instruments, rather than as primary threads. Each track is a gem, though we're served best by "Thoughts Of A Summer Love" and "Let Your Body

gel Of Love" is unsigned at the moment, though Davies can be found via **BMG Music** in the U.K.

New York's **EightBall Records** proves once again why it is one of our fave U.S. indies right now with "It's So Right" by the **Jorio Group Featuring Matt Wood**. Produced by **Frederick Jorio** and **Sean Tucker**, this is deep-garage of the highest order—thanks to the track's rugged bass line, butt-shaking breaks, and Wood's rich vocal tones. Jorio's original mixes smoke, though **Louie "Balo" Guzman** drops a couple of smoother, house versions that are irresistible.

With "Wicked" (**Cutting**, New York), **Oh-Bonic** (aka producer **Omar Santana**) continues to court rave DJs with a frenetic jam that lays a rapid electro beat that would make **Giorgio Moroder** proud beneath an assaulting, acidic barrage of synth riffs. Four mixes are included to work your nerves and heat up peak-hour programs.

The **Smack Productions** posse in New York premieres a new subsidiary, **Street Style Records**, with "I Can't Get Enough" by **Leon Neal**, a tasty deep-garage romp that contrasts rousing gospel-spiced chants with a restrained lead vocal by Neal and a spare instrumental. Underground tastemakers are advised to delve into at least one of the five fine mixes a.s.a.p.

Disco-era belter **Freddie James** resurfaces with "Come Into The Jungle," the first release on the new **Sony Canada**-distributed **Monogram Records**. Club veteran **Tony Green** and **Claude Dequoy** produced the track, which sports a contagious, sing-along chorus and a house-splashed hi-NRG beat. No word yet on when (or if) it will be available in the U.S., so grab it on import.

Also on the hi-NRG tip, be sure to investigate "Your Selfish Love" by **Azure** (**Megatone**, San Francisco). The brainchild of **Steven Schani**, this fun track embellishes a percussive, house-inflected groove with singer **Jennifer's** assertive performance. In choosing mixes, go for the original over the "club" version, which dabbles in techno and doesn't complement the song.

The ever-cool **Cowboy Records** is on the verge of its first crossover hit in the U.K. with "As Always" by **Secret Life**. Originally recorded by **Stevie Wonder**, the song has been transformed into an invigorating gospel/houser, replete with a hand-clapping choir and breast-beating lead vocals. Up-and-comers **Terry Farley** and **Pete Heller** (the dudes responsible for **Happy Mondays**' No. 1 "Stinkin' Thinkin'") provide a slamin' remix that will work quite well here. An album is in the works. Majors, take heed.

**Victor Simonelli** is so close to creating his first breakthrough hit we can practically taste it. He makes great strides under the guise of **Cloud 9** with "Do You Want Me" (Sub-Urban, New York), a wriggling deep-houser that is fueled by a sturdy



by Larry Flick

bass line and familiar female vocal samples. Lots of interesting breaks and percussion effects flesh out the arrangement. Simonelli has been tapped to produce material for an upcoming album by **Sybil** on **Next Plateau**. Could be the break he's been waiting for.

**ALBUM NOTES:** While U.S. pundits bemoan the status of dance music albums, leave it to our friends in the U.K. to wrap up 1992 with a pair of seamless long-players that are not only strong on musical content, but are attractively packaged at that. Interestingly, neither act has a confirmed stateside label yet. Go figure.

First is the self-titled debut by **Grace Under Pressure** (**ARS**, Belgium), the **Bruce Forest**-fronted band that made international club noise a few months ago with "Make My Day."

Import enthusiasts probably caught an early incarnation of **M-People's** underappreciated debut, "Northern Soul" (**deConstruction**, U.K.). The hand, fronted by revered DJ/musician **Mike Pickering**, has revamped and reissued the set to great effect. Previous hits "Colour My Life" and "How Can I Love You More" are included, and balanced with tasty new tunes, like the recent dancefloor smash "Excited" and the amusing "Man Smart." Chanteuse **Heather Small** strikes a lovely vocal pose, as does **Mark Bell**, who is currently working on a solo set with **Hollywood Records**.

Wisely, Pickering's tunes straddle the fence dividing hardcore dance and pop crossover. His arrangements are smooth and filled with ear-catching bits'n'pieces, though hard and insinuating beats are the anchor of each track. A bottomless bag of musical gems.

On the U.S. front, **Pow Wow Records** (best known for its cool dancehall hits) comes from out of nowhere with a sterling compilation, "Consider This," produced by club mainstay **Bill Coleman**. Ambient deep-house and garage are the order of the day here, with participation by **Basscut**, **Roger S.**, **Pal Joey**, **Wilbur**, **Ronald Clark**, and **Dee Dee Brave**. Light some candles and burn some incense before digging into such soothing jams as "I Can Feel It" by the **Tripp** and **Basscut's** "Woman In The Shadows."

Long-absent freestyle siren **Judy Torres** twirls back into action with "My Soul" (**Profile**), a percolating set that seems designed to please purists while triggering crossover activity. She is in fine voice on the first single, "I Love You For All Seasons," the single-worthy "Every Little Lie," and "Where Is Your Heart." Our bet for mainstream pop approval, though, is a pretty cover of **Santa Esmeralda's** "You're My Everything."

**TID-BEATS:** Lots of interesting changes at **EMI/SBK Records** recently. Dance promotion director **Rob Stone** has been upped to regional radio promotion and marketing manager for the label in San Francisco. **John Trienis** goes from dance promotion manager to national director of the department. Also, **Marcus Morton** has come aboard as national director of crossover and rap promotion. First club priority from **EMI/SBK** in 1993 will be the **Tyrell Corporation**, which has been heating up European venues on import for months now... Glad to note **Reggie Lucas**, the dude who wrote and produced early hits by **Stephanie Mills** and **Madonna**, is making music again. He currently is shopping a new track, "Do What You Wanna Do," for a deal... Here's something to gag on: Techno-meister **Joey Beltram** has remixed **Bon Jovi's** "Keep The Faith" for the clubs. No final word on whether or not it will ever see the light of day in the U.S., though it is due out in the U.K. any moment now  
(Continued on next page)

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Dec. 24

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Clarendon, Jamaica. W.I.

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OMAR SANTANA

Be Free."

A growing number of London DJs are wisely digging into "Angel Of Love" by **Zexos**, a tasty morsel that has been floating about on limited white labels for several weeks now. Helmed by newcomer **Mark Davies**, the record works a couple of interesting moods: bright, C&C-style pop/house (ripe for crossover picking), and more moody and textured deep-trance (love those subtle, operatic vocals placed throughout the cut). "An-

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PINOCCHIO CAN CAN  
FUNKY GUITAR  
THE PINK PANTHER THEME  
LIBERATION  
CHIKI CHIKA

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HITS !!!  
12-INCH PLAYLIST

- NOT REAL PRESENCE CHIKI CHIKA (TECHNO)
- ALAN JONES FLESH FOR FANTASY (remixes) DOUBLE MIX VARIOUS STYLES
- CAN CAN GANG CAN CAN (TECHNO)
- CONTRASTO YOU GOT THE BEAT (TECHNO)
- NOTTURNO IM IN LOVE (remix) UNDERGROUND
- POWER BAND ALL OVER THE TIME (remixes) DOUBLE MIX VARIOUS STYLES
- MAXXINE THE WINGS OF LOVE (TECHNO)
- PRETTY B FREDERICK (TECHNO)
- VQWJ BASS HARD DEEP (TECHNO)
- THE GUYS SMALLTOWN BOY (TECHNO)
- STYLOO MY DREAMS (TECHNO)
- PINK THE PINK PANTHER THEME (TECHNO)
- S I P FREE MESSAGE (TECHNO)
- B. C. SOUND AWAY UNDERGROUND
- SUPERTRACK THE LOGICAL SONG (TECHNO)
- D. J. MAYBE & TECH-MAKER WHY CAN'T WE START AGAIN (TECHNO)
- PUB 69 LET ME BE YOUR UNDERWEAR (TECHNO)
- UNDERGROUND SOUND LET ME BE (TECHNO)
- REY GROOVE IM IN LOVE UNDERGROUND
- SEND ME AN ANGEL CYBER FUNK CLUB

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Billboard. **Dance**  
**HOT Breakouts**  
FOR WEEK ENDING DEC. 5, 1992

**CLUB PLAY**

- NEXT IS THE E MOBY INSTINCT
- EBENEZZER GOODE THE SHAMEN EPIC
- JUST US JOEY WASHINGTON & THE MEN'S CLUB STRICTLY RHYTHM
- BINGO THE MOVEMENT SUNSHINE
- HALCYON ORBITAL FRRR

**MAXI-SINGLES SALES**

- STRAIGHT OUT THE SEWER DAS EFX ATCO EASTWEST
- WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND
- LET'S GET TOGETHER KRUSH PERSPECTIVE
- REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
- SIMILAK CHILD BLACK SHEEP MERCURY

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

Positioned as an antidote to the electronic tone of techno, this set simmers with a crafty blend of retro-soul, garage/house, gospel, and funk. From the opening a cappella reading of "Amazing Grace" to the sullen, world-weary closer, "Grace Under Pressure," Forest and friends aim to exercise your mind as well as your body by eschewing "ooh baby" lyrics in favor of more challenging topics. Icing on the cake are **Beverly Skeete** and **Derek Green's** formidable vocals. Set is chock full of potential hits, starting with the swing-induced "Living In Her Shadow" and the bright'n'breezy "Glow Of Love." Delicious.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	6	7	CARRY ON RCA 62367 1 week at No. 1	MARTHA WASH
2	6	7	7	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
3	9	12	5	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL
4	7	8	7	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
5	10	16	4	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
6	1	4	8	ARE YOU READY TO FLY? EPIC 74729	◆ ROZALLA
7	4	1	6	EROTICA MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
8	14	17	5	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
9	5	5	9	SO MUCH LOVE A&M 0071	MALAIIKA
10	2	2	8	FOLLOW YOUR HEART VIRGIN 12613	◆ INNER CITY
11	16	15	6	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.
12	23	43	3	IT'S GONNA BE A LOVELY DAY ARISTA 12485◆ THE S.O.U.L. S.Y.S.T.E.M. FEAT. MICHELLE VISAGE	
13	18	19	5	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
14	8	3	10	SAMBA FREEZE 50019	HOUSE OF GYPSIES
15	20	23	4	SYMPHONY I.D. 1013/RCA	DONELL RUSH
16	19	22	5	RISING SUN SIRE 40532/WARNER BROS.	◆ THE FARM
17	21	25	4	THEY'RE HERE EMI 56256/ERG	◆ EMF
18	24	31	4	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
19	13	13	7	UNDERSTAND THIS GROOVE RCA 62371	SOUND FACTORY
20	26	30	4	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
21	17	11	12	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
22	30	39	3	I NEED YOU ZYX 6663	SPACE MASTER
23	25	27	5	A MILLION COLOURS CAROLINE 2524	CHANNEL X
24	11	10	8	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
25	15	14	7	TRUE FUSCHNICK JIVE 42078	◆ FU-SCHNICKENS
*** Power Pick ***					
26	36	—	2	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
27	35	—	2	EASY WAY OUT GIANT 40536/WARNER BROS.	PRAYSE
28	29	33	4	FIRE ELEKTRA 66370	◆ THE PRODIGY
29	12	9	11	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
30	37	—	2	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY
31	22	18	10	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
32	40	—	2	LET THIS HOUSEBEAT DROP SBK 1976/ERG	◆ YA KID K
33	41	—	2	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
34	27	20	10	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS
35	32	34	4	TRIPPIN' OUT COLUMBIA 74380	◆ PRINCE MARKIE DEE
36	39	45	3	I WANT YOUR BODY XX 0011/SMASH	NYMPHOMANIA
37	43	—	2	THE MESSAGE GREAT JONES 530 619/ISLAND	49ERS
38	33	24	6	TUMBLIN' DOWN E-LEGAL 846210	HERMANN
*** Hot Shot Debut ***					
39	NEW▶	1	1	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
40	42	—	2	PLEASURE BIG LIFE PROMO/MERCURY	◆ THE SOUP DRAGONS
41	NEW▶	1	1	THE MESSAGE WARNER BROS. 40534	SOFIA SHINAS
42	NEW▶	1	1	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	◆ TRILOGY
43	34	29	7	SESAME'S TREET PYROTECH 10082/ATLANTIC	◆ SMART E'S
44	NEW▶	1	1	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
45	NEW▶	1	1	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
46	31	26	10	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK
47	44	28	7	A LITTLE LOVE DOUBLE J 55008/SALSOL	◆ AURRA
48	45	40	8	EDGE OF NO CONTROL MUTE 66370/ELEKTRA	◆ MEAT BEAT MANIFESTO
49	38	32	10	YOU LIED TO ME POLYDOR 863 453/PLG	◆ CATHY DENNIS
50	28	21	12	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	10	RUMP SHAKER (M) (T) MCA 54389 3 weeks at No. 1	◆ WRECKX-N-EFFECT
2	3	—	2	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
3	2	3	8	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
4	6	6	6	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
5	4	5	10	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA	◆ REDMAN
6	8	14	3	MY NAME IS PRINCE (M) (T) (X) PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.
7	9	12	5	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
8	5	4	11	WORK TO DO (T) (X) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
9	10	10	7	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
10	11	20	4	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
11	7	2	11	SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG	◆ SMART E'S
12	17	22	5	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
13	19	24	4	RIGHT NOW (T) (X) WARNER BROS. 40525	◆ AL B. SURE!
14	18	19	7	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG	◆ TRILOGY
15	16	17	6	STINKIN' THINKIN' (T) ELEKTRA 66363	◆ HAPPY MONDAYS
16	14	18	8	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485	MR. FINGERS
17	26	—	2	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	◆ TLC
*** Hot Shot Debut ***					
18	NEW▶	1	1	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
19	15	7	18	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
20	24	29	4	SOUL FREEDOM (FREE YOUR SOUL) (M) (T) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
21	13	13	7	YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG	◆ MARKY MARK & THE FUNKY BUNCH
22	29	38	3	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
23	27	32	3	ONLY TIME WILL TELL (T) ATCO EASTWEST 96102/AG	TEN CITY
*** Power Pick ***					
24	38	34	4	I NEED YOU (M) (T) (X) ZYX 6663	SPACE MASTER
25	36	39	3	IF YOU DON'T LOVE ME (T) EPIC 74743	◆ PREFAB SPROUT
26	12	11	8	OBSESSION (T) (X) GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
27	28	33	4	SO MUCH LOVE (M) (T) A&M 0071	MALAIIKA
28	39	46	3	LEASH CALLED LOVE (T) ELEKTRA 66364	THE SUGARCUBES
29	20	8	12	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
30	35	—	2	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	◆ BRAND NUBIAN
31	NEW▶	1	1	IT'S GONNA BE A... (M) (T) (X) ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M. FEAT. MICHELLE VISAGE
32	42	40	3	LOVE'S TAKEN OVER (M) (T) (X) MCA 54417	◆ CHANTE MOORE
33	43	—	2	WICKED (M) (T) (X) PRIORITY 53813	◆ ICE CUBE
34	46	—	2	I'D DIE WITHOUT YOU (M) (T) (X) GEE STREET/LAFACE 24036/ARISTA	◆ P.M. DAWN
35	40	41	4	UNDERSTAND THIS GROOVE (T) RCA 62371	SOUND FACTORY
36	33	42	3	FOLLOW YOUR HEART (T) (X) VIRGIN 12613	◆ INNER CITY
37	NEW▶	1	1	I WISH THE PHONE WOULD RING (M) (T) (X) ARISTA 12471	◆ EXPOSE
38	49	—	2	REALLY INTO YOU (M) (T) ATLANTIC 85814/AG	AROUND THE WAY
39	21	16	11	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE
40	22	9	12	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
41	NEW▶	1	1	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
42	25	23	9	SAMBA (M) (T) FREEZE 50019	HOUSE OF GYPSIES
43	NEW▶	1	1	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
44	23	15	16	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
45	44	35	6	I WANNA LOVE YOU (T) (X) GIANT 40595/WARNER BROS.	◆ JADE
46	NEW▶	1	1	GOOD ENOUGH (M) (T) (X) MCA 54521	◆ BOBBY BROWN
47	32	26	13	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
48	30	28	7	FIRE/JERICHO (T) (X) ELEKTRA 66370	◆ THE PRODIGY
49	34	30	5	HERE IT COMES/BACK TO THE GRILL (M) (T) DEF JAM/CHAOS 74413/COLUMBIA	◆ MC SERCH
50	31	25	12	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS

○ 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.

## DANCE TRAX

(Continued from preceding page)

... Also making his maiden voyage into dance music is **Mariah Carey** protégé **Trey Lorenz**, whose next single, "Photograph Of Mary" (Epic), has steamy remixes by **Louie Vega** and **Kenny Gonzalez**. A sneak preview at New York's **Roxy** has made the track a must-have for tape fanatics ... Staying with Epic for a moment, the label is dabbling in the current country dance craze by issuing a 12-inch remix of "Big Heart" by the **Gibson/Miller Band**. It's quite fun. (Details, page 44.) ... Way-cool Cana-

dian producer/composer **Deko** is about to unveil a new indie label, **Satellite Tekno**. Its first release is "The Trance, Part I," by Deko's alter-ego, **Frankendeko**, and a collaborator who is known only as **Bill**. Subtitled "The Genius In The Madman," the record will have a limited-edition 1,000 12-inch pressings. Deko will also still work for the popular **Hi-Bias Records** ... **New Order's Gillian Gilbert** and **Stephen Morris** will bow a new dance act, the **Other Two**, on **Qwest** in spring 1993. **Stephen**

**Hague** co-produced the music with the act ... The latest entry in the pile of techno compilations is "Techno Truth, Vol. 1," on new Los Angeles-based indie **Moonshine Records**. This one is a cut above many not only in content, but in visual presentation. Best cuts are "Happy" by **Lunatic Fringe** and "Love American Style" by **X-Calibur**, an act masterminded by Los Angeles radio personality **DJ Spin** ... While you're selecting techno comps, consider **London/FFRR's** "Only For The Headstrong,

Vol. II." Top of the line are "The Horn Track" by **Egyptian Empire** and "Monkey" by **Shaft** ... The **S.U.R.E. Record Pool** has just launched **S.U.R.E. Tracking**, a weekly tipsheet of news and charts gleaned from the Bronx, N.Y.-based clique of club, mobile, and mixshow DJs. Pool director **Bobby Davis** is at the editor's desk ... Speaking of publications, take a peek at **Crossfade**, a cute li'l fanzine out of Chicago. Heavy on underground culture as well as music.

**DANCE FOR LIFE:** This year's AIDS dance-a-thon to benefit the **Gay Men's Health Crisis**, Dec. 12, is shaping up to be the group's biggest ever. **Cathy Dennis**, **P.M. Dawn**, **Lisa Fisher**, **Nona Hendryx**, **Queen Latifah**, and **Salt-N-Pepa** are confirmed to perform at the event, which will be held at the **Jacob Javits Center** in New York. You cannot get into the program without being a registered participant, and a minimum of \$75 is required.



**Earthmoving.** The principals behind Wynonna's No. 1 single, "No One Else On Earth," gather at ASCAP's Nashville office to toast the occasion. Pictured, from left, are Stewart Harris, co-writer of the song; Wynonna; Harris' co-writers Jill Colucci and Sam Lorber; ASCAP/Nashville chief Connie Bradley; and Tony Brown, who produced the record.

## Reba McEntire Lines Up 20th Album Label Has Promotions, Teasers On Call

BY EDWARD MORRIS

NASHVILLE—As befits Reba McEntire's stature as the best-selling artist in its history, MCA/Nashville has big plans for the singer's 20th album, "It's Your Call." The album, which was co-produced by McEntire and Tony Brown, will be released Dec. 15.

At a time when new acts are dominating both the airplay and sales charts, McEntire seems as fresh and surprising as she was in 1976, when she first broke into country music. She long ago traded in her well-scrubbed cowgirl look for a classy, up-town image. And she was a forerunner in singing songs about women who coped with life's worst circumstances instead of caving into them.

In 1991, McEntire released "For My Broken Heart," an album of unrelieved gloominess. There was not a song in the collection—which treated abandonment, mercy killing, neglect of the aged, murder, missed opportunities, and infidelity—that was even marginally upbeat.

Still, it produced such radio hits as "Is There Life Out There," "The Night The Lights Went Out In Georgia," "The Greatest Man I Never Knew," and the title cut. And it became McEntire's biggest seller ever. It went double-platinum within nine months of its release, and the label asserts that "For My Broken Heart" is the first nonholiday studio album by a female country artist to reach that level.

McEntire says the somber tone of the album arose from the death of eight members of her touring troupe in an airplane crash a few months earlier.

"It's Your Call" is considerably less forlorn overall than its predecessor, but in her liner notes, McEntire calls it the "second chapter to 'For My Broken Heart.'"

"Take It Back," the first single from the new album, made its chart bow three weeks ago and last week stood at No. 38 with a bullet on Hot Country Singles & Tracks. It has an accompanying music video that is in the minimovie vein McEntire favors.

To herald the new album, MCA began running 100 15-second teaser spots on Country Music Television Thanksgiving week. Each spot begins with the sound of a phone ringing, and following each ring a word appears on the screen, beginning with "Call," "Reba," and "Dec. 15." The completed message reads: "It's Your Call." The new album by Reba McEntire. In stores Dec. 15.

"I think the spot is going to be talked about a lot," says Walt Wilson, MCA's senior VP of marketing and sales. Wilson explains the phone-call

motif also permeates other promotions for the album.

One promotional mailing to selected media features a cardboard cutout of a rotary dial phone, with a CD forming the dial and a song listed in each of the numbered "dial holes."

Wilson adds the label plans to put actual phone booths in "several" record stores across the country. Consumers will be able to dial a number and get a recorded message from McEntire, as well as hear segments from the album.

"We're also in negotiations on a regional level with MCI," Wilson says, "to try to set up MCI tables in some of the malls across the country around Christmas, where you can come in and place free phone calls to your family."

The album will be previewed on more than 200 radio stations in a 90-minute "Country World Premiere" special Dec. 10. Stations will get their own copies of the album the following day, according to Shelia Shipley, MCA's senior VP of national promotion. The "Take It Back" video, Shipley continues, is on the Gavin Report reel, which is sent to all country stations reporting to major trade magazines.

McEntire also plans to conduct a satellite press conference Dec. 15.

Wilson estimates the initial album shipment will amount to 800,000 units and that "well over 2 million" albums will be sold by the end of the first six months.

McEntire's 1993 tour will embrace approximately 125 dates in the U.S. and Canada. She made history Oct. 24 when her Radio City Music Hall concert in New York was simulcast on the Sony Video-One Jumbotron screen in Times Square, with the audio broadcast on local station WYNY-FM.

Currently, McEntire has seven gold and three platinum or multiplatinum albums.

## Movie Moves Parton Song To Top Again Whitney Houston Scores Hit With Her 'Love' Song

ONCE MORE TO THE TOP: Dolly Parton's "I Will Always Love You" is more than mood-setting background music in the new Kevin Costner/Whitney Houston movie, "The Bodyguard." It is also woven into the film's theme and character development. Moreover, the song has provided Houston the vehicle for another No. 1 Hot 100 hit. In case you're counting, that makes three No. 1's for this devotional ballad. Parton herself took the song to the top of the country charts twice: first in 1974 and again in 1982 when it was on the soundtrack of "The Best Little Whorehouse In Texas."

In "A Satisfied Mind," Steve Eng's biography of Porter Wagoner, Parton's most influential mentor, Eng says that Parton wrote "I Will Always Love You" partially in response to Wagoner's insistence she compose something more commercial. As Wagoner remembered it, Parton was caught up in

memorializing details of her poverty-stricken childhood (as she had already done in 1971 with "Coat Of Many Colors"). "Dolly, nobody gives a shit about 'Mama's Old Black Kettle,' or 'Daddy's Working Boots.' Who cares?," Eng quotes Wagoner as saying. "You write me some love songs that we can record, and then we'll be in business, because people know about that." The upshot of that command was "I Will Always Love You."

Jerry Edelstein, Parton's lawyer who licensed the song, says he doesn't think anyone from Parton's organization actually pitched it to the movie's producers. "I have to believe that, after a search, they came upon the song and loved it. They contacted us."

Those who are familiar with country music's uphill battle for acceptance will not be surprised to learn that the character Houston plays in "The Bodyguard" at first thinks the song's depressing.

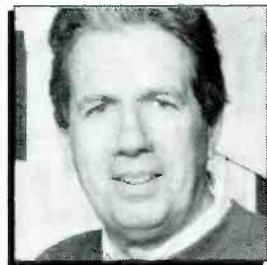
**MAKING THE ROUNDS:** Intersound Entertainment, Atlanta, has formed Intersound Christian Music, a record and distribution company... Singer Louise Mandrell and writer Ace Collins have written the first two of a series of children's books to examine the significance of holidays. "Runaway Thanksgiving" and "Jonathan's Gift" are published by the Summit Group, of Fort Worth, Texas... "Women Of Country" is the lead article

in the just-published issue of "Journal Of Country Music." The story "outlines the obstacles women have overcome to achieve control of their careers." Published by the Country Music Foundation, the journal is now sold both by direct mail and through B. Dalton's, Tower, and a network of independent bookstores... Producers of the "Shoji Tabuchi Show" in Branson, Mo., have added 13 performances to the show's Christmas series, which will run from Nov. 27-Dec. 20.

Cards and more cards: The Country Music Assn. has commissioned Sterling Cards to manufacture and distribute its "Country Gold" country music trading cards. Only 100 acts will be featured on the cards, which will retail for \$1 to \$1.25 for a nine-card pack... Not to be aced, North American Classics has released a series of "Branson On Stage" trading cards. As the name implies, the artists featured here are those who now perform primarily in Branson. Fifty-seven artists will be featured—some more than once—in the 100 cards available. The cards will be sold at record shops, drugstores, convenience stores, mass merchants, and card and gift shops.

**MARK YOUR CALENDAR:** Lorianne Crook and Charlie Chase will host the Hollywood Woman's Press Club's 52nd annual Golden Apple Awards, Dec. 13 at the Beverly Hilton Hotel... Beginning Jan. 14, Nashville's Viacom Cablevision will carry Country Music Television 24 hours a day. Currently, it broadcasts only portions of the network's music video programming... Singer/songwriter Bill Anderson will be inducted into the Georgia Assn. of Broadcasters' Hall of Fame Jan. 20 in Athens, Ga. Anderson started in show business as a DJ... Vince Gill will perform a benefit concert for the EAR Foundation March 9 at the Opryland Hotel. Ticket information is available at 615-329-7807.

**SIGNINGS:** T.G. Sheppard, Jeff Stevens, Tim Ryan, the Forester Sisters, Jo-El Sonnier, and Mid-South to the Bobby Roberts Co. for exclusive booking... the Bellamy Brothers to Chief Talent for booking... Roger Dillon to a co-publishing deal with Rainhill Music, Nashville.



by Edward Morris

## Singles & Tracks Chart Now Based Solely On BDS Plays

NASHVILLE—Beginning with this week's issue, rankings on Billboard's Hot Country Singles & Tracks chart are based strictly on the number of detections or plays registered by each song according to Broadcast Data Systems (BDS) monitoring. The former methodology, in place since January 1990, ranked songs by the number of gross impressions, which multiplied each play by the Arbitron-estimated audience for the station at the time of the play. Lynn Shults, Billboard's director of operations/country music, explains that this change has been made in response to industry suggestions that the gross-impressions rankings gave

disproportionate weight to the largest-population markets rather than to the biggest markets for country music.

Also this week, the Power Pick/Airplay designation has been replaced by Airpower awards, up to five each week, earned by records in the first week they receive a minimum of 1,500 monitored plays on the 110 country stations reporting to the chart. The country singles chart is the third chart in Billboard to designate Airpower winners. The feature was first introduced in October on the two BDS top 40 airplay charts, Top 40/Mainstream and Top 40/Rhythm-Crossover.

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	9	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
2	2	2	27	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	3	3	10	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
4	4	4	13	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
5	5	5	67	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	6	6	12	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
7	8	8	115	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
8	7	7	34	<b>WYNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
9	9	9	63	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	10	10	7	<b>ALAN JACKSON</b> ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8	
11	14	18	8	<b>ALVIN &amp; THE CHIPMUNKS</b> CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	11	
12	12	14	15	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
13	11	11	41	<b>JOHN ANDERSON</b> ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
14	16	15	21	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
15	13	12	12	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
16	15	13	7	<b>TANYA TUCKER</b> LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	13	
17	18	19	186	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
18	17	16	14	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
19	20	20	19	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
20	19	17	14	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
21	21	22	60	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
22	22	21	7	<b>LORRIE MORGAN</b> BNA 66047* (9.98/13.98)	WATCH ME	18	
23	24	27	61	<b>BILLY DEAN</b> SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
24	28	25	15	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
25	23	23	10	<b>RANDY TRAVIS</b> WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
26	26	26	80	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	29	32	4	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	27	
28	27	28	10	<b>RANDY TRAVIS</b> WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
29	30	29	34	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
30	25	24	8	<b>PAM TILLIS</b> ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23	
31	34	35	17	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
32	31	30	13	<b>COLLIN RAYE</b> EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
33	33	33	54	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
34	32	31	7	<b>SUZY BOGGUSS</b> LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31	
35	35	37	78	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
36	41	43	4	<b>DIAMOND RIO</b> ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	36	
37	37	36	89	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
38	38	41	6	<b>RESTLESS HEART</b> RCA 66049* (9.98/15.98)	BIG IRON HORSES	38	
39	44	51	7	<b>TRAVIS TRITT</b> WARNER BROS. 45029* (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	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	36	34	56	<b>SUZY BOGGUSS</b> ● LIBERTY 95847* (9.98/13.98)	ACES	15
41	42	42	73	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
42	40	40	20	<b>MARTY STUART</b> MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
43	39	38	84	<b>LORRIE MORGAN</b> ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
44	43	39	78	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
45	46	49	107	<b>DWIGHT YOAKAM</b> ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
46	45	44	52	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
47	53	55	15	<b>DOUG STONE</b> EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
48	50	50	37	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
49	48	48	9	<b>HAL KETCHUM</b> CURB 77581* (9.98/13.98)	SURE LOVE	36
50	51	47	7	<b>KATHY MATTEA</b> MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
51	47	45	73	<b>TANYA TUCKER</b> ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
52	56	75	3	<b>VARIOUS ARTISTS</b> K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	52
53	49	46	67	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
54	58	54	13	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
55	55	57	138	<b>DOUG STONE</b> ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
56	54	56	30	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
57	57	58	224	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
58	59	59	61	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
59	52	52	8	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
60	62	65	115	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
61	60	60	142	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
62	63	66	141	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
63	68	63	30	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND	27
64	65	62	110	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
65	66	64	59	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
66	64	61	152	<b>VINCE GILL</b> ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
67	71	—	2	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	67
68	69	67	27	<b>MICHELLE WRIGHT</b> ARISTA 18685* (9.98/13.98)	NOW & THEN	20
69	61	53	31	<b>GEORGE STRAIT</b> ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
70	NEW ►	—	1	<b>DOUG STONE</b> EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	70
71	70	69	186	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
72	67	68	32	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
73	73	70	43	<b>GEORGE STRAIT</b> ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
74	72	71	104	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
75	RE-ENTRY	—	3	<b>LEE ROY PARNELL</b> ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY	74

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	81
2	2	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	81
3	13	<b>GEORGE STRAIT</b> ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	7
4	7	<b>REBA MCENTIRE</b> ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	79
5	3	<b>RAY STEVENS</b> ● MCA 5918* (4.98/11.98)	GREATEST HITS	26
6	16	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	9
7	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	81
8	22	<b>ANNE MURRAY</b> ▲ <sup>2</sup> CAPITOL 16232	CHRISTMAS WISHES	9
9	6	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	67
10	8	<b>RAY STEVENS</b> CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	24
11	5	<b>VINCE GILL</b> RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	81
12	10	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	81
13	12	<b>DOLLY PARTON</b> ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	64

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	<b>PATSY CLINE</b> DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	52
15	20	<b>THE JUDDS</b> ● CURB 6422/RCA (7.98/11.98)	CHRISTMAS WITH THE JUDDS	10
16	11	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	80
17	14	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	80
18	—	<b>REBA MCENTIRE</b> MCA 42031 (8.98)	MERRY CHRISTMAS TO YOU	5
19	25	<b>ALABAMA</b> ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	8
20	—	<b>RICKY VAN SHELTON</b> COLUMBIA 45269 (5.98)	SINGS CHRISTMAS	6
21	15	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	71
22	—	<b>DOLLY PARTON</b> COLUMBIA 46796*/SONY (8.98 EQ)	HOME FOR CHRISTMAS	6
23	19	<b>REBA MCENTIRE</b> ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	74
24	17	<b>DWIGHT YOAKAM</b> ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	42
25	—	<b>KENNY ROGERS</b> REPRIS 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	6

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

### COUNTRY CORNER



by Lynn Shults

**MAKE IT 21 NO. 1's** for **George Strait**. His "I Cross My Heart" moves from No. 2 to No. 1 on Hot Country Singles & Tracks. The track is the lead single from Strait's soundtrack album "Pure Country." The film marks his debut as an actor. The combination of marketing the film and the soundtrack album has proven beneficial for Strait and shipments of the album have now passed the 1-million-unit mark, according to MCA. The artist already has one double-platinum, five platinum, and 9 gold albums.

**THE 10 MOST ACTIVE TRACKS** on Hot Country Singles & Tracks are "Look Heart, No Hands" (41-29), by **Randy Travis**; "Don't Let Our Love Start Slippin' Away" (10-5), by **Vince Gill**; "Take It Back" (38-28), by **Reba McEntire**; "She's Got The Rhythm (And I Got The Blues)" (9-6), by **Alan Jackson**; "Too Busy Being In Love" (35-26), by **Doug Stone**; "Somewhere Other Than The Night" (17-11), by **Garth Brooks**; "Lost & Found" (12-8), by **Brooks & Dunn**; "Sure Love" (14-10), by **Hal Ketchum**; "Let Go Of The Stone" (59-50), by **John Anderson**; and "In A Week Or Two" (43-34), by **Diamond Rio**.

**CHANGE IS ONE** of life's realities, and the passing of **Roy Acuff** brings to mind a 21-year-old know-it-all who was given a chance to learn the music business under the roof of the Acuff-Rose Publishing Co. The company was established by Acuff and **Fred Rose**. Upon Rose's passing, the company came under the leadership of his son, **Wesley Rose**. Acuff was an infrequent visitor to the 2510 Franklin Road headquarters, but one whose presence was always felt. As an employee, you instinctively knew you were representing far more than a business; you were aware you were representing men who were among the true pioneers of not just Nashville's music industry, but the music industry as a whole. The Acuff name added more than mystique to the company. Once you spent time with him, it didn't take long for you to know you were in the presence of someone special. He was a man of conviction, character, and discipline. He reserved a special place for his fans and the fans of country music. But nothing was as special for Acuff as the Grand Ole Opry. And I have always believed Acuff and **Edward Gaylord** communicated in a special way, leading to Gaylord's purchase of the Opryland facilities and ultimately the purchase of Acuff-Rose Publishing Co. The Acuff legacy will be continued for many years and leading the way will be the Gaylord-led companies that are the caretakers of not only the Grand Ole Opry but also the legacy of Roy Acuff and Acuff-Rose Publishing Co. Many tributes will be given, and they are deserved. For Roy Acuff was the same person, whether performing on stage, in the company of presidents, or sharing time with fans. He always had a smile, but most memorable was that special twinkle he had in his eyes.

**A NEW methodology** is being used to determine the rankings for Hot Country Singles & Tracks (see story, page 36). This week's chart is the first based solely on the total number of plays a given track receives. No longer are gross impressions a factor in determining chart rankings for the singles chart. With this change will come a new designation for tracks once they achieve a total of 1,500 plays. These tracks will be known as "Airpower" tracks and will receive special treatment on the published chart. By converting to straight plays, Billboard will be providing specific information with which to cross-reference airplay and sales data by using BDS and POS information from SoundScan.

## Columbia 'Calls' On Reid For Tie-Ins

NASHVILLE—Columbia Records is using Mike Reid's new single, "Call Home," for both a national radio promotion and public-service campaign.

"Call Home" is the second single from Reid's current album, "Twilight Town."

The radio tie-in, which began Nov. 16 and will run through Dec. 13, provides participating stations a handbook of promotional ideas built around the single. Columbia provides local contest winners such prizes as cassettes of

"Twilight Town," gift certificates for long-distance phone calls, and telephone answering machines.

The grand prize is a "homecoming football weekend" for two in Cincinnati (where Reid played professionally for the Bengals before turning to music), a private show by Reid at the River Saloon, a training-table breakfast with the Bengals, and tickets to the team's Dec. 20 game.

To date, 22 stations have signed on for the promotion, which was designed

and handled for Columbia by the Gary Group, Santa Monica, Calif.

Reid has also agreed to act as spokesman for the National Runaway Switchboard of Chicago, an around-the-clock hotline set up to help children who have left home. As part of his contribution, the singer/songwriter has recorded radio and TV public-service announcements for the organization.

"Call Home" is accompanied by a music video now in medium rotation on Country Music Television.

## CMH Rereleasing Comprehensive 'Bluegrass Hits' Collection

NASHVILLE—CMH Records is rereleasing its comprehensive "50 Years Of Bluegrass Hits" on CD and cassette. The four-CD/cassette collection—which originally was released on vinyl in 1985-86—will be

in stores Tuesday (1).

Among the acts whose work is featured on the 100-song collection are Lester Flatt, the Osborne Brothers, Mac Wiseman, Don Reno, Joe & Rose Lee Maphis, Jim &

Jesse & the Virginia Boys, Josh Graves, Grandpa Jones, Carl Story, Merle Travis, Arthur Smith, the Bluegrass Cardinals, the Stone-mans, and Benny Martin.

Included are such songs crucial to bluegrass history as "Foggy Mountain Breakdown," "Uncle Pen," "Muleskinner Blues," "Blue Moon Of Kentucky," "Rocky Top," "Cripple Creek," "Whitehouse Blues," and "The Ballad Of Jed Clampett."

The collection is accompanied by notes on the history, evolution, and pioneers of bluegrass by musicologist Norm Cohen.



**Walking Tall.** Kathy Mattea, left, Jo Walker-Meador, and Mark Chesnutt beam at the success of the Nov. 8 charity walk in Nashville to raise funds for AIDS research. An estimated 5,000 people participated in the walk and pledged a total of \$150,000. Mattea is a two-time winner of the Country Music Assn.'s female-vocalist-of-the-year award. Walker-Meador, former CMA executive director, was honorary chairperson of the AIDS walk. And Chesnutt, who performed in concert with Mattea at the event, recently earned a gold album for his MCA collection, "Longnecks & Short Stories."

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

- TITLE (Publisher Licensing Org.) Sheet Music Dist
- 60 ALL THESE YEARS (Beginner ASCAP)
  - 24 ANYWHERE BUT HERE (Pri ASCAP/Buddy Cannon ASCAP/Little Big Town BMI/American Made BMI/Brand New Town BMI/Old Wolf BMI/Music Corp. Of America BMI) WBM/HL
  - 59 BIG HEART (Nocturnal Eclipse BMI/Union County BMI/BrahmSongs & Careers-BMG BMI/Young World BMI) HL
  - 52 BOOM! IT WAS OVER (EMI April ASCAP/Kids ASCAP/EMI Blackwood BMI/Okay Then BMI)
  - 20 BUBBA SHOT THE JUKE BOX (EMI Blackwood BMI/Lunde Manor BMI/Right Key BMI) WBM
  - 4 BURN ONE DOWN (Howlin' Hits ASCAP) CPP
  - 40 CADILLAC RANCH (Great Cumberland BMI/Diamond Struck BMI) CPP
  - 43 CAFE ON THE CORNER (Beginner ASCAP) WBM
  - 63 CALL HOME (BMG ASCAP/WB ASCAP/Two Sons ASCAP) HL
  - 62 CAN I TRUST YOU WITH MY HEART (Sony Tree BMI/Post Oak BMI/Edisto Sound BMI)
  - 72 CHEAP WHISKEY (Sony Tree BMI/Paulding County BMI/Polygram ASCAP/Amanda-Lin ASCAP)
  - 70 CRASH COURSE IN THE BLUES (Steve Warner BMI/Irving BMI/Sony Tree BMI/Inspector Barlow ASCAP) HL CPP CLM
  - 5 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit BMI/Foreshadow BMI/Uncle Pete BMI) CLM

- 67 DRIVE SOUTH (Lillybilly BMI/Bug BMI)
- 7 EVEN THE MAN IN THE MOON IS CRYIN' (BMG ASCAP/Judy Judy Judy ASCAP/Sony Tree BMI) HL
- 44 THE GREATEST MAN I NEVER KNEW (EMI April ASCAP/Lion Hearted ASCAP/Layng Martine Jr. BMI) HL
- 45 HE WOULD BE SIXTEEN (EMI April ASCAP/Heartland Express ASCAP/Five Bar-B ASCAP/Sony Cross Keys ASCAP/My Lady ASCAP/Walmik ASCAP) HL/WBM
- 75 HEY MISTER (I NEED THIS JOB) (Careers-BMG BMI/Padre Hotel BMI/Willesden BMI) HL
- 69 HOUSE HUNTING (Little Big Town BMI/American Made BMI/Alabama Band ASCAP/Wildcountry ASCAP/MCA ASCAP)
- 1 I CROSS MY HEART (Warner-Elektra-Asylum BMI/Dorff BMI/Zena ASCAP) WBM/CPP
- 48 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars BMI/Warner SESAC/Noreale SESAC/Dynda Jam SESAC/Texas Wedge ASCAP) HL/WBM
- 35 IF I DIDN'T HAVE YOU (Acuff-Rose BMI/Irving BMI/Hardtscratch BMI) CPP
- 9 IF THERE HADN'T BEEN YOU (Edge O Woods ASCAP/Kinetic Diamond ASCAP/Moline Valley ASCAP/Careers-BMG BMI) HL/CPP
- 2 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray BMI/VanWarner ASCAP) CPP
- 34 IN A WEEK OR TWO (Madwomen BMI/MCA ASCAP/Gary Burr ASCAP) HL
- 38 IN THIS LIFE (Almo ASCAP/Bro Blues ASCAP/Hayes Street ASCAP/Allen Shumblin ASCAP) CPP

- 64 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard BMI/Tree BMI)
- 41 I WAS BORN WITH A BROKEN HEART (Careers-BMG BMI/EMI April ASCAP) HL
- 32 JUST CALL ME LONESOME (St Julien ASCAP/Polygram ASCAP/Poor House Hollow ASCAP) HL
- 51 JUST ONE NIGHT (Songs Of PolyGram BMI/Songs Of McBride BMI) HL
- 58 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's ASCAP/Ark ASCAP/Judy Judy Judy ASCAP/Four Of A Kind BMI)
- 50 LET GO OF THE STONE (Irving BMI/Hardtscratch BMI/WB ASCAP/Two Sons ASCAP)
- 39 LETTING GO (Warner-Tamerlane BMI/Zesty Zacks BMI) WBM
- 22 LIFE'S A DANCE (Hayes Street ASCAP/Almo ASCAP/Love This Town ASCAP) WBM/CPP
- 12 LONESOME STANDARO TIME (EMI April ASCAP/The Old Professor's Music ASCAP/BMG Songs ASCAP/Mighty Chord ASCAP) WBM/HL
- 29 LOOK HEART, NO HANDS (MCA ASCAP) HL
- 37 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram BMI) HL
- 8 LOST AND FOUND (Sony Cross Keys ASCAP) HL
- 42 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane BMI/Just Cuts BMI/Path Hurst BMI) WBM
- 18 LOVE WITHOUT MERCY (Polygram ASCAP/Lodge Hall ASCAP/BMG ASCAP) HL
- 66 MY STRONGEST WEAKNESS (Kentucky Sweetheart BMI/Almo ASCAP/Bro Blues ASCAP)
- 61 NEXT THING SMOKIN' (Forrest Hills BMI/Songwriters Ink BMI/Out Of State BMI/Texas Wedge ASCAP/Pitch N Run ASCAP) CPP
- 21 NO ONE ELSE ON EARTH (Sony Tree BMI/Edisto Sound

- BMI/Sony Cross Keys ASCAP/EMI Golden Torch ASCAP/Heart Street ASCAP) HL/CPP
- 15 NOT TOO MUCH TO ASK (EMI April ASCAP/Getarealjob ASCAP/Don Schitz ASCAP/Almo ASCAP) HL/CPP
- 74 NO WAY JOSE (Careers-BMG BMI/Four Of A Kind BMI/Nocturnal Eclipse BMI/Michael Garvin BMI) HL
- 19 NOW THAT'S COUNTRY (Songs Of PolyGram BMI/Tubb's Bus BMI) HL
- 49 QUEEN OF MEMPHIS (Nocturnal Eclipse BMI/Union County BMI/Tilis BMI)
- 68 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz BMI/Posey BMI)
- 31 SEMINOLE WIND (Almo ASCAP/Holmes Creek ASCAP) CPP
- 27 SHAKE THE SUGAR TREE (Sony Tree BMI) HL
- 6 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth ASCAP/Seventh Son ASCAP/Sometimes You Win ASCAP/All Nations ASCAP) WBM
- 16 SOMEBODY PAINTS THE WALL (Lust-4-Fun ASCAP/Zomba ASCAP/Jayna ASCAP/Noted ASCAP)
- 65 SOMEBODY'S IN LOVE (WB ASCAP/Rancho Bogardo ASCAP/Warner-Tamerlane BMI/Flying Dutchman BMI) WBM
- 73 SOMETHING MOVING IN ME (Polygram ASCAP/Songs Of Burgo ASCAP/BMG ASCAP) HL
- 11 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice BMI/Major Bob ASCAP/No Fences ASCAP) CPP
- 56 STANDING ON THE PROMISES (Warner-Tamerlane BMI/Long Run BMI/Almo ASCAP/Hayes Street ASCAP/Allen Shumblin ASCAP) WBM/CPP
- 57 STILL OUT THERE SWINGING (Scarlet Moon BMI) CLM
- 10 SURE LOVE (Foreshadow BMI/Songs Of PolyGram BMI/MCA ASCAP/Gary Burr ASCAP) CLM/HL
- 36 SUSPICIOUS MINOS (Screen Gems-EMI BMI) WBM

- 28 TAKE IT BACK (Fever Pitch BMI)
- 54 THAT'S GOOD (Sony Cross Keys ASCAP/Miss Dot ASCAP/Milhouse BMI) HL
- 26 TOO BUSY BEING IN LOVE (Gary Morris ASCAP/MCA ASCAP/Gary Burr ASCAP) HL
- 3 TWO SPARROWS IN A HURRICANE (Murray BMI) CPP
- 14 WALKAWAY JOE (Warner-Tamerlane BMI/Warner-Refuge BMI/Patrick Joseph BMI)
- 17 WATCH ME (Great Cumberland BMI/Diamond Struck BMI/In The Air BMI/MCA ASCAP/Gary Burr ASCAP) HL/CPP
- 71 WEAR MY RING AROUND YOUR NECK (Lollipop BMI) CPP
- 47 WELCOME TO THE CLUB (Love This Town ASCAP/Endless Frogs ASCAP) CLM
- 55 WE SHALL BE FREE (EMI Blackwood BMI/Beartooth BMI/Major Bob ASCAP/No Fences ASCAP) WBM/CPP
- 53 WHATCHA GONNA DO WITH A COWBOY (Major Bob ASCAP/Mid-Summer ASCAP) CPP
- 30 WHAT WERE YOU THINKIN' (Square West ASCAP/Howlin' Hits ASCAP) CPP
- 13 WHEN SHE CRIES (EMI April ASCAP/Son Mare BMI) WBM
- 23 WHEN I GONNA LIVE? (Pri BMI/Sly Dog BMI/Pri ASCAP/Music Express ASCAP) HL
- 33 WHO NEEDS IT (Moweville BMI/Careers-BMG BMI/Monk Family BMI) HL
- 25 WILD MAN (WB ASCAP/Long Acre SESAC/Great Cumberland BMI/Diamond Struck BMI/Patenrick BMI) WBM/CPP
- 46 WRONG SIDE OF MEMPHIS (Warner-Tamerlane BMI/Patrick Joseph BMI) WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1	
1	2	7	10	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
2	1	1	11	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
3	4	8	11	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
4	7	11	11	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
5	10	13	8	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
6	9	12	7	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
7	5	6	15	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
8	12	15	12	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
9	3	3	15	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
10	14	19	11	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
11	17	25	8	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
12	15	16	11	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
13	19	20	13	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	◆ RESTLESS HEART (C) (V) RCA 62334
14	25	30	5	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
15	20	21	13	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
16	21	23	9	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
17	8	2	14	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
18	23	28	10	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PERIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
19	18	18	13	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
20	6	5	25	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT (V) MCA 54471
21	13	9	17	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNNA (C) (V) CURB 54449/MCA
22	26	32	10	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
23	24	27	8	WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
24	28	31	10	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
25	30	34	7	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
26	35	40	5	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
27	11	4	16	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
28	38	57	3	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
29	41	56	3	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
30	34	37	9	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
31	22	17	17	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
32	16	10	17	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
33	36	38	11	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
34	43	64	3	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 2457
35	29	24	17	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
36	42	42	7	SUSPICIOUS MINDS P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
37	27	14	15	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	31	29	19	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 74421
39	32	22	17	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 57801
40	44	47	5	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
41	45	45	7	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	AARON TIPPIN (V) RCA 62338
42	37	33	20	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
43	39	35	18	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
44	33	26	17	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
45	47	49	6	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
46	46	43	18	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
47	49	50	9	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
48	53	52	8	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
49	55	60	3	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
50	59	—	2	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
51	54	59	4	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
52	56	62	4	BOOM! IT WAS OVER S. MARGANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
53	48	48	20	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX (V) LIBERTY 57885
54	52	55	6	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
55	51	44	13	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
56	50	51	6	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
57	57	58	5	STILL OUT THERE SWINGING B. BANNISTER, P. OVERSTREET (P. OVERSTREET)	PAUL OVERSTREET (V) RCA 62361
58	62	—	2	LEAVIN' BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
59	58	61	4	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
60	72	—	2	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
61	60	53	17	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
62	NEW	1	1	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
63	64	72	3	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) COLUMBIA 74771
64	NEW	1	1	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
65	61	63	6	SOMEBODY'S IN LOVE R. LANDIS (S. BOGARD, M. CLARK)	◆ LISA STEWART (V) BNA 62311
66	NEW	1	1	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYONNNA (V) CURB 54516/MCA
67	NEW	1	1	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
68	NEW	1	1	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
69	68	—	2	HOUSE HUNTING S. BUCKINGHAM, L. STRICKLAND (B. DIPIERO, J. JARRARD, M. D. SANDERS)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74749
70	63	54	13	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
71	66	68	20	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
72	NEW	1	1	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
73	73	73	3	SOMETHING MOVING IN ME J. STROUD (R. M. BOURKE, M. REID)	DARRYL & DON ELLIS (V) EPIC 74758
74	71	70	5	NO WAY JOSE M. POWELL, R. KENNEDY (P. R. BATTLE, M. GARVIN)	◆ RAY KENNEDY ATLANTIC ALBUM CUT
75	69	74	18	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ◆ 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	9	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
2	—	—	1	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
3	3	3	3	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC
4	2	2	10	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL ARISTA
5	4	4	3	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
6	14	10	16	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
7	7	6	5	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
8	5	—	2	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE EPIC
9	9	5	3	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS MERCURY
10	13	11	8	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
11	19	8	6	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT MCA
12	8	9	5	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
13	12	12	8	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER LIBERTY

14	18	14	9	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
15	17	13	20	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
16	6	7	5	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN RCA
17	11	15	11	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA CURB
18	10	—	2	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO ARISTA
19	16	16	14	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON BNA
20	22	19	16	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA
21	21	23	7	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA RCA
22	23	20	83	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
23	15	17	17	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	◆ DIAMOND RIO ARISTA
24	—	21	30	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
25	24	—	2	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT 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.

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				*** NO. 1 ***	
1	1	1	15	JON SECADA SBK/CAPITOL-EMI LATIN	◆ ANGEL 6 weeks at No. 1
2	2	2	8	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES
3	3	4	7	BRAULIO SONY LATIN/SONY	QUE TENTACION
4	4	3	8	PANDORA CAPITOL-EMI LATIN	◆ MATANDOME SUAVEMENTE
5	5	6	5	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME
6	10	—	2	RICARDO MONTANER TH-RODVEN	◆ CASTILLO AZUL
7	6	8	6	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA
8	9	12	9	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
9	7	5	20	CRISTIAN MELODY/FONOVISIA	◆ NO PODRAS
10	19	—	2	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO
11	8	10	10	JULIO IGLESIAS SONY LATIN/SONY	◆ Y AUNQUE TE HAGA CALOR
				*** POWER TRACK ***	
12	35	32	3	BRONCO FONOVISIA	ADORO
13	18	37	3	FRANKIE RUIZ TH-RODVEN	BAILANDO
14	16	21	6	SERGIO VARGAS SONY TROPICAL/SONY	LA VENTANITA
15	12	14	10	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ BRUMAS
16	15	34	3	ANA GABRIEL SONY LATIN/SONY	SILUETA
17	13	7	14	MAZZ CAPITOL-EMI LATIN	NO ES AMOR
18	17	22	5	FRANCO SIMONE BISCAYNE EUROPA/WEA LATINA	MAGICA
19	33	29	3	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
20	27	28	4	YOLANDITA MONGE WEA LATINA	◆ CARA DE ANGEL
21	24	20	9	LUIS MIGUEL WEA LATINA	◆ AMERICA, AMERICA
22	29	35	3	GILBERTO SANTA ROSA SONY TROPICAL/SONY	EN LA SOLEDAD
23	21	23	6	XAVIER CAPITOL-EMI LATIN	◆ POR ALGUIEN COMO TU
24	25	30	5	FERNANDO ALLENDE WARNER	LA FUERZA DEL AMOR
25	28	26	4	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
26	14	13	10	VICENTE FERNANDEZ SONY DISCOS/SONY	◆ ACA ENTRE NOS
27	11	9	13	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	SENALES DE HUMO
28	39	—	2	JOSE JOSE ARIOLA/BMG	40 Y 20
29	23	24	9	LUNNA CAPITOL-EMI LATIN	YO QUE TE ADORE
30	38	—	2	SELENA CAPITOL-EMI LATIN	QUE CREIAS
31	30	31	3	MIJARES CAPITOL-EMI LATIN	QUIZAS QUIZAS QUIZAS
32	34	—	2	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	◆ VALE LA PENA VOLVER
33	36	39	4	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
				*** HOT SHOT DEBUT ***	
34	NEW ▶	1	1	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
35	32	33	3	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
36	26	18	10	PUNTO G TH-RODVEN	◆ LA MALA
37	NEW ▶	1	1	LA MAFIA SONY DISCOS/SONY	DILE
38	22	17	7	JERRY RIVERA SONY TROPICAL/SONY	AMORES COMO EL NUESTRO
39	31	16	9	REY RUIZ SONY TROPICAL/SONY	◆ NO ME ACOSTUMBRO
40	20	15	10	JESSICA CRISTINA SONY LATIN/SONY	COSQUILLAS EN EL CORAZON

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

## Artists & Music

# Montaner Shows Off His Special Talent; Barrio Boyzz Booked; Cheech & Children



by John Lannert

**MONTANER**—HIJO DE Mexico: In the Latin American market, perhaps only WEA Latina's Luis Miguel or Sony Latin's Chayanne have been more popular than male vocalist Ricardo Montaner in the past few years. And with Montaner's stunning album presentation Nov. 17 at the packed-full Premier nightclub in Mexico City, the ebullient, TH-Rodven singer has begun to stake his claim as the king of all balladeers.

Montaner's hour-and-50-minute showcase could be better described as a televised concert/special. The entire event was taped by Televisa as a special Univision was set to broadcast in the U.S. Nov. 24. The special also is expected to air in Mexico, Venezuela, Spain, and Argentina, where Montaner was born.

As a TV special, Montaner's crisp set likely will come off as a shimmering musical happening. As a live performance, however, Montaner's show simply sizzled, as the dapper singer/songwriter—wearing, of course, his trademark tennis shoes—blitzed his way through an appealing assortment of material taken from his new album, "Los Hijos Del Sol" ("Children Of The Sun"), plus well-known hits such as "El Ultimo Lugar Del Mundo" and "Me Vas A Extranar."

About 1,500 people—including BMG superstars Marco Antonio Muñiz and Rocío Dúrcal—were on hand at the Las Vegas-type Premier when Montaner took the stage, backed by a tight, 26-piece ensemble. Looking typically fit and trim, the strong-voiced Montaner cleverly spliced old hits with well-received new songs and proved to be quite appreciative of his Mexican fans when interviewed by hosts Raúl Velásco and Gilberto Correa.

Montaner, who is distributed by Melody in Mexico, closed out his show with two huge bangs: First, he performed a moving version of "Los Hijos Del Sol," an evocative ode to homeless children that featured a children's choir from Mexico City. Montaner then exploded into the pounding tropical entry "Vamos Pa' La Conga," in which he formed a conga line with the cheering audience. Montaner's three-part harmony with Muñiz and Dúrcal was a nice finishing touch to a magnificent presentation.

If Montaner's TV version of an album presentation special ignites robust album sales, expect other big-name performers to show off their new albums via the small screen.

**MEANWHILE, BACK AT THE High School:** There was a gaggle of 14- and 15-year-old distaff autograph seekers at Miami Senior High frantically seeking John Hancocks from members of the Barrio Boyzz, who turned in a spirited 45-minute set Nov. 19 at the school's auditorium.

A vocal quintet of Puerto Rican descent, the New York-based Barrio Boyzz are in the middle of a series of high school track dates that will take them around the country until the end of the year. The group is touring in support of its debut album, "Crazy

**CHEECH: CHILDREN'S STAR?** Cheech Marin, formerly one half of '70s counterculture comedy team Cheech & Chong, has released a witty children's album, "My Name Is Cheech, The School Bus Driver." The album's Spanish-language counterpart, "Me Llamo Cheech, El Chofer Del Autobus De La Escuela," is a carbon copy of the English-language entry that suffers occasionally from

(Continued on page 60)



**Xuxa Xtravaganza.** Brazilian kid-TV star Xuxa chats with some of the children who live at the Xuxa Maneghel Foundation, a home for needy children founded by Xuxa three years ago in Rio De Janeiro. The Globo artist, who just released her latest Spanish-language album, "Xuxa 3," is scheduled to begin filming an English-language TV show for MTM Entertainment in 1993.

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## Classical KEEPING SCORE



by Is Horowitz

**NIMBUS ON TRACK:** When the Robert Maxwell empire collapsed a year ago, some tradesters speculated that the founders and part owners of one of its smaller properties, Nimbus Records, might lose control as creditors picked over the remains of the once giant media enterprise.

From the beginning, however, Nimbus toppers, who retained a 25% interest in the label under the Maxwell regime, seemed confident they would find a way to regain full control in the post-Maxwell era.

However skeptically some observers viewed such optimism, their prediction has indeed come to pass. The company, in fact, is extending its range.

Nimbus founders **Count Alexander Labinsky** and the brothers **Michael and Gerald Reynolds** have now acquired 100% control of the label from the New York investment firm, Donaldson, Lufkin & Jenrette, which took over the majority interest in Nimbus last September (Billboard, Sept. 19).

Under its new mandate, Nimbus Records has also formed an allied firm, Nimbus Technology, which will market both consumer and professional audio equipment. Gerald Reynolds says the division's first product will be the CD mastering system it developed some seven years ago and which has been in use in the Nimbus CD manufacturing plants here and in the U.K. He notes, however, that he and his associates no longer have any management interest in the plants.

But, says Reynolds, he and his associates have acquired "total control of Nimbus patents and intellec-

tual properties" under the restructuring.

The Nimbus Foundation, a charitable entity created and managed by the three label toppers and A&R topper **Adrian Farmer**, as trustees, will launch a series of public concerts next spring at its own concert hall located at the company's U.K. headquarters in Wyaston Leas, near the Welsh border.

Although Nimbus Records plans to continue to release about five new titles a month, the repertoire mix will give new weight to its successful Prima Voce series. Two albums a month of the vintage line of vocal transfers will now be the norm, and in general there will be a greater stress on chamber music over orchestral recordings, says Farmer. Many of these discs will be recorded at its own concert hall.

Next year will see Nimbus concentrate on "more effective" methods of direct marketing to supplement dealer sales, says Farmer. He sees this as essential in today's retail environment. Domestically, the Nimbus marketing staff under VP **Peter Elliott** is being beefed up to implement these and other initiatives.

**DIANA ROSS** joins **Jose Carreras** and **Placido Domingo** in a Christmas concert in Vienna to be taped live for release by Sony Classical on both CD and video. Ross will sing duets with each of the tenors and all three will appear together in several selections. **Eugene Kohn** will conduct the Vienna Symphony. It's a joint production by Sony and ORF Television. **Michel Glotz** is audio producer.

**O FORTUNA:** The copyright-infringement suit brought by publishers of Orff's "Carmina Burana" against Radical Records and distributor Hot Productions has been settled. Under the agreement, the label's recording of "O Fortuna" by Belgian techno group Apotheosis will be withdrawn and all copies and parts scrapped. The deal also includes an undisclosed financial settlement.

funk. Assisting him will be a new 10-piece group, the **Silver Ensemble**; it will tour in the spring, in support of his first album (he enters the studio in February). Is this a coup of sorts for Columbia? Seems so, considering that the label had stiff competition from jazz's other major prospectors, all looking to bag this precious metal jazzman.

**IN WALKED NAIMA:** In the summer of 1957 (I know it seems that we're in a retro time zone, but hang in there, there's a payoff at the end of this rainbow), funky **Thelonious Monk** (whose sleights-of-hand had a serious effect on the young Horace Silver) was booked into New York's Five Spot Cafe. Joining him was tenorist **John Coltrane**. To date, the only documentation of their collaboration comes at the hands of **Milestone Records**. (Fantasy reissued "Thelonious Monk With John Coltrane" as part of its OJC series.) Needless to say, it was a historic meeting of the masters, not least because it coincided with dramatic turns in their respective careers and it evinced the profound influence Monk had in shaping Trane's style.

Given this backdrop, Blue Note informs us it has just acquired a tape, made that week at the Five Spot by Trane's then wife Naima (yes, she of "Naima" fame), who captured all on a modest machine while sitting at a table in front of the players. It is a home recording, which means that its sonic deficiencies (as a live document) must be measured against its significance. I'm told the recording provides good clarity, with little tape hiss, though the balance among instruments is understandably out of wack. The players with Trane and Monk? Probably bassist **Ahmed Abdul Malik** and drummer **Roy Haynes**. The tunes? "Trinkle Tinkle," "In Walked Bud," "I Mean You," "Epistrophy," and "Crepesule With Nellie."

The tape's worthiness as a jazz collectible? You must be kidding. Expect it in March.

## Jazz BLUE NOTES



by Jeff Levenson

**INVESTING IN SILVER:** Throughout the '50s, '60s, and '70s, **Horace Silver** recorded for **Blue Note**. During that time—especially in the first decade, as a co-leader of the **Jazz Messengers** with **Art Blakey**, and then on his own—he developed a pioneering style of modern jazz. He was among the first to combine elements of R&B, gospel, and what was then known as funk into his play, thus defining the developmental strain of hard bop. (In case you missed it the first time around, no need to return to the '50s; the great youngblood movement of the '80s did much to either vivify the style or merely dress it in Euro-hipwear.)

Too, Silver was a prodigious composer. A good number of his tunes became jazz standards: "The Preacher" (one of popular music's first soul hits), "Doodlin'," "Opus De Funk," "Senor Blues," "Nica's Dream," "Sister Sadie," and "Song For My Father." His songs are signatures.

After he left Blue Note, at the end of the '70s, he started his own label, **Silveto**, which trafficked in music that was *spiritual de funk de meditative de transcendental de cosmic de new* (as in agey). Get the picture? Needless to say, he lost a good number of his followers. Which places us in the *hear* and *now*.

**Columbia** has just signed Silver to what is being described as a "long-term deal." It is only his second major-label association in 40 years. Reportedly, the pianist is eschewing his self-help themes for a return to the

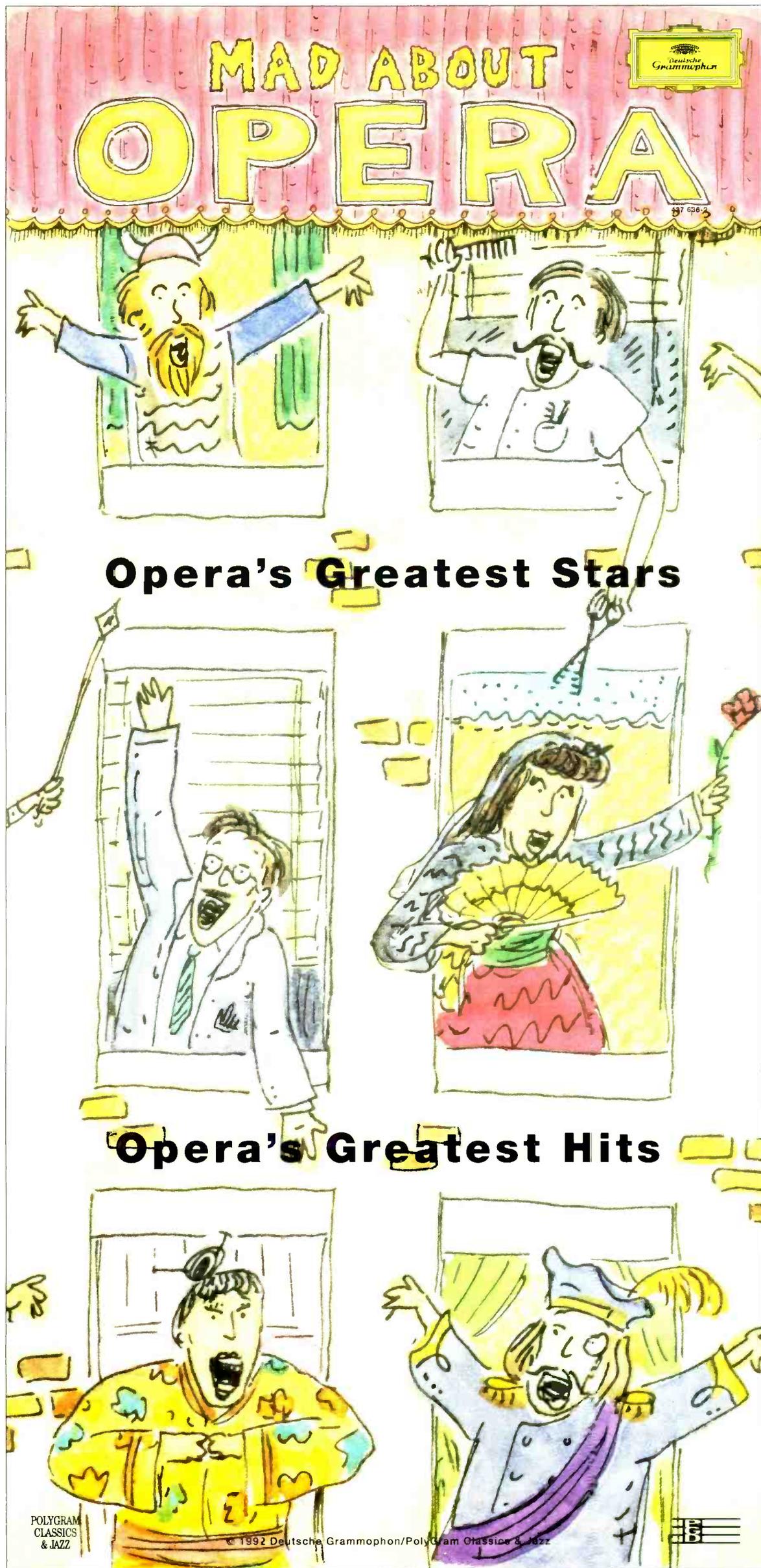
# Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	5	*** No. 1 *** IF YOU LOVE ME LONDON 4362672*	1 week at No. 1 CECILIA BARTOLI	
2	1	13	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE	
3	3	31	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS		
4	4	115	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)		
5	5	5	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ		
6	7	9	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI	
7	10	3	THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN		
8	6	9	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT		
9	11	5	BACH: SONATAS RCA 09026612742* KEITH JARRETT, MICHALA PETRI		
10	8	29	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)		
11	9	39	PIECES OF AFRICA NONESUCH 79275-2* KRONOS QUARTET		
12	19	3	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG		
13	12	13	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)		
14	15	43	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN		
15	13	25	SWITCHED-ON BACH 2000 TELARC CD-80323* WENDY CARLOS		
16	20	3	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX		
17	14	17	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE		
18	16	7	IBERIA SONY CLASSICAL 48480* JOHN WILLIAMS		
19	18	7	PUCCINI: TOSCA DG 4317752GH2* FRENI, DOMINGO, RAMEY (SINOPOLI)		
20	24	3	ROSSINI, DONIZETTI, VERDI: RARITIES RCA 609412* MONTERRAT CABALLE		
21	25	41	THE BELLS OF ST. GENEVIEVE RCA 61002-2* VARIOUS ARTISTS		
22	17	5	RARITIES EMI CLASSICS 54437* MARIA CALLAS		
23	23	37	ROSSINI HEROINES LONDON 436075* CECILIA BARTOLI		
24	RE-ENTRY		DEBUT EMI CLASSICS 54352* SARAH CHANG		
25	22	43	MOZART: ARIAS LONDON 430513* CECILIA BARTOLI		

# TOP CROSSOVER ALBUMS™

			*** No. 1 ***		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	7	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	5 weeks at No. 1	
2	2	41	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN		
3	5	3	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON		
4	3	7	DARK EYES PHILIPS 4340802* DMITRI HVOROSTOVSKY		
5	4	5	STANDING ROOM ONLY RCA 61370-2* JERRY HADLEY		
6	6	33	DIVA! SILVA AMERICA SSD 1007* LESLEY GARRETT		
7	11	3	BRIGADOON ANGEL 54481* LONDON SINFONIETTA (MCGLINN)		
8	7	7	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA		
9	8	9	KALINKA TELDEC 77307-2* RED STAR ARMY CHORUS (BAZHALKIN)		
10	10	5	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH		
11	9	19	SONGS OF THE CAT RCA 61161-2* VON STADE, KEILLOR		
12	14	3	ALL THROUGH THE NIGHT RCA 09026612782* MARILYN HORNE		
13	15	3	THE AMERICAN VOCALIST ERATO 458182* BOSTON CAMERATA (COHEN)		
14	NEW▶		A CARNEGIE HALL CHRISTMAS CONCERT SONY CLASSICAL SK48235* BATTLE, VON STADE, MARSALIS (PREVIN)		
15	NEW▶		HANDEL'S MESSIAH: A SOULFUL CELEBRATION REPRISE 26980-2* VARIOUS ARTISTS		

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



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# Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	9	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME 7 weeks at No. 1
2	2	9	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
3	3	15	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
4	5	7	THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145*	PORTRAITS BY ELLINGTON
5	4	9	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
6	7	7	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
7	6	9	KENNY GARRETT WARNER BROS. 45017*	BLACK HOPE
8	10	13	STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
9	11	5	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
10	17	3	DAVID BENOIT GRP 9687*	LETTER TO EVAN
11	15	7	ANTONIO HART NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
12	9	29	SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
13	14	5	SOUNDTRACK ELEKTRA 61384*	GLENGARRY GLEN ROSS
14	8	19	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
15	18	3	MIKE STERN ATLANTIC 82419*	STANDARDS
16	21	3	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
17	16	7	OSCAR PETERSON TRIO TELARC 83314*	LAST CALL AT THE BLUE NOTE
18	22	3	WALLACE RONEY MUSE 5441*	SETH AIR
19	13	21	DR. JOHN WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
20	19	3	KEITH JARRETT ECM 513437*	VIENNA CONCERT
21	20	39	JOE HENDERSON VERVE 511 779*	LUSH LIFE
22	12	15	VARIOUS ARTISTS BLUE NOTE 98959*/CAPITOL	NEW YORK STORIES
23	NEW ▶		BRUCE FORMAN WITH JOE HENDERSON KAMEI 7004*	FORMAN ON THE JOB
24	24	3	CARMEN BRADFORD AMAZING 1030*	FINALLY YOURS
25	NEW ▶		JIMMY HEATH VERVE 513956*	LITTLE MAN BIG BAND

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	13	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL 7 weeks at No. 1
2	4	7	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
3	2	13	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
4	3	17	PAT METHENY GEPFEN 24468*	SECRET STORY
5	7	7	THE BRECKER BROTHERS GRP 9684*	THE RETURN OF THE BRECKER BROTHERS
6	5	9	LARRY CARLTON GRP 9683*	KID GLOVES
7	12	5	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
8	9	7	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
9	14	3	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
10	8	15	HIROSHIMA EPIC 46232*	PROVIDENCE
11	16	5	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
12	6	19	MILES DAVIS WARNER BROS. 26938*	DOO BOP
13	11	19	NAJEE EMI 99400*/ERG	JUST AN ILLUSION
14	13	29	DAVID SANBORN ELEKTRA 61272*	UPFRONT
15	10	13	BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*	U.F.O. TOFU
16	NEW ▶		FATTBURGER SIN-DROME 1805*	ON A ROLL
17	22	3	TOM COSTER JVC 2015*	GOTCHA!!
18	24	3	GARY BURTON & FRIENDS GRP 9685*	SIX PACK
19	17	21	AL JARREAU REPRISE 26849*/WARNER BROS.	HEAVEN AND EARTH
20	18	29	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
21	23	7	SHADOWFAX EARTH BEAT 42523*/WARNER BROS.	ESPERANTO
22	NEW ▶		STEPS AHEAD NYC 6001*	YIN - YANG
23	21	15	TOOTS THIELEMANS PRIVATE 82101*	THE BRASIL PROJECT
24	15	21	RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND	THE ANTIDOTE
25	NEW ▶		WINDOWS BLUE ORCHID 2014*/DA	FROM THE ASYLUM

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

# Music Video

ARTISTS & MUSIC

## Reznor Nails Down Extreme Clip 'Happiness' Details Sadomasochistic Fantasy

BY DEBORAH RUSSELL

LOS ANGELES—Trent Reznor's mother recently received a package in the mail. It was important to her son—the creative force behind the industrial sound machine Nine Inch Nails—that his mother watch "Happiness In Slavery," one of the most talked-about videos ever. It also is a video few mainstream viewers will ever see.

The controversial clip, directed by Original Video's Jonathan Reiss, is best described as the ultimate sado-masochistic fantasy. The graphically extreme, black-and-white minifilm features a naked male actor who is prodded, pinched, and eventually pulverized into ground meat by a brutal machine to which he willingly sacrifices himself.

"I like horror movies, that feeling of repulsion," says Reznor, who is confident his mother can handle the exposed genitalia and explicit gore depicted in the Nothing/TVT-Inter-scope clip.

Director Reiss adds, "Some people derive pleasure from pain, and [the character in this video] is there willingly; he gets something out of this. For him, the ultimate ecstasy is worth the ultimate sacrifice."

In fact, the actor in the video is Bob Flanagan, a performance artist stricken with cystic fibrosis, whose art is characterized by a common thread of "ascension through adversity and pain." Reiss says the actor



Actor Bob Flanagan is strapped in for Nine Inch Nails' controversial "Happiness In Slavery" video.

described to him a fantasy of his own that closely paralleled the video's content.

Reznor admits the clip verges on the realm of bad taste, and may go "too far" for some viewers. At one point, spikes are driven through the actor's hands; at another, a drill descends from the ceiling and churns his body into a bloody mass of guts.

But none of this was a conscious decision to make the most disgusting video ever made, Reznor claims. "These were the most appropriate visuals for the song."

The work, adds Reiss, should challenge the viewer: "Why make it easy on people?"

However appropriate the visuals, they preclude the clip from regular broadcast on such national outlets as MTV or even The Box. It is, however, a hot item on the club circuit,

and some of the more daring regional programmers are taking their chances. Denver-based video programmer Mike Drumm risked the ire of his viewers when he programmed "Happiness" at midnight on his "Music Link" video show. "Music Link" reaches about 1 million homes in the Denver area on a UHF broadcast station.

"['Happiness'] is total heaven in its own sick, twisted way," says Drumm, who masked the male genitalia to adhere to FCC regulations. "I couldn't not play it."

At press time, Drumm had received two complaints from extremely irate viewers.

Dave Prewitt, the producer, director, and host of Austin, Texas-based, cable-access video show "Raw Time," aired an uncut, uncensored version of "Happiness" at 3 a.m. Phones immediately lit up at the call-in video show, and response has been purely positive because "Raw Time" viewers are Nine Inch Nails fans, Prewitt says. He plans to program the clip closer to 2 a.m. during his next weekly broadcast, to see if he can stimulate more viewer response.

At Anaheim, Calif.'s "Request Video," Gia DeSantis could broadcast only the first 30 seconds of the clip. But Reznor is scheduled to appear on her program in the near future.

The artist claims he is satisfied  
(Continued on next page)

## Country-Club Promo Pumps Gibson/Miller Band's 'Heart'

COUNTRY CLUB DEBUT: The Gibson/Miller Band's debut single, "Big Heart," marks a big leap in country video promotion, as Epic/Nashville recently serviced clubs with its first remix of a country clip.

The video is the first track from the Gibson/Miller Band's forthcoming major-label debut, "Where There's Smoke."

Martin Kahan of Think Pictures produced and directed the black-and-white "Big Heart," which captures the band's backstage performance at a carnival freak show. CMT and TNN added the video in mid-October, and it's been in medium rotation on both outlets for several weeks.

More than 150 country clubs received the remix, edited by N.Y.-based Rockamerica, in mid-November. The alternate version includes outtake footage—provided by Epic and shot by Kahan—and was cut to correspond with an extended audio remix of the "turbo twang" tune.

"We used quicker edits to give the clip a more up-tempo feeling," says Max Leinwand of Rockamerica, whose closed-circuit programming network remixes about four dance videos per month.

Country dance clubs have been known to edit existing clips themselves, but often do it without the label's knowledge, and with varying degrees of quality control, he says.

The Gibson/Miller job was Rockamerica's first foray into the country remix business, and Leinwand says he hopes other labels will follow Epic's lead.

"There's no question as to how effective a club remix is; it just provides greater potential for play at that level," he says. "The video remix is a way for the country industry to discover a whole new market."

Epic was hoping that "whole new market" would discover its new act when the label decided to enter the video remix business, says Epic spokesperson Holly Gleason. Editing the video was the most logical way to capitalize on the band's visual appeal and high-energy antics.

"The remix gives you more of a sense of a live performance than the original cut," Gleason says. "We want people to see this band, but they can't tour behind one single and no album. This gives the audience a chance to understand what a 'Gibson/Miller Band' is and to hear what 'turbo twang' is."

The clip already is creating controversy among country club crawlers, who cannot agree as to

whether the track merits a "tush push" dance step or a "sleazy slide," says Gleason.

REAL SURF'S UP: MTV brings its "Real World" series to the West Coast in January. Colorful Venice, Calif., will provide the backdrop to the L.A. version of the popular "true life" soap opera, in which actual people live together in an artificially created situation. MTV cameras record the unscripted action "when people stop being polite, and start being real" ... Ted Demme, creator of "Yo! MTV Raps," is off to feature-film land,

where he's directing the \$4 million comedy "Who's The Man," starring Ed Lover and Dr. Dre. More than 50 popular rap artists, including Queen Latifah and Flavor Flav, will appear in cameos.

QUICK CUTS: The American Lung Assn. is soliciting entries for its Blue Sky Awards, honoring artists who demonstrate their commitment to clean air, as well as videos that contain a positive, clean-air theme. Deadline for submission is Jan. 15 ... The sixth annual International Electronic Cinema Festival is set for June 10-15

in Montreux, Switzerland. The festival focuses on technical advancements in video production, particularly HDTV. Submission forms are available from Amy Feldman at N.Y.-based Viacom International. Deadline is April 5 ... St. Petersburg, Fla.'s MOR Music has packed for distribution with the National Satellite Programming Network of Rosenberg, Texas. MOR is a video programmer that sells audio product to viewers through a mail-order service. NSPN is one of the largest distributors of satellite programming to the private and wireless cable industry, and represents more than 1,000 affiliates in North America.

ROLL CREDITS: L7's "Pretend We're Dead" video, directed by Modi of Modivation Films, won the Silver Plaque Award at the 28th annual Chicago International Film Festival. Merrill Ward produced the Slash Records clip ... N.Y.-based Portfolio Artists Network has signed director David LaChapelle, best known for his portrait and fine art photography. His first Portfolio clip is for Remark/Polydor singer Chris Thompson ... Editor Cheryl Campsmith has joined L.A.-based Complete Post. She'd been editing TV programming, commercials, and music videos at the Post Group since 1984.

THE EYE



by Deborah Russell

## PRODUCTION NOTES

### LOS ANGELES

• The new Wilson Phillips video "Flesh & Blood" is a DNA production directed by Lili Fini Zanuck. David Naylor produced the clip for SBK Records. Allan Wachs was line producer.

Meanwhile, DNA's Phillip Dixon directed Sofia Shinas' Warner Bros. video "The Message" with producer

### Doug Friedman.

• K-Solo's "Letterman" video is a Nitrate Films production directed by David Dean.

• Richard Lewis is the eye behind Lighter Shade Of Brown's Quality Records video "Spill The Rhyme."

### NEW YORK

• Marcus Nispel directed Gene

Loves Jezebel's new Savage video, "Josephina." Nancy Riggs produced the clip for Portfolio Artists Network. Anouk Frankel executive-produced.

• Cyclone Pictures Inc. director Jefferson Spady shot Cathedral's new Columbia video, "Autumn Twilight," and Kindred Spirit's I.R.S. clip "Here In My Eyes" with producer Linda Kettelhut.

• OR Films' Kevin Harewood and Michael Oblowitz directed and produced "Lady," the debut music video for RCA's Bruce Saunders.

### OTHER CITIES

• Jim May and Coke Sams co-directed Hank Williams Jr.'s new Capricorn clip, "Everything Comes Down To Money & Love." Studio Productions' Joan French produced with Capricorn's Marcia Beverly. May directed photography.

• Hex Films director Kevin Bray shot "Ting-A-Ling" for Shabba Ranks. Gina Harrell produced the Jamaica-based clip for Epic Records. Harrell also produced the latest Beastie Boys video, "Gratitude." David Perez directed the Capitol shoot on location in New Zealand.

• Studio Productions' Roger Pistole directed and DP'ed Stacy Dean Campbell's new Columbia video, "Poor Man's Rose." Clarke Gallivan produced the shoot, lensed in Centertown, Tenn.



Fragile Freedom. Ice Cube makes a guest appearance in Da Lench Mob's latest Street Knowledge/Atco EastWest video "Freedom Is An A.K." Timothy Walton directed the clip for Fragile Films. Pictured on the set, from left, are Ice Cube, Walton, Da Lench Mob's T-Bone, executive producer Terance Power, and Da Lench Mob's Shorty and J.D. Atlantic's Michelle Webb crouches in the foreground.

## ASCAP-Deems Taylor Awards Announced 2 Top Rolling Stone Editors Among The Winners

BY ERIC BOEHLERT

NEW YORK—Two top editors at Rolling Stone magazine and the magazine itself are among the winners in this year's ASCAP-Deems Taylor Awards for outstanding print and media coverage of music.

Anthony DeCurtis, senior feature editor for Rolling Stone, will be honored for his articles "Sting" and "Bob Dylan's Blue Highways," as well as for his piece "Rock & Roll Culture," which appeared in South Atlantic Quarterly. Rolling Stone music editor James Henke will be recognized for his articles "Eric Clapton: The Rolling Stone Interview" and "Jerry Garcia: The Interview."

When the awards ceremony is held Dec. 8 at ASCAP's New York headquarters, Rolling Stone will also receive a special award in honor of its 25th anniversary and "for setting the standards for excellence in rock journalism."

In the television category, the producers of KLRU's "Austin City Limits" will be honored. Newsday's Tim Page, host of WNYC New York's "New, Old And Unexpected Music," is the Broadcast Award recipient for his radio program, which is scheduled to go off the air Dec. 18.

A total of eight authors and publishers as well as nine journal and newspaper writers will be honored by ASCAP this year. Along with DeCurtis and Henke, other print journalism winners include Jefferson Morley and Nathaniel Wice for their Spin article "Fear Of Music" and Armond White of The City Sun in New York for several of his pieces.

Here are the other winners in the journal category:

Ralph Locke, "Constructing The Oriental 'Other': Saint-Saens's Samson et Dalila," in the Cambridge Opera Journal, and "Paris: Center Of Intellectual Ferment," in The Early Romantic Era.

Ned Rorem, "In Search Of American Opera"

in Opera News.

Matthew Sigman, "Publish Or Perish?" in Symphony magazine.

Teri Noel Towe, "J.S. Bach: St. John Passion," "J.S. Bach: St. Matthew Passion," and "J.S. Bach: Mass In B Minor" in the Choral Music On Record.

Honored in the publishing category are the following:

Simha Arom, "African Polyphony & Polyrhythm: Musical Structure And Methodology," Cambridge Univ. Press.

James Gavin, "Intimate Nights: The Golden Age Of New York Cabaret," Grove Press.

Gene Lees, "Waiting For Dizzy," Oxford Univ. Press.

Thomas McGeary, "Harry Partch: Bitter Music—Collected Journals, Essays, Introductions And Librettos," Univ. of Illinois Press.

Ellen Rosand, "Opera In Seventeenth-Century Venice: The Creation Of A Genre," Univ. of California Press.

Willie Ruff, "A Call To Assembly: The Autobiography Of A Musical Storyteller," Viking Penguin.

Steven C. Smith, "A Heart At Fire's Center: The Life And Music Of Bernard Herrmann," Univ. of California Press.

Christoph Wolff, "Bach: Essays On His Life And Music," Harvard Univ. Press.

### REZTOR NAILS EXTREME VIDEOCLIP

(Continued from preceding page)

with the limited television exposure the video is receiving, and says his primary goal was to distance himself from the "assembly line" method of video production that he abhors.

"If done right, I figured this could be a bizarre and interesting visual experiment that did not look like a typical video," he says. "When I [signed to Interscope] I made it clear I wanted artistic control over what I do. Granted, this is an extreme example.

"I see music video as an art form that could have turned out to be pretty cool," he adds. "But due to the powers at MTV, it turned into nothing but a business of three-minute commercials for the public to be told what to buy and what to like."

Reznor concedes he "flushed

some money down the toilet" in producing such an extreme clip. "A lot of people won't see this video," he notes. "But we've gotten as far as we have with no support from radio or MTV and we're as big as I want us to be."

Reznor and director Reiss are currently editing a seven-minute version of "Happiness," cut to film rhythms with more ambience, scoring, and sound effects.

And it is possible the clip will find its way to retail outlets next year as a low-priced video, says Reznor. Meanwhile, Nine Inch Nails' current EP, "Broken," has spawned the video "Pinion," which is receiving some airplay regionally and on The Box. Next up is "Wish," a more "traditional" performance-oriented video.

### CONCERT INSURANCE RATES SEEN RISING

(Continued from page 15)

that they couldn't appear for a good reason. They've always been vigilant about that, but now they're getting much tougher and tighter in terms of exclusions." Liss doesn't foresee a blanket change in all nonappearance contracts, but expects that "they'll analyze contracts on an ad hoc basis. Some artists they won't insure because of a past history of nonappearances. For others, they may require a medical examination as a good-faith sign that the artist can handle a demanding touring schedule."

Natural catastrophes have also contributed to increased rates, says Liss. "Insurance companies are required by law to put aside a certain percentage of the overall dollars they take in, to make sure they have adequate reserves to meet emergencies. Usually they don't use all of this reserve," says Liss. "Now all of a sudden this year you had Hurricane Andrew, Hurricane Iniki in Hawaii, and a hurricane sweeping through the Carolinas, plus the L.A. riots. Lloyds and oth-

er companies have to not only recoup their losses, but also replenish reserves which were wiped out by these huge catastrophes." Another potential effect of huge claims, he says, is the possibility of insurance companies' stock going down, which again must be offset by increased rates.

George Walden, president of New York-based Albert G. Ruben, who co-lead the meeting with Howell, advises promoters to "know the insurance broker you're dealing with. Be certain that broker has an intimate knowledge of the concert business, of the client's operations, of the building's contract, and of the building itself. Otherwise you may end up with gaps in coverage."

Howell adds that recording acts need to be specific about what equipment they need insured. "We get these crazy riders. One that I'm amused by is when we're asked to cover all their property, but they don't tell you what their property is or what the value is."



**In Loving Memory.** Sony Classical president Guenther Breest, right, honors the 89th anniversary of the birth of Vladimir Horowitz by presenting the pianist's widow, Wanda Toscanini Horowitz, with the first copy of the new Sony Classical CD "Horowitz—Discovered Treasures," featuring previously unreleased material. The presentation took place at Steinway Hall as part of a celebration at which Steinway & Sons unveiled a new oil painting of Horowitz by artist John Meyer, commissioned by the owners of Steinway & Sons. (Photo: Joan Jennings)

### TO OUR READERS

Due to holiday production deadlines, The Clip List does not appear in this issue. It will return next week.

# the Medialine

IN PRINT

### ROLLING STONE ALBUM GUIDE

Edited By Anthony DeCurtis & James Henke  
With Holly George-Warren  
(Random House, \$20)

### THE ROLLING STONE ILLUSTRATED HISTORY OF ROCK & ROLL

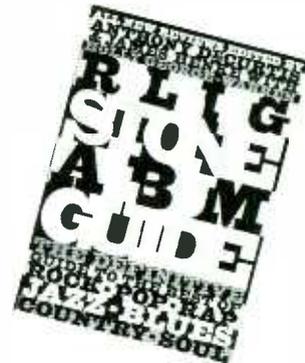
Edited By Anthony DeCurtis & James Henke  
With Holly George-Warren  
(Random House, \$22.50)

As part of Rolling Stone's 25th anniversary horn-tooting, the magazine has produced third editions of its venerable record guide and rock history. Both are welcome, if not wholly satisfying, keystones of anyone's music bookshelf.

The new "Album Guide" is neither as cranky as the Dave Marsh-edited 1979 guide or as dry as its 1983 revision. Four writers—Mark Coleman, J.D. Considine, Paul Evans, and David McGee—penned the hundreds of reviews here; McGee's work is the warmest and most expansive (probably since his subjects are the most time-tested), Considine's the testiest (perhaps as a result of listening to too many bad albums from the '80s). Omissions are inevitable, and the five-star rating system remains infamous, but it's a useful compendium nonetheless.

The revised "Illustrated History"

restores the book's lavish large format, jettisoned for the 1980 second edition (it was originally published in 1976). Many of the original pieces—Peter Guralnick on Presley, Nik Cohn on Phil Spector, Greil Marcus



on the Beatles and on punk—remain concise classics; some new chapters, such as David Fricke's on the Velvet Underground, correct past critical myopia, while others on such recent phenomena as MTV, Madonna, and Michael Jackson handily update the work.

Like any text by multiple authors (there are 46 here), the "History" isn't uniformly brilliant, but there are enough sharp insights by noted scribes here to make this handsome volume worth any fan's time.

CHRIS MORRIS

### THE JAZZ PEOPLE OF NEW ORLEANS

By Lee Friedlander  
(Pantheon Books, \$50)

Photographer Lee Friedlander has captured New Orleans' soul on film—its musicians. Taken between 1957 and 1974, these black-and-white pictures are a vivid depiction of a people and a music intertwined, and an invaluable chronicle of both a time and a generation gone.

Roughly half of the 94 pictures here are portraits, many taken in the subjects' homes during interviews being conducted for the Archive of New Orleans Jazz at Tulane by scholars Richard Allen and William Russell. The time-weathered musicians—Manuel "Fess" Manetta, Johnny St.

Cyr, Punch Miller, Papa Jack Laine, and George "Kid Sheik" Cola among them—are smoking in kitchens, blowing horns on easy chairs, playing guitars in living rooms, or recalling times when. Wives and children peek out from around corners and family photos dot the walls. Fully everything in these full-frame shots is of interest, details resurrecting a past.

The remaining pictures record the life on the streets—not Bourbon, but the smaller ones on the edges that lead through vital neighborhoods and wind out to cemeteries. Friedlander falls in step with the Young Tuxedo, Eureka, and Dejan's Olympic Brass Band on funeral marches, and then eases back into the crowd dancing along; New Orleans' jazz people aren't all musicians.

Although there is no text to accompany the photographs other than bare-bones IDs of at least most of the people pictured (and no dates other than the broad '57-74 window), an afterword by jazz writer Whitney Balliett, describing a 1966 visit to assess what was being rumored another New Orleans jazz revival, proves a fitting complement. A distinctly personal account, Balliett's journal gives voice to some of the people in Friedlander's photos, and sets the scene for the rest, as in an indelible description of a funeral march, only a single rich example among a trove.

In words and images, "The Jazz People Of New Orleans" evokes still lives with feeling, and they are lives that resonate still in the remembering.

MARILYN A. GILLEN



"Jazz People" Mr. and Mrs. Eddie Morris. (Photo: Lee Friedlander)

## PRS Set For Closer MCPS Ties *Freegard Departure Adds New Urgency*

■ BY DOMINIC PRIDE

LONDON—MCPS, the British mechanical rights body, looks ready for closer technical collaboration with Britain's Performing Right Society, after the abrupt resignation last week of PRS chief executive Michael Freegard (Billboard, Nov. 28).

Both societies have refuted rumors that a full merger is in the cards in the wake of Freegard's departure. His resignation followed news that the \$16 million on-line database system, PROMS, was being put on ice, and the original contractors had been given notice.

The two societies have been talking for some months about ways of avoiding duplicating information held on each others' databases, and of standardizing registration procedure for musical works. At present both societies use different numbering systems for the same work.

Yet the recent events at PRS have reportedly added a new urgency to the talks. If the two decide to pool their resources, a single operating company is the only feasible solution. A model exists in Dutch society Buma/Stemra, where two authors societies own a company that processes both performing and mechanical rights payments.

A full merger of the two societies is

thought to be politically impossible. PRS is owned by its membership of authors and composers, whereas MCPS is a company owned by the Music Publishers Assn.

Yet key publishers such as EMI's Peter Reichardt have made no secret of the fact that they would like to see a slimmed down, aggressive PRS, working on the lines of MCPS. Last year, MD Bob Montgomery was ousted in a coup that installed former publisher Frans de Wit in the driving seat. While publishers sit on the PRS general counsel, they do not exercise the same control over the society.

On a practical level MCPS has successfully computerized its operations and increased its efficiency over the years. PRS, by contrast, may yet have to abandon or savagely alter its PROMS (Performing Right On-Line Membership System) project. An independent assessor, Ewen Fletcher, is due to file his report by March.

Much of the problem with the PRS system appears to stem from its decision to pioneer unproven technology. The society was attempting to "downsize" from its '70s ICL mainframe computers, a process that should have reaped administrative benefits put at over \$6 million yearly.

The U.S.-made Pyramid hardware, using a Unix operating system, was un-

like more conventional databases, which are designed around larger mainframe computer systems.

Observers suggest that the PRS system would have been unable to support the number of users seeking access to the database containing the detailed historical information associated with copyright data.

A leading U.K. computer magazine says that making the PROMS system run as it stands would be "like trying to run in Wellington boots."

PRS says the decision to go with the system was taken by the society's general counsel, with information from the technical committee, which in turn instructed the management to choose the open system. No single person could be held responsible for the decision.



Ciao, Madonna. With her current album, "Erotica," riding high on the Italian album chart, Madonna met with the staff of WEA Italy during a recent promotional trip to Italy. Pictured, from left, are Sandor Mallasz, manager of TV and radio promotion; Paolo De Toma, marketing manager; Valentina Zucchetti, publicity manager; Madonna; Alberto Cusella, director of promotion; Massimo Giuliano, managing director, WEA Italy; and Dino Panareo, sales director.

## Many Of Japan's Record-Rental Shops Close *Sharp Decline Due To Controls On Foreign Product*

■ BY STEVE McCLURE

TOKYO—The number of record-rental shops here has fallen below the 5,000 mark as Japan's recession and this year's introduction of controls on rental of foreign product take their toll.

As of November, there were 4,914 rental stores in Japan, according to the Japan Record Rental Commerce Trade Assn., down 11% from December 1991's 5,540 outlets and 20% from December 1989's peak figure of 6,156.

"I think you're going to see a continuing decline," says Nicholas Garnett, director general of IFPI, recently in Tokyo for an industry conference on copyright and related issues.

"It's a combination of the consumer being much more careful how he spends his entertainment dollar, the changes in the [copyright] law, and the position that the major international companies are undertaking regarding the prohibition of rental," Garnett says.

Since revisions to Japan's copyright law came into effect Jan. 1, foreign record companies have exercised their new right to ban rental of foreign product for a year after release, despite the JRRCTA's strenuous objections.

### TRYING TO FACILITATE AGREEMENT

The association recently asked the Tokyo Summary Court to mediate with foreign companies so they will accept an agreement along the lines of that worked out with domestic record firms earlier this year. Under that compromise, domestic product can be rented on average 10 days after release for a one-time fee of 350 yen (\$2.82) for albums, and no longer than three days after release for 90 yen (72 cents) for singles.

Lawyer Atsushi Naito says the court has no power to enforce a settlement.

"It's not a compulsory system," he

says, adding the court can do nothing if a defendant refuses to attend the proceedings.

Although the JRRCTA action names international record companies as defendants, Naito feels the association's real target may be their Japanese subsidiaries and affiliates. This would seem to indicate the JRRCTA's degree of desperation, however, since

*"The structural damage rental has brought about is going to take a number of years to reverse"*

as licensees, such companies would have to get the approval of licensors before making any deal on rental.

The Recording Industry Assn. of America, which led the fight to gain equal rights for foreign recordings under Japanese law, dismisses the JRRCTA action.

"There is no legal dispute between JRRCTA and RIAA members," says Neil Turkewitz, RIAA VP, international. "While JRRCTA may be unhappy with how RIAA companies have exercised their legal rights, this private commercial unhappiness does not a dispute make."

"Furthermore, JRRCTA prolongs its own agony by continuing to challenge the exercise of the one-year prohibition," Turkewitz adds. "Until such time as this is clearly accepted by JRRCTA, it will not be possible to negotiate a rate for the period going beyond one year."

Despite its court action, the JRRCTA says it plans to negotiate with concerned parties regarding payment of neighboring-rights royalties on foreign product released after Jan.

1, 1992.

An association spokesman says the rental group hopes to hold talks with Geidankyo (Japan Council of Performers' Organizations), which represents foreign performers' rights, and the RIAA, followed by talks with the RIAA and individual foreign record companies.

"We haven't decided when we'll have the meetings," says the JRRCTA spokesman.

Turkewitz says that in December 1991 the RIAA suggested to the JRRCTA that a meeting be held to discuss setting a rate for the period beyond the one-year banning term.

### 'NO RESPONSE' TO BAN TERM

"In these 12 months, there has been no response," says Turkewitz, adding, "if JRRCTA members rent product in advance of the establishment of a rate, RIAA will take immediate legal action, on behalf of its members, to terminate such illegal conduct."

So far there's been no indication from the JRRCTA of such a move on the part of any of its members.

Whatever the outcome of the latest chapter in this ongoing saga, Garnett says it will take time for the Japanese record industry to recover from rental's effects. "I've always felt that the structural damage that rental has brought about, by putting rental stores where there used to be retail stores, is going to take a number of years to reverse and in some cases will never reverse," he says.

Garnett notes that in many Japanese cities "there are major sites on intersections in commercial areas which would have been very good retail locations in the past that seem to be dealing almost exclusively in rental. I think we've lost those sites and therefore we're not going to recover immediately. This has always been one of the key issues—the structural damage that rental is doing and the consumer practices that it encourages."

## Lower-Profile Bands Ride High On S. African Tours

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—It's boom time for small bands coming to South Africa. Australia's Indecent Obsession and Britain's KWS completed virtual sellout tours in September and October, and gave their record sales a boost at the same time.

Both acts were nearly unknown here at the beginning of the year, but now dominate air time on music radio stations. Indecent Obsession's MCA album, "India," has been among the country's top 10 best-sellers, while a compilation ("Dancing Under The Covers") featuring the KWS version of "Please Don't Go" has been the best-selling album in South Africa for several weeks.

Sales of "India" stood at 40,000 when Indecent Obsession arrived for a 10-date concert tour, including appearances in Cape Town, Durban, Port Elizabeth, Johannesburg, and Springs. The album has now passed 60,000 sales, and local licensee RPM expects it to reach 100,000 by the end of the year.

"We targeted South Africa as a potentially strong market for Indecent Obsession's style of pop/rock and sent the band there on a promotional visit in May," says Stuart Watson, London-based senior VP of MCA Records International. The

concert tour was a natural sequel to the promotion trip, and both were sanctioned by the South African Musicians' Alliance.

Also approved by SAMA, KWS played only in clubs, but drew some 9,000 people and in the process opened up a new touring circuit long identified but never exploited. Venues such as Caesar's Palace in Johannesburg and Buckeroo in Pretoria took close to 2,000 people for each performance.

A key to both bands' ready acceptance—in the wake of Paul Simon's protest-ridden visit—was their relatively low international profiles and willingness to abide by conditions laid down by SAMA. These included, in the case of Indecent Obsession, having local acts on the support bill at each of their concerts and, in both cases, conducting workshops with local musicians.

The Indecent Obsession workshops resulted in the band rerecording three tracks from its album with 11 South African musicians, to create a blend of African music and its own mainstream pop.

An unexpected consequence of the workshops was a collaboration between Indecent Obsession and Thula Sizwe, a traditional gospel group in the mold of Ladysmith Black Mambazo. The latter was also

(Continued on page 48)

## EVA Belgium Compiling Fine 1st-Yr. Record

■ BY MARC MAES

BRUSSELS—EVA Belgium, boasting estimated turnover of \$13.3 million (U.S.), plus an all-time Belgian sales record on compilation albums, is heading toward an excellent first year of operations here.

EVA, with shareholders EMI, Virgin, and BMG Ariola, has been operational under the wings of BMG here for some time before the company became EVA Belgium Oct. 1, 1991.

One of the main ingredients for EVA Belgium's success here, apart from the regular "Hit-connection" TV compilations, is the strong sales of the "Prehistorie" collection, a series of 40 CDs that, by the close of the year, will have surveyed the territory's chart history from 1950 to 1989.

The series is based on the BRTN radio and TV program of the same name, hosted by Guy de Pre, says EVA Belgium MD Amaury de Jamblinne. "The whole project, a co-production between us and the state-broadcaster BRTN, became a real phenomenon, with sales up to 30,000 per week. By the end of this year, we will have released 40 CDs containing 800 hit tracks and our forte is the fact that we mix both domestic and international top-selling titles, something you usually don't find with other compilations."

De Jamblinne is currently aiming at a sales target of 1.5 million units for the series titles, which is not bad at all on a Flemish-speaking audience of 5.5 million.

"A similar series in the south of Belgium, also based on a TV show, is suffering from the fact that the French repertoire has been the subject of too many compilations in France already," adds de Jamblinne.

When asked whether the release of hit-compilation albums could have negative effects on single sales in the territory, de Jamblinne argues that vinyl sales here are decreasing very fast, "with or without compilation albums. And until the record industry decided to introduce the two-track CD single here, consumers preferred to spend extra money for a hit compilation instead of buying a 'CD maxi' with two remixes and an instrumental version on it. The presence of a track on a successful compilation can prove more profitable than the sales of the original single containing that same track. We can also reach a larger, secondary audience, which may broaden the buyer's group for a particular artist."

In this context, de Jamblinne regrets that the industry trade group IFPI Belgium is currently overlooking the impact of compilations. "The 'Prehistorie' CDs accounted for 3% of all album shipments last year. I presume that the compilation market is at least 10% of all album sales here. Although profits of those compilations help to support and create  
(Continued on next page)

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## LOWER-PROFILE BANDS

(Continued from page 46)

selected to perform on the support bill for the Australians' Johannesburg concert.

"The kids went wild for their music," says RPM Records managing director Irving Schlosberg. "It was a revelation that Thula Sizwe was so well-accepted in Johannesburg. It highlighted a blend in culture that is exactly the inspiration that is needed for the new South Africa."

For its part, KWS inspired probably the fastest album release in South Africa. The band confirmed its tour only two weeks before its Oct. 20 arrival, and the CD master for their new album was ordered from Network Records in the U.K. Oct. 14. RPM received the master Oct. 19, but had to wait until the next day to receive the negatives for the sleeve from the band members themselves as they stepped off their plane. Just days later, the album, titled "Please Don't Go" for South African release, was manufactured and available for door sales at KWS' second Johannesburg appearance.

## EVA BELGIUM

(Continued from page 43)

new product, IFPI is neglecting those impressive figures."

Although the Belgian and Dutch markets have their own specifics, making it almost impossible for EVA Belgium and EVA Holland to set up joint operations, EVA Belgium is now teaming up with the Dutch to market the 25-volume "Play My Music" series here: The albums will be advertised on the Flemish commercial TV station VTM, and de Jamblinne again opted for the co-production formula, where the TV station adds his "approved by VTM" tag to the CDs.

"And over the one year of existence we have also elaborated a fruitful relationship with production company AMC, who have been very helpful when media-booking, TV spot production are concerned," adds de Jamblinne.

With all figures already at press time exceeding the initial forecasts (turnover by 33%, profit by 50% more than expected), de Jamblinne continues releasing compilations. EVA is currently concentrating on the RTBF series "Ces Anness La" and a German-language album "Made In Germany II," based on the very popular German schlager radio show here.

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# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**CUBA:** Contrary to the public pronouncements of Castro, a degree of cautious perestroika is evident, with the government artists' touring agency, Artex, going into record production and the arrival on the scene of new, partly independent entities such as P.M. Records operated by the cultural foundation of the celebrated nueva trova singer Pablo Milanés. Many bands are out of the country cashing in on the European and Japanese interest in salsa, while small record companies such as London's Henry Hadaway Organisation and World Circuit and Madrid's Fonomusic and Tokyo's Kitty's Records, are continually visiting Havana to licence old and new product. There was much excitement earlier in the year when ex-Roxy Music guitarist Phil Manzanera (who lived here for much of his childhood) arrived to record an album with local eight-piece group **Moncada**. Recorded live on a 16-track unit in front of a 4,500-strong crowd at the Karl Marx Theatre, the album, "Live At The Karl Marx," is released on the Excursion label, part of Manzanera's own Expression Records, based in Surrey, England.

PHILIP SWEENEY

**U.K.:** The censorship debate took a new twist when Jamaican regga singer **Buju Banton** was dropped from the lineup of the first WOMAD Winter Festival, to be held Dec. 4-6 at the Brighton Centre. The organizers withdrew Banton's invitation to appear because he refused to give an undertaking that he would not perform his anti-gay song "Boom Bye Bye." Banton says he does not condone homosexuality because it runs counter to his religious beliefs. He was due to appear as part of a package of acts from Jamaica's top dancehall label, Penthouse Records, but the whole package has now dropped out of the show. They will be replaced by **Boy George**, soul singer **Alison Limerick**, and Irish folk group **De Danaan**.

D.S.



**NEW ZEALAND:** There was sadness and disappointment when **Martin Phillipps** announced the end of the **Chills**, for many years a firm favorite on the indie/college circuit. Poor performances, disappointing sales of the current album, "Soft Bomb," and declining audiences on a short U.S. tour have forced Phillipps to abandon his dream of fashioning the Chills into the perfect pop band. He has crafted some singularly beautiful music, but after 12 years and 14 lineup changes Phillipps now admits that "from the industry's point of view, we've been tried and tested, but found wanting." Phillipps has returned to his hometown of Dunedin, where he plans to work on a back catalog of some 400 unfinished songs. He is facing possible bankruptcy and may find it difficult to get his music released in future. "Most careers give you something back," he says with obvious disappointment. "It doesn't seem fair given the amount of work."

GRAHAM REID



**JAPAN:** It is difficult to categorize pianist **Hiroko Kokubu's** music. While her roots are in jazz, she describes her latest album, "Pure Heart" (JVC), as "new adult contemporary." Recorded earlier this year at L.A.'s Ocean Way Recorders and Sunset Sound, the album features American session players such as **Alex Acuna** and **Michael Landau** and has a quintessentially smooth West Coast sound. At live club dates Kokubu's playing tends to be more aggressive and adventurous, but despite the untypically commercial approach of "Pure Heart," Kokubu's inventiveness as a pianist remains evident. Her four previous albums have covered diverse musical territory, from the straight-ahead jazz of "More Than You Know" to the new-agey "Globe Trotting" and the Brazilian-influenced "Light And Colour." Kokubu is planning a series of showcase concerts in the U.S. next year to promote the American release of "Pure Heart."

STEVE MCCLURE

**NETHERLANDS:** Now that the thrill of the lambada is wearing off, get ready for a new Latin-oriented dance called the ronga. This highly rhythmic, tropical step was devised by the brother and sister team of **Rob** and **Ragonda Rouwhorst**, and is rapidly taking off in clubs and dance schools throughout the land. The ronga can be danced to all kinds of Latin music, though the mambo is best. A compilation CD of ronga favorites, "Dancing Easy—Sunny Songs," is being promoted by the makers of Martini Rosso vermouth.

WILLEM HOOS

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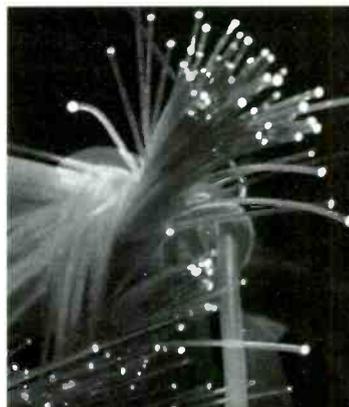


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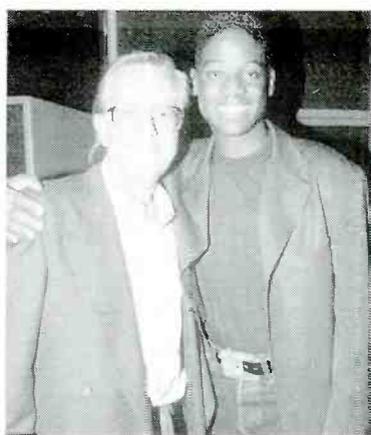
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**Platinum Diamond.** Sony Music Entertainment U.K. chairman Paul Russell, left, presents Neil Diamond with a platinum disc for U.K. sales of his Columbia Records album "The Greatest Hits: 1966-1992" during a visit by Diamond to London.



**Trey In The U.K.** Epic Records artist Trey Lorenz, right, meets with Tony Woolcott, deputy chairman of Sony Music Entertainment U.K., after showcasing his new debut album in London at the Hilton Hotel.



**Queens Reign.** Westside/Phonogram Australia artists the Teen Queens show off their gold sales awards for their hit single "Be My Baby." Pictured, front row, from left, are Liza Witt; Kellie Hoggart; and Roxanne Clarke; and back row, from left, label manager Nick Vale; Forrest Redlich, managing director of Westside Records; and Tim Reid, president of PolyGram Australasia.



**Stars For A Cause.** Members of the German music industry made a full showing at a gala dinner in Hamburg for the Nordoff-Robbins Music Therapy Foundation, which raised nearly \$85,000 (U.S.) for the charity, in addition to \$116,000 donated by rocker Peter Maffay from tour proceeds. Pictured, from left, are Rudolf Schenker of the Scorpions, Maffay, Howard Carpendale, Marius Müller-Westernhagen, Klaus Meine of the Scorpions, Clive Robbins of Nordoff-Robbins, Otto, and Sting.



**Simply A Hit.** During Simply Red's recent sellout Australian tour, East-West Australia managing director Philip Mortlock, left, presents Simply Red singer Mick Hucknall with a double-platinum award for sales Down Under of "Stars," which has charted in Australia for more than 50 weeks.



**Cocker Calls In Germany.** Joe Cocker, center, who has enjoyed major success in recent years in Germany, receives a platinum sales award for his most recent studio album, "Night Calls," from Erwin Bach, left, divisional managing director of EMI Germany, and Helmut Fest, president of EMI Electrola/EMI Music in the GSA region. Cocker also has recently released a new disc, "The Best Of Joe Cocker."



**Copyright Congress.** Copyright experts from around the globe examined the impact of major new trade regions on authors' rights at the 38th CISAC Congress held in the sister cities of Liege, Belgium, and Maastricht, Holland. Pictured at a media reception, from left, are G. Larrea Richerand of SACM, the Mexican copyright society; M. Watanabe, representing Asian Pacific copyright interests; Frances Preston, president and CEO of BMI in the U.S.; Shimpei Matsuoka of JASRAC, the Japanese copyright organization; J.F. Vestrynge, copyright expert of the European Economic Community; Gloria Messinger, managing director of ASCAP in the U.S.; and Lewis Flacks, policy planning adviser to the U.S. Register of Copyrights.



**Slice Of Success.** At a castle outside Bologna, Italian superstar Zucchero celebrates both his birthday and the international release of his new album, "Miserere," by digging into an oversize cake. Joining the party, from left, are Bruno Tibaldi, managing director, Phonogram Italy; Danilo Calatroni, Phonogram Italy promotion; Stefano Senardi, president, PolyGram Italy; and Gianfranco Rebulia, former president of PolyGram Italy, now worldwide president of DGG/Germany.



**Keeping Faith.** After a promotional show in the U.K. to support its new album, "Keep The Faith," Bon Jovi donated proceeds of the gig to the Nordoff-Robbins Music Therapy Foundation. Pictured, from left, are Audrey Balfour, Nordoff-Robbins appeals organizer; Andrew Miller, chairman, Nordoff-Robbins; Bon Jovi band members Tico Torres, Richie Sambora, Jon Bon Jovi, David Bryan, and Alec Jon Such; and David Clipham, managing director, Phonogram, who presented a gold album to the band for first-week U.K. sales of the new disc.

# HITS OF THE WORLD



EUROCHART HOT 100		11/13/92	MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	END OF THE ROAD BOYZ II MEN MOTOWN	
2	2	DON'T YOU WANT ME FELIX deCONSTRUCTION	
3	3	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME	
4	5	BAKER STREET UNDERCOVER PWL INTERNATIONAL	
5	4	EROTICA MADONNA MAVERICK	
6	7	BE MY BABY VANESSA PARADIS REMARK	
7	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL	
8	6	KEEP THE FAITH BON JOVI JAMBO	
9	8	DUR DUR D' ETRE BEBE JORDY COLUMBIA	
10	9	JUST ANOTHER DAY JON SECADA SBK	
<b>ALBUMS</b>			
1	1	ABBA GOLD—GREATEST HITS POLAR	
2	4	BON JOVI KEEP THE FAITH JAMBO	
3	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	
4	2	MADONNA EROTICA MAVERICK	
5	5	AC/DC LIVE AT DONINGTON ATCO	
6	11	SADE LOVE DELUXE EPIC	
7	6	SIMPLE MINDS GLITTERING PRIZE VIRGIN	
8	8	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK/WARNER BROS	
9	9	ERIC CLAPTON UNPLUGGED REPRISE	
10	7	PETER GABRIEL US VIRGIN	

17	15	EROTICA MADONNA SIRE	
18	NEW	HOUSE OF LOVE EAST 17 METRONOME	
19	NEW	QUEEN OF RAIN ROXETTE EM	
20	NEW	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND	
<b>ALBUMS</b>			
1	1	ABBA GOLD—GREATEST HITS POLYGRAM	
2	3	BON JOVI KEEP THE FAITH MERCURY	
3	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	
4	4	FANTASTISCHEN VIER 4 GEWINNT SONY	
5	5	AC/DC LIVE (DOPPEL) ATCO	
6	6	US PETER GABRIEL VIRGIN	
7	7	ERIC CLAPTON UNPLUGGED REPRISE	
8	10	PRINZEN KUSSEN VERBOTEN HANSA	
9	8	ROXETTE TOURISM ELECTROLA	
10	13	SANDRA GREATEST HITS VIRGIN	
11	14	VAYA CON DIOS TIME FLIES BMG/ARIOLA	
12	9	MADONNA EROTICA SIRE	
13	11	SIMPLE MINDS GLITTERING PRIZE VIRGIN	
14	19	SADE LOVE DELUXE EPIC	
15	NEW	AC/DC LIVE ATCO	
16	15	GENESIS WE CAN'T DANCE VIRGIN	
17	16	MICHAEL JACKSON DANGEROUS EPIC	
18	12	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK	
19	18	MUNCHENER FREIHEIT IHRE GROSSTEN HITS COLUMBIA/SONY	
20	NEW	JON SECADA JON SECADA SBK	

2	1	B'Z RUN BMG	
3	2	MARIYA TAKEUCHI QUITE LIFE MMGZ	
4	3	BON JOVI KEEP THE FAITH NIPPON PHONOGRAM	
5	5	MARIKO NAGAI 1992 LIVE IN YOKOHAMA STADIUM FUN-HOUSE	
6	6	SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR	
7	4	MADONNA EROTICA WARNER	
8	7	ZARD HOLD ME POLYDOR	
9	11	KYOKO NAKED EYES KIDSON/SONY	
10	13	T-BOLAN NATSUNO OWARINI ROCK IT	

7	12	SOUNDTRACK DIRTY DANCING BMG	
8	14	LA SOIREE DES ENFOIRES LA SOIREE DES ENFOIRES SONY/COL	
9	6	ROCH VOISINE EUROPE TOUR (L'EMOTION) BMG	
10	9	VANGELIS 1492 CONQUEST OF PARADISE COR	
11	7	MADONNA EROTICA WEA	
12	8	PRINCE & THE N.P.G. LOVE SYMBOL WEA	
13	16	GENESIS WE CAN'T DANCE VIRGIN	
14	17	BOB MARLEY & THE WAILERS SONGS OF FREEDOM POLYGRAM	
15	15	MICHEL JONASZ OU' EST LA SOURCE WEA	
16	20	ETIENNE DAHO PARIS ALLEURS SONY EPIC	
17	11	PETER GABRIEL US VIRGIN	
18	13	ELSA DOUCE VIOLENCE BMG	
19	NEW	CHRIS REA GOD'S GREAT BANANA SKIN CAR	
20	NEW	STEPHAN EICHER ENGELBERG POLYGRAM	

AUSTRALIA		(Australian Record Industry Assn.)
THIS WEEK	LAST WEEK	SINGLES
1	2	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
2	1	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
3	3	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
4	4	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER
5	5	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
6	8	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
7	6	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER
8	7	EROTICA MADONNA SIRE/WARNER
9	9	WHITE MEN CAN'T JUMP RIFF EM
10	14	ACCIDENTLY KELLY STREET FRENTÉ WHITE/FESTIVAL
11	11	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
12	10	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
13	NEW	WOULD I LIE TO YOU CHARLES & EDDIE EM
14	18	JUST ANOTHER DAY JON SECADA EM
15	15	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM
16	13	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
17	12	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER
18	NEW	TOO MUCH LOVE WILL KILL YOU BRIAN MAY EM
19	17	DON'T YOU WANT ME FELIX RCA/BMG
20	19	THE MAGIC FRIEND/MEGAMIX 2 UNLIMITED LIBERATION/FESTIVAL
<b>ALBUMS</b>		
1	NEW	AC/DC LIVE ALBERTS/SONY
2	4	ABBA GOLD—GREATEST HITS POLYDOR/POLYGRAM
3	5	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
4	2	MADONNA EROTICA SIRE/WARNER
5	1	BON JOVI KEEP THE FAITH MERCURY/PHONOGRAM
6	3	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
7	6	NOISEWORKS THE WORKS COLUMBIA/SONY
8	NEW	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
9	8	WENDY MATTHEWS LILY 100ART/WARNER
10	10	ERIC CLAPTON UNPLUGGED WARNER BROS
11	9	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL
12	11	RED HOT CHILI PEPPERS WHAT HITS? EM
13	17	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/POLYDOR
14	13	COLD CHISEL LAST STAND EASTWEST/WARNER
15	NEW	AC/DC LIVE ALBERTS/SONY
16	7	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
17	14	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
18	15	HOODOO GURUS ELECTRIC SOUP BMG
19	12	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
20	NEW	BELINDA CARLISLE BEST OF BELINDA VOL. 1 VIRGIN/EMI

JAPAN		(Music Labo)
THIS WEEK	LAST WEEK	SINGLES
1	NEW	AINO WAVE CARL SMOKY ISHILL & YUMI MATSUJOYA SONY/TOSHIBA/EMI
2	1	CHRISTMAS CAROLNO KORONAWA JUNICHI INAGAKI FUN-HOUSE
3	2	SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
4	5	DA KA RA MAKI OHGURO TOSHIBA/EMI
5	3	GOOD LUCK MY LOVE KYOSUKE HIMURO TOSHIBA/EMI
6	4	JUNRENKA TSUYOSHI NAGABUCHI TOSHIBA/EMI
7	NEW	EGAONO GENKI SMAP VICTOR
8	NEW	YAKUSOKUNO HASHI/SWEET 16 MOTOHARU SANO EPIC
9	7	HARETARA IINE DREAMS COME TRUE EPIC/SONY
10	10	KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY
<b>ALBUMS</b>		
1	NEW	CHAGE & ASKA GUYS PONY CANYON

FRANCE		(Nielsen/Europe 1)
THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY
2	3	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
3	2	RHYTHM IS A DANCER SNAP BMG
4	8	LES MARIES DE VENDEE ANAIS ET D BARBELIVIE SONY/POM
5	4	IT'S PROBABLY ME ERIC CLAPTON & STING A&M POLYDOR
6	5	BE MY BABY VANESSA PARADIS REMARK/POI YGRAM
7	6	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
8	7	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
9	13	DAS BOOT/I WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
10	9	LA LEGENDE OCHIGEAS ROCH VOISINE BMG
11	15	LE LION EST MORT CE SIOR POW WOW POLYGRAM
12	14	JUMP KRIS KROSS SONY/COLUMBIA
13	10	LOVE IS ALL BUTTERFLY BALL SONY
14	24	IT'S MY LIFE DR. ALBAN BMG
15	20	BOUSCULE MOI ELSA BMG
16	11	JAM MICHAEL JACKSON SONY/EPIC
17	12	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
18	NEW	MY DESTINY LIONEL RICHIE POLYGRAM
19	18	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO
20	16	LE CHAT POW WOW POLYGRAM
<b>ALBUMS</b>		
1	1	SADE LOVE DELUXE SONY/EPIC
2	2	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
3	3	AC/DC LIVE EASTWEST
4	4	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
5	10	DIDIER BARBELIVIE VENDEE 93 SONY/POM
6	5	MICHAEL JACKSON DANGEROUS EPIC/SONY

SWEDEN		(GLF)
THIS WEEK	LAST WEEK	SINGLES
1	1	JUST ANOTHER DAY JON SECADA SBK
2	9	HOUSE OF LOVE EAST 17 LONDON
3	2	IRON LION ZION BOB MARLEY ISLAND BMG
4	5	DON'T YOU WANT ME FELIX RCA
5	11	END OF THE ROAD BOYZ II MEN MOTOWN
6	3	EROTICA MADONNA WARNER
7	10	BAKER STREET UNDERCOVER METRONOME
8	7	KEEP THE FAITH BON JOVI MERCURY
9	6	AIN'T NO SUBSTITUTE PAPA DEE TELEGRAM
10	4	OM DU VAR MIN MAURO SCOCCO DIESEL MUSIC
<b>ALBUMS</b>		
1	2	MARIE FREDRIKSSON DEN STANDIGA RESAN EM
2	1	ABBA GOLD—GREATEST HITS POLAR
3	3	MAURO SCOCCO CIAO! DIESEL MUSIC
4	8	VARIOUS ARTISTS RADIO CITY HITS 4 POLYDOR
5	NEW	BON JOVI KEEP THE FAITH MERCURY
6	6	MADONNA EROTICA WARNER
7	4	PETER GABRIEL US REALWORLD
8	5	ANNE-LIE RYDE STULNA KYSSAR HI FIDELITY
9	7	VARIOUS ARTISTS ABSOLUTE CINEMA EVA
10	NEW	SADE LOVE DELUXE EPIC

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
2	4	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
3	2	END OF THE ROAD BOYZ II MEN MOTOWN
4	9	TEMPTATION (BROTHERS IN RHYTHM REMIX) HEAVEN 17 VIRGIN
5	5	NEVER LET HER SLIP AWAY UNDERCOVER PWL
6	14	OUT OF SPACE/RUFF IN THE JUNGLE... THE PRODIGY XL
7	3	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
8	12	YESTERDAYS GUNS N' ROSES GEFEN
9	6	BOSS DRUM THE SHAMEN ONE LITTLE INDIAN
10	7	INVISIBLE TOUCH (LIVE) GENESIS VIRGIN
11	11	MONTREUX EP SIMPLY RED EASTWEST
12	8	BE MY BABY VANESSA PARADIS REMARK
13	10	RUN TO YOU RAGE PULSE B
14	NEW	YOUR TOWN DEACON BLUE COLUMBIA
15	15	PIECE OF MY HEART ERMA FRANKLIN EPIC
16	17	FREE YOUR MIND/GIVING EN VOGUE EASTWEST
17	NEW	SLOW AND SEXY SHABBA RANKS FEATURING JOHNNY GILL EPIC
18	13	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
19	NEW	BACK TO THE LIGHT BRIAN MAY PARLOPHONE
20	NEW	CELEBRATION KYLIE MINOGUE PWL
21	NEW	THE IMPOSSIBLE DREAM CARTER CHRYSALIS
22	24	LET'S STAY TOGETHER THE PASADENAS COLUMBIA
23	32	IT'S YOU EMF PARLOPHONE
24	26	IRRESISTIBLE CATHY DENNIS POLYDOR
25	16	I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION
26	NEW	AS TIME GOES BY JASON DONOVAN POLYDOR
27	NEW	IF WE HOLD ON TOGETHER DIANA ROSS EM
28	38	EVERYTHING'S RUINED FAITH NO MORE SLASH
29	NEW	LITTLE BABY NOTHING MANIC STREET PREACHERS COLUMBIA
30	20	SLEEPING SATELLITE TASMINE ARCHER EM
31	NEW	GOD'S GREAT BANANA SKIN CHRIS REA EASTWEST
32	30	I'D DIE WITHOUT YOU P.M. DAWN GEE STREET
33	NEW	JUST WANNA KNOW/FE REAL MAXI PRIEST TEN
34	18	HELLO (TURN YOUR RADIO ON) SHAKESPEAR'S SISTER LONDON
35	35	OH NO NOT MY BABY CHER GEFEN
36	27	HOW DOES IT FEEL? ELECTROSET FFRR
37	21	TASTE IT INXS MERCURY
38	NEW	WHO CAN MAKE ME FEEL GOOD? BASSHEADS deCONSTRUCTION
39	23	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA
40	29	THE CELTS ENYA WEA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ERASURE POP! THE FIRST 20 HITS MUTE
2	1	CHER CHER'S GREATEST HITS: 1965-1992 GEFEN
3	NEW	GENESIS LIVE-THE WAY WE WALK VOL. 1 VIRGIN
4	NEW	THE FREDDIE MERCURY ALBUM FREDDIE MERCURY PARLOPHONE
5	2	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
6	3	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
7	4	GLORIA ESTEFAN GREATEST HITS EPIC
8	7	ABBA GOLD—GREATEST HITS POLYDOR
9	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
10	NEW	ENYA THE CELTS WEA
11	8	MADONNA EROTICA MAVERICK/SIRE
12	5	BON JOVI KEEP THE FAITH JAMBO
13	9	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
14	12	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
15	13	TAKE THAT TAKE THAT AND PARTY RCA
16	11	LIONEL RICHIE BACK TO FRONT MOTOWN
17	10	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
18	15	MIKE OLDFIELD TUBULAR BELLS II WEA
19	16	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
20	18	ANNIE LENNOX DIVA RCA
21	17	DANIEL O'DONNELL FOLLOW YOUR DREAMS RITZ
22	19	CURTIS STIGERS CURTIS STIGERS ARISTA
23	NEW	ROY ORBISON KING OF HEARTS VIRGIN
24	14	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN
25	37	HANK MARVIN INTO THE LIGHT POLYDOR
26	23	HUEY LEWIS & THE NEWS THE HEART OF ROCK & ROLL/BEST OF CHRYSALIS
27	28	SIMPLY RED STARS EASTWEST
28	NEW	NICK BERRY NICK BERRY COLUMBIA
29	20	NEIL YOUNG HARVEST MOON REPRISE
30	21	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
31	24	THE POLICE GREATEST HITS A&M
32	22	GO WEST INDIAN SUMMER CHRYSALIS
33	27	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
34	25	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYGRAM
35	35	GARY GLITTER MANY HAPPY RETURNS-THE HITS EM
36	30	SADE LOVE DELUXE EPIC
37	26	TASMINE ARCHER GREAT EXPECTATIONS EM
38	NEW	MICHAEL JACKSON DANGEROUS EPIC
39	NEW	RIGHT SAID FRED UP TUG
40	NEW	THE PODIGY EXPERIENCE XL

NETHERLANDS		(Stichting Nederlandse 40)
THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN
2	4	JUST ANOTHER DAY JON SECADA SBK
3	3	YOU HOME TO BEL AIR D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
4	2	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
5	7	NANA N.U.K.E. DANCE
6	NEW	Vlieg met me mee (LIVE) PAUL DE LEEUW VARAGRAM
7	9	FREE YOUR MIND EN VOGUE EASTWEST
8	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
9	10	SLEEPING SATELLITE TASMINE ARCHER EM
10	5	BAKER STREET UNDERCOVER PWL
<b>ALBUMS</b>		
1	1	VAYA CON DIOS TIME FLIES ARIOLA
2	2	ERIC CLAPTON UNPLUGGED REPRISE
3	3	LIONEL RICHIE BACK TO FRONT MOTOWN
4	4	ABBA GOLD—GREATEST HITS POLYDOR
5	5	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO
6	7	SIMPLE MINDS GLITTERING PRIZE VIRGIN
7	9	SADE LOVE DELUXE EPIC
8	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
9	NEW	PAUL DE LEEUW VAN U WIL IK ZINGEN VARAGRAM
10	10	BON JOVI KEEP THE FAITH MERCURY

GERMANY		(Der Musikmarkt)
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	DIE DA !!! FANTASTISCHEN VIER COLUMBIA
4	5	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
5	4	BAKER STREET UNDERCOVER PWL
6	6	JUST ANOTHER DAY JON SECADA SBK
7	7	END OF THE ROAD BOYZ II MEN MOTOWN
8	9	RAUMSCHIFF EDELWEISS EDELWEISS WEA
9	11	NOVEMBER RAIN GUNS N' ROSES GEFEN
10	12	KEEP THE FAITH BON JOVI MERCURY
11	10	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
12	8	ONE LOVE DR. ALBAN LOGIC
13	16	DRIVE R.E.M. WARNER BROS
14	13	IT'S MY LIFE DR. ALBAN LOGIC
15	NEW	SLEEPING SATELLITE TASMINE ARCHER EM
16	14	ABBA-ESQUE ERASURE MUTE

CANADA		(The Record) 11/16/92
THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN PGD
2	4	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
3	3	EROTICA MADONNA SIRE/WEA
4	2	PLEASE DON'T GO KWS POLYDOR PGD
5	6	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/CEMA
6	5	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA
7	8	KEEP THE FAITH BON JOVI MERCURY PGD
8	7	SONG INSTEAD OF A KISS ALANNAH MYLES ATLANTIC/WEA
9	NEW	AN EMOTION AWAY ALANIS MCA/UNI
10	10	MY NAME IS PRINCE PRINCE PAISLEY PARK WEA
<b>ALBUMS</b>		
1	1	ERIC CLAPTON UNPLUGGED REPRISE WEA
2	2	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
3	3	MADONNA EROTICA SIRE/WEA
4	4	R.E.M. AUTOMATIC FOR

## Dutch Co. Rigu's Rotonde Buy Spurs Parallel-Imports Talk

■ BY WILLEM HOOS

AMSTERDAM—Parallel imports look set to eat deeper into the Dutch record business after wholesaler Rigu Sound's buyout of rival Rotonde.

Rigu, a key importer and distributor in Holland, bought Rotonde from troubled parent Face Holdings, also owner of CNR Records and Sound Products Holland. Face currently is negotiating with Credit Lyonnais-Holland, to overcome cash-flow problems.

Next year Rigu Sound and Rotonde will be integrated, producing the country's largest wholesaler with a turnover of 120 million guilders (\$67 million), equivalent to some 10% of the Dutch music retail market.

Many in the music business are concerned that Rigu be able to step up its activities. Until now, Rigu has imported CDs from most parts of the world, particularly the U.S., Australia, and the Far East.

Unlike two other major Dutch importers, Bertus and Free Record Shops, which handle back catalog, Rigu imports mostly new releases.

According to managing director Rick Guurink, his companies supply product to some 600 local retailers, some of which are also supplied by Rotonde. Rigu started life 11 years ago importing records from neighboring Belgium, where PPD was 30% lower than in Holland. In the mid-'80s Guurink proved the scourge of labels by importing from Canada and the U.K.

The move gives Rigu access to Rotonde's client base of some 50 outlets, which include 16 of its own shops. Trading under the names Grammoshop and Music House, the outlets are not included in the deal, and will continue to be run by former Rotonde MD Arjen Luykx.

As part of the deal, Rigu gets Rotonde's network of eight Grammoself-service one-stops, supplying roughly half the country's retailers, and its advanced computerized ordering system.

Face Holdings president Cees Baas said he approached several Dutch majors with a view to taking over Rotonde, and press reports suggest German and British companies were contacted.

Record companies, however, view the move as negative. "It's very bad news for the industry and the retail trade," says Gerard Rutte, marketing manager of Sony Music Holland.

"It means Rigu Sound can supply its parallels to more Dutch retail outlets and this will have a negative influence as a whole."

Rob Schouw, marketing manager of Warner Music Holland, says the takeover is "very sad news." He predicts that due to the takeover, the retail prices of sound carriers in Holland will come under pressure.

"That could mean unpleasant consequences for smaller independent retailers and retail chains with a lot of overhead," continues Schouw, yet he believes some stores have been their own worst enemy.

"Some retailers, who are now making worried statements, have done business with Rigu Sound in recent years. Rigu was always good when they

could score some interesting parallels. I feel the attitude of some of those retailers is rather ambiguous, to put it mildly."

There is some hope, despite Guurink's power to undermine the market, says Schouw: "His business is strongly related to the position of the U.S. dollar. Suppose next year, under the Clinton administration, the dollar will be strong again; then Rigu Sound might face problems."

Discussing the Rigu/Rotonde merger will be a priority at upcoming meetings of NVPI, the Dutch IFPI branch. Guurink hopes to be able to arrange meetings with the Dutch record industry soon. "As far as I'm concerned, we can discuss anything," he says. "I hope the meetings will be open and friendly." Some have pointed out that, as a full distributor, Rotonde will need the goodwill of the record companies for national product.

Warner's Schouw says the suppliers have limited sanctions: "We can't boycott them. That's against the law. We are legally bound to supply merchandise to all companies who want to do business with us."

"However," he adds, pointedly, "we could make special conditions for companies with a dubious image."

The Netherlands is among the first countries to suffer from parallels when exchange rates make it favorable. Because it has no legal protection for producers of sound carriers, record companies cannot prevent imports.

Last year, authors and composers society Buma/Stemra agreed on a levy payable to its members on every import, but until projected harmonization of European copyright laws takes place, record producers have no remuneration for imports, and local A&R spending is suffering as a result.

## Label Affiliates Mull Border-Crossing U.S. A&R Reps Show Increasing Interest

■ BY LARRY LeBLANC

TORONTO—Despite having the power to develop their own acts, A&R representatives of Canadian affiliates of multinationals have often complained in the past of facing fierce resistance or apathy with their American counterparts in trying to secure U.S. releases on Canadian acts.

"When doing a finished album, we'd bring down our artwork and the video, and [A&M U.S.] might say, 'If you'd only done this or mixed it this way or done a better video maybe we could help you,'" says Allan Reid, director of A&R, A&M Records Canada. "They'd have no involvement with the project, financially or emotionally. If it died, who cared [there]?"

However, if U.S. A&R reps at major labels had previously overlooked acts developed in this country, there are now signs of a sizable change in attitude. In the last year, A&R reps from such U.S. labels as Sony, Atlantic, Geffen, MCA, Sire, Elektra, Capitol, Morgan Creek, Giant, SBK, A&M, BMG, TVT, and Sub-Pop have been scouting here—primarily in Toronto but also in Vancouver, Montreal, Quebec, and Halifax, Nova Scotia.

Last November, some nine U.S. A&R reps showed up for a showcase by local group I Mother Earth, resulting in an unique co-venture setup between Capitol Records-EMI Canada and Capitol Records in the U.S. "I spent a lot of money going down to America and meeting people and getting in doors," explains the band's manager, Robert Luhtala, "and Paul Schindler, our attorney in America, was a big, big

help."

There are two specific reasons for increased U.S. A&R activity in Canada, says Graham Stairs, director of A&R at Intrepid Records. "One is that the New York and L.A. club scenes are pretty dire and more U.S. A&R guys based in those two centers are going outside. Secondly, there's been a wealth of talent coming out of Canada in the last while and it's being recognized."

"There are artists coming from here that are a little bit off-center from what the typical American group is," adds lawyer Stephen Stohn of McCarthy Tetrault. "The more that happens, the more [U.S. A&R heads] will give a better listen to what comes from Canada."

"There's a great wealth of talent here," agrees Nigel Best, manager of Barenaked Ladies and Rheostatics, "but we're also in an economic downswing and you can pick up things relatively cheaply."

While U.S. A&R interest in Canadian acts seems to be increasing, many managers and labels here are now more practiced at attracting the attention of U.S. A&R staffs. Both these factors have contributed to such Canadian artists as Alannah Myles, Corey Hart, Barenaked Ladies, the Tragically Hip, the Jeff Healey Band, k.d. lang & the Reclines, Colin James, the Pursuit of Happiness, and Sloan signing directly with American companies in recent years. In addition to the U.S./Canada co-venture for I Mother Earth, there is a similar setup for new singer Jan Arden.

### GETTING FIRST CRACK

Despite the U.S. interest in domestic acts, there remains the impression here that if a Canadian act is signed directly to an American label and then goes on to be successful, it puts the Canadian affiliate in a poor light. After all, why didn't they sign the act first? Some labels here are not all that happy either when the American affiliate scoops up an act in their own backyard.

"A lot of Canadian companies get really freaked when their American counterparts come into Canada," says Keith Porteous, the Vancouver-based manager of Mae Moore and 54:40. "There's also been a lot of cases of people signing with American labels who have been bastard children of the Canadian label because they weren't signed here. The American label wonders, 'Why doesn't the home country get behind this?'"

Barenaked Ladies, says Best, signed with Sire Records only after they couldn't attain an appropriate Canadian contract. "We were 80%-90% settled on a [Canada-based] deal," he says, "but no matter how hard we tried, we couldn't secure an international release commitment on the same day the album was released in Canada."

One aspect of recent U.S. signings of Canadian acts by multinationals, coupled with the Canadian affiliates continually seeking to secure Amer-

ican releases, is increased consultation between the two sides on new domestic signings.

Discussing the co-venture arrangement for I Mother Earth, manager Luhtala says, "The U.S. did the contract and I kept Deane [Cameron, president of Capitol Canada] in for half ownership. The deal was signed in America under an American contract and American A&R is controlling it."

"The only reason I Mother Earth ended up being a joint venture is because their attorney insisted on it," says Tim Trombley, VP of talent acquisition and artist development, Capitol-EMI Canada.

### DEVELOPING PARTNERSHIPS

Last year, to overcome past U.S. release snags and to tap into additional financial resources and a more extensive production pool, A&M Canada entered a full-fledged partnership with A&M U.S. on future Canadian-based projects. The upcoming debut album by Arden, produced by Ed Cherney, marks the first project under the agreement.

"Our new relationship gives us a great advantage over some of the other [Canadian] labels," says A&M Canada's Reid, who coordinated the Arden album with David Anderle, [VP of A&R at A&M U.S.]. "We can say, 'If America's in, they're really in.'"

Cam Carpenter, director of A&R at MCA Canada, recently worked out a deal in which Geffen Records signed the Halifax-based alternative group Sloan. Explaining the tactic, Carpenter says, "We could have signed Sloan, done the album, and, if there were no U.S. offers, got on our hands and knees and begged the U.S. to release it. This way, they sign it, we still get it, and there's a guaranteed U.S. and worldwide commitment."

Some argue that giving up an act to the U.S. affiliate is attractive to some Canadian labels because any financial risk is passed on to the American company. Of course, the Canadian company might forfeit any potential worldwide revenue, but if the act sells sufficiently in the U.S., there's an overspill here.

Capitol-EMI's Trombley adamantly disagrees with letting go of a potentially worldwide top-selling artist: "If we're investing millions of dollars every year in Canadian music, and if that music happens to be successful outside of Canada, then that's a revenue source that's going to flow back into this company."

Porteous, summing up, says no Canadian act should discount either signing in the States or here. "We're dealing with multinationals here," he says, "and you have to make a decision [on signing] on who your believers are and who can really make your project go in Canada and internationally. They might be at a Canadian record company or they might be at an American record company. It's act by act and person by person."

## newsline...

**HANS BLUME**, founding member of the Meisel brothers' Hansa label, is leaving the company after 27 years. He will continue to be involved in his partnership with George Glueck's publishing firm and new Sing Sing label. For the last eight years, Blume, 62, has been managing director of Hans Musik-production.

**TOWER RECORDS'** new Shinjuku, Tokyo, store set a worldwide company record Nov. 10 for best first-day sales, with "\$100,000-plus," according to Tower Far East managing director Keith Cahoon. He points out that the 8,950-square-foot outlet is only one-third the size of Tower's New York and London sites.

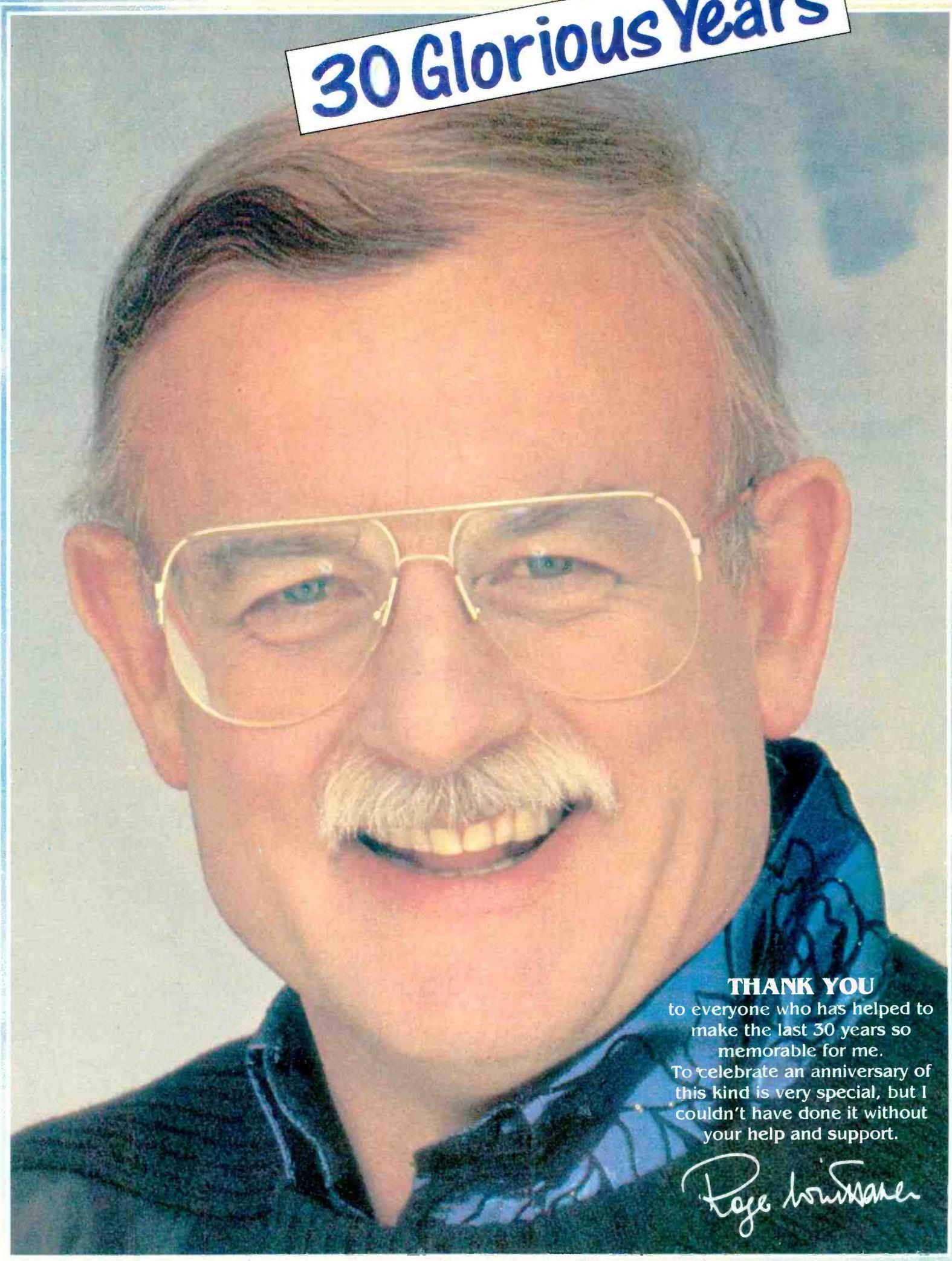
**PATRICE FICHET**, formerly VP of French industry organization SNEP and VP of IFPI Europe, has joined Sonodisc as general secretary. The label specializes in world music and music from the French Antilles, and Fichet will mainly helm its international activities.

**RUSSIAN MULTIMEDIA** firm Vista Communications has launched its own record label. First release is the Georgi Garanyand big band's album, "Birth Of The Band." Also imminent is a compilation of Boris Grebenshchikov's Aquarium rock outfit. Vista is based in St. Petersburg.

**AUSTRALIAN COMPACT DISC** has pressed its first batch of CDs in Adelaide. The plant is the second CD manufacturer to come on-line in Australia; EMI and Sony Music are due to debut their plants in the new year. ACD will serve domestic requirements, particularly those of indie labels, and also export to Asia.

# ROGER WHITTAKER

30 Glorious Years



**THANK YOU**  
to everyone who has helped to  
make the last 30 years so  
memorable for me.  
To celebrate an anniversary of  
this kind is very special, but I  
couldn't have done it without  
your help and support.

*Roger Whittaker*



## *Nashville To Nuremberg, Sydney To Stockholm* **The Unassuming Superstar And His Music Have Traveled Widely And Well**

BY MIKE HENNESEY

**R**oger Whittaker is everybody's idea of a favorite uncle. He has an effortless joviality, a self-effacing charm, a ready sense of humor and a thoroughly easy-going manner.

An entertainer of international renown who has earned ovations from Nashville to Nuremberg, from Sydney to Stockholm, and whose record sales are approaching 50 million, Whittaker is refreshingly devoid of pretentiousness and conceit. And his genial accessibility has undoubtedly played an important part in winning Whittaker such a large and devoted following.

Ask him which of his songs most surprised him when it achieved chart success, and he'll answer cheerfully, "All of them!" And the modesty is transparently genuine. Ask him how he rates his guitar playing, and he'll answer, "Oh, reasonably mediocre."

And when he recalls incidents from his 30 years as an entertainer, Roger Whittaker is ever ready to tell stories on himself, to chronicle the setbacks with the same good-natured, unaffected candor with which he recalls his successes.

The official biography of this hearty, industrious, Kenya-born singer-songwriter records that his initial career goal was to become a doctor, and he subsequently enrolled at the University of Bangor in Wales to study for a degree in biochemistry.

"But," says Whittaker, "since I first picked up the guitar as a kid, I have never really been out of show business. When I look back, I realize that I was destined to be an entertainer from the very beginning. I used to listen to records by the English comedian George Formby when I was 3 or 4, and I used to put on concerts for our neighbors. My father was musical. He played violin, and he gave me a violin in the hope that my fascination with music might be channeled into more respectable directions. But it was not to be. I played the violin like a guitar and ruined it."

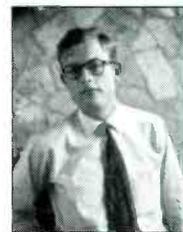
The choirmaster at the cathedral in Nairobi quickly discovered that the young Whittaker not only had an excellent voice, but was ever eager to demonstrate the fact.

Says Whittaker, "I used to go from boarding school down to the cathedral three times a week to rehearse with the choir. When we had school initiation ceremonies and pupils were asked to sing, most of my school friends would be quaking in their shoes; but they didn't have to ask me twice."

It wasn't until he joined the army in 1955 that Whittaker had his first experience of singing to what he calls "a captive audience."

"Somebody played piano and I sang Tennessee Ernie Ford and Frankie Laine songs like 'Sixteen Tons,' 'Mule Train' and 'Jezebel.' It was a great success and I thoroughly

(Continued on page W-4)



## 1960- 1993

Roger Whittaker's remarkable climb to pop-music superstardom started in 1957 at the Equator Club in Nairobi, Kenya, where he sang and entertained during breaks from his medical studies at the University of Cape Town in South Africa.

Here's a year-by-year breakdown of his progress and successes over the past three decades:

### *The Sixties*

*1960* Plays clubs in Kenya, Uganda and Tanzania during holiday breaks. Starts writing his own songs and radio commercials.

*1961* Writes and records songs for public sale as a fund-raiser



Roger on a return trip to Kenya

at university in Wales.

*1962* A producer hears a charity tape and signs Whittaker to Fontana Records in London. The first single is "The Charge Of The Light Brigade," and the follow-up, "Steel Men," nudges the bottom of the U.K. charts. Successfully preparing for a B.S. degree in zoology, marine biology, chemistry and biochemistry, he promptly rejects an academic career and performs in a Northern Ireland summer season.

*1963* Plays dozens of cross-Britain gigs, including U.S. Air Force bases.

*1964* Gets first network television series, "This And That." Marries Natalie O'Brien in London, Aug. 15.

*1965* Records in London with noted producer Denis Preston.



Roger and Natalie, Aug. 15, 1964

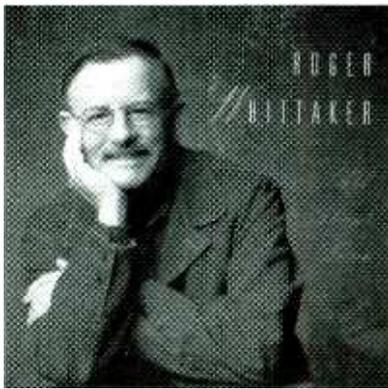
*1966* Undertakes a heavy concert/cabaret schedule, plus London seasons and TV slots.

*1967* Guests regularly on the top-rated television program, "Now For Nixon."

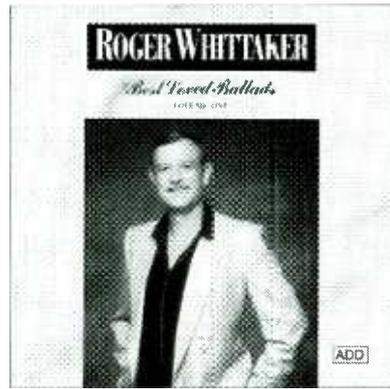
*1968* Builds on his U.K. success with major tours of Europe, West Africa, Canada, Australia and New Zealand, plus a television showcase in the Soviet Union. Wins "Personality Of Festival" trophy at Belgium's Knokke Song Contest. "If I Were A Rich Man" and "Mexican Whistler" reach No. 1 and 2 in

(Continued on page W-4)

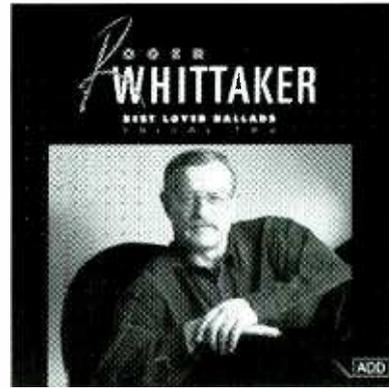
# LIBERTY RECORDS IS PROUD TO REPRESENT THE CATALOG OF A LEGEND ROGER WHITTAKER



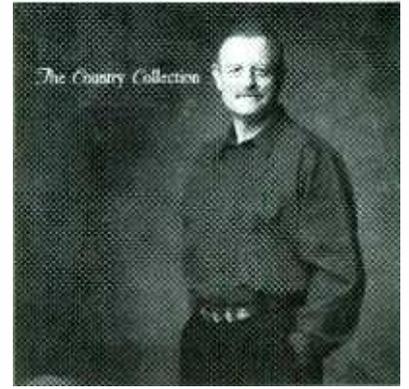
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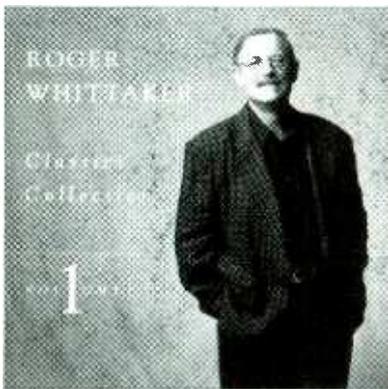
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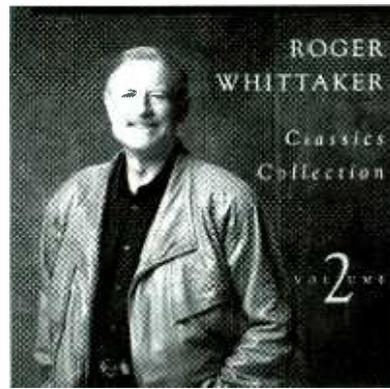
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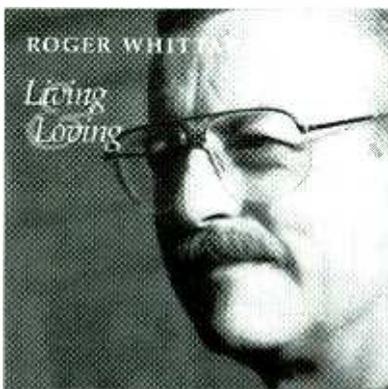
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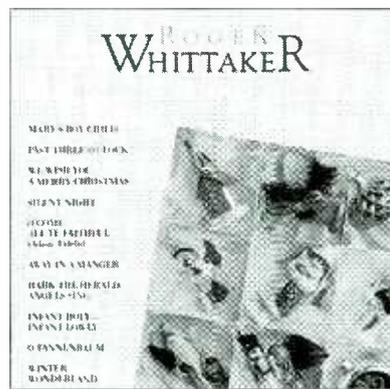
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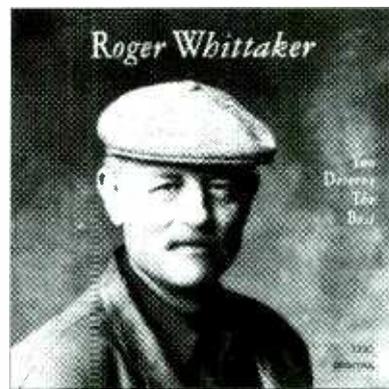
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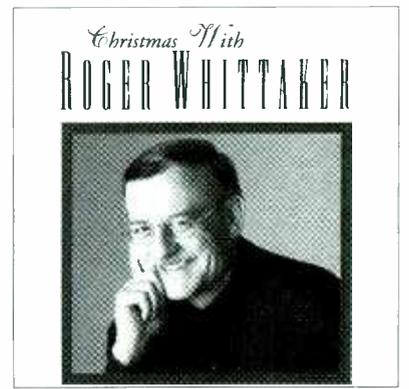
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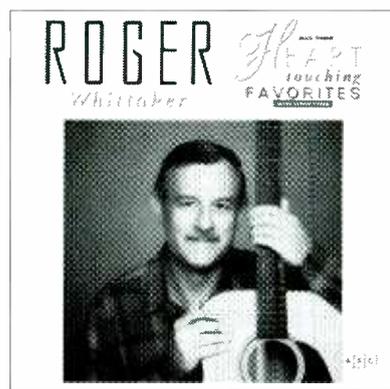
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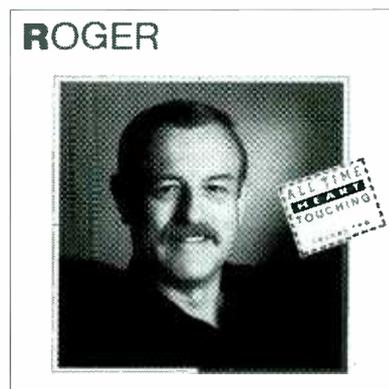
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## The Unassuming Superstar

(Continued from page W-2)

enjoyed it. I had no nerves or inhibitions. It seemed such a natural thing for me to do."

It was around that time that Whittaker discovered he could write songs. His first composition was a ballad called "I'm So In Love With You." He remembers the song very well: "It was quite awful. I've been writing songs ever since and most of them have been consigned to the dustbin. I think the total by now must be around 500 songs that I've either written completely or had something to do with. And I guess I've recorded about 200 of them, which seems an enormous number. I would say about 12 to 15 of them have been hits—which is a pretty good average for a single individual."

### Bug Bites Biology Major

After leaving the army in 1956, Whittaker started to study medicine at the University of Cape Town in South Africa, but after 18 months he realized he was not destined to become a doctor. The show business bug had bitten deep. His parents were extremely disappointed.

"My father told me that if I wasn't going to train as a doctor, then I had better find myself a job. Teaching seemed a good vocation, so I joined the civil service education de-

**Ask Roger Whittaker which of his songs most surprised him when it achieved chart success, and he'll answer cheerfully, "All of them!"**

partment. I discovered I loved teaching—but to make any progress in the profession I had to have qualifications."

It was thus that Whittaker went to Britain in 1959 to spend three years at Bangor University studying zoology, biochemistry and marine biology. He achieved a Bachelor of Science degree, but a show business career was still very much in his mind.

In the year before he took his degree, Whittaker was asked to write a song for the university's Rag Week to be recorded on flexi-discs and sold to raise money for charity. It was so successful that he was asked to do the same thing the following year.

"We hired a studio in London and laid down a number



From Whittaker's 1966 TV series

of tracks. A member of the studio staff sent a copy to a music publisher. The next thing I knew, there was an offer of a recording contract from Fontana Records, for whom I recorded my first single, 'The Charge Of The Light Brigade.'

"It was possibly the worst record ever made. But the follow-up single, 'Steel Men,' actually crept into the British charts."

There was no turning back, and Whittaker, with some trepidation, made it known to his father that his heart was set on becoming a professional entertainer. It was 1962. Whittaker was 26 and quietly determined to build a career as a singer. But Whittaker senior was not impressed.

"I told him that I was curious to know whether I really had enough talent to make a living as an entertainer or whether I was just kidding myself," says Whittaker. "He asked me how long I thought it would take for me to find out, and I said about a year. That was 30 years ago."

"My father was most unhappy. He never reconciled himself to my being in show business until the day he died. He



"If I Were A Rich Man," 1968

thought being a professional singer was slightly disreputable."

In the beginning, Whittaker fondly imagined that if he encountered too many obstacles to making it as a singer, he would quit and return to his second love, teaching.

"But the funny thing is," he says, "the tougher the going gets, the more determined you become. Long before the year was up I was fighting to survive. It was tough at the beginning—well, it always is, isn't it?"

"But then I got lucky. I landed a summer season at Port Rush in Northern Ireland and met a television producer named John Schultz Conway, who had a weekly program called 'This And That.' He gave me a spot on the show, and it was so well received that I was signed for a 15-minute spot on the next 12 shows. The series became so popular that its run was extended to 48 weeks—and each show was networked throughout the U.K. That was really a major break for me."

Bookings for clubs and cabaret began to proliferate and more Roger Whittaker records were released, though none created any stampedes to the record shops. The next major break came in 1967, when Roger was picked for the team to represent Britain at the annual international song contest held at Knokke in Belgium.

At that time, Whittaker had penned a novelty composition called "Mexican Whistler," which was a vehicle for his dexterous whistling technique. He had tried it out in cabaret at Quaglino's in London and had received such an enthusiastic response that he finished up whistling it three times a night.

He featured the piece at Knokke, along with "If I Were A Rich Man," the Topol hit from "Fiddler On The Roof," and he brought the house down. He not only helped Britain win the competition, but he was awarded the Press Prize as the outstanding personality at the event.

"Mexican Whistler" reached No. 1 in three countries, and "If I Were A Rich Man" reached No. 2. Whittaker found himself consolidating his stage career with recording success, though it was then limited to continental Europe.

### Whistling In Rio

In the fall of 1969, while Whittaker was doing some television and cabaret dates in Finland, EMI released a recording he had made of a self-penned song, "The Leavin' (Durham Town)." It was a song in which Roger had no faith whatsoever. But the public response was very positive. The record took off and Roger was rushed back to London to do "Top Of The Pops." The record made No. 12 in the U.K. charts and was the first of a string of hit singles that really established Whittaker as an international recording star.

Also in 1969, Whittaker was invited to represent Britain in the Brazilian Song Festival in Rio de Janeiro. "That was one of the great highlights of my career," he remembers. "I was alone on stage, backed by an 80-piece orchestra in front of an audience of 40,000 and a television audience of 650 million. And the event went on for two solid weeks. Doing 'Mexican Whistler' with 40 percussion players was a

(Continued on page W-10)



With Britain's Des O'Connor, 1986

## 1960-1993

(Continued from page W-2)

France, Holland and Belgium. Headlines Olympia Theatre in Paris. Gets his own BBC-TV series, "Whistle Stop." Daughter Emily is born May 28.

1969 Gets first major U.K. hit single, "The Leavin' (Durham Town)," (No. 12). Wins three gold medals representing Britain in the Brazil Song Festival in Rio de Janeiro.

### The Seventies

1970 "I Don't Believe In If Anymore" makes the British Top 10, as does the follow-up, "New World In The Morning." Hosts own BBC radio series and asks listeners to submit lyrics and poems—which leads to the hit singles "Why," "What Love Is" and "The Last Farewell." Daughter Lauren is born June 4.

1971 Stars in his own network series, "Whittaker's World Of Music" for London Weekend TV. Tours the U.K., Canada, Australia and New Zealand. Plays prime London venues Talk



With Odina Batnag, Children Helping Children winner

of the Town and Savoy Hotel.

1972 Devises and stars in a television special that represents Sweden at the annual European Broadcasting Union TV Fair.

1973 Plays major concerts throughout Europe, Canada, Australia and New Zealand. Daughter Jessica is born Feb. 14.

1974 Creates and stars in a television program picked as the Danish entry for the Montreux International TV Festival. Son Gary is born Nov. 15.

1975 Tours extensively in Europe and Canada and appears on U.S. television shows. His own "Hallelujah It's Christmas" airs in Britain.

1976 "The Last Farewell" makes the U.S. Top 10 and hits No. 1 in 11 other countries, reaching No. 2 in Britain. Makes his U.S. concert debut in Atlanta. Presents first German concert tour.

1977 Elvis Presley records "The Last Farewell." "Roger Whittaker Show" television series debuts. Gets his pilot's license.

1978 Appears on television specials in Britain and headlines concerts in Europe and North America. Son Alexander is born Apr. 7.



With the family (from left): Natalie, sons Guy and Alex; daughters Lauren, Emily, Jessica; Emily's husband Stewart Kennedy

1979 Makes first German-language recordings for the "Mein Deutsches Album."

### The Eighties

1980 Launches the Children Helping Children music competition from the United Nations in New York and records the winner, 13-year-old Odina Batnag, from the Philippines. Re-

(Continued on page W-8)



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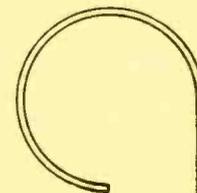
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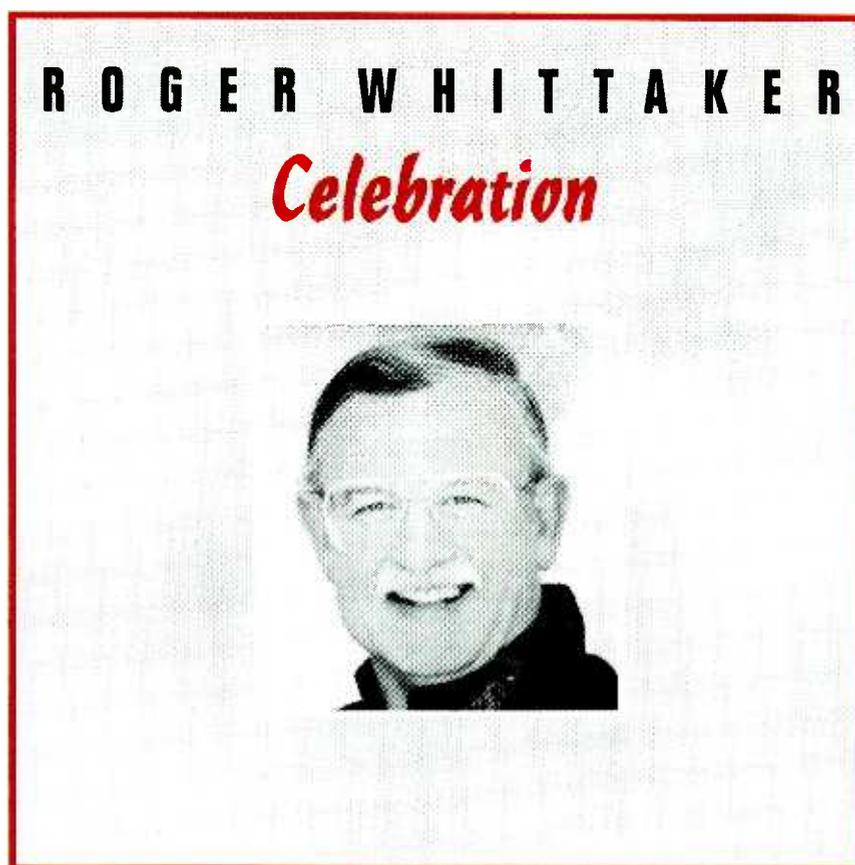
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Roger  
 Whittaker

**1960-1993**

(Continued from page W-4)

receives the B'nai B'rith Humanitarian Award for his work with children.

1981 Records in Nashville with Chet Atkins. Launches an 85-date U.S. concert tour.

1982 Tours Germany, Scandinavia and the U.K. "Albany" tops the German chart. Spends six weeks in Kenya filming the TV movie "Roger Whittaker In Kenya, A Musical Safari," for which he wrote the score.

1983 Debuts in Lake Tahoe. "All-Time Heart-Touching Favorites" is named biggest-selling adult contemporary album of the year in the U.S.

1984 Tours Australia and New Zealand for first time in 10 years. Also tours Canada, Germany and Scandinavia.

1985 Is hailed in Germany as the most successful international artist singing in German.

1986 His autobiography, "So Far, So Good," is published worldwide. Duets with singer-comedian Des O'Connor on the traditional air "The Skye Boat Song," which makes the U.K. Top 10 and is the Christmas hit of the year.



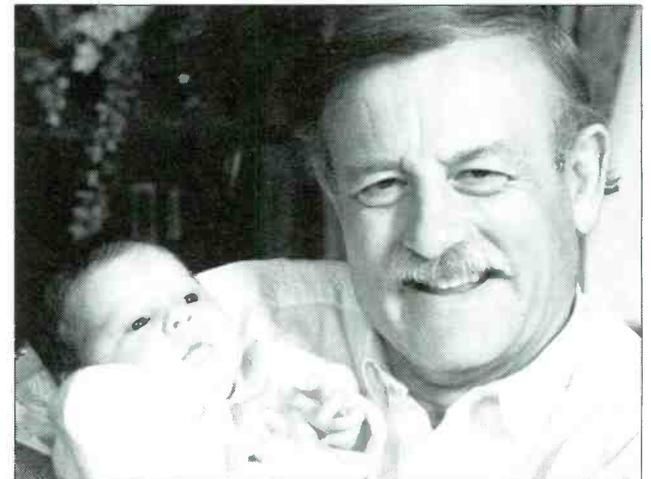
Backstage at the "Whittaker Family Christmas Show," Toronto, 1991

1987 Headlines his own network television series, "Sing Out."  
 1988 Tours Germany, Scandinavia, the U.K. and the U.S., headlining state fairs and music festivals along the way.

1989 Awarded the Gold Badge of Merit by the British Academy of Songwriters, Composers & Authors. Premieres the "Whittaker Family Christmas Show," which he devised, wrote and produced, at North American concert dates. His father, Edward Whittaker, is murdered in his Nairobi home by a gang of raiders; his mother returns to Britain.

*The Nineties*

1990 Launches a one-man show with sold-out concerts at the Greek Theatre in Los Angeles. "Whittaker's Greatest Hits" is certified quadruple platinum and becomes his best-selling al-



With granddaughter Rebecca, 1992

bum in Canada. Granddaughter Rebecca (whose mother is Lauren) is born Oct. 15.

1991 Sells out concerts in Scandinavia, Canada and Germany. Guests with Bob Hope on the gala charity show, "Welcome Home," at London Palladium. Tours America with his "Family Christmas" package.

1992 Celebrates his 30th anniversary in show business, touring the U.S. and making television appearances in Europe. Starts first British concert tour in three years. Writes an international television series of musical safaris around the world.

1993 Tour dates are lined up for Scandinavia, the U.K., Canada, Germany and the U.S. ■

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Like many of East Africa's pre-war dreams the then 'Mawingo' and now known as the Mount Kenya Safari Club Nanyuki was born of a love affair and one that had all the ingredients of an epic romance - a handsome older woman, a dashing author and, for their playground, all of Africa. However, what gave the creation of 'Mawingo' its sparkle was the unlikelyness that was almost typical of the spontaneous, champagne years that gave the Kenya of the 1930's its notoriety.

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In 1959 the film star William Holden stayed there with his friend Ray Ryan and Carl Hirschmann, the latter a Swiss Banker. All three men succumbed to the charm of the property. They bought it and turned it into one of the most unusual and exclusive clubs in the world, 'The Mount Kenya Safari Club'. It has blossomed over the years with each new addition - luxurious cottages with sunken baths, a golf course, tennis court, swimming pool, a sauna and side-by-side to William Holden's favourite project - a 1000 acre game reserve stocked with more than 800 wild animals.

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There is no doubt that the historical background of the Mount Kenya Safari Club Nanyuki reads like a fairytale. The only difference being that in this case the fairytale happens to be a true story, which draws upon the feelings of almost everyone who hears about it and realises that such a place does exist.

No visitor ever plans a safari to Kenya without insisting that the Mount Kenya Safari Club Nanyuki features in the itinerary.

Thousands come to see the Mountain and its environment and find it hard to believe that there is a mountain with snow on the Equator and where a log fire is lit in each room to keep away the chill of the late evenings.

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## A Selected Roger Whittaker Album Discography

### UNITED KINGDOM

1992 Celebration

1991 You Deserve The Best

1990 The Romantic Side

1989 Live From The Tivoli

Home Lovin' Man

Love Will Be Our Home

1988 Sincerely Yours

Living And Loving

Easy Riding

1987 His Finest Collection

1986 Unforgettable

16 Golden Classics

The Skye Boat Song

Genius Of Love

1985 The Songwriter

Singing The Hits

The Romantic Side

The Country Feel

1984 The Best Of Roger

Whittaker

Tidings Of Comfort

And Joy

Songs Of Love And

Life

Take A Little Give A

Little

1983 All-Time Heart-

Touching Favorites

1982 Roger Whittaker In

Kenya

Collection, Volume II

1981 In Concert

The Roger Whittaker

Album

New World In The

Morning

1970 I Don't Believe In If

Changes

1980 Collection Volume I

With Love

Voyager

1979 20 All-Time Greats

Wishes

1978 The Roger Whittaker

Christmas Album

1976 Second Album Of The

Very Best Of

Reflections Of Love

1975 Live With Saffron

The Magical World Of

Roger Whittaker

Ride A Country Road

1974 In Orbit

The Last Farewell

The Very Best Of

1973 Head On Down The

Road

1972 For My Friends

1971 Whistling Round The

World

New World In The

Morning

1970 I Don't Believe In If

Any more

1969 Settle Down With

Roger Whittaker

1968 This is Roger Whit-

taker

1967 Mexican Whistler

Dynamic

1965 Butterfly

NORTH AMERICA

1991 Family Christmas

Greatest Hits

Live From The Tivoli

You Deserve The Best

The Country Collec-

tion

Sincerely Yours

1990 The Tender Favorites

1989 A Time For Peace

Maritime Memories

I'd Fall In Love To-

night

Greatest Hits Volume

II

World's Most Beautiful

Christmas Songs

All-Time Heart-

Touching Favorites

1988 What A Wonderful

World

Living & Loving

1987 The Skye Boat Song

Singing The Hits

The Country Feel

Les Grandes Succes

Greatest Hits

1986 Love Album

The Genius Of Love

Best-Loved Ballads,

Volumes I and II

1985 Fire And Rain

Songs From The Heart

1984 Tidings Of Comfort

And Joy

Take A Little Give A

Little

The Best Of Roger

Whittaker

1983 Roger Whittaker In

Kenya

Roger's Canadian Fav-

orites

Golden Tones

1982 Durham Town

Greatest Hits

All Time Heart Touch-

ing Favorites

The Wind Beneath My

Wings

1981 Les Temps Des

Amours

Changes

1980 Voyager

With Love

The Balladeer

1979 When I Need You

Wishes

Evergreens

Mirrors Of My Mind

From The People To

The People

1978 La Chansons De Ma

Vie

Folk Songs Of Our

Time

(Continued on page W-13)



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Roger  
Whittaker

## The Unassuming Superstar

(Continued from page W-4)  
magical experience!"

Even more magical was the acclaim he received for his new song, "New World In The Morning," which won three gold medals and for which he received personal congratulations from Henry Mancini. That song was to become Whittaker's first U.S. hit.

By then, Whittaker had graduated from club and cabaret appearances to bookings at major concert venues. "When you play in cabaret," he says, "you are playing to an audience that hasn't come specifically to watch you work. But when you are in a theater, playing to 4,000 or 5,000 people, then you start to realize that you have made it."

As the '60s gave way to the '70s, the Whittaker success story continued. He played the Royal Albert Hall, the London Palladium and the Royal Festival Hall. He did hundreds of radio and television shows and appeared at the famous Olympia Music Hall in Paris. He toured in France, Australia, New Zealand and Canada and scored another major international hit with "I Don't Believe In If Anymore"—a song for which he has a particular affection. It reached No. 8 in the U.K. charts.

The next vital breakthrough came in 1975, when Radio WSB in Atlanta, Georgia, put a song called "The Last Farewell" on its playlist at the request of the program director's wife. The song went on to become the station's most requested track—and opened up the American continent to the talent of Roger Whittaker.

The song was the product of a BBC radio series hosted by Whittaker in which he invited listeners to send in lyrics and poems, the best of which he would set to music. "The Last Farewell" was a poem by Birmingham silversmith Ron Webster. It was released in the U.K. in 1971 but failed to make much of an impression.

When the single was released in the U.S., it shot into the Top 20 and subsequently became a major international hit, reaching No. 1 in 11 countries and peaking at No. 2 in the British charts, where it remained for 14 weeks. To date, "The Last Farewell" has sold a total of 11 million copies.

Whittaker made his American debut in 1976—playing a sold-out concert at the Atlanta Civic Center, which won him five encores and a standing ovation. Four years later, he embarked on his first coast-to-coast tour of the U.S. and scored an unqualified success.



Two Rogers (Kenny at left)

The year had the happiest of endings when Roger was presented with the B'Nai B'rith Humanitarian Award for his work in launching an international songwriting competition for UNESCO, "Children Helping Children." Proceeds from Whittaker's recording of the winning song went to help handicapped children.

The 1976 American tour was followed by a second in 1983. Since 1985, Whittaker has toured the U.S. every year, playing at major theaters and concert halls and consolidating his reputation as an entertainer whose appeal reaches all age groups. His record sales also took off impressively.

Says Whittaker, "After the success of 'The Last Farewell,' a television merchandising company leased all my previous hits from RCA and put out a compilation album, including 'The Last Farewell.' It sold a million and a half copies."

The next country to succumb to the rich baritone voice and easy-going natural charm of Roger Whittaker was Germany. He made his first concert tour of that country in 1976 and has since established himself as a veritable superstar, singing in what he characteristically describes as "less than

(Continued on page W-12)



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OF EXCELLENCE

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. . . thanks for 30 years  
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selling albums in TV  
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## The Unassuming Superstar

(Continued from page W-10)

impeccable" German and winning over audiences of all ages. His English-language recordings achieved considerable success in the late '70s, selling millions of copies in compilation packages. But since he's been recording in German and teaming with Hamburg-based songwriter Nick Monroe, Whittaker has become one of the biggest-selling artists for the German independent label Intercord.

"I was originally not too enthusiastic about doing a German-language album, but in the end I decided to have a go and, incredibly enough, it worked," he says.

It worked to the extent that, in the past 10 years, the German public has bought almost 10 million Roger Whittaker albums.

### Safaris In Kenya

Whittaker has also won loyal followings in Australia, New Zealand and Scandinavia and sees himself today as something of a 20th-century minstrel. He presents songs that tell of the achievements, the frailties, the hopes, the dreams and the love affairs of humanity with a sincerity and warmth of expression that reach the hearts of millions of people.

Not only does he write music and lyrics, sing and play guitar, but he has also written and produced his own shows and has completed two musical television documentaries on the land of his birth, Kenya. He now wants to follow his "Musical Safaris Of Kenya" with similar documentaries presenting the music and cultures of other lands.



Head to head with Chet Atkins

Looking back on his 30 years as a professional entertainer, Whittaker says, "It has all been great fun, and I'm delighted that people keep on coming to see this old geezer sing his songs. I've put a lot into my job and I've written quite a few songs that I'm proud of.

"The last 30 years have just flown by. It's been a great pleasure. I've had a marvelous time and loved every minute. I've met some wonderful people and worked with a number of truly talented musicians all over the world—people like Jimmy Bowen and James Stroud in Nashville, who are unbelievably creative, and my great friend and mentor, Chet Atkins.

"In Canada, Eric Robertson and Hayward Parrott have contributed so much to my success and I am so grateful to them. Most recently, in England, Nick Ingham has helped me immensely. I thank them all for their help, their support and their friendship.

"I must say that luck plays a huge part in this business as well, and I've been lucky not only in my career, but also in my life. I've had great support from my wife, Natalie. We have five wonderful children and, what's more, I am now a grandfather of two years' standing."

But the highly resilient brand of Whittaker optimism was severely tested three years ago when his father was murdered by a gang that attacked his home in Nairobi. This was followed by Whittaker's wife, Natalie, being struck down by a serious illness.

"In September 1989, Natalie took over the restructuring of my business organization," says Whittaker. "We have always been a great team, great friends, and I get a lot of strength and support from her."

The record sales and popular acclaim at the international level tell the story of Roger Whittaker's show business achievements over the past three decades. But to tell the story of Roger Whittaker the man, no one is better qualified than Natalie, the woman he married.

"I'm immensely proud of him," she says. "He has been through a terrible time, but he has been utterly professional and has never let his public, or the business, down. He is a strong and loving man, greatly talented. His attitude toward life has given me the courage and energy to bring together all the wonderful new aspects of his career." ■

Roger Whittaker

## DISCOGRAPHY

(Continued from page W-9)

The Roger Whittaker Christmas Album	Whistling Round The World
Imagine	A Special Kind Of Man
1977	1970
Ride A Country Road	I Don't Believe In If Anymore
A Nos Amours	1969
All My Best	C'Est Ma Vie
The Best Of	GERMANY
1976	1992
Dans Le Blue Dans Le Ciel	Stimme Des Herzens
Reflections Of Love	1991
All My Best	Mein Herz Schlagt Nur Fur Dich
1975	Seine Grossen Erfolge
12 Nouvelles Chansons	1990
The Last Farewell	Alle Wege Fuhren Zu Dir
Roger Whittaker	You Deserve The Best Nur Wir Zwei
Live In Concert	1989
Live In Canada	Die Stimme Fur Millionen
Greatest Hits	1988
1974	Festliche Weinacht
Travelling With Roger Whittaker	Du Bist Nicht Allein
Hello Bonjour Happy Day	Living & Loving
1973	Bitter & Sweet
En Spectacle En Quebec	1987
1972	Heut Bin Ich Aarm—
Loose & Fiery	Heut Bin Ich Reich
La Ballade De L'Amour	1986
1971	Hits
New World In The Morning	The Genius Of Love
	1985
	Du Gehorst Zu Mir



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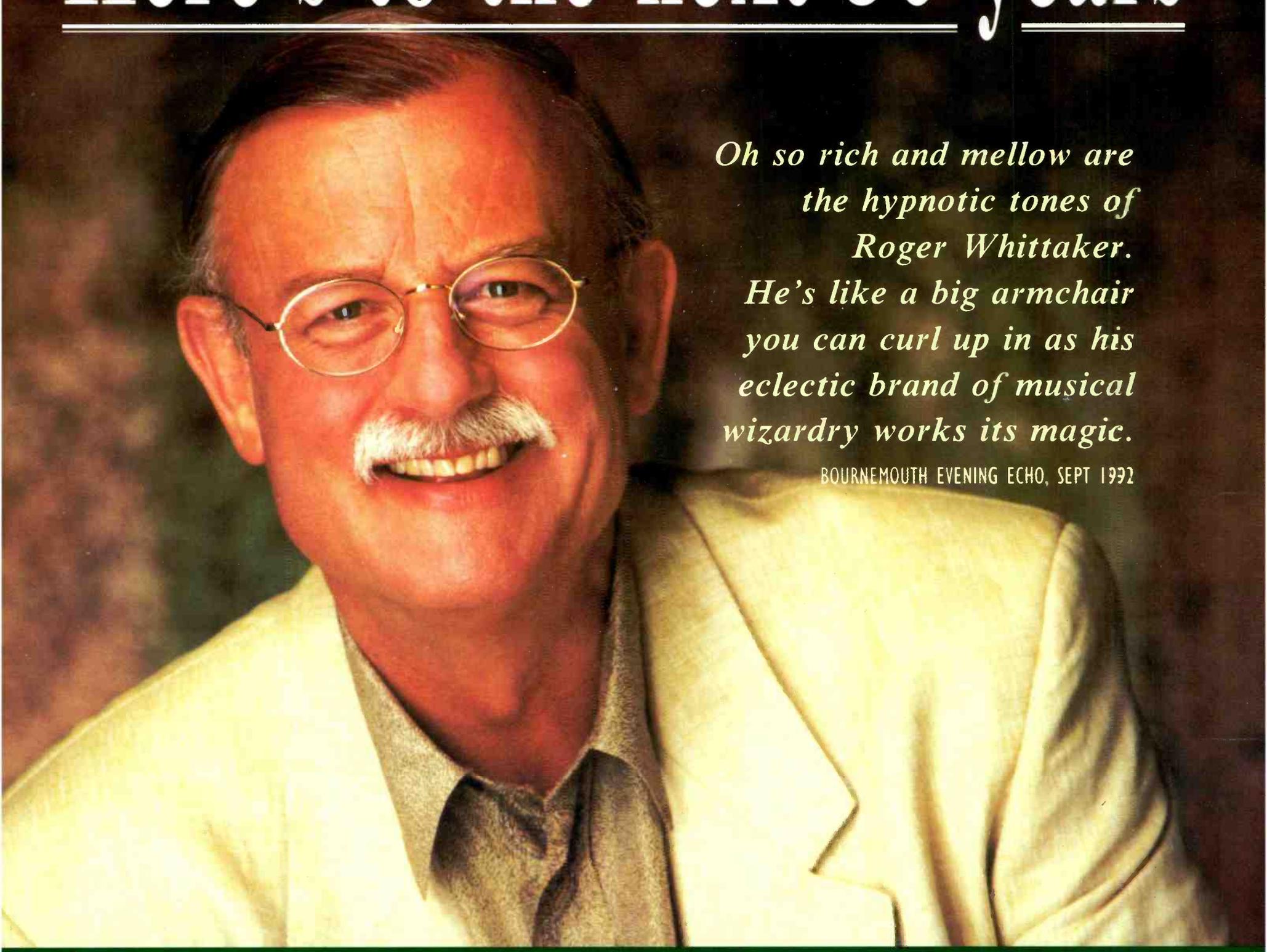
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# Here's to the next 30 years

A close-up portrait of Roger Whittaker, a man with a mustache and glasses, wearing a light-colored suit jacket, white shirt, and dark tie. He is smiling warmly at the camera.

*Oh so rich and mellow are  
the hypnotic tones of  
Roger Whittaker.  
He's like a big armchair  
you can curl up in as his  
eclectic brand of musical  
wizardry works its magic.*

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*with Roger Whittaker's Family Christmas Show*

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Wed Dec 2 / Thurs Dec 3 Capital Theatre, Salt Lake City, Utah · Fri Dec 4 Morrison Center, Boise, Idaho

Sat Dec 5 Schnitzer Concert Hall, Portland, Oregon · Sun Dec 6 Paramount Theatre, Seattle, Washington

Tues Dec 8 / Wed Dec 9 Royal Theatre, Victoria, B.C., Canada · Thurs Dec 10 Queen Elizabeth Theatre, Vancouver, B.C., Canada

Sat Dec 12 Southern Alberta Jubilee, Calgary, Alberta, Canada · Sun Dec 13 The Centrum Red Deer, Alberta, Canada

Mon Dec 14 Northern Alberta Jubilee, Edmonton, Alberta, Canada

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ★ FREDDIE MERCURY

**The Great Pretender**  
PRODUCERS: Various  
Hollywood 61402

The late Queen vocalist apparently recorded constantly, as this latest posthumous collection demonstrates. Selections include scattered studio sessions, among them tunes from the Dave Clark musical "Time" and Mercury's contribution to Giorgio Moroder's score for the revival of Fritz Lang's film "Metropolis." Title track, featured in the film "Night And The City," will supply lift. Expect a continuation of Queenmania with this generally solid item.

### ▶ ORIGINAL SOUNDTRACK ALBUM

**Home Alone 2**  
PRODUCERS: Various  
Fox 11000

All-star soundtrack consists of fresh recordings of Christmas standards by Bette Midler, Alan Jackson, TLC, Atlantic Starr, John Williams, and Lisa Fischer. Focal point is Little Steven-penned lead single, "All Alone On Christmas," sung ebulliently by Darlene Love. Arista-distributed album also includes original recordings of Bobby Helms' "Jingle Bell Rock," the Capitols' "Cool Jerk," and Johnny Mathis' "It's Beginning To Look A Lot Like Christmas." Explosive initial success of film bodes well for this timely holiday release.

### ▶ ORIGINAL MOTION PICTURE SOUNDTRACK

**Bram Stoker's Dracula**  
PRODUCER: Wojciech Kilar  
Columbia 53165

The Kilar-composed orchestral score—as tenebrous as its subject—is a fine piece of work in its own right, with or without the film. The highlight and probable single is the only vocal entry on the album, Annie Lennox's haunting, romantic "Love Song For A Vampire." Set should find favor among the millions who rushed to see the film on its opening, and anyone else with a Draconian disposition.

### ★ LEONARD COHEN

**The Future**  
PRODUCERS: Various  
Columbia 53226

His sepulchral voice deeper than ever and his nihilistic vision mitigated by a few

glimmers of light, the influential Canadian poet's latest opus picks up the musical thread where 1988's "I'm Your Man" left off. The most potent tracks here are "Democracy," an enlightened and uplifting evocation of the progress of democracy around the world; the title track, a characteristically grim prognosis of things to come; and "Closing Time," an intoxicating, cabaret-style dance tune. Also includes superlative covers of Irving Berlin's "Always" and Frederick Knight's "Be For Real."

### SEX PISTOLS

**The Great Rock 'N' Roll Swindle**  
PRODUCERS: Various  
Warner Bros. 45083

Long-delayed American home video release of Julien Temple's wild retelling of the Pistols' punk-rock saga is accompanied by this soundtrack album. Set's 23 tracks range from early, free-wheeling Pistols studio and live cuts through grisly Sid Vicious classics like "My Way" to deconstructions of the band's songs by disco groups and French folkies. A dizzying, appropriately aggravating look at the punk legacy; modern rockers can cherry-pick tunes for airplay.

### ROBERT PALMER

**Ridin' High**  
PRODUCERS: Teo Macero & Robert Palmer  
EMI 98923

Just because he looks good in evening wear doesn't mean that the perennially suave Palmer has any business singing a well-tailored song. Blatant attempt to target Harry Connick Jr. fans and Palmer's VH-1 constituency doesn't succeed, mainly due to rote arrangements of well-known standards by Clare Fisher and vocalist's half-hearted attempts to inject life into tunes associated with such giants as Sinatra and Holiday. This is a stretch even for die-hard fans.

### ★ WEEN

**Pure Guava**  
PRODUCERS: Ween  
Elektra 61428

No, it's not your Walkman running out of batteries. It's the looped sound of Ween, one of the most seriously bent duos to land on the planet since Barnes & Barnes cooked up "Fishheads." Way too adventurous for modern rockers who insist on playing music by people who tune their instruments, this one has "campus cult classic" written all over it. Tracks like "Reggaejunkiejew," "Flies On My Dick," and "Don't Get 2 Close (2 My Fantasy)" give you an idea of what it's all about. Happy listening...

### FRANK ZAPPA

**Playground Psychotics**  
PRODUCER: Frank Zappa  
Barking Pumpkin 74244

Part concert album, part aural documentary elaborating on the arcane, absurd Mothers mythos, this newest double-CD is full of taped conversation snippets that paint an amusing picture of Zappa's early-'70s tours with Flo & Eddie on lead vocals. Includes beloved FZ oldies "Sharleena," "Status Back Baby," "Concentration Moon," "Mom & Dad," and an expanded version of surreal, satirical epic "Billy The Mountain." Also features Zappa's mix of the John Lennon/Yoko Ono Fillmore East jam that first appeared on Lennon/Ono's "Sometime In New York City."

### LOWELL FULSON

**Hold On**  
PRODUCER: Ron Levy  
Bullseye Blues 9525

West Coast blues legend returns from a long absence with a very tasty set that mates him with a fellow California blues titan, keyboardist Jimmy McCracklin. Singer/guitarist Fulson brings the same mellow feeling that lit such classics as "Blue Shadows" and "Reconsider Baby" to this fresh set, which should find favor with genre enthusiasts.

### THE STONE ROSES

**Turns Into Stone**  
PRODUCERS: John Leckie, Peter Hook, the Garage Flowers  
Silvertone 41507

Manchester band that was the talk of the U.K. in 1989 slid out of sight after a crippling battle with its first label and protracted sessions for a Geffen debut album. While group's rep appears to be yesterday's news, this fine compilation of singles and B sides may still whet the appetites of the modern rock faithful. "Elephant Stone," "Mersey Paradise," "Fools Gold," and "What The World Is Waiting For" contain sure airplay and club heat.

## R & B

### ▶ HOWARD HEWETT

**Allegiance**  
PRODUCERS: Various  
Elektra 61393

Soul man supreme is back with a custom-crafted set of up-tempo groovers and slow-burning ballads, produced handily by the likes of Narada Michael Walden and Tommy LiPuma. Kickoff single "Save Your Sex For Me" is currently a climber; other tracks that sound hitworthy include "Can We Try Again" and "How Fast Forever Goes." Will probably hit the bullseye with Hewett's target audience.

### ★ THE PHARCYDE

**Bizarre Ride II The Pharcyde**  
PRODUCERS: J-Swift, L.A. Jay & Slim Kid 3, the Pharcyde  
Delicious Vinyl 92222

Young new rap act comes out slammin' on imaginatively produced debut album that roars and soars on a brace of unusual samples. Foursome plays like an attitudinal version of De La Soul; butt-kicking numbers include leadoff single "Ya Mama," a Dirty Dozens-oriented riff that should play well in the street.

### PARIS

**Sleeping With The Enemy**  
PRODUCER: Paris  
Scarface 100

Second album from Oakland, Calif.-based rapper—which was shunned by more than one label because of potentially explosive content—is weighted with flowing grooves and some of the smoothest pro-black rhymes around. The performer expresses outrage in a number of tracks: There's a love (and respect) song to black women called "Assata's Song"; "Think About It," which chastises members of the black community for many of the problems it faces; "Coffee, Donuts And Murder," a cop-killing fantasy; and "Bush Killa," in which a Presidential rebut gets plotted. The music functions as no-passive-resistance politics and great rap music.

## JAZZ

### ANGELO DI PIPPO

**Arthur Street**  
PRODUCER: "Bugs" Bower  
Stash 557

One of the rare, hardy breed of jazz accordionists, Di Pippo swings artfully in a (mostly) quartet date that features veteran guitarist Jay Berliner. The jumpin' title track and the dramatic "Esta Por Ver" are excellent original themes, and Di Pippo's standards selection includes the bossa nova rhythms of Jobim's "Wave," the lilting harmonies of "Willow Weep For Me," and a clever arrangement of "What Is This Thing Called Love?" featuring guest trombonist Jim Pugh.

### JACKIE MCLEAN

**Rhythm Of The Earth**  
PRODUCER: Jean-Francois Deiber  
Antilles Birdology 314 517 075

Latest from the master altoist is a septet session that recalls his "Destination Out," with trumpet prodigy Roy Hargrove and

vibraphonist Steve Nelson holding down crucial positions in the lineup. Playing is by turns virile and meditative, and variety of tracks gives straight-ahead jazz stations plenty to sample from.

## LATIN

### ▶ XUXA

**Xuxa 3**  
PRODUCERS: Michael Sullivan, Paulo Massadas, Max Pierre  
Globo/BMG 3427

Though she remains a kiddie-TV superstar in both Brazilian and Latin markets, Xuxa gradually has grown to become a more mature recording artist whose latest effort features not only cheery, sing-along paens, but a few sober, socially conscious numbers as well. Irresistible first single "Que Cosa Buena" should ignite healthy album sales with help from potential hits "Vivir," "La Danza Del Coco," and "America Total." With her English-language TV show coming up next year for MTM, this could be Xuxa's last Spanish-language effort for a spell.

### ★ WILKINS

**Panggayo**  
PRODUCER: Michael Sembello  
RCA/BMG 3354

On his latest outing, hyper-emotive Puerto Rican baritone and Sembello have trademarked two self-created "musical styles" called LaTechno and TropRock. Both are difficult to distinguish, but album's piquant pastiche of rock, mambo, techno, and world music is most inviting. Zany leadoff single "Mucho Dinero"—which should be revamped for Anglo market—is probably too adventurous for Latin radio, but there are other singles candidates, like midtempo entries "Ladrón Enamorado" and "Caravana De Sueños."

## VITAL REISSUES

### PINK FLOYD

**Shine On**  
PRODUCERS: Various  
Columbia CKK 53180

If a fan is someone who must possess everything ever released by a band, then Floyd's fans will relish this lavish reissue package. On the other hand, if a fan is someone who is content with simply owning the group's records, then this one doesn't offer much to Floyd heads except a 33-minute disc containing Syd Barrett-era singles. Seven albums—starting with "A Saucerful Of Secrets," ending with "A Momentary Lapse Of Reason," and hitting all the high points in between—are reissued in black plastic jewel cases that, when arranged spine out, form the white-light-through-prism image of "Dark Side Of The Moon." Accompanying hardcover book contains all liner notes, insightful commentary, and period reviews of each release.

### DJANGO REINHARDT

**Peché A La Mousse/The Great Blue Star Sessions 1947-1953**  
PRODUCER: None listed  
Verve 835 418

Reinhardt's early Quintette recordings with Stephane Grappelli are justly famous; the latter-day sides cut by the gypsy jazz guitarist, while not nearly as well-known, are worthy of any buff's attention. Tracks collated here on two CDs are among Django's last; he takes the lion's share of the solo space on this selection of small-group situations, which include a reunion with trumpeter Rex Stewart. While annotation could be better, music is hard to improve on.

## COUNTRY

### ★ GUY CLARK

**Boats To Build**  
PRODUCERS: Guy Clark & Miles Wilkinson  
Asylum American Explorer 61442

Texas-bred, now Nashville-based singer/songwriter is an infrequently recorded country legend; welcome and well-crafted new album should rectify matters. Accompanied by such admirers as Rodney Crowell and Emmylou Harris, Clark runs through a selection of new songs notable for their wit, grit, and warmth; "Baton Rouge," "Picasso's Mandolin," and "I Don't Love You Much Do I" would sound fine in any roots-oriented situation.

### ★ THE DILLARDS

**Take Me Along For The Ride**  
PRODUCERS: Rodney Dillard, Steve Cooley  
Vanguard 7964

The Dillards soar here among a diverse element of styles, including pop, folk, country, and bluegrass. The vocal harmonies are rich and solid, the instrumentation spare and tasteful, and the song choices broad and imaginative. A fine album from a legendary group.

## GOSPEL

### LARRY HOWARD'S CORNERSTONE BLUES JAM, VOLUME 1

PRODUCER: Eddie DeGarmo  
ForeFront Communications 3003

Live set from famed Chicago festival is heavy on the Memphis/Muscle Shoals brand of soul music. Featured performers include Howard, DeGarmo, Mark Farner, Darrell Mansfield, Glenn Kaiser, Jessy Dixon, Margaret Becker, and others. Performances of R&B tunes with religious overtones range from inspired to spirited but ragged. Still, the powerful "Mahalia Jackson Medley" is long overdue in any format.

## CLASSICAL

### ▶ THE AMERICAN VIRTUOSO

**Alan Feinberg, Piano**  
Argo 436 121

Feinberg, who has solid credentials in the avant-garde arena, reaches back to an earlier era in assembling this program of short works by MacDowell, Gottschalk, Beach, and others. Nothing complicated. Romantically sentimental or technically stimulating, the 17 pieces are designed to please, and succeed admirably in these expert performances.

### ★ BACH: SUITES; SONATA

**Goran Sollscher, Guitar**  
Deutsche Grammophon 435 471

One of the most attractive guitar discs to come along in some time, this should generate enthusiastic response from aficionados. Sollscher has transcribed several of Bach's solo cello suites and one of the Baroque master's solo violin sonatas for his 11-string guitar and plays them so convincingly they rival the originals in musical interest. Furthermore, the sound quality rivals any on record. Altogether outstanding.

### LADY, BE GOOD!

**Conducted By Eric Stern**  
PRODUCERS: John McClure & Tommy Krasker  
Elektra Nonesuch 79308

With restored versions of "Girl Crazy" and "Strike Up The Band" deliciously behind it, Elektra Nonesuch's series of George & Ira Gershwin shows continues in winning fashion with the brothers' '20s triumph. The big songs are the title theme and "Fascinating Rhythm," but lesser-known Gershwin rarely disappoints. Along with full documentation, the album serves the legacy of the American musical theater with distinction.

## NEW & NOTEWORTHY

### VARIOUS ARTISTS

**The Beat Generation**  
COMPILATION PRODUCER: James Austin  
Rhino Word Beat 70281

Hipsters, flipsters, and finger-poppin' daddies will groove high on this entertaining three-CD set, which looks back on the literary and cultural convulsions stirred by the beats in the '50s. Such lions as Jack Kerouac, William Burroughs, and Allen Ginsberg are heard, as are a wide-ranging collection of musicians, comics, frauds, and media pundits; it all adds up to a thoughtfully conceived consideration of coolism for with-it moderns.

### THE COASTERS

**50 Coastin' Classics**  
COMPILATION PRODUCERS: James Austin, Gary Stewart & Bill Inglot  
Rhino 71090

Finally, a definitive hits collection is devoted to the funniest R&B group ever. The 50-track, two-CD set—nicely boxed in a slipcase with comprehensive notes—contains just about anything you'd ever want from the Coasters (and its predecessors, the Robins). Richly comic tunes, mostly written and produced by Jerry Leiber and Mike Stoller, remain as raucous and zesty as ever. An essential archival entry for '50s R&B aficionados.

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.



**Happenings Happen!** Walter Beasley, Mercury recording artist, stopped by Trans World Music Corp.'s recent convention to meet with some of the executives of the Albany, N.Y.-based chain, as well as talk about his latest album, "Intimacy." Pictured, from left, are Paul Foley, PGD sales manager of the Northeast branch; Leighton Singleton, PGD urban field sales manager; Buzz McCarthy, Mercury Northeast regional manager; Beasley; Ed Szydlak, Trans World's senior VP of merchandising/marketing; Andy Cass, PGD sales rep; and Vinnie Birbiglia, Trans World's singles buyer.

## PGD Has Special (Markets) Plans Launches New Division To Get Word Out

■ BY TRUDI MILLER

NEW YORK—In an effort to expand its special-markets division, PolyGram Group Distribution has appointed Robert Bell and Howard Smiley senior VP and VP of special markets, respectively, and moved senior VP Mark Fine to the West Coast to launch a new division.

"PolyGram has made a commitment to a different approach to the special-markets business," says Bell. "We see the product as just one aspect of the process. We want to develop whole marketing programs that include a target market, appropriate product and distribution channels, and marketing/advertis-

ing/promotion programs to reach the target consumer in the most effective way."

Smiley points out that PGD is in a good position to do this because of

*'Special products  
was always an  
island unto itself  
until now'*

the changes now being implemented. "Special products was always an island unto itself until now," he says. "In doing projects, we plan to act as a partner with the labels and distribution companies."

### NONTRADITIONAL OUTLETS

Though noting it is too soon to give details on marketing plans, Bell says he hopes to target specific demographics by promoting music through nontraditional outlets, such as specialty stores, special-interest magazines, home-shopping networks, broadcast media, and other vehicles that "reach distinct market segments not accessible through traditional channels," he says.

He also will aggressively pursue corporate tie-ins. "The music industry is budget-poor when it comes to marketing," he says. "One thing we would like to be able to do [through] partnerships with corporate America is to get access to their marketing budgets, which are greater than

anything we could hope to have. By tying in with them, we can expose our music to a far wider range than would be possible with our financial limitations."

Smiley adds the special-markets division also will seek to acquire other music catalogs. That tactic comes on the heels of CEMA's acquisition of the Laurie catalog for its special-markets division.

Meanwhile, Fine will be launching a new, as-yet-unnamed business venture in Santa Monica, Calif., which will target new music purchasers and focus on creating packages to stimulate consumers who rarely buy records. "We put together collections for the avid fan, but we're missing the mainstream, inactive demographic," says Fine. "It occurs to me there has to be a way by which we can identify a demographic and its needs, and customize records to appeal to those needs. Instead of making a record and then trying to find a market for it, why not do the reverse?"

### 'LIFESTYLE' APPROACH

To do this, Fine says, he will seek ways to reposition music as a "lifestyle" product rather than a specialty item. He gives the example of lingerie chain Victoria's Secret, which marketed a collection of classical music. "They played the London Symphony Orchestra in the background, and apparently a lot of customers asked about the music. So they put together a CD and cassette called 'Seasons Of Love,' featuring romantic classical music selections," Fine says. "They had it at the cash register beautifully presented in a velvet-lined box with tassel. It cost something like \$10 for the cassette and \$16 for CD, but if you bought something from the store you got a discount. The result was that they sold millions. The customers bought a negligee or a potpourri or bath oil, and to complete the lifestyle picture, they bought the music. It was, quietly, one of the most successful classical sales, and it never went near a record store. That's the kind of thing I want to do."

## Kemp Mill Talking Up Colvin Album

■ BY CATHERINE APPLEFELD

NEW YORK—Talk isn't always cheap. Just ask Kemp Mill Music, which aims to pump up sales of Shawn Colvin's latest effort, "Fat City," by rewarding purchasers who spread the word about the new album.

The Beltsville, Md.-based chain is giving buyers of "Fat City" a booklet that contains biographical information about the Columbia artist, as well as eight coupons each good for \$1 off another "Fat City" cassette or CD at Kemp Mill. The buyer can then write his/her name and address on the back of the coupons and pass them along to friends who also want to purchase the album.

The coupons connect the buyer to the "Shawn Colvin information service," explains Robin Wolfson, advertising, promotion, and merchandising director at Kemp Mill, who explains that the promotion basically works on a points system.

When three coupons with the initial buyer's name are redeemed at any of the chain's 36 outlets, Kemp Mill will send to his/her home an autographed poster of Colvin. Redemption of five coupons translates into the poster and a video retrospective, including

interview footage; seven coupons gets the buyer these two items plus a two-CD Colvin collector's pack. Neither the video nor the CD set are otherwise available, according to Wolfson.

Wolfson says the idea behind the promotion is to get people talking. "It's really a grass-roots way to get people to tell their friends about Colvin and the album," she says. "She's got a sincere, albeit not huge, fan base. They really like her and that's what sells her—word of mouth—along with radio, of course."

Kemp Mill printed up 500 Colvin booklets and began offering them

Oct. 27, the day the album hit retail. The offer will continue through the end of the year, according to Wolfson, who reports that after the first three weeks the chain had gotten back about 40 coupons.

Wolfson says the Colvin project is the first such promotion for Kemp Mill. "All of the coupons are coming back through here and we're mailing out all of the information. Plus, the booklet is something you'd want to hold onto, too."

"Fat City" last week moved to No. 143 on The Billboard 200.

## NARM Names The Winners Of '92 MTV Display Contests

NEW YORK—The National Assn. of Recording Merchandisers has announced the winners of its 1992 MTV Display Contests for rackjobbers and retailers. The judging was done in New York by a panel comprising manufacturer representatives and MTV personnel.

In the retail category, the award for best overall company performance went to Disc Jockey Records in Owensboro, Ky. The first prize of \$500 went to Hollywood Fashion Cen-

ter in Hollywood, Fla. The second-place winner was Camelot Music No. 220 in Matthews, N.C., which received \$300. The third prize of \$200 was presented to Tower Records No. 268 in Portland, Ore. In fourth place were Camelot Music No. 105 in Ocala, Fla.; Hastings Books, Music & Video No. 9634 in Colorado Springs, Colo.; Camelot Music No. 56 in Huntsville, Ala.; and Disc Jockey Records No. 89 in Colorado Springs, Colo.

In the rackjobber category,

Roundup Music Distribution won the \$500 first prize for a display at Fred Meyer in Cornelius, Ore. Winning second place and \$300 was Handleman Co. of Addison, Ill., for a display in K mart No. 4019 in Urbana, Ill. Addison-based Handleman Co. also won the third prize of \$200 for a display in Shopko No. 4 in Green Bay, Wis.

Each winner also received an MTV Collector's Kit. TRUDI MILLER

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## Blockbuster Busts A Move: Music Biz, Wall Street React

IT'S AMAZING how the introduction of only one major player can churn the marketplace. Even though Blockbuster Entertainment has been dropping hints for almost nine months that it would make an acquisition in the music business, the industry was stunned by the Fort Lauderdale, Fla.-based company's rapid-fire acquisition of the two Shamrock Holdings chains—Sound Warehouse in Dallas and Music Plus in Los Angeles—and then its proposal to form a joint venture with Virgin Retail. The smoke hasn't even cleared yet, but already Blockbuster's surprise attack is serving as a catalyst on a number of fronts.

For the first time in nearly two years, music chain values are rising, thanks to the arrival of Blockbuster, financial industry sources say. Generally, when a predator starts stalking prey in an industry, it puts pressure on other companies to get into the acquisition mode, even if only to prevent new competitors like Blockbuster from buying up market share. So expect to see companies like Minneapolis-based The Musicland Group; Philadelphia-based W.H. Smith; Albany, N.Y.-based Trans World Music Corp.; and Torrance, Calif.-based Wherehouse Entertainment—all of which aren't exactly shy about making acquisitions—

step up to the plate even more aggressively than usual if a chain becomes available. With that type of demand, owners, who previously weren't sellers at lower multiples, may be tempted to test the chain-valuation waters.

Already, reliable sources say Philips, the Dutch giant that finally gained total ownership of the controversial Su-



by Ed Christman

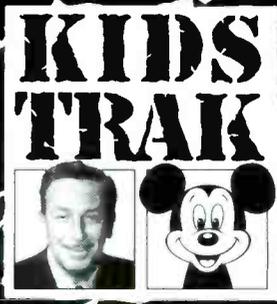
per Club N.V. last June, is talking to potential suitors about its retail chains. Darrell Baldwin, Super Club N.A. CEO, was unavailable for comment.

For almost a year, industry observers have been speculating that Philips, which has a 7% Blockbuster stake, will sell wholly or partially its Super Club chains to the gigantic video retailer. Indeed, Blockbuster executives continue to say their company is still interested in doing a deal with Philips for the Super Club chains. But sources suggest the Dutch company may not react positively to Blockbuster's Virgin deal. "[It] could perturb Philips," says one knowledgeable source. "Philips expects to be doing things with Blockbuster in Europe, and now they see Blockbuster is doing business with Virgin in Europe. Philips may be concerned about their long-term role with Blockbuster."

In fact, sources say Philips is talking to other players besides Blockbuster about Super Club. And even though Philips could probably realize a greater value by dividing the Super Club company up and selling it in pieces, sources say it would like to sell the company in one piece. But don't count Blockbuster out of the Philips and Super Club picture yet. As one senior music chain executive puts it, "Somewhere in that menagerie, I think an unholy alliance may yet be formed."

**AROUND THE BLOCK:** Blockbuster's acquisition of Sound Warehouse and Music Plus closed Nov. 20. For details, see story on page 5... Steven Berrard, Blockbuster's vice chairman, freely admits that deal and the subsequent Virgin deal have not satiated Blockbuster's appetite. "We are always hungry, and we will continue to pursue deals," he says. "We didn't get into music to be stagnant." But he adds it's not Blockbuster's intention to solely rely on buying market share. "We will also grow organically, both domestically and internationally," he says. Meanwhile, senior executives with the other major music chains that tend to be permanent fixtures on the acquisition front say they were never even approached by either Virgin or Shamrock to see if they were interested in acquiring them. As a result, even though the details of the Virgin proposal haven't been made public, some are wondering if Blockbuster overpaid in its two acquisition deals... It doesn't take a genius to figure out that guys like Russ (Continued on next page)

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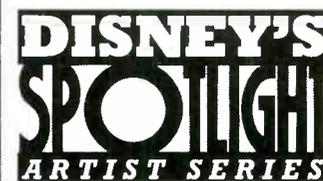
A concentrated, two-week ad campaign ran on Nickelodeon during the Thanksgiving holidays. (This will help make the Christmas season more than merry for your *Shake It All About* sales.)

And the recently concluded, three-week "Hokey Pokey Dance Contest" on BET had us singing...

*You put the right album in (store)  
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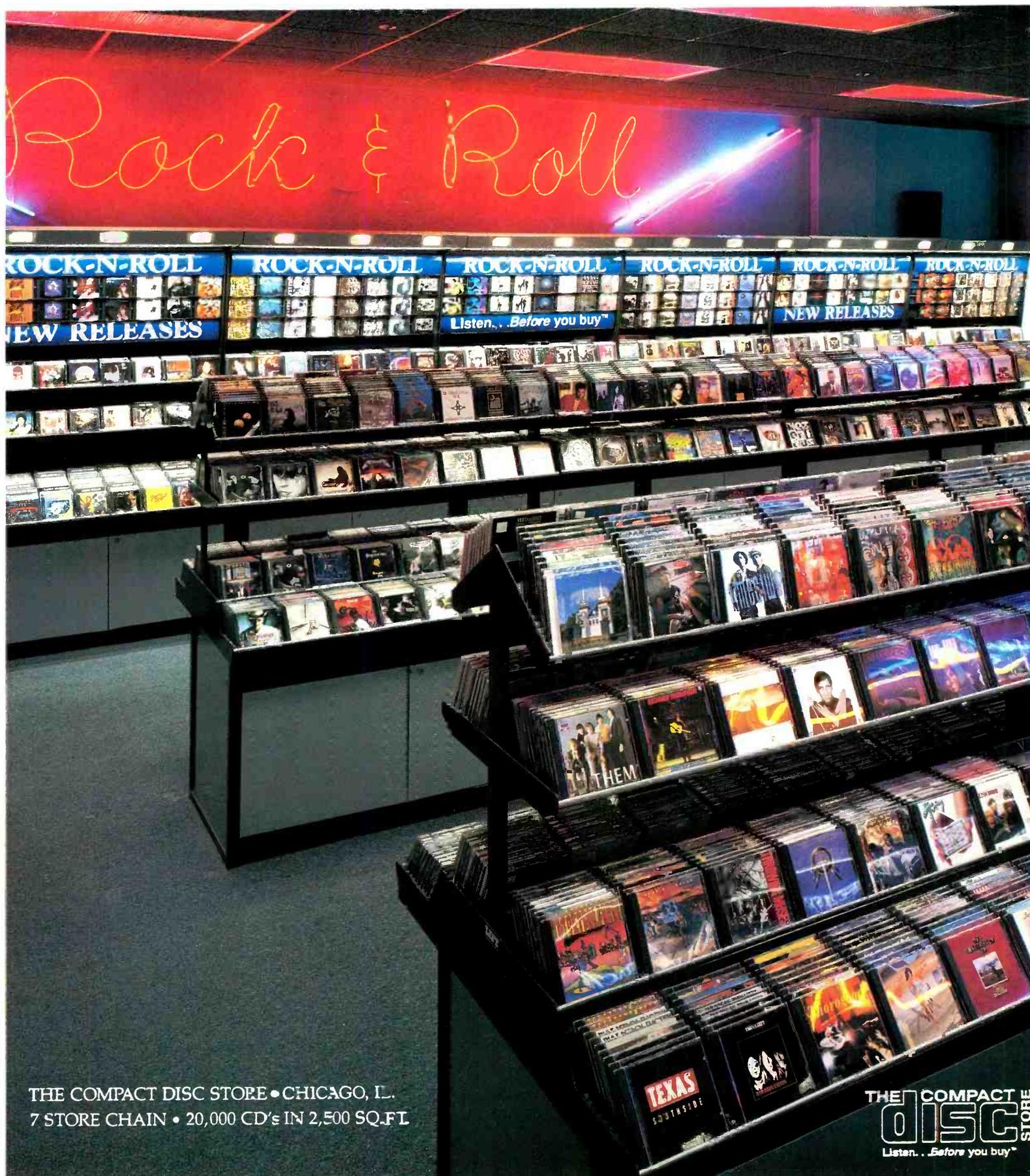
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## RETAIL TRACK

*(Continued from preceding page)*

Solomon, owner of Tower Records in West Sacramento, Calif., and Paul David, owner of Camelot Music in North Canton, Ohio, currently are being inundated by investment bankers, trying to lure them into taking their respective chains public. Needless to say, Wall Street types are always whispering in the ears of potential clients. Now, with the financially strong Blockbuster breathing down the neck of record retailers all over the land, the sales pitch investment bankers probably are hawking is that well-run chains also need to have deep pockets if they are going to withstand the threat of the 3,000-unit video chain. However, both Solomon and David continue to say they will eschew that road. . . Richard Branson, Virgin's founder and CEO, told Billboard's new European news editor, Dominic Pride, that one of the reasons he is bringing his retail chain to America is because "the megastore concept will work very well in the States. Some of the famous names there are getting quite tired," he said. On the other hand, Stuart McAllister, managing director of the HMV Group—commenting on the deal that puts Blockbuster's name in front of Virgin's in the logo of stores the two proposed to build—told Pride, "I am amazed that Richard Branson is giving away such a wonderful brand" . . . Back in America—in Amarillo, Texas, to be exact—John Marmaduke, president and CEO of Hastings Books, Music & Video, makes this observation on Blockbuster's move into the music business: "I don't know what Blockbuster brings to the table, other than a lot of money. But if they do anything interesting that works well, you can be sure that we will copy it real quickly."

**GO FIGURE:** Say what you will about Blockbuster, but don't sell the controversial chain short. While Track is speaking figuratively, many investors actually do just that. For the last few years, Blockbuster has been a favorite target of short-sellers, investors who bet that a stock's price will fall by borrowing shares of a certain company and selling them immediately. Then, if the share price falls, the investors can buy back in at a lower price and pocket the difference in price, i.e., the profit. Even though Blockbuster has grown from owning three stores in February 1987 to its current level of 3,000 stores in only five years, the chain continues to be hounded by skeptics and its stock continues to be subject to the indignities of short-sellers. But many retail analysts and journalists—including this one—who in the past have written or said unflattering things about Blockbuster, now are whistling a different tune about the video giant. Some Wall Street sources, previously known to be Blockbuster naysayers, now downplay the chain's perceived weaknesses, and instead predict it will eat the lunch of music retailers. Those sources say Blockbuster executives are extremely hungry and have the "killer's instinct," qualities they claim are missing at the top echelons of music chains. While Track disagrees with that assessment, there is no doubt Blockbuster is a formidable competitor, one that should make things interesting in the music industry for years to come.



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## Rounder, Ryko Complete Their Precision Pact

**DONE DEALS:** Two long-in-the-works deals involving independent labels have finally been sealed.

On Nov. 18, Cambridge, Mass.-based Rounder Records and Salem, Mass.-based Rykodisc (whose distribution arm, East Side Digital, is situated in Minneapolis) announced they had completed their joint acquisition of Precision Sound Marketing of Lynnwood, Wash. The companies will now operate under the ownership umbrella called the Rep Company Inc., or REP for short.

## DECLARATIONS OF INDEPENDENTS



by Chris Morris

According to the statement announcing finalization of the merger, "The individual identities and regional nature of the three organizations will be maintained."

ESD's Rob Simonds will serve as CEO of the new firm; Precision's ex-owners, Frank and Barbara Klammer, will serve as consultants for a transitional period, while the company's former sales VP, Russ Martin, will take on the title of managing director, overseeing the West Coast operation.

In other indie news, Muse Records' planned acquisition of the catalog of Orrin Keepnews' Landmark Records, revealed here Oct. 3, was formally announced Nov. 13. New York-based Muse will now own Landmark's name and masters, while Keepnews will exit the label game and focus his energies on a field he has excelled in since the '50s—producing jazz records.

The changing of the guard at Landmark will end the label's distribution association with Fantasy, which had handled the company's records since the beginning.

**TEAM PLAYER:** A recent story in the Los Angeles Times about the recent move by a group of San Francisco investors to keep the baseball Giants in the city by the bay caught DI's eye. It seems that one of the money men who kept the team from deserting Frisco for Tampa Bay, Fla., is David Jenkins, founder of the Burbank, Calif.-based indie Alias Records.

Hey, since the Giants appear to be staying put, does this mean Alias' Skeletons will be asked to sing the national anthem at Candlestick next year? Or maybe their great version of "Take Me Out To The Ball Game"? Sounds like a good idea to us.

**FLAG WAVING:** No one has declared November as Tish Hinojosa Month, but it certainly seems that way.

The Austin, Texas-based singer/  
(Continued on next page)

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** No. 1 ***				
1	1	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON <small>24 weeks at No. 1</small>	81
2	12	MANNHEIM STEAMROLLER ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1988 (9.98/16.98)	A FRESH AIRE CHRISTMAS	11
3	14	MANNHEIM STEAMROLLER ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1984 (9.98/15.98)	CHRISTMAS	11
4	11	TOM PETTY & THE HEARTBREAKERS ● MCA 10135* (7.98/12.98)	TOM PETTY	2
5	5	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	81
6	16	VARIOUS ARTISTS ▲ <sup>2</sup> A&M 3911 (9.98/15.98)	A VERY SPECIAL CHRISTMAS	10
7	7	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	81
8	6	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	81
9	2	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	58
10	3	BOB MARLEY AND THE WAILERS ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	70
11	4	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	81
12	—	CROSBY/SINATRA/COLE LASERLIGHT 15152* (4.98/6.98)	IT'S CHRISTMAS TIME	1
13	9	MEAT LOAF ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	81
14	8	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	81
15	10	METALLICA ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	72
16	15	STEVE MILLER BAND ▲ <sup>2</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	81
17	34	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	10
18	27	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	81
19	28	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	12
20	20	PATSY CLINE ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	81
21	13	U2 ▲ ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	49
22	18	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	81
23	19	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	67
24	35	THE CARPENTERS ▲ A&M 5171 (8.98/13.98)	CHRISTMAS PORTRAIT	8
25	17	METALLICA ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	66
26	39	JIMI HENDRIX ▲ REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	29
27	33	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	2
28	21	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	81
29	22	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	70
30	26	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	81
31	23	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	81
32	47	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	8
33	37	ENYA ● ATLANTIC 81842*AG (7.98/11.98)	ENYA	39
34	29	THE BEATLES ▲ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	14
35	25	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	81
36	24	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	75
37	43	JOHNNY MATHIS ▲ <sup>2</sup> COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	6
38	31	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	77
39	—	MICHAEL JACKSON ▲ <sup>21</sup> EPIC 38112 (9.98 EQ/13.98)	THRILLER	2
40	32	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	45
41	—	BING CROSBY ● MCA 15024* (11.98 CD)	MERRY CHRISTMAS	6
42	—	THE JACKSON 5 MOTOWN 5201* (5.98/9.98)	GREATEST HITS	1
43	36	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	77
44	44	THE BEATLES ▲ CAPITOL 46443 (14.98/26.98)	THE BEATLES	2
45	42	THE BEATLES ▲ CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	7
46	45	JANIS JOPLIN ▲ COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	45
47	—	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS VOL. 2	30
48	—	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	1
49	30	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	64
50	41	LED ZEPPELIN ▲ <sup>16</sup> ATLANTIC 19129AG (7.98/11.98)	LED ZEPPELIN IV	81

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

## Retail

### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

songwriter recently issued her first Rounder album, "Culture Swing." But, lo and behold, Hinojosa is also represented in the stores with a second current album—a CD rerelease of her 1985 indie cassette "Taos To Tennessee" from Austin-based Watermelon Records.

Hinojosa, whose music reflects her Mexican-American heritage, explains that the near-simultaneous issue of the two records is a coincidence: The Watermelon reissue was first set for six months ago, but glitches held it up until recently. But she finds the synchronicity to be positive: "It's a full circle," reflecting the early stages of her career and her latest work.

One of the most eclectic performers around, Hinojosa admits she has to explain her music to people all the time. "I usually tell people it's folk-

country with a little splash of Mexican in it."

The music on "Culture Swing" is of even higher quality than that on her estimable 1989 A&M album "Home-land." Performing in both Spanish and English, Hinojosa delivers music that is at once delicate, melodic, thoughtful, and emotionally tough.

She is currently supporting the Rounder album with club dates performed with her longtime guitarist, Marvin Dykhuis. After stints in Los Angeles, San Francisco, Boston, and Philadelphia, she'll take her show to Ireland for a week of concerts.

The artist says the new year will bring a new Rounder album (tentatively set for summer) and a project she signed on for before making her indie deal—a bilingual audio/video re-release for children through BMG.

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## LATIN NOTAS

(Continued from page 40)

sloppy Spanish and clumsy translations, which Marin says were done by a Cuban translator.

Nonetheless, for the most part, "El Chofer" is an entertaining vehicle for small fries who want a little humor with their kid-themed songs about trading lunches and standing up to schoolyard bullies. Musically, Marin's album hangs fairly tight to a pleasant Tejano groove.

"What I wanted to do," explains Marin, "was to have this Tex-Mex music, but with a Cuban or Caribbean idiom so that it would kind of bridge the whole Spanish-language world."

"Obviously, on the first kind of take there's going to be some awk-

ward moments. But there's some things that came out better in Spanish than it did in English and vice versa, but it was originally written in English. On the next translation I'll get it better."

Marin, incidentally, has been on a career roll lately. He currently stars on the CBS sitcom "Golden Palace" and is working on a film titled "Angel Of Oxnard." He also is writing an animated series for Fox.

Furthermore, Marin recently won the final round of "Celebrity Jeopardy!" He is donating the \$25,000 purse to a Los Angeles-based charity that helps needy Central American children.

Marin plans to take the album's

cast of characters to shopping malls. An animated series based on the album is a possibility as well, he adds.

**JURE LAUNCHES LABEL:** Jorge Jure, ex-label manager of Sonotone, has founded Hemisphono Inc., a Miami entertainment company with offices in Florida, Texas, and California. In a prepared statement, Jure says the firm's label, Hemisphono Latino, "is trying to cover all types of music, create a catalog to export, and promote all of our artists with all of the media in the country."

Jure notes the label already has released 10 titles, most of which feature artists from Mexico, Central

America, Colombia, Venezuela, Chile, and Argentina. Upcoming product is expected to come from the Dominican Republic and Puerto Rico. Jure recently opened a publishing company, Copyright Administration Inc., and a management outfit called America Entertainment Group International Inc.

**EMMANUEL'S LIFE-SAVING** Remixes: Sony Latin's Emmanuel, who recently released his latest album, "Ese Soy Yo," should keep remixers Pablo Flores and Javier Garza on his payroll. Every time the talented Puerto Rican pair reworks an Emmanuel single it becomes a hit.

Among the more notable examples are "Chica De Humo," "Bella Senora," and, most recently, "Magdalena," which is light years away from the album version that closely follows Gilberto Gil's original that appears on his latest effort, "Parabolic" (Tropical Storm/WEA Latina).

**RELEASE UPDATE:** RCA/BMG, on the heels of Gilberto Santa Rosa's tribute album to Tito Rodríguez, "A Dos Tiempos De Un Tiempo," has released "The Best Of Tito Rodríguez & His Orchestra, Vol. 1." Also out on RCA is "Pangayo" by Wilkins, which contains delightfully quirky lead-off single "Mucho Money." Ariola/BMG has just shipped "The Rumba Party Barcelona '92" . . . Also out is "Rhythm Harvest" (Narada Equinox) by the Michael Pluznick Group . . . Concord Picante has shipped Brazilian-flavored "Clear Of Clouds" by underrated harpist/vibist Hendrik Meurkens . . . Globo/Sony's Roupa Nova—a popular Brazilian pop outfit—has just put out "The Best," a Spanish-language compilation of its most popular Brazilian hits . . . Karen's Diego Verdguer has released his latest effort, "Lágrimas" . . . Northeastern Records follows its stellar 1991 folkloric album "Songs Of South America" with equally outstanding "More Songs Of Latin America" . . . José Augusto's eponymous Brazilian release for RCA/BMG features two solid duets with Arista's Dionne Warwick and Globo/BMG's Xuxa, whose Spanish-language effort, "Xuxa 3," was shipped in November.

**OFF THE BEATEN PATH:** Scintillating albums that deserve mention all belong to Sony this week. First up is "Rosario," a funky, flamenco-rock effort by Lola Flores' daughter. Second is marvelous techno-pop album "Colores Santos," by Argentina's Gustavo Cerati and Daniel Melero, better known as Cerati/Melero. Cerati is a member of Soda Stereo, whose own album, "Dynamo," was released in November. Third is "Perdiendo La Inocencia," a smart young adult pop disc from a brother vocal duo from Spain called Platón.

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Laser Scans: Gilliam Galore ..... 64    Store Monitor: Retailers & Charity ..... 68

## PICTURE THIS



By Seth Goldstein

**DISNEY COPEs:** In case you believed otherwise, Disney has problems just like everyone else. Take Canada, for example. **Bellevue Pathe**, the studio's Canadian duplicator, was struck earlier this month, a threat to holiday sell-through reorders. Disney says the stoppage hasn't been a problem, however. "We heard about it beforehand through the grapevine, and we did some planning."

The relaxed attitude is seconded by Bellevue Pathe, which adds, "It's not a problem. The rush of the holidays is done." **Jumbo Video's Cliff Horwitz**, who didn't know of the strike, doubts it will have much effect. Meanwhile, his 90 stores have sold 60,000 copies of "Beauty And The Beast" and should move another 20,000.

Nevertheless, the stoppage does raise the point of what might have happened two months earlier to an unprepared Disney. **Technicolor Video Services**, the U.S. dubber, could have been pressed into service but at considerable import-tax expense. Disney isn't adverse to spending the money; we're told the studio will FedEx deliveries to direct accounts that can't wait for UPS deliveries.

Direct accounts may be Disney's silent weapon in the battle for sell-through volume. One major wholesaler estimates the studio shipped about 2.8 million units of "Sister Act," about 50% of the expected 5.6 million-5.8 million.

Not so, says a Hollywood source, who doubts the figure includes direct shipments to K mart and others. Disney anticipates "Sister Act" will net 6 million cassettes.

**WHAT'S OLD IS NEW:** Major Video Concepts has bought its 17th branch. The Indianapolis-based wholesaler acquired the assets of **Video Services**, which does a little bit of everything in Minneapolis-St. Paul. Among its activities, says Major president **Walt Wiseman**: Selling used tapes, leasing cassettes to convenience stores that share the rental revenues, and operating two retail outlets.

Nothing changes. "We are entering the used-tape business," says Wiseman. He has hired Video Services' **Scott Evert** as national director of used tape. Major plans to em-  
*(Continued on next page)*

## Paramount Makes Vid-Game Play Begins Distributing 'Genie' Accessory

BY JIM McCULLAUGH

LOS ANGELES—Paramount Home Video plans to be the first major studio to jump into the resurgent video game and accessory market.

The studio will begin distributing the Game Genie—a popular video game accessory made by San Francisco-based Lewis Galoob Toys—to video specialty stores exclusively.

The long-term pact calls for Paramount sales reps to call on video sell-through and rental stores as Game Genie sales agents in exchange for a percentage of sales revenue.

The Game Genie, a game-play-enhancing device, is available for the basic eight-bit Nintendo Entertainment Systems and 16-bit Super NES, in addition to Sega Genesis configurations. A Game Boy version will be available this Christmas.

The Game Genie does not carry a suggested list price, but major toy chains in the U.S. currently sell the eight-bit Nintendo NES Game Genie for \$49.95; the 16-bit Super NES Game Genie sells for \$59.95.

According to Gary Niles, executive VP of Galoob, the impetus for the agreement was to further expand Game Genie sales to a new level of retailer. To date, he notes, more than 1.6 million Game Genies have been sold in the U.S. and Western Europe for the NES system alone.

Jack Kanne, senior sales VP of

Paramount Home Video, says, "There are few video retailers now who are not into renting or selling games." Moreover, he says, the Game Genie offers video retailers a supplemental revenue opportunity, both at the sell-through and rental levels.

"We think anyone who owns a video game should own the Genie," adds Niles. "One of the places we have not been that successful is in the shops dedicated to video rental or sell-through. And that's because it's not one of our normal channels of distribution. The deal is beneficial to us since it means incremental sales. It's beneficial to [Paramount] since they are calling on these accounts all the time."

In addition, Niles says he sees a strong demographic overlap between the "kid who owns or wants to buy a Genie and the kid who wants to rent a film. We get an older kid and we like that."

The agreement, he adds, also opens up some future "symbiotic" possibilities such as "Paramount opening up a film that is targeted to kids in our age range and perhaps putting a commercial on the cassette."

According to toy industry sources, the basic eight-bit NES system is expected to be in as many as 36 million U.S. homes by Christmas, while Super NES is expected to be in 7 million homes. It's also estimated that Nintendo's Game Boy will be in about 13 million homes, while Sega's Genesis

system will be in 5 million homes.

Thus far, the Game Genie has sold the bulk of its units at such mass merchandisers as K Bee, Target, K mart, and Wal-Mart, according to Niles.

Kanne says the Game Genie is a "natural progression for video dealers, most of whom are familiar with the basic eight-bit Nintendo NES. The potential is now there to rent and sell for these other formats as they come along."

He adds the Galoob pact does not signal a "major [Paramount] strategy to go after other types of [game] products," but "it does offer an opportunity we wanted to take advantage of. It may offer us other opportunities down the line."

Speaking of the Paramount deal, Don Rosenberg, executive director of the Video Software Dealers Assn., notes, "At my speech at the recent VSDA convention, I said we had to stop being home video stores and start being home entertainment centers. I'm very keen on diversification of product. I don't think you can sit behind the counter and collect \$2 for a movie anymore."

## Image Reports Revenues Up, But So Is Loss

BY DON JEFFREY

NEW YORK—Image Entertainment Inc., the laserdisc distributor, reports a rise in second-quarter revenues but a widening of its net loss, compared with the prior-year period, because of fewer hit titles.

For the three months that ended Sept. 30, Image says net sales rose 31.9% to \$16.9 million from \$12.8 million in the year-earlier quarter.

Cheryl Lee, VP of business affairs, says revenues rose because Image sold considerably more nonexclusive product than it did the year before. The distributor has exclusive licensing deals with Disney, Fox, Turner, Playboy, and about 50 other companies, but it also shares distribution of product from other studios.

The higher proportion of non-  
*(Continued on page 63)*



**Unreal.** A virtual reality exhibit amazed, astounded, and tickled the fancy of the folks who jammed Videosmith's 20th and newest store in Boston. Some were brave enough to try their hand at the computer-driven game, leased from Horizon Entertainment in St. Louis. It was brought in to help promote New Line Home Video's "The Lawnmower Man," whose unreal plot hangs on the concept.

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# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MUSIC

**Metallica, "A Year And A Half In The Life . . . Part 1,"** 96 minutes, "Metallica: A Year And A Half In The Life . . . Part 2," 140 minutes, Elektra Entertainment, \$19.95 each, \$34.95 for both.

Metallica's legions of fans will be ecstatic over this two-part video that's both a perceptive documentary and an elaborate home movie. Alternating between individual interviews and video-verité footage, the first tape details the painstaking production of the band's "Metallica" albums and sometimes testy exchanges with producer Bob Rock. The similarly structured second tape documents the band's

folk, and country music have gathered in late April in Wilkesboro, N.C., to perform and raise funds for Merle Watson Memorial Garden for the Senses. Watson was the son of legendary guitar player Doc Watson and a virtuoso picker in his own right. This video, which covers the 1992 festival, is wall-to-wall with big names and fine performances. Among the acts featured: Emmylou Harris & the Nash Ramblers, the Seldom Scene, Bela Fleck & the Flecktones, Mark O'Connor, Ricky Skaggs, the David Grisman Quintet, Peter Rowan, Riders In The Sky, the Nitty Gritty Dirt Band, and Doc Watson. More than 30 songs are included in the artfully woven together segments.

EDWARD MORRIS

**Various Artists, "Larry Howard's Cornerstone Blues Jam Vol. 1,"** Forefront Video, 60 minutes, \$19.99.

Visual counterpart to just-out "Cornerstone Blues" album perfectly captures the rollicking, spirited nature of the 1992 incarnation of the famed annual meeting of the soul outside Chicago. Host Howard is variously joined onstage by many gospel-blues greats, including Eddie DeGarmo, Darrell Mansfield, and Elsa Harris. Moving "Tribute To Mahalia Jackson" shines as one of event's finest moments, though entire proceeding is a treat for viewers.

CATHERINE APLEFELD

## CHILDREN'S

**"Children's Circle Christmas Stories: Morris's Disappearing Bag, The Clown Of God, Max's Christmas, The Little Drummer Boy,"** Wood Knapp Video, 30 minutes, \$14.95.

**The Sex Pistols, "The Great Rock 'N' Roll Swindle,"** Warner Reprise Video, 104 minutes, \$24.98.

This sardonic history of the Sex Pistols, told from the point of view of the group's manager/mastermind, Malcolm McLaren, is a punk *ram avis*; it's been seen in the U.S. a scant dozen times theatrically since its 1980 release. The first work of now famed film and video director Julien Temple, it's a sly, scathing, and sometimes slovenly combination of riotous documentary footage, staged sequences, and rude animation that gives the royal raspberry to the record industry. Assembled with as much crude energy as a Frank Tashlin comedy, "Swindle" is a Machiavellian rewrite of the Pistols saga, but fans of the world's most notorious punk group should get a kick out of its addled satire and its stunning footage of the band in appalling action.

CHRIS MORRIS

**Various Artists, "1992 Merle Watson Memorial Festival,"** Wilkes Community College (800-343-7857), 120 minutes, \$24.95.

For the past five years, some of the brightest stars in bluegrass,

the story of Bethlehem's most famous percussionist is highlighted with music by the St. Paul Choir School. C.A.

**"Teenage Mutant Ninja Turtles: The 'Gettin' Down In Your Town' Tour,"** Random House, 30 minutes, \$9.95.

As comic-book heroes, they had a cult following. As Saturday-morning cartoon stars, they won over the younger set with humor and more flash-and-dash than violence. But as musicians, the Turtles stink. This video, which films a live concert on the Six Flags tour, epitomizes a fad gone too far. The music is just what you'd expect of such exploitation—loud, generic technopoprock that's like a punishment to the ears. And the audience patter is no less predictable, with the Turtles telling admittedly "stupid" jokes and pushing their latest album. Perhaps on the tour itself, band drew crowds on the name alone. This video, however, should draw only flies.

CATHERINE CELLA

## SPORTS

**"The Skiers Guide To The Galaxy,"** A\*Vision Entertainment, 60 minutes, \$29.98.



This journey to some of the world's top winter havens, led by ski expert Greg Stump, is expressly geared toward dude and dude-ettes who like to talk about living on the edge while firmly planted on their couch watching MTV. In fact, some of the footage here (not all of which is restricted to skiing; surfing, wind surfing, and stunt cycling are also included) is culled from the "MTV Sports" show. Intermittent ads for faux sponsor Hurly Beer ("It won't stain your carpet") and "SNL" ripoff "Drunk Thoughts" are initially funny but tend to distract from the matter at hand: magnificent aerial and eye-view shots of jumps, races, and stunts and gorgeous landscape views of Telluride, Chamonix, Maui, and more all set to a hip soundtrack. C.A.

**"NFL Goes Motown: Songs From The Big Thrill,"** PolyGram Video/NFL Films, 45 minutes, \$19.95.

Many football fans trace the roots of the "modern era" of professional football to the 1958 championship game won by the Baltimore Colts over the New York Giants in sudden death. One year later, Berry Gordy founded the fabled Motown label in Detroit. The embryonic

stages of both the sport and the "sound" provide the unifying element to this video as both grow and come of age. Game footage, set to such classic Motown hits as "I Heard It Through The Grapevine," "Dancing In The Streets," and "I Can't Get Next To You" make this a thoroughly entertaining experience. The film footage highlights many of the memorable plays from yesteryear, and the harshness of the sport is tempered with footage showing the grace and skill of the participants. This should be a big seller for sports fans and music lovers alike.

TERRENCE SANDERS

## DOCUMENTARY

**"The Floating World,"** BMG Video, 44 minutes, \$19.98. There's a fine line between mesmerizing and mind-numbing, but this fantastic voyage of a video has its feet—and fins and flippers and flora—firmly planted in the former. Segmented into such chapter headings as "exotic fish," "sea creatures great and small," "the mysterious kelp forest," and "hippo heaven" and deftly choreographed to classical music by the likes of Tchaikovsky, Debussy, and Saint-Saens, "The Floating World" presents beautiful, often mysteriously sea creatures in startlingly vivid detail (credit digital video production and recording). There is zero narration, which puts this in the realm of freeform exploration, not education.

MARILYN A. GILLEN

**"Brute Force,"** A&E Home Video, 150 minutes each, \$44.95 each.

"Brute Force: The Definitive History Of War Technology," one of A&E's most popular series, is available in handsome boxed sets that make excellent gifts for the coming holiday season. Narrated by Academy Award-winning actor George C. Scott, each episode uses state-of-the-art graphics and footage to focus on a different aspect of war machinery. The sets are grouped around four general subjects: air weapons, ground weapons, sea weapons, and hi-tech weapons. Each set examines the evolution of each technology from its earliest days to recent history. These



programs are remarkable because they successfully straddle the line between being overly technical and too simplistic. Each tape combines great military film footage, Scott's commanding presence, and an impressive array of facts to make them appealing to a wide audience.

MARC GIAQUINTO

Billboard.

FOR WEEK ENDING DECEMBER 5, 1992

# Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	5	<b>ACHTUNG BABY</b> PolyGram Video 440085557-3	U2	LF	19.95
2	<b>NEW</b>		<b>BUILDING EMPIRES</b> EMI Home Video 33153	Queensryche	LF	19.98
3	2	13	<b>X-TREME CLOSE-UP</b> ● PolyGram Video 440085395-3	Kiss	LF	19.95
4	8	3	<b>LIVE</b> A*Vision Entertainment 50346-3	AC/DC	LF	19.98
5	4	13	<b>UNPLUGGED</b> ● Warner Reprise Video 38311	Eric Clapton	LF	19.98
6	3	7	<b>DIAMONDS AND PEARLS</b> Warner Reprise Video 3-38291	Prince & The N.P.G.	LF	19.98
7	7	5	<b>CLASSIC QUEEN</b> Elektra Entertainment 40143	Queen	LF	19.98
8	5	23	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
9	13	3	<b>BEYOND THE MIND'S EYE</b> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
10	6	15	<b>BILLY RAY CYRUS</b> ▲ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
11	12	9	<b>OOOOOOHHH . . . ON THE VIDEO TIP</b> Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
12	<b>NEW</b>		<b>LITTLE EARTHQUAKE</b> A*Vision Entertainment 50335-3	Tori Amos	LF	16.98
13	9	5	<b>QUEEN'S GREATEST HITS</b> Elektra Entertainment 40144	Queen	LF	19.98
14	10	33	<b>SOUL AND PASSION</b> ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
15	<b>NEW</b>		<b>LIVE FROM RADIO CITY MUSIC HALL</b> SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98
16	22	3	<b>BACKSTAGE PASS</b> Grateful Dead Merchandising, Inc.	Grateful Dead	LF	19.95
17	<b>NEW</b>		<b>BLACK SABBATH STORY: VOL. 2 1978-1992</b> Warner Reprise Video 3-38333	Black Sabbath	LF	19.98
18	17	5	<b>THREE TENORS: ENCORE</b> New Line Home Video 75933	Carreras - Domingo - Pavarotti	LF	19.95
19	11	11	<b>BLACK SABBATH STORY: VOL. 1 1970-78</b> Warner Reprise Video 38316	Black Sabbath	LF	19.98
20	15	7	<b>LIVE</b> A*Vision Entertainment 50358-3	Elton John	LF	24.98
21	16	7	<b>TIME WILL TELL</b> PolyGram Video 440084059-3	Bob Marley	LF	19.95
22	14	5	<b>WHAT HITS?!</b> EMI Home Video 33155	Red Hot Chili Peppers	LF	19.98
23	21	113	<b>THE THREE TENORS IN CONCERT</b> ▲ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
24	<b>NEW</b>		<b>A TOTALLY KROSSED OUT WORLD</b> SMV Enterprises 14V-49156	Kris Kross	LF	14.98
25	20	11	<b>FUNKY DIVAS</b> A*Vision Entertainment 50326-3	En Vogue	LF	14.98
26	<b>NEW</b>		<b>A YEAR AND A HALF IN THE LIFE OF METALLICA</b> Elektra Entertainment 40148	Metallica	LF	34.98
27	<b>NEW</b>		<b>MTV UNPLUGGED</b> A&M Video PolyGram Video 440089551-3	Sting	LF	14.95
28	19	23	<b>UNPLUGGED + 3</b> ● SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
29	<b>NEW</b>		<b>LIVE</b> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
30	29	3	<b>LIVE AT GREAT WOODS</b> SMV Enterprises 19V-49146	Allman Brothers Band	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form, SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

## PICTURE THIS

(Continued from preceding page)

ply the stores as sites to test consumer promotions. "They're our R&D lab. We will be the guinea pig."

Wiseman expects to boost new-tape deliveries while the addition of used cassettes gives customers who buy or sell excess inventory access to "one-stop shopping."

Video stores have never been sure they'll be paid by used-tape brokers. Now if there's a problem, he says, dealers "can deduct" receivables from amounts owed Major. "It's win-win." Major may have to convince Hollywood, no fan of brokers, it's not undercutting sales of new cassettes.

**V**IDBITS: Gene Silverman, Orion's sales and marketing honcho, likely won't be among those moving to L.A. He's been based in the Detroit area since his days in the record business and as founder of distributor **Video Trend**. Silverman wasn't available for comment . . . **Columbia TriStar** is serious about special-interest. Senior VP **Rand Bleimeister** has more than 50 projects under consideration, we're told . . . A supplier pursued **ABC** expressly for soap-opera video rights. They're now on the agenda of **CapCities/ABC Video Publishing**.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Trimark Income Plunges Due To Poor Vid Results

NEW YORK—Trimark Holdings Inc., the parent of independent home video supplier Vidmark Entertainment, reports an unsatisfactory fiscal first quarter as its video releases failed to produce anticipated revenues and profits.

For the three months that ended Sept. 30, Trimark says net income plunged 71.1% to \$245,000 from \$849,000 a year ago. Revenues were essentially flat at \$10 million.

"Certain video titles performed below expectations," Trimark states, resulting in lower profits for the video division. It adds that it "incurred higher film and marketing costs." The company also produces and distributes theatrical films under the Trimark Pictures logo.

## IMAGE ENTERTAINMENT

(Continued from page 61)

exclusive product in the sales mix hurt Image's profitability. "Our margins for the studio product [non-exclusive] are less than the margins we would achieve on the exclusive product," says Lee. That contributed to the 72.8% reduction in operating profit to \$86,408 from \$318,269 a year ago.

The lower margins, higher interest payments on debt, and a reduction in hit titles from its exclusive suppliers caused Image's net loss to increase to \$622,884 in the quarter from \$199,109 in the same period last year. "Last year there were much stronger titles," says Lee.

For the second quarter, Image says its biggest sellers were a special collector's version of "Aliens," "The Hand That Rocks The Cradle," and "The Rescuers."

Image's expenses grew at a faster rate than revenues, contributing to the downturn in profits for the quarter. "We expended additional monies in marketing and overhead," says Lee. Chairman Martin Greenwald says the company is "adopting new measures to reduce operating expenses."

This month Image announced it had signed an exclusive licensing and distribution deal with The Voyager Co., which markets Criterion Collection deluxe versions of classic movies such as "The Wizard Of Oz" and "Lawrence Of Arabia."

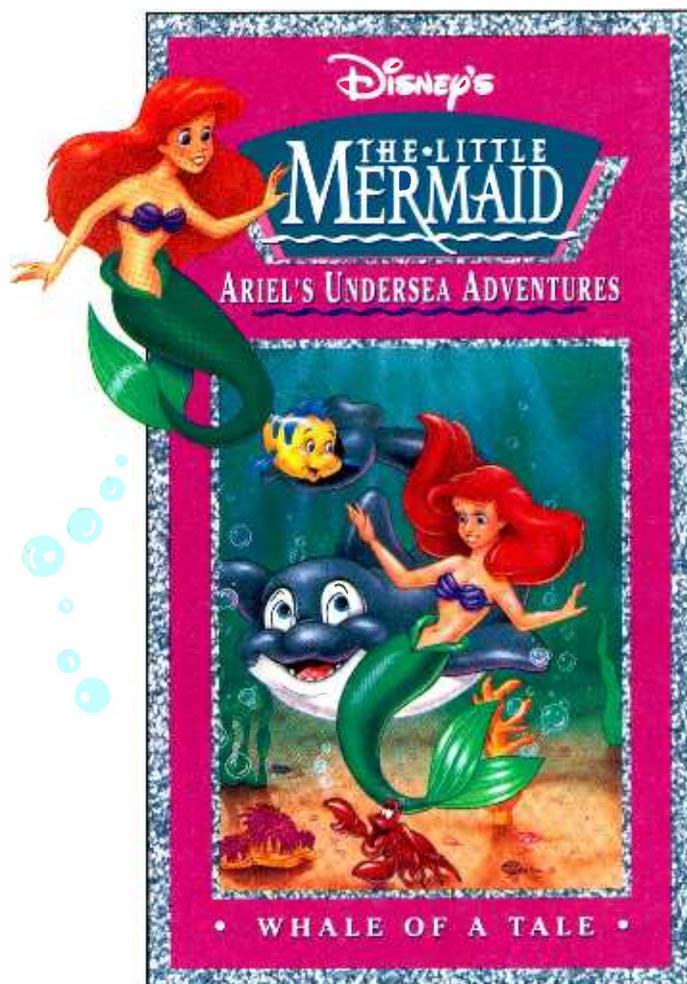
For the six months that ended Sept. 30, Image reports revenues went up 18.6% to \$26.7 million from \$22.5 million a year ago, as the net loss increased to \$2.29 million from \$681,748 in the same period last year.

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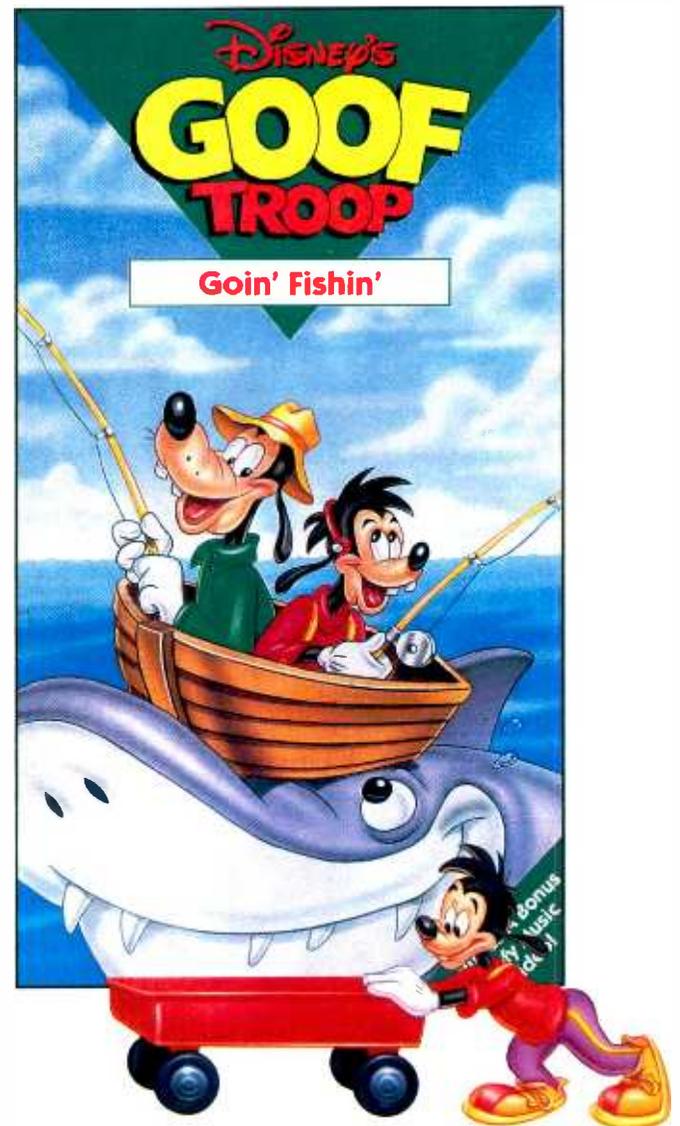
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## Gilliam Galore: Voyager Releasing 'Munchausen,' 'Holy Grail'

**VOYAGER** has several notable Criterion Collection titles on the way, kicked off by two Terry Gilliam films. "The Adventures Of Baron Munchausen" (1989, widescreen, CAV, extras, \$124.95) is due this week, and includes director Gilliam's running commentary on one audio track. Voyager will follow that Dec. 16 with "Monty Python & The Holy Grail" (1974, wide, extras, \$49.95), which includes dubbed Japanese on one audio

track(!) and commentary by co-directors Gilliam and Terry Jones on another, plus a deleted scene.

In January, Voyager will bow the 138-minute director's cut of "The Man Who Fell To Earth" (1976, wide, CLV/CAV, extras, \$99.95), which stars David Bowie and Buck Henry and includes a commentary track by director Nicolas Roeg.

Due in March is Robert Altman's "The Player" (CLV/CAV, extras,

\$99.95), with an Altman commentary. It streets day-and-date with the VHS tape. Also on the way is a Criterion edition of Francis Ford Coppola's new movie, "Bram Stoker's Dracula."

Now that Voyager has signed an exclusive distribution agreement with **Image Entertainment**, is it too far-fetched to expect some future Criterion Collection special editions of Disney and Fox titles?

**SONY MUSIC VIDEO** has just released three noteworthy titles. "Red Hot + Dance" (\$29.98) features live performances by EMF, C&C Music Factory, P.M. Dawn, Marky Mark,

### LASER SCANS

by Chris McGowan

Lisa Stansfield, Seal, and more. All royalties go to AIDS research and relief. "Kenny Loggins: Live From The Grand Canyon" (\$29.98) has the singer/songwriter offering up old and new hits such as "Danny's Song," "Your Mama Don't Dance," "The Real Thing," and "This Is It." And "Neil Diamond: Love At The Greek"

(\$24.98) is a 1976 Greek Theatre concert in which the singer runs through chartbusters such as "Cherry Cherry," "Sweet Caroline," "Holly Holy," "Play Me," "Cracklin' Rosie," and more.

**LUMIVISION** has greatly stepped up its release schedule, launching more than 20 titles in October and several more in November. One of the latter was "Erasure Wild!: Live At The London Arena" (\$29.95). Volumes 4, 5, and 6 of "The Addams Family" (\$29.95 each) are set for Friday (4), and Claude Chabrol's "Le" (Continued on next page)



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### Billboard®

FOR WEEK ENDING DECEMBER 5, 1992

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	2	5	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
2	1	5	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
3	NEW ▶		FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13	34.98
4	4	5	ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt	1979	R	99.98
5	8	43	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
6	5	11	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
7	6	11	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy	1991	PG-13	39.98
8	9	49	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
9	3	5	BEETHOVEN	Universal City Studios MCA/Universal Home Video 41222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
10	13	3	THE CUTTING EDGE	MGM/UA Home Video Pioneer LDCA, Inc. MI102315	D.B. Sweeney Moira Kelly	1992	PG	29.95
11	20	3	THUNDERHEART	Columbia TriStar Home Video 70696	Val Kilmer Fred Ward	1992	R	34.95
12	11	9	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
13	16	19	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
14	10	3	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51216	Brian Krause Madchen Amick	1992	PG	34.95
15	7	9	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Image Entertainment 1334	Annabella Sciorra Rebecca DeMornay	1992	R	39.99
16	15	3	THE BABE	Universal City Studios MCA/Universal Home Video 41286	John Goodman Kelly McGillis	1992	PG	34.98
17	19	27	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford	1984	PG	24.95
18	23	9	WHITE MEN CAN'T JUMP	FoxVideo Image Entertainment 1959-85	Woody Harrelson Wesley Snipes	1992	R	39.98
19	NEW ▶		AKIRA	Criterion Collection CC1294L	Animated	1989	NR	124.95
20	NEW ▶		ELTON JOHN-LIVE	A*Vision Entertainment 6-50358	Elton John	1992	NR	34.98
21	NEW ▶		CITY OF JOY	Columbia TriStar Home Video 70686	Patrick Swayze Pauline Collins	1992	PG-13	39.95
22	NEW ▶		JASON AND THE ARGONAUTS	Criterion Collection CC1303L	Todd Armstrong Nancy Kovack	1963	G	99.95
23	12	11	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
24	18	9	MEDICINE MAN	Hollywood Pictures Image Entertainment 1358	Sean Connery Lorraine Bracco	1992	PG-13	39.99
25	22	23	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98

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

**LASER SCANS***(Continued from preceding page)*

Boucher" (1969, CLV/CAV, \$34.95) will bow Dec. 15.

**SWITCH HITTER:** QuickTime (software that enables computers to play time-based media) has just been introduced for PCs using Windows (it has been available since June '91 for Macintosh). Going one step further, the San Francisco Canyon Co. has released a CD-ROM title called "Canyon Action!" (\$89.95), which includes QuickTime movie and music videoclips and can be played on CD-ROM drives hooked up to either Windows or Macintosh systems.

As with QuickTime titles such as Warner New Media's "Funny" or Voyager's "Poetry In Motion," the movie images of "Canyon Action!" take up only a small portion of the screen (although they can be enlarged with a loss of resolution). The disc includes clips from movies of the '30s-'50s, computer animation, and music videos with the likes of Lou Reed and Bruce Springsteen.

**WARNER NEW MEDIA** recently launched two new CD-ROM titles. "Word Tales" (Macintosh, \$59.99) is an interactive spelling disc for kids that has animation, music, and sound effects. "Murmurs Of Earth: The Voyager Interstellar Record" (Mac or DOS, \$59.99) is a dual-format title; it includes the 116 photos and 90 minutes of music and spoken word that were engraved on a disc and placed aboard the Voyager spacecraft. WNM also just bowed a DOS version of "Desert Storm: The War In The Persian Gulf" (\$49.99), and will debut an MPC edition of "The View From Earth" (\$79.98) this month.

**COLLECTOR'S CORNER:** Voyager's "Akira" (1987, wide, CAV, extras, \$124.95) is the first animated movie to be released in the Criterion Collection line. Katsuhiro Otomo's 124-minute epic is a sci-fi adventure film based on his "Akira" graphic novels, set in gritty, hi-tech Neo-Tokyo of 2019 A.D. Otomo's dazzling work recalls the stylizations of past Japanese animation, but adds a futuristic *film noir* ambience, remarkably realistic action sequences (especially in the motorcycle chase scenes), and stunning naturalistic detail. Voyager gives an in-depth treatment to this landmark title; included are both English and Japanese soundtracks, plus an extensive supplementary section with storyboards, animation cells, pencil tests, and the entire first issue of "Akira."

MCA/Universal's Encore Edition release of "The Werewolf Of London" (1935, side 2 CAV, extras, \$34.98) showcases Universal's horror movie that inspired innumerable sequels and imitations. "Werewolf" was among the weakest of the bunch, with poor acting by lead Henry Hull (the neurotic botanist who goes on the prowl and badly needs a shave), uninspired directing, and a shoestring budget. Nevertheless, the movie does have charm and humor, an excellent performance by Warner Oland (as the mysterious Dr. Yogami), and a deluxe presentation here by MCA/Universal. The film's theatrical trailer and production stills are included on the disc.

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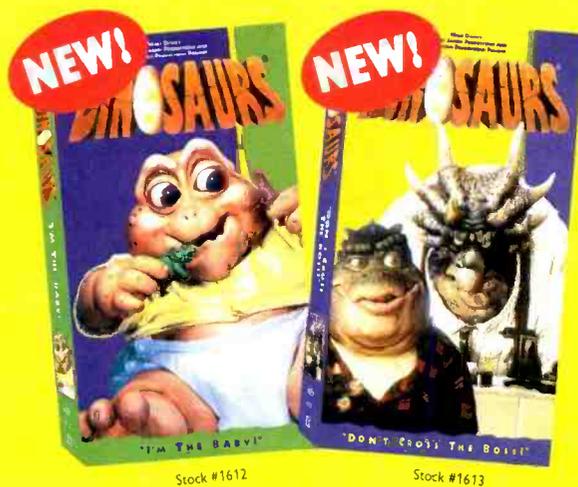
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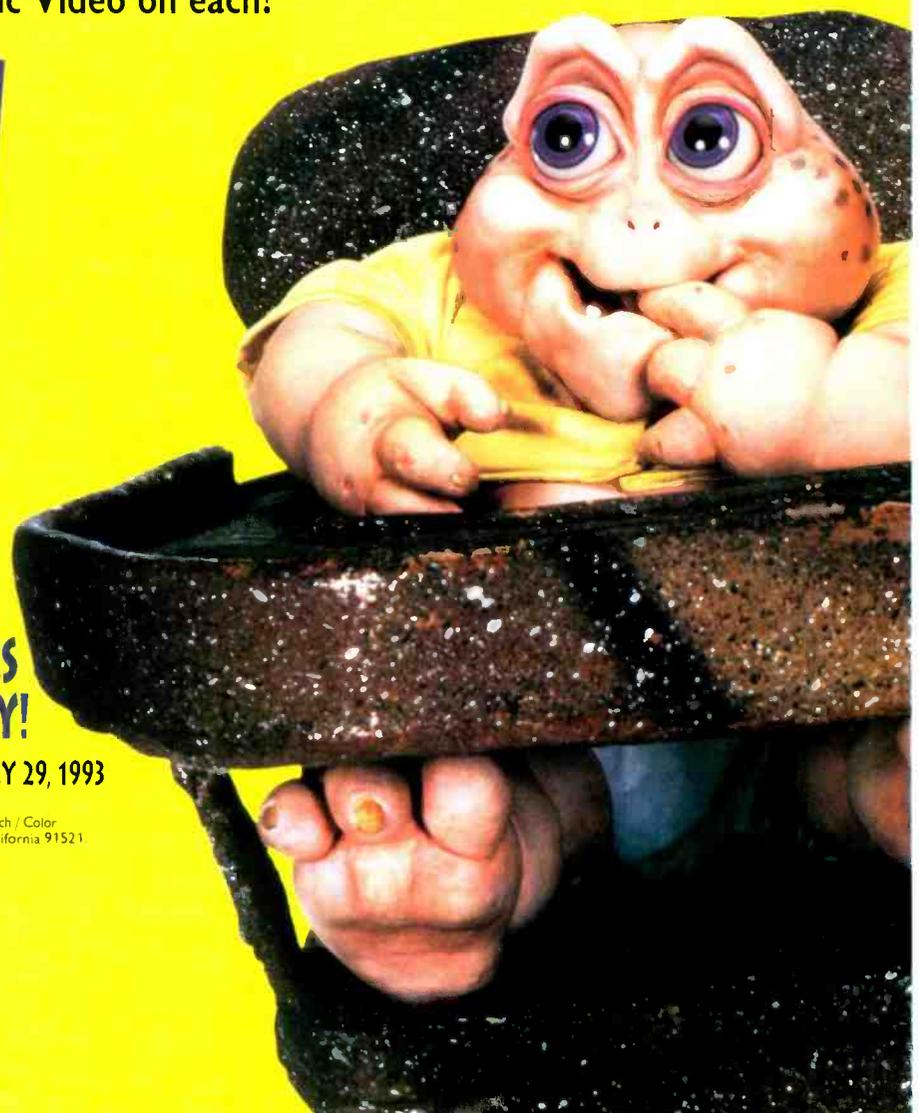


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## Music Furthers Laser Cause Rock, Pop, Classical All Play Part

BY JIM McCULLAUGH

LOS ANGELES—Rock, pop, and contemporary music all are playing a more prominent programming role for laserdisc—despite the fact that many of the estimated 1 million owners of players in the U.S. are believed to be older, upscale consumers.

In recent weeks, companies such as Warner Reprise Video have announced such disc releases as "The Great Rock 'N' Roll Swindle" with legendary punk rockers the Sex Pistols, a Van Halen live performance, Dire Straits, Prince's "Diamonds And Pearls," Elvis Costello, and Black Crowes.

Sony will ship "Bruce Springsteen Plugged"—Springsteen's recent MTV concert—in early January, following Pioneer Artists' pre-Christmas release of the "This Is Garth Brooks" laserdisc, which will be used to promote player purchases. In the wings also, according to sources, are two from Guns N' Roses, from the band's recent "Use Your Illusion" tour.

Meanwhile, Image Entertainment plans to go after the music and cult movie buyer with FoxVideo's "The Rocky Horror Picture Show," on disc for the first time.

The format is considered to offer better sound and picture than VHS tape, but the audience remains out of focus. Trade observers say most laserdisc owners still tend to be older "baby boomers" and thus less inclined to gravitate to such contemporary acts as Black Crowes and Guns N' Roses. Cliff MacMillan, laser buyer for Sacramento, Calif.-based Tower Video, a big disc proponent, says, "I still don't think the demographics are there for a lot of this newer [music] product."

However, George Feltenstein, VP of marketing at MGM/UA Home Video and a major proponent of movies on laser, says, "[The labels] are smart because that's exactly how we are going to get a younger audience which knows they can buy a CD player which will also play a laserdisc. More young people are buying combiplayers. I think the labels are trying to grow the laser market. The industry needs to lure in new buyers and part of the way you do that is with programming."

Drawing an analogy to movies, Feltenstein observes, "The so-called demographics aren't necessarily there for some of the film classics we put out but they do well nonetheless. The laser (Continued on next page)



More rock performers, including Eric Clapton, left, and Prince, are appearing on laserdisc. Established acts are considered more likely to have fans who are player owners.

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	Home Alone 2 (20th Century Fox)	31,126,882	2,222 14,008	—	31,126,882
2	Bram Stoker's Dracula (Columbia)	15,021,693	2,491 6,030	1	53,727,074
3	Malcolm X (Warner Bros.)	9,871,125	1,124 8,782	—	13,622,147
4	Passenger 57 (Warner Bros.)	4,506,412	1,974 2,283	2	27,204,016
5	A River Runs Through It (Columbia)	3,006,678	1,080 2,784	6	23,781,698
6	Under Siege (Warner Bros.)	2,460,835	1,757 1,401	6	68,553,154
7	The Mighty Ducks (Buena Vista)	2,096,756	1,708 1,228	7	42,654,468
8	Last of the Mohicans (20th Century Fox)	1,866,289	1,472 1,268	8	65,687,150
9	Jennifer Eight (Paramount)	1,384,345	1,002 1,382	2	8,847,256
10	Pure Country (Warner Bros.)	915,464	1,026 892	4	10,705,365

# 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	5	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
2	2	4	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
3	3	4	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
4	4	7	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
5	32	2	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
6	5	4	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
7	<b>NEW ▶</b>		FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
8	6	5	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
9	13	2	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
10	7	8	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
11	11	4	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
12	<b>NEW ▶</b>		ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
13	10	4	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
14	8	13	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
15	9	12	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
16	<b>NEW ▶</b>		CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
17	12	13	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
18	14	6	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
19	15	13	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
20	18	2	K2	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
21	16	12	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
22	17	10	WHITE SANDS	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
23	20	6	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
24	19	4	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
25	25	9	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
26	23	4	SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
27	26	20	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
28	22	11	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
29	28	7	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
30	21	15	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
31	24	11	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
32	30	5	COLD HEAVEN	Hemdale Home Video 7020	Theresa Russell James Russo	1992	R
33	35	3	PROSPERO'S BOOKS	Miramax Films FoxVideo M012883	Sir John Gielgud	1992	R
34	<b>NEW ▶</b>		ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
35	34	3	TO PROTECT AND SERVE	Live Home Video 9986	C. Thomas Howell Lezlie Deane	1992	R
36	33	11	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
37	<b>NEW ▶</b>		MAXIMUM FORCE	PM Home Video PM231	Sam Jones Sherrie Rose	1992	R
38	37	5	NEWSIES	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG
39	27	14	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
40	29	8	ONE FALSE MOVE	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R

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

## LASERDISC CAUSE

(Continued from preceding page)

market is obviously 45-year-old tech-noids with disposable income in which sci-fi, adventure, and horror will always do well.

"But that's changing," he continues. "We notice the market getting a little younger and getting more female."

Attracting the female buyer is something "This Is Garth Brooks" may do. The country superstar has sold unprecedented amounts of albums and VHS tapes during the past two years.

Consumers who buy a qualifying Pioneer player between Dec. 1, 1992, and Jan. 31, 1993, will receive the disc free. Pioneer is promoting the offer on its Pioneer Home Theatre TV network ads running through January.

The 85-minute program will have a suggested list of \$39.95. Pioneer is marketing a collection of Brooks' best-known videos for \$24.95.

Alisse Kingsley, director of music video publicity/promotions for Warner Bros. Records, confirms Warner Reprise Video is gearing up for its most ambitious release period to date with discs from both more contemporary acts and traditional acts, as well.

"Our numbers are real good on laser," says Kingsley, explaining the aggressive release schedule. "We feel there is a real good audience out there." The label has been "very pleased" with the recent "Eric Clapton: Unplugged," which, Kingsley notes, "has been competing with movies on the [Billboard] charts.

"We're finding a lot of our artists are doing well on laser. We're seeing a more across-the-board acceptance of laser with respect to age groups."

Bill Sondheim, VP of PolyGram Video, comments, "We've been very pleased with our laser sales. In fact, a number of our titles sell on the scale of some movies. That was certainly the case with our 'Three Tenors' disc.

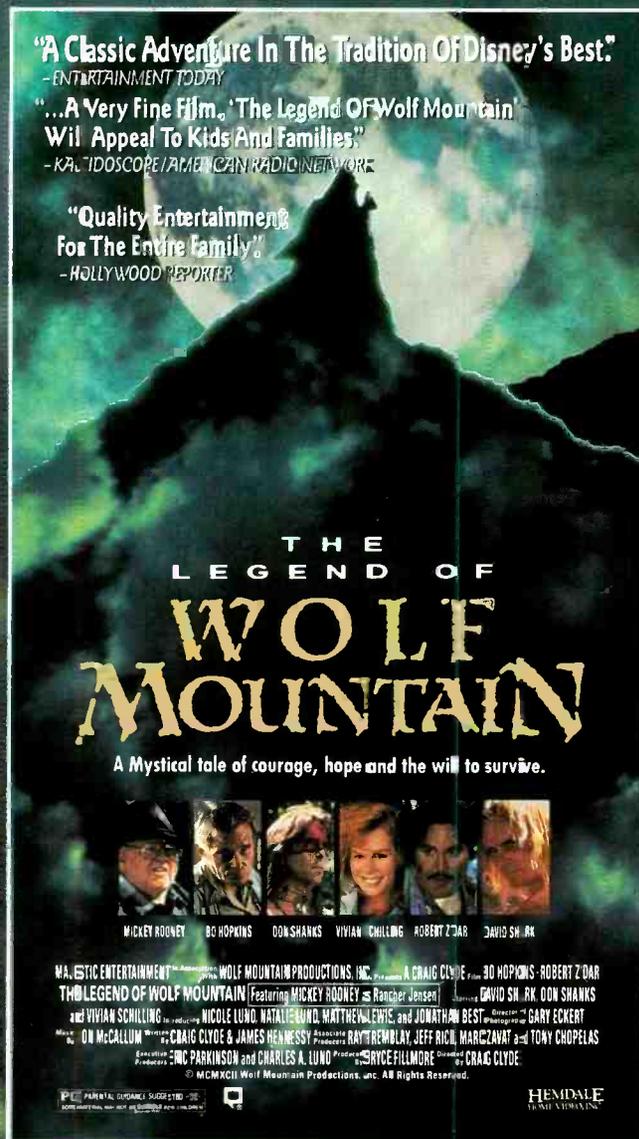
"It often appears to the music trade," he continues, "that the music laser is not a significant seller. But, in fact, the numbers are really quite strong. It's just a little different in terms of who the [retail] customer is doing well with it."

Image's Dec. 23 release of "Rocky Horror" is indicative of the company's push into music. Says Image senior VP Wendy Moss, "It's an area we want to pursue since we do see a good market for it. Eight-inch is another format we've explored for music and will continue to explore in the future."

Supplier enthusiasm isn't necessarily shared at retail. "I don't understand, for example, why anyone would release a disc with Megadeth," says Tower's MacMillan. "The only [music] things I've ever seen do that well on laser are classic and opera because of the older demographics. Image is even talking about making more 8-inch discs but I don't think anyone cares. I don't think anyone cared when they first came out. How many times can you watch a music video? Concerts, maybe. But I haven't seen it do that well."

Dave Lucas, owner of Dave's Video: The Laser Place in Studio City, Calif., thinks pop and rock laser titles "tend to sell well when they first come in but then tend to flare out. The Springsteen disc should do well but that will tend to skew a little higher. The discs that sell consistently well are classics, opera, and ballet. The kids don't own the players."

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## Cause & Effect: Retailers, Distributors Chip In For Charity

**GOOD-NEIGHBOR POLICY:** As home video retailers become more involved in charity events, there are a number of related concerns they must face. One is motivation. Can the effort be viewed as furthering the cause or exploiting a situation?

**Wherehouse**, the giant West Coast combo chain, is becoming more involved in large public-awareness campaigns and addresses this concern directly, says advertising VP **Bruce Jesse**.

Its latest effort is an ambitious national campaign to raise funds for the **Magic Johnson Foundation** and other local AIDS organizations through a celebrity memorabilia auction using an 800 number for bidding. The project extends until Dec. 16.

All promotions undertaken by the 307-store chain have to meet certain criteria and are reviewed carefully, according to Jesse.

"We feel we have an obligation to the community where our store happens to be located, an obligation to inform and help improve the quality of life," he says.

Charity projects are now such an integral part of the business world that an entire discipline has developed around it called cause-related marketing, notes **Milanie Llorin**, licensing/creative manager of **World Wildlife Fund**.

The fund, active in preserving the rain forests, had three representatives at the recent EPM Entertainment Marketing Conference in Los Angeles. **Dana West**, manager of public relations and policy communications for the fund, reviewed events featuring entertainment figures **Sting**, **Grace Jones**, **Moody Blues**, and **Deborah Harry**.

Cause-related marketing can be viewed with suspicion, Llorin acknowledges. "Yes, it sounds altruistic and, yes, I suppose there could be some degree of suspicion, and, yes, they do want to sell records or videos," says Llorin. "But why not use some of the proceeds for a good cause, for the good of society?"

The consumer is the ultimate test, she adds. "The question has to be if the consumer benefits. As long as they feel the product or the service is of value and as long as they feel good about helping someone or some cause then the effort meets the standards."

The WWF "has been around 30 years. All we have is our credibility," says Llorin, in terms of checking out projects, a recent one being a spot on the hit TV show "Northern Exposure." It is involved with FoxVideo's "FernGully: The Last Rainforest."

According to Llorin, the Fund sees home video as an increasingly important medium for cause-related marketing "because people do not read as much anymore. TV and movies are a

way to reach people," especially the young ones whose demographics are often near impossible to address.

**TAKING TIME OUT:** At a vendor party held just before Thanksgiving to kick off Wherehouse's AIDS drive, video head **George Rogers** credited **Paramount** and its "Time Out" tape, featuring **Magic Johnson** and **Arsenio Hall**, with inspiring the project.

Rogers attended a daylong brainstorming marketing session in Los Angeles for the title sponsored by **Paramount** last spring.

"We all had tears in our eyes at various points during the day," he says. Video Software Dealers Assn. executive VP **Don**

**Rosenberg** also attended and made an impassioned plea for home video retailers to become involved.

"Time Out: The Truth About HIV, AIDS, And You," made available for free, had clocked 100,000 rentals in the Wherehouse chain, Rogers said at the Santa Monica Place party. Sales of used copies will also provide funds for local AIDS charities.

Wherehouse's commitment came as a pleasant surprise to **Penny Pfaelzer**, VP of **Berkheimer Kline Golin/Harris**, the chain's PR agency. She says a media conference might have attracted more attention from TV stations, but **Scott Hessler**, senior VP of marketing, was still pleased. "They're in this for the long term, it's not just one event or one part of an event they're focusing on."

Wherehouse landed a prime location for the display of the auction items, an outside-end spot on the large mall facing Colorado Avenue, the main two-way artery in and out of the center. It was donated by mall management, says **Christine Hindley**, Wherehouse promotion manager.

**DISTRIBUTORS PITCH IN:** St. Louis-based **Sight & Sound Distributors** also has stepped up charity activities, inspired by **Hollywood & Vine**, a St. Louis video store run by **Rich Engelke**.

"This year I asked Sight & Sound to help me," says Engelke of his annual food drive. "For seven years now I have asked my customers to help a family in need. It all started in 1985. A friend asked me to give food to a family. Both parents had been laid off. They had enough money for rent and utilities."

"Another customer gave a side of beef. I do this every year. But it is not enough. Too many families do without... I am lucky to have my business and I should help other people in their time of need. I hope everyone in the video business will help to make a homeless family feel as if there is a helping hand out there," writes Engelke in a letter that went to accounts in a S&S publicity kit.



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
1	1	4	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	5	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
3	30	2	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
4	5	7	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	4	8	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
6	3	9	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
7	6	4	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
8	9	33	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	13	78	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
10	11	9	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
11	10	5	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
12	7	12	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
13	8	15	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
14	12	18	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
15	14	5	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
16	21	2	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
17	17	18	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
18	15	22	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
19	16	12	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
20	18	5	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
21	19	13	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
22	33	3	AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
23	25	6	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
24	20	3	BOB MARLEY: TIME WILL TELL	PolyGram Video 440084059-3	Bob Marley	1992	NR	19.95
25	NEW ▶		FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	19.99
26	24	13	KISS: X-TREME CLOSE-UP ●	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
27	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
28	36	14	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
29	NEW ▶		PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
30	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
31	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
32	NEW ▶		CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
33	NEW ▶		QUEENSRYPHE: BUILDING EMPIRES	EMI Home Video 33153	Queensryche	1992	NR	19.98
34	NEW ▶		PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
35	NEW ▶		AMERICAN STRIPTEASE	A*Vision Entertainment 3-50349	Various Artists	1992	NR	19.98
36	26	15	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
37	38	28	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
38	28	20	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
39	34	3	QUEEN'S GREATEST HITS	Elektra Entertainment 40144	Queen	1992	NR	19.98
40	35	7	BACKDRAFT ◊	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.98

● 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.

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# Pro Audio

## Otari Consolidates Manufacturing Also Prepares For New Console Debut

■ BY SUSAN NUNZIATA

NEW YORK—Otari Corp. has merged two of its divisions to form the new Otari Manufacturing Corp. The corporation encompasses the manufacturing facilities of King Instruments in Westboro, Mass., and Otari Console Products Group in Hauppauge, N.Y. Meanwhile, the company is finalizing a new, cost-effective, automated console slated to be introduced in spring 1993.

All manufacturing operations in the U.S. will fall under the new organization, which will be the worldwide source for Otari-brand audio mixing consoles, automation systems, and audiocassette loaders.

Previously operating as subsidiaries of Otari Corp. in Foster City, Calif., a sales and marketing arm of the Japanese firm, management supervision for Otari Manufacturing Corp. will now come directly from Otari headquarters in Tokyo.

The plants will continue to operate "more or less independently" in both states, with the Westboro facility specializing in industrial products and the Hauppauge plant concentrating on audio mixing consoles and automation systems, according to John Carey, VP of sales and marketing with Otari Corp.

"Those operations have been functioning that way all along. We've chosen to change their corporate structure and transform the general management and supervisory role into this new corporation," says Carey.

One of the outgrowths of the corporate consolidation is to improve the company's manufacturing in the U.S., according to Carey. "Part of our long-term corporate strategy is to increase the amount of domestic manufacturing we do," he says.

The assets of King Instruments, which manufactures audio duplication equipment, were acquired by Otari in September 1990. The Otari Console Products Group, a professional audio console design and manufacturing concern, was formed following Otari's acquisition of Sound Workshop in

June 1989.

Under the new structuring, S. Hishino was named president of Otari Manufacturing Corp., T. Yanagisawa was appointed to the post of senior VP, Chris Honett was named GM, New York operations, and K. Taniguchi was made VP/GM, Massachusetts operations.

The consolidation of the plants did not result in the elimination of any jobs, according to Carey, although he notes the factories have had a few selective layoffs over the past year due to the general economic climate and overall sluggish sales activity for both the console and industrial products groups. However, he adds, "We have

new introductions coming this spring and the outlook is bright."

One of the upcoming introductions is a new console in the \$50,000 price range that features automation control and computer control over many of its functions, says Carey. The board was shown behind closed doors at the Audio Engineering Society Convention in San Francisco in October, and will have its official unveiling at the AES in Berlin in March and the National Assn. of Broadcasters Convention in Las Vegas in April. The board is scheduled for limited availability in February 1993, according to Carey.



**Nanci Makes Tracks.** Nanci Griffith was joined at Jack's Tracks studio in Nashville while she worked on her upcoming Elektra debut, "Other Voices Other Rooms." Above, from left, are Emily Sanders, Indigo Girls; John Prine; Amy Ray of Indigo Girls; Griffith; and Odetta. The album is due in January.

## ITA, Replitech Team For Conference 'How And Why' Seminar Canceled In Lieu Of New Tie

NEW YORK—ITA, an international association serving the magnetic and optical media manufacturing and related industries, is co-sponsoring Replitech International, an annual conference and exhibition dedicated to duplicators and replicators. ITA has also decided to cancel its annual "How And Why" seminar in lieu of its new involvement.

Replitech, which held its first meeting in June 1992, is managed by Knowledge Industry Publications Inc., White Plains, N.Y. The 1993 event is slated to be held June 15-17 in Santa Clara, Calif.

### 4-TRACK SETUP

The conference, comprised of four tracks covering videocassette duplication, audiocassette duplication, optical disc replication, and floppy disc duplication, is expected to follow the same format used at last year's event, according to ITA executive director Charles Van Horn. The four tracks will run simultaneously in the mornings, with afternoons free for attendees to explore the exhibit floor. Exhibitors include vendors offering a range of duplicating/replicating technology.

More than 1,500 suppliers, duplicators, and replicators attended last year's Replitech, according to Eliot Minsker, chairman of Knowledge Industry Publications.

David Rubenstein of Applied Acumen, Los Angeles, is program coordinator for the event. In addition, industry veteran Robert Barone will be assisting with some of the program ideas, according to Van Horn.

### ALL-ENCOMPASSING EVENT

The ITA has dropped its annual "How And Why" seminar—usually held in May—in lieu of its involvement with Replitech, notes Van Horn. "We thought [Replitech] was a worthwhile show, and thought it would be the best thing for the industry as a whole for us to co-sponsor this," says Van Horn. "Replitech is encompassing all the different areas that are within ITA, so it's a

broader approach than we have had with 'How And Why.' We were moving 'How And Why' in that direction last year, when we covered video duplication as well as audio. But we just did not think the industry needed a proliferation of shows."

### ECLECTIC MEMBERSHIP

ITA is a 22-year-old international association with 450 member companies throughout the world. Members include magnetic and optical media manufacturers, raw-material suppliers, process equipment manufacturers, rights holders to video programs, recording and playback

equipment manufacturers, and audio and video duplicators.

Approximately 55 firms are already committed to exhibiting at the 1993 event. Among the exhibitors are tape manufacturers BASF, SKC America, Sunkyong, and 3M Audio/Video; tape duplication equipment manufacturers Concept Design, Dupltronics, Gauss, Tapematic, and Otari; and CD replication manufacturers ODME, Netstal, Optical Disc Corp., and Leybold. In addition, Philips, Panasonic, and Sony Corp. are expected to exhibit.

SUSAN NUNZIATA

## AUDIO TRACK

NEW YORK

**POWER STATION** had Liza Minnelli in with producer **Phil Ramone** mixing a high-definition-television video and album, "Live At Radio City Music Hall." **Roy Hendrickson** and **Joe Ferla** engineered the project, slated for release on Live Live Limited/Sony Music Home Video. Anita Baker was in working on album tracks for Elektra with producer **Tommy LiPuma**.

Juan Luis Guerra was in **Studio 440** working on self-produced tracks for Karen Records. **Jon Fausty** engineered, assisted by **Asier Leatxe**. The studio features **Solid State Logic Ultimatum** and analog **Dolby SR**.

**Ed Rak** recorded a new David Benoit project for GRP Records live to two-track in **Clinton Recording's** studio A. The room features a classic **Neve 8078**. The acoustic trio included **Al Foster** on drums, **Charnett Moffett** on bass, and Benoit on the studio's 9-foot Steinway. Among the songs recorded were "Letter For Evan," "Stella By Starlight," "Live And Learn," and "Kathy's Waltz."

**3MI** was in **Frankford/Wayne Mastering Labs** mastering Rozalla's new Epic project with engineer **Michael Sarsfield**. The 12-inch project is titled "Everybody's Free (To Feel Good)."

LOS ANGELES

**WHITNEY HOUSTON** was in **Devonshire** working on the "Bodyguard" soundtrack with producer **David Foster** and engineers **Mick Guzauski** and **Dave Reitzas**. **Jeff Graham** assisted. **Manhattan Transfer** was in **Studio 8** with producer **Johnny Mandell** tracking and overdubbing an album on the **Neve VR-72**. **Reitzas** engineered, assisted by **Keith Kresge**. **Motley Crue** tracked and overdubbed in **Studio 5** (**Neve V3-36**) and **Studio 3** (**Neve VR-72**) with engineer **Bill Kennedy**. **Jerry Finn** assisted.

**School Of Fish** was in **Scream** mix-  
(Continued on next page)



**Lucien On SeriesTen.** John Lucien, right, working on his upcoming PolyGram album at Eastside Sound with the studio's Harrison SeriesTen B console. Eastside's Lou Holtzman is engineering, with sound designs by Yaron Fuchs.

## Live Sound Workshop Set Will Explore New Technology Trends

NEW YORK—The fourth annual Live Sound Reinforcement Workshop has been slated for Jan. 12-14, 1993, at Chapman College, Orange, Calif. Subtitled "Mixing Art With Science," the panel includes a number of veterans from the live sound industry and will cover a variety of new areas, including in-ear monitoring technology.

The 1993 panel includes program chairman **Will Parry**, Signal Perfection Ltd.; workshop coordinator **David Scheirman**, Concert Sound Consultants; **Albert Leccesse** of Audio Analysts; **M.L. Prociase III**, Showco; and **Mick Whelan**, Electrotec. Other speakers include Maryland Sound Industries' **Randy Siegmeyer** and independent monitor engineer **Randy Weitzel**, who is currently mixing for the Michael Jackson world tour.

The workshop is co-sponsored by Synergetic Audio Concepts, Norman, Ind., and Pro Sound News, a professional audio industry trade magazine.

Billboard.

**AUDIO TRACK**

(Continued from preceding page)

ing from 32-track digital with engineer **Tony Phillips**. **Matt Wallace** produced, assisted by **Craig Doubet**. **Sony** act **Warrant** was in mixing the single "The Bitter Pill" with producer/engineer **Michael Wagener**. **Doubet** assisted.

**Johnny Gill** was in **Elumba** recording for **Motown**. **Daryl Simmons** and **Babyface** produced, with **Lori Fumar** at the **SSL 6000E**. **Nikki Tafralian** assisted. **Babyface** sings background vocals on the project. **Alexander O'Neal** was in mixing his project for **Tabu**. **Christopher Troy** and **Zack Harmon** produced, with **Donnell Sullivan** at the board.

**NASHVILLE**

**TANYA TUCKER** was in **Sound Stage** working on a project for the **Country Music Assn.** **Lynn Peterzell** engineered, assisted by **Craig White** and **Derek Bason**. **Pearl River** was in with producer **Jerry Crutchfield** tracking for **Liberty**. **John Guess** engineered, assisted by **Marty Williams**. **Ricky Lynn Gregg** was in with producer **Chuck Howard** working on material for **Liberty**. **Guess** engineered, assisted by **Williams**.

The **Royal Court of China** was in **Sixteenth Avenue Sound** recording a Christmas song, "Santa Claus Is Coming To Town," which features **Scotty Moore**, **DJ Fontana**, **Floyd Cramer**, and **the Jordanaires**.

**Twila Paris** was in **Javelina Recording** with producer **Greg Nelson** working on vocals for a **Starsong** project. **Jeff Balding** and **Robert Charles** engineered on the **Sony APR-24**. **Crystal Gayle** and producer **Buzz Stone** tracked for **Liberty**. **Mike Griffith** engineered. **Karla Taylor** was in with producer **Warren Peterson** mixing her **Curb** project on the **Mitsubishi X880**. **Peterson** engineered.

Producer **John Hug** and **Black Bone** (formerly **Working Mothers**) recorded and mixed the album "Politics Of The Heart" for **Working Boy Records** at **Sanctuary Sound**. **Barry Saunders** engineered. The studio features a **Neotec** console and an **Otari MTR 90** tape machine.

At the **Music Mill**, **Brian Tankersley** and **Tony Brown** co-produced a remake of **Elton John's** "Stone's Throw From Hurtin'" by **Wynonna** for an upcoming **Steve Martin** movie, tentatively titled "Leap Of Faith." **Mixes** took place at **Woodland Sound**. **Tankersley** also remixed "Tangled Up In Texas" for

**Billy Burnett.**

**OTHER CITIES**

**A.U.T.H.O.R.I.T.Y.** was in **Highland Park Sound Lab**, **Highland Park, Mich.**, working on the "Shackles" EP for **Bass-X Records/Black & Gold Entertainment**. **Mark Czar**, **Ja'shua Kabubakar**, **Wayne Wells**, and **Proof** produced. **Wells** engineered.

**Beyond Records** rock act **Exploding Boy** was in **GFI Studios**, **Ontario, N.Y.**, working on basic tracks with producer/engineer **Tony Gross Jr.** **Jim Huie** engineered and produced tracks for a compilation album by **Rochester, N.Y.-based** alternative rockers **Nod**, **Dirtbox 5**, **Super Market**, **In-One**, and **Zoo Music**. The CD is scheduled for release at the end of **November** in association with **Beyond Records**.

**Ruffhouse** artist **Black Butterfly** was in **Studio B** at **Studio 4**, **Philadelphia**, cutting tracks for her upcoming album debut. **Tony Dofat** and **DJ Clash** produced. **Craig Caruth** and **Manuel Lecuona** manned the board. **Dandelion** completed its independent album, "I Think I'm Gonna Be Sick," with producer/engineer **Dave Johnson**. **Joe "The Butcher" Nicolo** completed a remix of "Movie Star" by **Buju Buton**, from the upcoming **MCA** release "Sunsplash '92."

**Little Texas** was in **Arden**, **Memphis**, recording a new project for **Warner Bros.** **Doug Grau** and **Christy DiNapoli** co-produced. **John Hampton** was at the board. Producer **Warren Bruleigh** (**Lou Reed**) recorded tracks on **Insane Jane** for **Sky Records**. **Jeff Powell** engineered. **The Hooters** completed mixes on their first album for **MCA** in **Studio B**. **Joe Hardy** co-produced with the band. **Hardy** engineered and mixed the record, with **Erik Flettrich** assisting.

**John Paul Jones** completed production on the **Butthole Surfers** for **Capitol Records**. The tracks, overdubs, and mixes took place at **The Site**, **San Raphael, Calif.** **Pat McCarthy** engineered and mixed, with **Kevin Scott** assisting. **Jones** used the studio's custom double **Neve 8078** with **Massenberg Automation** and a **Mitsubishi X8880** digital 32-track. **Mastering** is to take place at **Sterling Sound**, **New York**.

Material for Audio Track should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 28, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arisat)	I GOT A THANG 4 YA! Lo-Key?/ L.Alexander Prof. T. (Perspective)	I'M IN HURRY (AND I DON'T KNOW WHY) Alabama/ J.Leo,L.M.Lee Alabama (RCA)	HOTEL ILLNESS The Black Crowes/ The Black Crowes & G.Drakoulis (Def American)	TO LOVE SOMEBODY Michael Bolton/ D.Foster M.Bolton (Columbia)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	FLYTE TYME (Endina,MN) Steve Hodge	EMERALD (Nashville) Jay Messina	SOUTHERN TRACKS (Atlanta,GA) Brendan O'Brien	CONWAY/ OCEANWAY /PASSION (L.A./L.A. Connecticut) Bill Schnee Dave Reitzas
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	Harrison MR4	SSL 4064 E w/ Ultimation	SSL 4000 E	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24 /Sony 3348	Otari MTR100	Mitsubishi X-850	Sony JH24	Sony 3348
STUDIO MONITOR(S)		Yamaha NS10	Hidley/Kinoshita TAD	Yamaha NS10 Augsperger	Custom Conway/ Custom Oceanway
MASTER TAPE	Ampex 499/467	Ampex 499	Ampex 467	Ampex 456	Ampex 467/499
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	FLYTE TYME (Endina,MNes) Steve Hodge	EMERALD (Nashville) Steve Marcantonio	RECORD PLANT (Los Angeles) Brendan O'Brien	WESTLAKE/ ENTERPRISE (Los Angeles) Mick Guzauski
CONSOLE(S)	Neve 8038	Harrison Series 10B	SSL 4064 E w/ Ultimation	SSL 4000 G	Neve VR72
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Otari MTR100	Mitsubishi X-850	Studer A-800	Sony 3348/ Studer A820 (Dolby SR)
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10	Kinoshita/Hidley TAD	Yamaha NS10 TAD,Kinoshita	Westlake SM1, Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	MASTREDISK Vlado Meller	SONY MUSIC Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Distronics	DADC	JVC Disc America DMI	WEA Manufacturing	Sony Manufacturing
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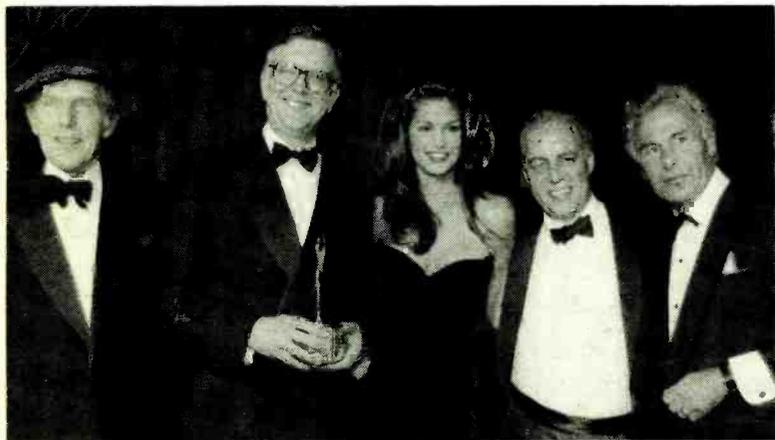
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**The First Winner.** British Phonographic Industry director general John Deacon, second from left, receives the first British Music Industry Award during a fund-raising dinner in London. The event raised more than \$375,000 for Nordoff-Robbins Music Therapy and the BRIT Trust. With Deacon, from left, are BPI chairman Maurice Oberstein, model Cindy Crawford (who presented the award), China Records principal Derek Green, and fund-raising committee chairman Michael Levy.

## TRANS WORLD REPORTS LOSS

(Continued from page 11)

35.6% last year.

Jones says the SG&A went up in part because Trans World has begun "two brand-new business formats" in leased departments at Tandy's The Incredible Universe and at K mart. He notes that Trans World had to use those retailers' point-of-sales systems, which then had to be integrated with Trans World's. Jones adds that the chain also incurred higher expenses in opening stores in four states where it had not been previously—California, Texas, Oregon, and Arizona—and that the new unit in the Houston Galleria is the company's biggest, at 17,000 square feet.

Keith Benjamin, analyst with Ladenburg, Thalmann, says, "The move into California and Texas proved costly."

Trans World's stock, meanwhile, has been trading at about \$13 a share in the over-the-counter market, close to its 52-week low of \$11.

Benjamin says, "The stock is cheap because it reflects the fact that Trans World is very slow coming out of this recession profitably."

But there are some positive signs for the chain. Since it is now the fourth quarter, the next financial report should list strong sales and profits. And, analyst Craig Bibb of PaineWebber points out that Trans World's test of leased record departments in five K mart stores "seems to be going well." He says Trans World "could pick up hundreds of additional departments" from the mass merchandiser next year if the test proves to be a success.

## FOR THE RECORD

An item in last week's Good Works column on a "Brother Can You Spare A Dime Day" in conjunction with the National Coalition for the Homeless should have stated that the first event takes place Nov. 18 of next year. In 1994, the event is to also include an association with a homeless group in Canada.

## LIFELINES

### BIRTHS

Boy, Lucas, to Alec and Laurie Costandinos, Nov. 5 in Los Angeles. He is president and CEO of Sahara Productions, a Paris and Los Angeles-based recording and television production company.

Girl, Chelsea Rebekah, to John "Noodle" Nevin and Anna Nevin, Nov. 11 in Manchester, Conn. He is bassist with MCA recording group Rhythm Syndicate.

### DEATHS

**Ronnie Bond**, 51, of undisclosed cause, Nov. 13 in Winchester, England. Bond, whose real name was Ronald Bullis, was the drummer for the group the Troggs, who scored such '60s hits as "Wild Thing," "Love Is All Around," and "With A Girl Like You." Bond's distinctive "Neanderthal" drumming style was often cited as contributing to the group's success. He is survived by his wife and three sons.

**Dorothy Kirsten French**, 82, of complications from a stroke, Nov. 18 in Los Angeles. French was a world-renowned opera diva who rose to stardom in the San Francisco and New York Metropolitan opera companies, specializing as a lyric soprano in the

Italian operas of Verdi and Puccini. She is best known for her roles in "Madame Butterfly," "Tosca," "Manon Lescaut," and "Girl Of The Golden West." She made musical history as the first American soprano to sing opera in the Soviet Union, and received numerous awards and honors throughout her life. In 1982, when her husband was diagnosed with Alzheimer's disease, she ended her opera career and redirected her energies to eradicating the disease. She co-founded the French Foundation for Alzheimer Research and played a key role in the design of the John Douglas French Center for Alzheimer's Disease. She is survived by two sisters, Ethel Anderson and Eleanor Parker, and a brother, George Kirsten. In lieu of flowers, donations may be made to the French Foundation for Alzheimer Research, 11620 Wilshire Blvd., Suite 820, Los Angeles, Calif. 90025.

**Bobby Russell**, 52, of coronary artery disease, Nov. 19 in Nicholasville, Ky. Russell was a songwriter who composed such hits as "Little Green Apples," which was recorded by Roger Miller, O.C. Smith, and Patti Page, and won Grammy awards in

1968 for song of the year and best country song; "Honey," which was recorded by Bobby Goldsboro and voted song of the year in 1968 by the Country Music Assn.; and "The Night The Lights Went Out In Georgia," which was a 1973 hit for Vicki Lawrence. Russell is survived by his wife, Cynthia Jo Horton Russell; his father, R. Frank Russell; and a sister, Ginger Russell.

**Patricia Moreland**, 56, of a cancer-related illness, Nov. 21 in New Orleans. Moreland was the National Assn. of Recording Merchandisers' first woman president, holding the position from 1990 to 1991. (See story, page 11.)

**Roy Acuff**, 89, of congestive heart disease, Nov. 23 in Nashville. Acuff, country music's most influential figure, was a member of the Grand Ole Opry since 1938, co-founded Nashville's first music publishing company, and even ventured into politics in his lifetime. (See story, page 3.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## 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.

### DECEMBER

Dec. 2, **Will The Real Independent Publisher Please Stand Up?**, seminar presented by the Assn. of Independent Music Publishers, ASCAP office, New York. Donna Frisina, 212-207-1793.

Dec. 3, **Seventh Annual Salute to the American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. Steve Schalchlin, 213-463-7178.

Dec. 3, **Eighth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Dec. 7-11, **Image World Atlanta, Featuring Video Expo and the Campp Show**, presented by Knowledge Industry Publications, Inforum, Atlanta. 914-328-9157.

Dec. 9, **Third Annual Billboard Music Awards**, Universal Amphitheater, Universal City, Calif. 212-536-5018.

Dec. 12, "Everything You Wanted To Know About Music Production And Marketing," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 18, **Sampling Forum**, presented by Music Career Services, 71 West Studios, New York. Antonio Martinez, 212-860-2082.

### JANUARY

Jan. 7-10, **1993 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 15-18, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, **MIDEM Convention**, including the **International Visual Music Awards**, Cannes. 212-689-4220.

Jan. 25, **20th Annual American Music Awards**, Shrine Auditorium, L.A. 213-655-5960.

### FEBRUARY

Feb. 4-6, **Radio & Music 1993 Convention**, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

Feb. 4-7, **Managing Sales Conference '93**, sponsored by the Radio Advertising Bureau. Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 10-14, **Urban Network Power Jam 4**, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center. 703-330-7000.

Feb. 18-21, **13th Annual Performance Summit Conference**, Buena Vista Palace, Orlando, Fla. 817-338-9444.

## 'Bullets' Durgom Memorial Slated

NEW YORK—George "Bullets" Durgom, the manager of top performers who died last month, will be remembered Tuesday (1) at the Friar's Club here. The memorial has been set by the National Conference of Personal Managers, of which Durgom was a co-founder and a past president. For more information, call 212-421-2670. Durgom died of Alzheimer's disease at age 77.

## GOOD WORKS

**MICHAEL JACKSON'S Heal The World Foundation**, in partnership with **AmeriCares**, scheduled a medical-supply airlift Nov. 24 to the war-torn city of Sarajevo in Bosnia-Herzegovina from JFK Airport in New York. Jackson himself was set to watch the final loading of 93,700 pounds of medical supplies, blankets, winter-weight clothing, and shoes into an air-cargo jet. Jackson was also scheduled to discuss other activities Heal The World has planned for 1993, including the **Children's World Congress**.

**AN AUCTION** of celebrity memorabilia to benefit the **Magic Johnson Foundation** and other AIDS organizations is taking place Nov. 16-Dec. 16. Retailer **Wherehouse's "Art Of Giving"** auction is said to be the first silent auction ever via a toll-free number, 800-825-2000. Callers may bid on almost 100 one-of-a-kind items, including memorabilia from **Elton John, Madonna, Garth Brooks, and Motley Crue** drummer **Tommy Lee** and a suede bomber jacket autographed by many current and former MTV on-air personalities. For more information, call Wherehouse's **Bruce Jesse** or **Christine Hindley** at 310-538-2314, ext. 2600, or **Palmer Moody** or **Ron Antonette** at PR firm **Berkhemer Kline Golin/Harris** at 213-623-4200.

**GOING OUT FOR GOOD DEEDS:** The fifth annual **Rock 'N Roll Auction and Sale** will be held Saturday (5) from noon to 6 p.m. as presented by the **Philadelphia Music Alliance** at the Valley Forge Convention Center in King of Prussia, Pa. Artists who have donated memorabilia include **U2, Metallica, Guns N' Roses, Van Halen, Bruce Springsteen, k.d. lang, Walter Becker & Donald Fagan, Eric Clapton, Elton John, Pink Floyd, Paul McCartney, and Eric Clapton**; among the items on the block are autographed CD boxed sets, T-shirts, framed posters, and artwork. **WMMR's John DeBella** will host the auction. For more information, call **Laura Hunt** at 215-790-2415; **Sharla Feldscher** at 215-627-0801; **Biff Kennedy** at 215-641-0459; or **Jim Sutcliffe** at 215-569-9400.

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(Continued on page 74)

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WHHH (Hoosier 96) Indianapolis owner/GM Bill Shirk is pictured being lowered into the ground in a plastic coffin during the Halloween stunt that nearly cost him his life.

## Bill Shirk A Harry Of Two Trades Station Owner Combines Radio, Escape Artistry

■ BY CARRIE BORZILLO

LOS ANGELES—While some broadcasters will do anything to promote their stations, Bill Shirk, owner and GM of top 40/rhythm WHHH (Hoosier 96) and religious WXLW Indianapolis, nearly died for his.

This self-proclaimed "Harry Houdini of radio" is a well-known escape artist who performs a major stunt every Halloween as a tribute to Houdini, who died on the holiday. This year, the stunt nearly cost Shirk his life.

"Ever since I was old enough to breathe it was in my blood," says Shirk of his passion for both radio and escape artistry. "I guess I'm kind

of crazy."

This year's stunt was to escape from handcuffs and shackles while buried in a plexiglass casket seven feet under dirt and cement. This stunt usually takes Shirk eight to 12 minutes, but this year it took an extra five or six minutes.

"I've been involved in burials before, once in a coffin with a 10-foot python and tarantulas, to raise money for charity," Shirk says. "After 48 hours in the coffin, we only raised \$2,000 and I wanted to raise \$5,000. I refused to be dug up until Jimmy Carter made a donation." Carter eventually donated \$1, but the publicity this generated caused more people to donate. After 79 hours, \$5,000 was raised.

But this past Halloween a few things went wrong. Shirk says the hole was dug too wide, causing extra dirt to be piled on the casket. And because it rained the night before, the dirt was heavier than he had calculated. Shirk was able to free himself from the shackles and casket, but needed help from above to escape from the dirt and cement.

"I felt like I was going to pass out," says Shirk. "I had communication with them with my headphones and when they heard me say 'Help, help,' they knew I was in trouble. Normally, I'd say 'Houdini' if I was in trouble."

### LIVING A DOUBLE LIFE

Given the fact that Shirk's father, a man who dabbled in many trades, was a radio station owner and a circus promoter, Shirk's double life as a broadcaster and an escape artist is not too surprising.

At a young age, Shirk worked with his father's advertising agency, which gave him some of the business experience he would need to become a station owner. When he was 20 years old, his parents got an FCC license for top 40 WERK Muncie, Ind., where Shirk began his radio career as a weekend jock.

In just one year, he became GM and worked the afternoon shift while another well-known broadcaster, David Letterman, handled middays. Shirk claims he tripled his father's billing in three months.

From there he landed at WXLW Indianapolis, where he's been for the last 20 years, first as PD, then as GM, before he finally bought the station. Though religious WXLW isn't a winner in the ratings, Shirk doesn't seem to mind.

"I don't bother with ratings on the AM," he says. "I worry about how much money I'm making. A good radio man can come up with a way to make money on a station with no ratings and no budget."

WXLW's money-maker is a shopping show, similar to cable TV's Home Shopping Network. Shirk, who at one time hosted the radio shopping show, says it brings in \$250,000 a year.

However, Shirk is concerned with ratings on his FM—WHHH. That station took him seven years to acquire, because there were 12 other applicants for the 96.3 frequency.

Shirk says he ended up shelling out \$700,000 to the other applicants to get that frequency.

He explains why: "There are 1.2 million people in Indianapolis. Normally in a city this size there are 20-25 stations, we had only 11. There's a lot of money to be made here."

"WZPL was the only CHR station in town but they were very heavy on the rock side," he continues. "Then you had WTLC-FM, the only urban station in town, but they weren't playing a lot of the [top 40/rhythm] hits. So, I thought if I could... steal away some of each station's audience, I'd be doing good."

In the summer Arbitron book, WHHH rose from a 4.9 share to a 5.2, but was still ninth in the market trailing fourth-place station WZPL (9.2-8.2), and eighth-place finisher WTLC-FM (4.3-5.3).

Aside from having a unique format, WHHH has other advantages. It airs college basketball and uses the Hoosier moniker, which has never been done in Indianapolis before, says Shirk.

"When I told people I was going to use it they said I must have been an out-of-towner—a real hick," he laughs.

Shirk's typical work day involves hosting the morning show from 7:30-9 a.m., "playing GM and chief fire-putter-outer from 9 to 3," and hosting afternoons from 3-6 p.m. In between, he sells advertising and says he was the station's top biller in October.

He adds, "This may make other GMs upset, but if you're a good GM you shouldn't have to do anything. In fact, that position can be eliminated. If you have a good OM [his wife Liz Poorman] and good people, there should really be not much to do."

### SHIRK'S OTHER PASSION

With business running smoothly, Shirk says he has time to pursue his other passion—escape artistry.

His interest in this began in 1976, when WXLW was an adult standards station. A circus promoter wanted to do a promotion for the station in which Shirk was to hang from a crane in a straitjacket, but then bail out at the last minute. The promoter was to offer a professional stuntman, posing as an audience member, \$100 to fill his shoes. But Shirk wanted to go ahead with the stunt himself.

He went to a library and found "The Untold Story" by Milbourne Christopher, which explained the legendary Houdini's tricks.

"I found that Houdini used escape artistry to promote his magic shows, so I thought why not use it to promote a radio station?," Shirk says.

He has received a lot of attention for his stunts from newspapers and television shows like "A Current Affair" and "Code 3." However, former employee Letterman apparently has no interest in Shirk's stunts and has declined to put him on his late-night talk show.

"If I had known that in advance I wouldn't have hired him," Shirk says (Continued on page 77)

## NAB: Hold Out On 'Safe Harbor' Changes Joins Nets, Radio Owners, Others In FCC Petition

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters, along with several television networks, radio-group owners, and media watchdog groups, have petitioned the FCC to wait on changing the "safe harbor" hours for indecent programming until a federal court can offer a legal opinion.

The group, which includes the American Civil Liberties Union, National Public Radio, Fox, Post-Newsweek, Public Broadcasting System, Greater Media, Infinity Broadcasting, and a number of television and movie groups, asked the commission to leave the 8 p.m.-midnight hours currently in force instead of moving ahead with a proceeding to change the hours to 6 p.m. to midnight. That proceeding would go into effect Feb. 22, 1993, as mandated by the last Congress.

If the FCC extends the deadline, industry officials hope an agreement can be reached so the commission does not get involved once again in a full-scale revisiting of the still-unresolved legal issue on the constitutionality of the indecency hours, which has been ongoing throughout the Reagan and Bush administrations.

### VP-ELECT GORE TOPS FCC TRANSITION

Vice President-elect Al Gore is heading the Clinton transition team's technology office, and that means he'll be briefed on all current and planned FCC policy, including indecency actions.

While in Congress, Sen. Gore was an outspoken critic of violence on TV. His wife, Tipper, is one of the founders of the Parents' Music Resource Center, which in the mid-'80s successfully called for a vol-

untary record industry warning label on explicit recordings.

Of course, Gore won't be in the position to make FCC policy in his overseeing transition team status, but it is apparent he'll be apprised of the current status of commission rules and action on indecent broadcasts, and could influence the course of the Clinton administration's approach.

## WASHINGTON ROUNDUP

### GREASEMAN DEFENDED

Capitol Broadcasting has responded to an FCC inquiry about allegedly indecent material aired on the Grease Show on the company's WWDC (DC101) Washington, D.C.

Says Capitol: "The Grease (Doug Tracht) doesn't go over the indecency line, and the sexual imagery he employs is of the coded 'innuendo' and 'double-entendre' type not easily understood by any kids that might be listening to his morning show."

Capitol calls the FCC indecency dragnet "tyranny."

The topper of the reply is a list of thank-you letters to Grease Show for his help with Washington-area charities, including one written by Mark Fowler when he was FCC chairman in 1984.

### NAB: DON'T PHONE IT IN ON PCS

The NAB has petitioned the FCC not to allocate the so-called "news-gathering" 1.99-2.11 GHz auxiliary spectrum to new personal communications services.

The FCC has already decided to not support PCS (which would engender use of inexpensive mobile phones), but there is a reconsideration request. NAB says U.S. broadcasters need the band to provide "live, mobile coverage of the news and sports events" such as

the recent Presidential elections, the riots in Los Angeles, and the Olympics.

### FCC FINES: DOLLARS FOR DONUTS

The FCC recently fined Great Scott Broadcasting, licensee of WMBO Auburn, N.Y., \$5,000 for failing to have an operator on duty.

Media Partners, L.P., licensee of KRYS-FM Corpus Christi, Texas, also received a \$6,250 fine for violating the anti-lottery rules for a donut receipt promotion.

Jocks told listeners if they received a red star on a local donut shop receipt, they could instantly win gifts such as coffee mugs and satin jackets.

Media Partners argued unsuccessfully to have the fine lowered.



Tippin In. Aaron Tippin, right, gives his thumbs-up backstage with J.D. Cannon of WFMS Indianapolis.

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## Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>*** No. 1 ***</b> <b>TO LOVE SOMEBODY</b> COLUMBIA 74733	◆ MICHAEL BOLTON 4 weeks at No. 1
2	2	3	8	<b>THE LAST SONG</b> MCA 54510	◆ ELTON JOHN
3	6	13	4	<b>I WILL ALWAYS LOVE YOU</b> ARISTA 1-2490	◆ WHITNEY HOUSTON
4	3	4	11	<b>DO YOU BELIEVE IN US</b> SBK 50408/ERG	◆ JON SECADA
5	5	5	8	<b>ALWAYS TOMORROW</b> EPIC 74472	◆ GLORIA ESTEFAN
6	7	11	6	<b>WHEN SHE CRIES</b> RCA 62412	◆ RESTLESS HEART
7	11	12	6	<b>NEVER A TIME</b> ATLANTIC 87411	GENESIS
8	9	9	9	<b>HOW DO YOU TALK TO AN ANGEL</b> CAPITOL 44890	◆ THE HEIGHTS
9	4	2	13	<b>I WILL BE HERE FOR YOU</b> REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
10	8	8	13	<b>LAYLA</b> REPRISE 18787	◆ ERIC CLAPTON
11	10	6	13	<b>WALKING ON BROKEN GLASS</b> ARISTA 1-2452	◆ ANNIE LENNOX
12	14	19	8	<b>FEELS LIKE HEAVEN</b> ◆ PETER CETERA WITH CHAKA KHAN WARNER BROS. 18651	
13	16	17	8	<b>CHAINS AROUND MY HEART</b> CAPITOL 44848	◆ RICHARD MARX
14	13	10	19	<b>SOMETIMES LOVE JUST AIN'T ENOUGH</b> MCA 54403	◆ PATTY SMYTH
15	25	37	3	<b>*** POWER PICK ***</b> <b>A WHOLE NEW WORLD</b> ◆ PEABO BRYSON & REGINA BELLE COLUMBIA 74751	
16	19	25	5	<b>THEME FROM "NORTHERN EXPOSURE"</b> DAVID SCHWARTZ MCA 54552	
17	21	27	5	<b>FAITHFUL</b> EMI 50411/ERG	◆ GO WEST
18	12	7	14	<b>NEVER SAW A MIRACLE</b> ARISTA 1-2459	◆ CURTIS STIGERS
19	17	14	19	<b>NOTHING BROKEN BUT MY HEART</b> EPIC 74336	◆ CELINE DION
20	15	16	16	<b>WOULD I LIE TO YOU?</b> CAPITOL 44809	◆ CHARLES & EDDIE
21	20	20	24	<b>RESTLESS HEART</b> WARNER BROS. 18997	◆ PETER CETERA
22	28	39	3	<b>FOREVER IN LOVE</b> ARISTA 1-2482	KENNY G
23	22	18	19	<b>DO I HAVE TO SAY THE WORDS?</b> A&M 1611	◆ BRYAN ADAMS
24	24	26	7	<b>DANCE WITHOUT SLEEPING</b> ◆ MELISSA ETHERIDGE ISLAND 864 320/PLG	
25	18	21	10	<b>SOMEONE TO HOLD</b> EPIC 74482	◆ TREY LORENZ
26	27	24	26	<b>TAKE THIS HEART</b> CAPITOL 44782	◆ RICHARD MARX
27	26	23	24	<b>THE ONE</b> MCA 54423	◆ ELTON JOHN
28	35	38	3	<b>LOVE CAN MOVE MOUNTAINS</b> EPIC 74337	◆ CELINE DION
29	34	41	3	<b>FLESH &amp; BLOOD</b> SBK 50415/ERG	◆ WILSON PHILLIPS
30	23	15	17	<b>AM I THE SAME GIRL</b> FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
31	33	34	4	<b>NO ORDINARY LOVE</b> EPIC 74734	◆ SADE
32	29	22	18	<b>ALL I WANT</b> COLUMBIA 74355	◆ TOAD THE WET SPROCKET
33	30	29	32	<b>JUST ANOTHER DAY</b> SBK 07383/ERG	◆ JON SECADA
34	32	28	17	<b>MY DESTINY</b> MOTOWN 2176	◆ LIONEL RICHIE
35	37	40	4	<b>DOES LOVE NOT OPEN YOUR EYES</b> REPRISE ALBUM CUT	◆ KURT HOWELL
36	31	30	25	<b>CONSTANT CRAVING</b> SIRE 18942/WARNER BROS.	◆ K.D. LANG
37	39	35	12	<b>END OF THE ROAD (FROM "BOOMERANG")</b> BIV 10 2178/MOTOWN	◆ BOYZ II MEN
38	<b>NEW ▶</b>	1	1	<b>*** HOT SHOT DEBUT ***</b> <b>HEAL THE WORLD</b> EPIC 74790	◆ MICHAEL JACKSON
39	40	44	3	<b>IF THERE HADN'T BEEN YOU</b> SBK 57884/ERG	◆ BILLY DEAN
40	<b>NEW ▶</b>	1	1	<b>IN THIS LIFE</b> EPIC 74791	◆ COLLIN RAYE
41	36	31	16	<b>DROWNING IN YOUR EYES</b> ELEKTRA 64710	◆ EPHRAIM LEWIS
42	42	—	2	<b>THESE ARE DAYS</b> ELEKTRA 64700	◆ 10,000 MANIACS
43	45	—	2	<b>HAVE I TOLD YOU LATELY</b> WARNER BROS. ALBUM CUT	ROD STEWART
44	38	33	6	<b>ANOTHER LIFE</b> ARISTA ALBUM CUT	BARRY MANILOW
45	<b>NEW ▶</b>	1	1	<b>ROUND OF BLUES</b> COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
46	43	32	20	<b>COME TO ME</b> CAPITOL ALBUM CUT	BONNIE RAITT
47	41	36	36	<b>HOLD ON MY HEART</b> ATLANTIC 87481	◆ GENESIS
48	<b>NEW ▶</b>	1	1	<b>NOW OR NEVER</b> COLUMBIA ALBUM CUT	KENNY LOGGINS
49	44	42	28	<b>IF YOU BELIEVE</b> COLUMBIA ALBUM CUT	KENNY LOGGINS
50	49	49	10	<b>COULD'VE BEEN ME</b> MERCURY 856 998	◆ BILLY RAY CYRUS

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

### Billboard's PD of the week

**Steve Penny**  
Unistar "Hot Country"



WHEN UNISTAR launched its syndicated "Hot Country" format last January, PD Steve Penny says it was "born of an obvious trend in the industry toward a younger audience." Since then, the format has signed on more than 50 affiliates and Penny says, "It's been an incredible success story for us."

About the time of the format's launch, the phenomenal growth of country music and the success of country radio were beginning to spawn some fragmentation, including a trend toward focusing on the talented new artists who were springing up like weeds.

"Country music was moving away from the older artists and production values starting with Randy Travis in about 1985," says Penny. "The entire thrust was changing toward younger artists, and that's where we needed to be."

He defines "Hot Country," a term Unistar has service-marked, as "the music by the new wave of country artists who are making hits today . . . the people who are generating the most excitement and selling the most records right now." Penny stays away from artists like George Jones, who have "a more traditional appeal."

Unistar's format is "highly researched, highly tested, and the music is right on the money," says Penny. "Our policy as far as adding new songs is aggressive, which isn't to say we're always first on the block with a new record, but it happens a lot."

"Hot Country" is 85%-90% current and recurrent, and the "oldies" date back only as far as 1989. Penny says 1991 and 1992 are "the entire thrust of the format."

Here's a recent afternoon hour: Confederate Railroad, "Jesus And Mama"; George Strait, "I Cross My Heart"; Mark Chesnut, "Bubba Shot The Juke Box"; Alabama, "I'm In A Hurry (And Don't Know Why)"; Joe Diffie, "New Way (To Light Up An Old Flame)"; Tim McGraw, "Welcome To The Club"; Trisha Yearwood, "Walkaway Joe"; Marty Stuart & Travis Tritt, "This One's Gonna Hurt You"; Garth Brooks, "Somewhere Other Than The Night"; Dwight Yoakam, "Suspicious Minds"; Sawyer Brown, "The Walk"; Holly Dunn, "There Goes My Heart Again"; Rosanne Cash, "Tennessee Flat Top Box"; Sammy Kershaw, "Anywhere But Here"; Clint Black, "One More Payment"; Collin Raye, "I Want You Bad (And That Ain't Good)"; and Billy Ray Cyrus, "Could've Been Me."

Penny sought out jocks who fit the "entire lifestyle package" of the "Hot Country" listeners, such as morning man Jonathan Doll, who is also a standup comic and is "about as hip as they come," Penny says.

Penny's own 22-year broadcasting career has included stints at KFOX Los Angeles, KNEW San Francisco, KJZZ Phoenix, and KRAK Sacramento, Calif. He spent eight years programming TM Programming's country format before joining Unistar.

He says the biggest difference between programming a network format and a station is the ability to maintain "local appeal and local relevance while programming a product that can be applied nationwide." But he says it is not as difficult as one might think, especially in a format like country that has a national appeal.

"While there may be regional differences," he says, "when you're playing a tight list like we are and highly researched music, the music applies nationwide."

The biggest challenge is for the jocks, who can't give the time or weather or "talk about what is happening at Third and Main," says Penny. "Everything [they] say has to be targeted toward listeners that might live anywhere . . . You have to take a very broad-based approach to it."

To help get the jocks used to this philosophy, Unistar did a dry run of the 24-hour format for three or four weeks before hooking up the first affiliate.

Now, the more than 50 affiliates include WIXY Champaign, Ill.; WZKS Louisville, Ky.; and WIIN Jackson, Miss. Cume audience is currently at about 1.35 million, and Penny says, "We're hoping to see that go a lot higher, we've been signing [affiliates] on quickly."

There is much emphasis placed on sounding local. "We do not mention on the air that it's coming from Southern California," says Penny. "It's very important to the local affiliates that we sound local. We can create that illusion almost perfectly, almost flawlessly."

Penny previously programmed Unistar's mainstream country format, and says the difference between that and "Hot Country" is the latter "requires you to keep your hand on the pulse and to scrutinize [the music] more carefully than you would a more traditional country format. The balance is so critical. It has to be just the right music in just the right proportion."

To achieve that balance, Penny spends an estimated 75% of his day "scrutinizing a computer screen with a song-by-song analysis to make sure the flow is there."

The format is targeted at 20-40-year-olds with an even split between males and females. Penny notes, however, that "the appeal is much broader than we thought it would be. I think that is probably due not so much to the music itself as to the on-air presentation." **PHYLLIS STARK**

## Radio Reporter Panels Are Revised

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100 Singles, Top 40 Airplay, Hot R&B Singles, Hot Adult Contemporary, and Modern Rock Tracks chart panels.

Stations are divided into two categories, those monitored by Broadcast Data Systems and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly cume audience in the summer 1992 Arbitrons: platinum, gold, silver, bronze, and secondary.

Two stations were added to the Hot 100 Singles monitored radio panel, which now totals 130 stations. New additions are KZHT Salt Lake City and WZPK Portland, Maine.

For the Top 40 Airplay charts, the Hot 100 monitored radio panel is divided into 96 top 40/mainstream stations and 34 top 40/rhythm stations.

Effective this week, KOY-FM Phoenix moves from the top 40/rhythm to the top 40/mainstream panel.

There were five weight changes on the small-market unmonitored radio panel for the Hot 100 Singles chart, which has 85 reporting stations. WZBQ-FM Tuscaloosa, Ala., is upped from secondary to bronze status. KEZY Anaheim, Calif., WIOG Flint, Mich., and WSPK Poughkeepsie, N.Y., change from silver to bronze status. KKMG Colorado Springs, Colo., changes from bronze to secondary status.

The Hot R&B Singles chart converts to BDS this week (see story, this issue). There were also several weight changes on the small-market R&B radio panel, which now totals 38 reporting stations.

WMVP Milwaukee is upped from secondary to bronze status. WTMP Tampa, Fla., changes from bronze to

secondary.

New silver reporter WVTY Pittsburgh joins the Hot Adult Contemporary panel, which now totals 107 reporters.

There were also several weight changes on the AC panel. KSTP-FM Minneapolis is upped from silver to gold reporting status. KKCW Portland, Ore., and WSNY Columbus, Ohio, are upped from bronze to silver status. KTHT Fresno, Calif., is upped from secondary to bronze.

KLIT Los Angeles changes from gold to silver status. KKL D Tucson, Ariz., WFMK Lansing, Mich., WJDX Jackson, Miss., and WLHT Grand Rapids, Mich., go from bronze to secondary status.

WZRH New Orleans joins the Modern Rock Tracks panel as a secondary reporter. KEDGE Dallas moves from bronze to silver reporting status on the panel, which now totals 34 stations.

## SEEMS NOTHING CAN ARREST ALBUM TRACK'S DEVELOPMENT

(Continued from page 15)

band's chance to further cement its base at black radio, took priority, says Lane.

So, "Mr. Wendal" continues to travel unescorted through radio. Will this be a problem when the song is officially released as a single, most likely in early January?

Lane says at that time he will ask stations that already ran with the song to keep it on their playlists or re-add it, out of courtesy to the label. Overall, though, he insists the current situation provides "a beautiful setup" for January. In fact, "Mr. Wendal" may appear with "Revolution" as its B side.

Lane further states that "Mr. Wendal" already has helped increase album sales. PDs in Philadelphia and San Diego confirm that after they added "Mr. Wendal," local sales jumped for the Arrested Development album, "3 Years, 5 Months & 2 Days In The Life Of..."

Record companies often hear from pop and urban PDs eager to add tracks they feel will be hits. "Mr. Wendal" is unusual in that so many broke ranks and put the album cut into heavy rotation.

To date, most PDs describe "Mr. Wendal" as "huge." In just three weeks the song was No. 9 in call-out research at KPWR (Power 106) Los Angeles, says PD Rick Cummings, who has had major success with Arrested Development's earlier singles "Tennessee," and "People Everyday." (Until "Tennessee" was added to Arrested Development's album late in the recording process, "Mr. Wendal" was projected as the first single.)

"Mr. Wendal" is in KPWR's stress rotation, with a heady eight spins a day. Cummings says the fact that similar-formatted stations in other markets were having success with the deceptively simple song about a homeless man named Mr. Wendal helped convince him to add it.

KUBE Seattle added the song eight weeks ago. PD Bob Case says when an act is selling as well as Ar-

rested Development, he tries to find other songs to add to the mix. The band's debut has been certified for sales of more than 1 million copies. Arrested Development has also enjoyed a vast amount of mainstream media coverage, including a front-page profile in, of all places, The Wall Street Journal.

At Q106 San Diego, it was club spins during the late summer that got "Mr. Wendal" on the air. PD Johnson says a station promotion

staffer heard the song while out dancing and brought him a copy of it. "I flipped. We played it in the music meeting and then added it."

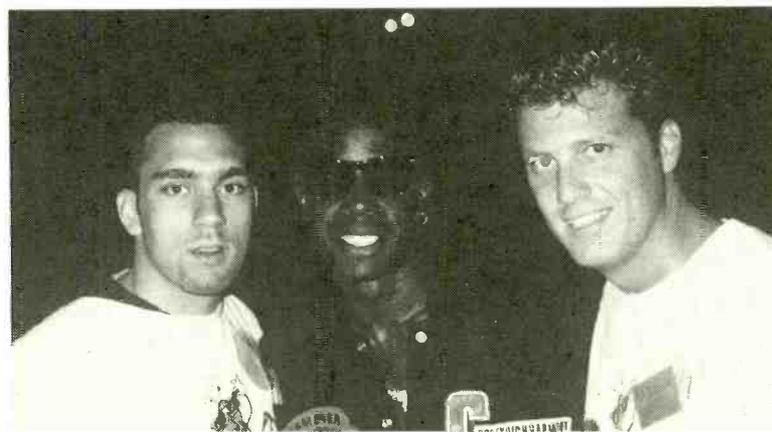
As for not following the lead of the record company, Jefferson Ward, PD of WIOQ (Q102) Philadelphia, says simply "Mr. Wendal" is a hit that jumps off the record and "the public wants it." The fact that there is no single or video does not bother him. "Radio can and should be the source for breaking new music," he says.



**The Easy Way.** Clint Black, center, sits in for some satellite interviews at the ABC Radio Network studios. With Black, from left, are ABC VP of programming Corinne Baldassano, director of special programming Ron Rivlin, and manager of country program sales Barbara Silber.



**That-A-way.** KSOL (Wild 107) San Francisco morning man Mancow Muller takes a novel approach riding a bull. The ride was part of the station's sponsorship of the Grand National Championship Rodeo at the Cow Palace.



**Hammer Here.** During a break at the Allentown Fair, Hammer hangs with Billy Surf, left, and Ken Matthews, right, of WAEB-FM Allentown, Pa.

## BILL SHIRK

(Continued from page 75)

of Letterman. "I'd like to get him in the ring someday."

Some of the stunts Shirk has performed over the years include getting out of a straitjacket while hanging from a helicopter at 18,000 feet or with a 16-foot, 190-pound python wrapped around his body. He claims to have broken a few world records: for freeing himself from a straitjacket in 24 seconds, and performing the same stunt at 18,000 feet.

Of this year's Halloween trick, Shirk, who recently became a father, says, "I wouldn't have done the deal if I had known I would have an 11-month-old child now. Having a child makes you view things differently. I don't think I will do this again anytime soon."

What could be in Shirk's future, though, is a possible duopoly in Indianapolis, although Shirk denies rumors that he plans to buy crosstown WGGP. Other broadcasting goals include buying a television station and "toppling" rival radio station WZPL in the ratings.

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# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 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
				<b>*** No. 1 ***</b>	
1	1	3	9	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	5	5	9	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
3	3	4	10	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
4	2	2	13	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
5	4	1	7	KEEP THE FAITH KEEP THE FAITH	BON JOVI JAMBSCO/MERCURY
6	6	6	9	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
7	7	9	9	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
8	11	13	5	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
9	9	11	6	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS VIRGIN
10	10	12	7	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN AND THE JU JU HOUNDS Geffen
11	12	14	4	WAR OF MAN HARVEST MOON	NEIL YOUNG REPRISE
12	16	36	5	STEAM US	PETER GABRIEL Geffen
13	17	20	9	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
14	8	7	11	WHERE YOU GOIN' NOW DON'T TREAD	DAMN YANKEES WARNER BROS.
15	15	17	24	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
16	13	16	8	YESTERDAYS USE YOUR ILLUSION II	GUNS N' ROSES Geffen
17	14	10	16	JEREMY TEN	PEARL JAM EPIC
18	23	30	4	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/Geffen
19	21	23	5	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
20	20	25	4	FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
21	27	—	2	THIS COULD BE THE ONE HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
22	18	8	13	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
				<b>*** POWER TRACK ***</b>	
23	37	—	2	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
24	30	28	4	THE LUMBERJACK JACKYL	JACKYL Geffen
25	24	22	20	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
26	25	19	7	SHAKE FOR ME IN THE BEGINNING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
27	26	24	8	THEM BONES DIRT	ALICE IN CHAINS COLUMBIA
28	19	18	18	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
29	33	40	3	IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA
30	22	15	16	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
31	29	27	7	WALK ON THE OCEAN FEAR	TOAD THE WET SPROCKET COLUMBIA
32	28	31	6	NOBODY HEARS THE ART OF REBELLION	SUICIDAL TENDENCIES EPIC
33	32	—	2	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
34	31	21	14	LAYLA UNPLUGGED	ERIC CLAPTON DUCK/REPRISE
35	RE-ENTRY	15		HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	DEF LEPPARD MERCURY
36	36	33	13	HOT CHERIE DOUBLE ECLIPSE	HARDLINE MCA
37	35	32	4	UNSONG MEANTIME	HELMET INTERSCOPE/ATLANTIC
38	38	—	2	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
				<b>*** FLASHMAKER ***</b>	
39	NEW ▶	1		FORECLOSURE OF A DREAM COUNTDOWN TO EXTINCTION	MEGADETH CAPITOL
40	NEW ▶	1		SAD BUT TRUE METALLICA	METALLICA ELEKTRA

Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	24	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
2	4	7	17	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG
3	6	2	5	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
4	3	1	8	EVEN FLOW TEN	PEARL JAM EPIC
5	5	6	13	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	—	—	4	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES DEF AMERICAN/REPRISE
7	—	—	17	WHAT YOU GIVE PSYCHOTIC SUPPER	TESLA Geffen
8	8	9	4	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
9	2	5	22	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
10	—	10	9	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## Book Offers Tips On Cost-Effective PR Campaigns

NEW YORK—Good old-fashioned PR—raising your profile through stunts or word of mouth—remains an essential task for most station promotion and marketing directors.

A new book, "Guerrilla P.R.: How To Wage An Effective Publicity Campaign Without Going Broke" by Michael Levine (published by HarperCollins), takes a helpful look at how to do just that.

Levine, who heads his own public relations firm in Los Angeles, touches on each and every aspect of promotional warfare, from giving parties ("Don't overdo the tables and chairs. People tend to cluster at parties and not spread out"), protests ("Don't give too much advance warning. Unlike other events, a protest has to seem spontaneous..."), and press conferences (they have "to scream a headline; otherwise skip it").



by Eric Boehlert

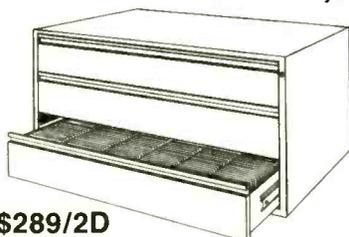
Levine spends a lot of space detailing how to deal with the media and convince editors to cover you (or your station), since their exposure is the cheapest form of guerrilla public relations. The tips he offers in dealing with reporters include the following: "avoid the hard sell," "be friendly, but not ingratiating," "know the reporter's work," and (my favorite) he warns that "many journalists have an inflated sense of self-importance."

Another interesting book for flaks-at-heart is "Power Shmoozing: The New Rules For Business & Social Success" by Terri Mandell (First House Press). She, like Levine, owns a Los Angeles-based PR firm. Mandell covers how to crash a party, overcome your fears when

(Continued on next page)

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# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>*** No. 1 ***</b>	
1	2	3	9	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
2	4	2	8	LOVE BLIND	THE SUNDAYS DGC
3	3	11	5	STEAM US	PETER GABRIEL Geffen
4	5	8	7	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
5	8	9	5	TASTE IT WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
6	7	5	5	TROUT HOME BREW	NENEH CHERRY VIRGIN
7	18	28	3	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
8	11	14	5	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
9	1	1	11	THESE ARE DAYS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
10	12	18	4	MRS. ROBINSON IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
11	14	17	3	IRON LION ZION SONGS OF FREEDOM	BOB MARLEY TUFF GONG/ISLAND/PLG
12	13	15	3	BEHIND THE SUN WHAT HITS?	RED HOT CHILI PEPPERS EM/VERG
13	9	7	7	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
14	16	20	4	GET OUT OF CONTROL FOOLISH THING DESIRE	DANIEL ASH COLUMBIA
15	10	10	8	UH HUH OH YEH PAUL WELLER	PAUL WELLER GOLDISCS/LONDON
16	20	21	4	SOULED OUT SUPREME LOVE GODS	SUPREME LOVE GODS DEF AMERICAN
17	24	30	3	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE
18	22	—	2	99.9 F 99.9 F	SUZANNE VEGA A&M
19	NEW ▶	1		CANDY EVERYBODY WANTS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
20	6	4	10	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
21	28	—	2	TEMPLE OF DREAMS	MESSIAH DEF AMERICAN
22	15	6	14	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
23	26	—	2	JOSEPHINA HEAVENLY BODIES	GENE LOVES JEZEBEL SAVAGE
24	21	25	6	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
25	19	12	13	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
26	17	13	8	LIFETIME PILING UP SAND IN THE VASELINE	TALKING HEADS SIRE/WARNER BROS.
27	NEW ▶	1		ROUND OF BLUES FAT CITY	SHAWN COLVIN COLUMBIA
28	NEW ▶	1		TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	INSPIRAL CARPETS MUTE/ELEKTRA
29	25	23	5	SUCK YOU DRY PIECE OF CAKE	MUDHONEY REPRISE
30	NEW ▶	1		LOVE U MORE	SUNSCREAM COLUMBIA

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

## PROMOTIONS AND MARKETING

(Continued from preceding page)

schmoozing with strangers, network successfully, and promote yourself (and your station).

### GRAB A PARTNER

More and more stations are eyeing cross-media promotion partners in order to derail costs as well as to help spread the word of contests. Some recent examples of radio teaming up with others include WPLJ New York's promotion with 20th Century Fox and Bloomingdale's. Together, the three sponsored the "Kevin McCallister Look-a-like/Impersonation Contest" at the famous department store to celebrate the opening of "Home Alone 2: Lost In New York." The winner won a spot as a Bloomingdale's model.

In the home video cross-promotion category, Turner Home Entertainment and scores of stations across the country promoted the 60th anniversary of "King Kong." The contest, orchestrated by Jeff McClusky & Associates, included roaring contests, King Kong love stories, and weekend giveaways.

Also, the Marshall Tucker Band is sponsoring the "Drivin' You Out Of My Mind" radio contest to promote the band's record release of the same name. Those contest winners, who must describe what their mates do to drive them crazy, win not only the album, but a video copy of "Lonesome Dove." Participating stations include WKKX St. Louis and WOWW Pensacola, Fla.

WNOK Columbia, S.C., joined forces with Coca-Cola during the South Carolina State Fair to collect more than two tons, or 150,000 aluminum cans, to recycle. Listeners who came to the fair with trash bags full of cans were admitted free. The

bags were then dumped into WNOK/Coca-Cola's holding bin, which stood three stories tall.

### IDEA MILL: SCHMOOZING THE PREZ

When George Bush entered the White House four years ago, his support of local country station WMZQ did wonders for that station's profile. Now, in an attempt to get its foot in the door of the new White House administration, the morning team at WASH Washington, D.C., has shipped out a welcoming basket to President-elect Bill Clinton in Little Rock, Ark. It included a copy of the Washington Post, a D.C. street map, and a WASH coffee mug.

CFOX Vancouver listener Gary Hanson won a 15-minute lesson from guitar hero Joe Satriani. Hanson's guitar solo during a weeklong listener contest won him the private lesson.

In noteworthy charity news, Greg Hill, morning man at WAAF Boston/Worcester, Mass., tried to sit in every seat at Fenway Park in order to raise money for the Greater Boston Food Bank. For each dollar donated, Hill sat in one of Fenway's 33,925 seats.

WKQI Detroit's seventh annual Polkafest, complete with karaoke competition and best-bowling-shirt contest, was held recently to raise dollars for Children's Hospital of Michigan.

In a new twist to the "Stop the Violence" campaign, XHTZ (Z90) San Diego sponsored a "Cruise for Peace." With representatives of the police department, the radio station, listeners, and members of Wreckx-N-Effect and the Movement, the parade of cars made its way through San Diego neighborhoods urging peace. The station expected thousands of cars to participate.

Trying to heal the wounds of the startling abduction and murder of a New Jersey wife and mother from a local supermarket parking lot, WPLJ sponsored a charity basketball game to benefit the family. It raised \$6,000. Also, singer Debbie Gibson called in to the station to donate \$5,000 for the family.



**Last To Know.** A pair of Del Amitri members hung out with staffers at WPLJ New York during a recent station visit. Shown, from left, are A&M senior VP of promotions Rick Stone, WPLJ APD Mike Preston, morning man Todd Pettingill, Del Amitri's Justine Currie, A&M promotion manager Charley Londono, WPLJ research manager Adam Goodman, and Iain Harvie of Del Amitri.



# Hits! in Tokio

Week of November 15, 1992

- 1 Erotica Madonna
- 2 My Name Is Prince Prince & The New Power Generation
- 3 No Ordinary Love Sade
- 4 Be My Baby Vanessa Paradis
- 5 Groovin' In The Midnight Maxi Priest
- 6 Good Enough Bobby Brown
- 7 Keep The Faith Bon Jovi
- 8 Music O.M.A.R.
- 9 She's Playing Hard To Get Hi-Five
- 10 Jamaican In N.Y. Shinehead
- 11 I Will Be Here For You Michael W. Smith
- 12 End Of The Road Boyz II Men
- 13 Kickin' It After 7
- 14 To Love Somebody Michael Bolton
- 15 Step By Step Wendy Moten
- 16 Sweet Lullaby Deep Forest
- 17 I'm Overjoyed Nona Gaye
- 18 I'd Die Without You P.M. Dawn
- 19 What's In A Word Christians
- 20 Layla Eric Clapton
- 21 Always Tomorrow Gloria Estefan
- 22 We Know The Way By Heart Keyn Lettau
- 23 Playing For Love Donna Delory
- 24 Cantaloup US Three
- 25 Real Love Mary J. Blige
- 26 You Ten Sharp
- 27 Drive R.E.M.
- 28 Money Love Neneh Cherry
- 29 The Message Sofia Shinas
- 30 One More Chance Maxi Priest
- 31 Natural High Vanessa Paradis
- 32 Really Miss Your Love The Jazzmasters
- 33 Forever Love Color Me Badd
- 34 Wicked As It Seems Keith Richards
- 35 Kiss Of Life Sade
- 36 It's A Fine Day Opus III
- 37 Please Don't Go Double You
- 38 Someone To Hold Trey Lorenz
- 39 Try My Love Shinehead
- 40 Ain't No Doubt Jimmy Nail
- 41 The One Elton John
- 42 You Are The Sunshine Of My Life Pauline Wilson
- 43 Sweet November Troop
- 44 Chains Around My Heart Richard Marx
- 45 Digging In The Dirt Peter Gabriel
- 46 Saving Forever For You Shanice
- 47 Free Your Mind En Vogue
- 48 Sometimes Love Just Ain't Enough Patty Smyth
- 49 Please Don't Go K.W.S.
- 50 Walking On Broken Glass Annie Lennox

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



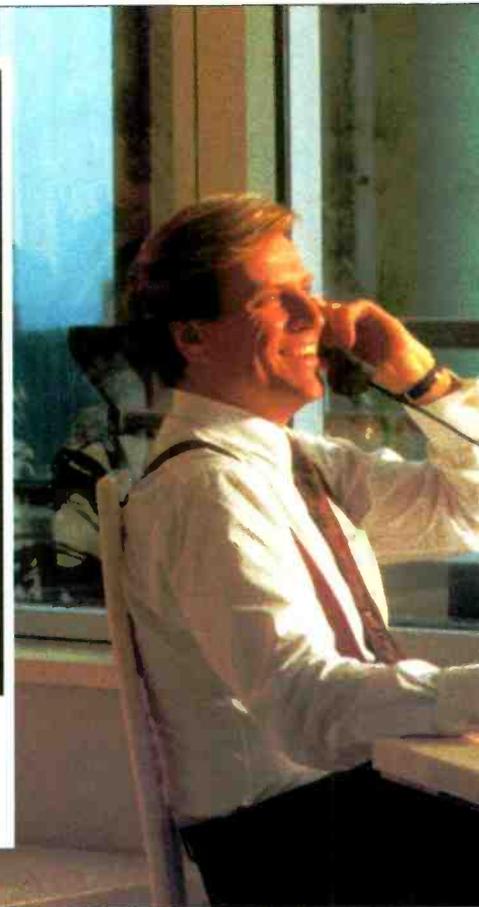
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## HOT 100 COUNTRY

**STAR 94 FM**  
Atlanta PD: Lee Chesnut

- 1 Jon Secada, Do You Believe In Us
- 2 Charles & Eddie, Would I Lie To You
- 3 Elton John, The Last Song
- 4 Michael Bolton, To Love Somebody
- 5 Eric Clapton, Layla
- 6 Whitney Houston, I Will Always Love You
- 7 Genesis, Never A Time
- 8 Gloria Estefan, Always Tomorrow
- 9 Bryan Adams, Do I Have To Say To An Angel
- 10 Heights, How Do You Talk To An Angel
- 11 Del Amitri, Always The Last To Know
- 12 Richard Marx, Chains Around My Heart
- 13 Annie Lennox, Walking On Broken Glass
- 14 Kenny Loggins, If You Believe
- 15 Michael Bolton, Reach Out, I'll Be There
- 16 Boyz II Men, End Of The Road
- 17 Celine Dion, Nothing Broken But My Heart
- 18 Mary-Chapin Carpenter, Passionate Kisses
- 19 Go West, Faithful
- 20 Celine Dion, Love Can Move Mountains
- 21 Restless Heart, When She Cries
- 22 Rembrandts, Johnny Have You Seen Her?
- 23 Annie Lennox, Why
- 24 P.M. Dawn, I'd Die Without You
- 25 Saigon Kick, Love Is On The Way
- 26 Damn Yankees, Where You Goin' Now
- 27 Toad The Wet Sprocket, All I Want
- 28 Bonnie Raitt, Not The Only One
- 29 Richard Marx, Take This Heart
- 30 Genesis, Jesus He Knows Me

**KIISFM 102.7**  
Los Angeles PD: Bill Richards

- 1 Patty Smyth, Sometimes Love Just Ain't Enough
- 2 Heights, How Do You Talk To An Angel
- 3 Toad The Wet Sprocket, All I Want
- 4 Boyz II Men, End Of The Road
- 5 Jon Secada, Just Another Day
- 6 Elton John, The One
- 7 Whitney Houston, I Will Always Love You
- 8 Anne Lennox, Walking On Broken Glass
- 9 Go West, Faithful
- 10 K.W.S., Please Don't Go
- 11 Charles & Eddie, Would I Lie To You
- 12 Expose, I Wish The Phone Would Ring
- 13 Mad Cobra, Flex
- 14 Peter Cetera, Restless Heart
- 15 Erasure, Take A Chance On Me
- 16 Bobby Brown, Good Enough
- 17 Mary J. Blige, Real Love
- 18 Sha, If I Ever Fall In Love
- 19 Michael Bolton, To Love Somebody
- 20 Technronic, Move This
- 21 Snap, Rhythm Is A Dancer
- 22 Spin Doctors, Little Miss Can't Be Wron
- 23 Genesis, Hold On My Heart
- 24 Jon Secada, Do You Believe In Us
- 25 Go West, Faithful
- 26 TLC, Baby-Baby-Baby
- 27 Genesis, Jesus He Knows Me
- 28 Bonnie Raitt, I Can't Make You Love Me
- 29 Celine Dion, If You Asked Me To Color Me Badd, All 4 Love
- 30

**WPLJ**  
New York PD: Scott Shannon

- 1 Whitney Houston, I Will Always Love You
- 2 Peter Cetera, Restless Heart
- 3 Curtis Stigers, Never Saw A Miracle
- 4 Eric Clapton, Layla
- 5 Michael Bolton, To Love Somebody
- 6 Anne Lennox, Walking On Broken Glass
- 7 Richard Marx, Take This Heart
- 8 Patty Smyth, Sometimes Love Just Ain't Enough
- 9 Heights, How Do You Talk To An Angel
- 10 Charles & Eddie, Would I Lie To You
- 11 Toad The Wet Sprocket, All I Want
- 12 Peter Cetera, Restless Heart
- 13 Jon Secada, Do You Believe In Us
- 14 Billy Joel, All Shook Up
- 15 Kenny Loggins, Conviction Of The Heart
- 16 Elton John, The Last Song
- 17 Bryan Adams, Do I Have To Say The Words
- 18 Elton John, The One
- 19 Eddie Money, I'll Get By
- 20 Jon Secada, Just Another Day
- 21 Restless Heart, When She Cries
- 22 Bonnie Raitt, Something To Talk About
- 23 Go West, Faithful
- 24 Celine Dion, If You Asked Me To
- 25 Amy Grant, I Will Remember You
- 26 R.E.M., Losing My Religion
- 27 Rod Stewart, Have I Told You Lately
- 28 Eric Clapton, Tears In Heaven
- 29 Curtis Stigers, I Wonder Why
- 30 Genesis, Never A Time

**KMELJAMS**  
San Francisco PD: Keith Naftaly

- 1 Whitney Houston, I Will Always Love You
- 2 Wreckx-N-Effect, Rump Shaker
- 3 Sha, If I Ever Fall In Love
- 4 Shance, Saving Forever For You
- 5 Bell Biv DeVoe, Gangsta
- 6 Toni Braxton, Love Shoulda Brought You
- 7 Boyz II Men, In The Still Of The Nite
- 8 Lo-Key?, I Got A Thang 4 Ya!
- 9 Al B. Sure!, Right Now
- 10 Sade, No Ordinary Love
- 11 P.M. Dawn, I'd Die Without You
- 12 Expose, I Wish The Phone Would Ring
- 13 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 14 Mary J. Blige, Real Love
- 15 Arrested Development, People Everyday
- 16 House Of Pain, Shrooms And Shenanigan
- 17 EPMD, Crossover
- 18 Shanicne, Don't Wanna Love You
- 19 Father M.C., Everything's Gonna Be
- 20 En Vogue, Give It Up, Turn It Loose
- 21 After 7, Baby I'm For Real
- 22 Redman, Blow Your Mind
- 23 Jeremy Jordan, The Right Kind Of Love
- 24 TLC, What About Your Friends
- 25 TLC, Something You Wanna Know
- 26 Trey Lorenz, Someone To Hold
- 27 Bobby Brown, Good Enough
- 28 Troop, Sweet November
- 29 Special Generation, You Can Tie Me Down
- 30

**WPOC 93.1**  
Baltimore PD: Bob Moody

- 1 Hal Ketchum, Sure Love
- 2 Alan Jackson, She's Got The Rhythm (And)
- 3 Mary-Chapin Carpenter, Not Too Much To
- 4 Alabama, I'm In A Hurry (And Don't Know)
- 5 Vince Gill, Don't Let Our Love Start Sl
- 6 Tanya Tucker, Two Sparrows In A Hurrica
- 7 Kathy Mattea, Lonesome Standard Time
- 8 Marty Stuart, Now That's Country
- 9 George Strait, I Cross My Heart
- 10 Reba McEntire, Take It Back
- 11 Ricky Van Shelton, Wild Man
- 12 Garth Brooks, Somewhere Other Than The
- 13 Mark Chesnut, Bubba Shot The Jukebox
- 14 Lee Roy Parnell, Love Without Mercy
- 15 Clinton Gregory, Who Needs It
- 16 Billy Ray Cyrus, Wher'm I Gonna Live?
- 17 Randy Travis, Look Heart, No Hands
- 18 Tim Mensy, That's Good
- 19 Michelle Wright, He Would Be Sixteen
- 20 Trisha Yearwood, Walkaway Joe
- 21 Sammy Kershaw, Anywhere But Here
- 22 Clint Black, Burn One Down
- 23 Doug Stone, Too Busy Being In Love
- 24 Mike Reid, Call Home
- 25 Brooks & Dunn, Lost And Found
- 26 Restless Heart, When She Cries
- 27 John Michael Montgomery, Life's A Dance
- 28 Gibson Miller Band, Big Heart
- 29 Deborah Allen, Rock Me (In The Cradle O
- 30 Confederate Railroad, Queen Of Memphis

**COUNTRY 92.5**  
Hartford PD: Johnny Michaels

- 1 Alabama, I'm In A Hurry (And Don't Know)
- 2 Hal Ketchum, Sure Love
- 3 John Michael Montgomery, Life's A Dance
- 4 Brooks & Dunn, Lost And Found
- 5 Ricky Van Shelton, Wild Man
- 6 Restless Heart, When She Cries
- 7 Lee Roy Parnell, Love Without Mercy
- 8 Little Texas, What Kind Of Fool Do Y
- 9 Vince Gill, Don't Let Our Love Start Sl
- 10 Dwight Yoakam, Suspicious Minds
- 11 Confederate Railroad, Queen Of Memphis
- 12 Billy Dean, If There Hadn't Been You
- 13 Marshall Tucker Band, Driving You Out O
- 14 George Strait, I Cross My Heart
- 15 Pam Tillis, Shake The Sugar Tree
- 16 Reba McEntire, Take It Back
- 17 Alan Jackson, She's Got The Rhythm (And)
- 18 Ricky Van Shelton, Wild Man
- 19 Mark Chesnut, Bubba Shot The Jukebox
- 20 Lorie Morgan, Watch Me
- 21 Lorie Morgan, Watch Me
- 22 Michelle Wright, He Would Be Sixteen
- 23 Clint Black, Burn One Down
- 24 Tanya Tucker, Two Sparrows In A Hurrica
- 25 Tim Mensy, That's Good
- 26 Billy Ray Cyrus, Could've Been Me
- 27 Rodney Foster, Just Call Me Lonesome
- 28 Diamond Rio, Nowhere Bound
- 29 Trisha Yearwood, Wrong Side Of Memphis
- 30 Wynonna, No One Else On Earth

**WZLW 94.5 FM**  
Boston PD: Mike Colby

- 1 Snap, Rhythm Is A Dancer
- 2 Mary J. Blige, Real Love
- 3 Charles & Eddie, Would I Lie To You
- 4 Bobby Brown, Good Enough
- 5 Go West, Faithful
- 6 P.M. Dawn, I'd Die Without You
- 7 Jon Secada, Do You Believe In Us
- 8 Heights, How Do You Talk To An Angel
- 9 Eric Clapton, Layla
- 10 Madonna, Deeper And Deeper
- 11 Jade, I Wanna Love You
- 12 Whitney Houston, I Will Always Love You
- 13 Sha, If I Ever Fall In Love
- 14 Boyz II Men, End Of The Road
- 15 Shanicne, Saving Forever For You
- 16 Malaiaka, So Much Love
- 17 Boyz II Men, In The Still Of The Nite
- 18 Annie Lennox, Walking On Broken Glass
- 19 Patty Smyth, Sometimes Love Just Ain't
- 20 Jon Secada, Just Another Day
- 21 Def Leppard, Have You Ever Needed Someo
- 22 Marky Mark & The Funky Bunch, Gonna Ha
- 23 Expose, I Wish The Phone Would Ring
- 24 Maxi Priest, Groovin' In The Midnight
- 25 Bell Biv DeVoe, Gangsta
- 26 En Vogue, Free Your Mind
- 27 Prince & The New Power Generat, 7
- 28 TLC, What About Your Friends
- 29 Saigon Kick, Love Is On The Way
- 30 Celine Dion, Love Can Move Mountains

**Power 106 FM**  
Los Angeles PD: Rick Cummings

- 1 n2Deep, Back To The Hotel
- 2 Snap, Rhythm Is A Dancer
- 3 Unlimited, Twilight Zone
- 4 P.M. Dawn, I'd Die Without You
- 5 Boyz II Men, In The Still Of The Nite
- 6 Sha, If I Ever Fall In Love
- 7 Sound Factory, Understand This Groove
- 8 Boyz II Men, End Of The Road
- 9 Whitney Houston, I Will Always Love You
- 10 Arrested Development, Mr. Wendal
- 11 Mad Cobra, Flex
- 12 TLC, What About Your Friends
- 13 Mellow Man Ace, Linda
- 14 Al B. Sure!, Right Now
- 15 Prince & The New Power Generat, 7
- 16 Wreckx-N-Effect, Rump Shaker
- 17 Mary J. Blige, Real Love
- 18 Classic Example, It's Alright
- 19 A Lighter Shade Of Brown, Homies
- 20 Vanessa Williams & Brian Meehan, Love Is
- 21 House Of Pain, Jump Around
- 22 Hi-Five, She's Playing Hard To Get
- 23 Arrested Development, People Everyday
- 24 Technronic, Move This
- 25 Marky Mark & The Funky Bunch, Gonna Ha
- 26 Shanicne, Saving Forever For You
- 27 Rozalla, Everybody's Free
- 28 En Vogue, Giving Him Something He Can F
- 29 Brotherhood Creed, Helluva
- 30 AB Logic, The Hitman

**HOT 97 FM**  
New York PD: Joel Salkowitz

- 1 Snap, Rhythm Is A Dancer
- 2 Mary J. Blige, Real Love
- 3 Wreckx-N-Effect, Rump Shaker
- 4 George Lamond, Baby, I Believe In You
- 5 Sha, If I Ever Fall In Love
- 6 Boyz II Men, End Of The Road
- 7 Whitney Houston, I Will Always Love You
- 8 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 9 Father M.C., One Nite Stand
- 10 Arrested Development, People Everyday
- 11 En Vogue, Give It Up, Turn It Loose
- 12 Madonna, Deeper And Deeper
- 13 Boyz II Men, In The Still Of The Nite
- 14 Miki Howard, Ain't Nobody Like You
- 15 Shanicne, Saving Forever For You
- 16 Sha, If I Ever Fall In Love
- 17 Genesis, Never A Time
- 18 Arrested Development, Mr. Wendal
- 19 Bell Biv DeVoe, Gangsta
- 20 Around The Way, Really Into You
- 21 Mad Cobra, Flex
- 22 Celine Dion, Love Can Move Mountains
- 23 Lil Suzy, Take Me In Your Arms
- 24 TLC, What About Your Friends
- 25 Jodeci, Come & Talk To Me
- 26 Smart E's, Sesame's Treet
- 27 Hi-Five, She's Playing Hard To Get
- 28 Mc Serch, Here I Come
- 29 TLC, Baby-Baby-Baby
- 30 Rozalla, Are You Ready To Fly?

**MIX 107.3**  
Washington, D.C. PD: Lorrin Palagi

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Richard Marx, Take This Heart
- 3 Whitney Houston, I Will Always Love You
- 4 Peter Cetera, Restless Heart
- 5 Heights, How Do You Talk To An Angel
- 6 Elton John, The One
- 7 Jon Secada, Do You Believe In Us
- 8 Jon Secada, Just Another Day
- 9 Michael W. Smith, I Will Be Here For Yo
- 10 Toad The Wet Sprocket, All I Want
- 11 Annie Lennox, Walking On Broken Glass
- 12 K.d. lang, Constant Craving
- 13 Kenny Loggins, If You Believe
- 14 Swing Out Sister, Am I The Same Girl
- 15 Bonnie Raitt, Come To Me
- 16 Go West, Faithful
- 17 Restless Heart, When She Cries
- 18 Genesis, Never A Time
- 19 Richard Marx, Chains Around My Heart
- 20 Michael Bolton, Reach Out, I'll Be Ther
- 21 Charles & Eddie, Would I Lie To You
- 22 Billy Joel, All Shook Up
- 23 Elton John, The Last Song
- 24 Bryan Adams, Do I Have To Say The Words
- 25 Michael Bolton, To Love Somebody
- 26 Bryan Adams, (Everything I Do) I Do It
- 27 Kenny Loggins, Conviction Of The Heart
- 28 Amy Grant, Every Heartbeat
- 29 Celine Dion, If You Asked Me To
- 30 Jude Cole, House Full Of Reasons

**KPLX 99.5**  
Dallas PD: Bobby Kraig

- 1 George Strait, I Cross My Heart
- 2 Alan Jackson, She's Got The Rhythm (And)
- 3 Vince Gill, Don't Let Our Love Start Sl
- 4 Billy Dean, If There Hadn't Been You
- 5 Alabama, I'm In A Hurry (And Don't Know)
- 6 Clint Black, Burn One Down
- 7 Wynonna, No One Else On Earth
- 8 Mark Collie, Even The Man In The Moon I
- 9 Tanya Tucker, Two Sparrows In A Hurrica
- 10 Garth Brooks, Somewhere Other Than The
- 11 Mark Chesnut, Bubba Shot The Jukebox
- 12 Brooks & Dunn, Lost And Found
- 13 Hal Ketchum, Sure Love
- 14 Chris LeOoux, Cadillac Ranch
- 15 Restless Heart, When She Cries
- 16 John Anderson, Let Go Of The Stone
- 17 Lee Roy Parnell, Love Without Mercy
- 18 Randy Travis, If I Didn't Have You
- 19 Diamond Rio, In A Week Or Two
- 20 Kathy Mattea, Lonesome Standard Time
- 21 Mark Chesnut, I'll Think Of Something
- 22 Mary-Chapin Carpenter, I Feel Lucky
- 23 Garth Brooks, We Shall Be Free
- 24 Tim Mensy, That's Good
- 25 Lee Roy Parnell, What Kind Of Fool Do Y
- 26 Alabama, Take A Little Trip
- 27 Little Texas, What Kind Of Fool Do Y
- 28 Brooks & Dunn, Neon Me
- 29 McBride & The Ride, Sacred Ground
- 30 Reba McEntire, Take It Back

**KIKK 95.7 FM**  
Houston PD: Jim Robertson

- 1 Clint Black, Burn One Down
- 2 Vince Gill, Don't Let Our Love Start Sl
- 3 George Strait, I Cross My Heart
- 4 Sammy Kershaw, Anywhere But Here
- 5 Garth Brooks, Somewhere Other Than The
- 6 Alabama, I'm In A Hurry (And Don't Know)
- 7 Alan Jackson, She's Got The Rhythm (And)
- 8 Hal Ketchum, Sure Love
- 9 Tanya Tucker, Two Sparrows In A Hurrica
- 10 Tracy Lawrence, Somebody Paints The
- 11 Mark Chesnut, Bubba Shot The Jukebox
- 12 George Strait, Overnight Maile
- 13 Kathy Mattea, Lonesome Standard Time
- 14 Billy Dean, If There Hadn't Been You
- 15 Collin Raye, In This Life
- 16 Trisha Yearwood, Walkaway Joe
- 17 Doug Stone, Too Busy Being In Love
- 18 Randy Travis, Look Heart, No Hands
- 19 John Michael Montgomery, Life's A Dance
- 20 Pam Tillis, Shake The Sugar Tree
- 21 Mark Chesnut, I'll Think Of Something
- 22 Michelle Wright, He Would Be Sixteen
- 23 Paul Overstreet, Still Out There Swingi
- 24 Rodney Foster, Just Call Me Lonesome
- 25 Brooks & Dunn, Boot Scootin' Boogie
- 26 Brooks & Dunn, Take A Little Trip
- 27 Little Texas, What Kind Of Fool Do Y
- 28 Wynonna, No One Else On Earth
- 29 Ricky Van Shelton, Wild Man
- 30 Brooks & Dunn, Lost And Found

**KISS 108 FM**  
Boston PD: Steve Rivers

- 1 Snap, Rhythm Is A Dancer
- 2 Charles & Eddie, Would I Lie To You
- 3 P.M. Dawn, I'd Die Without You
- 4 Eric Clapton, Layla
- 5 Whitney Houston, I Will Always Love You
- 6 Boyz II Men, End Of The Road
- 7 Mary J. Blige, Real Love
- 8 Bobby Brown, Good Enough
- 9 Heights, How Do You Talk To An Angel
- 10 Annie Lennox, Walking On Broken Glass
- 11 CeCe Peniston, Keep On Walkin'
- 12 Bobby Brown, Humpin' Around
- 13 Sha, If I Ever Fall In Love
- 14 Luther Vandross & Janet Jackson, The Bes
- 15 Hi-Five, She's Playing Hard To Get
- 16 Jade, I Wanna Love You
- 17 TLC, Baby-Baby-Baby
- 18 Michael Bolton, To Love Somebody
- 19 Trivonova, Deeper And Deeper
- 20 Boyz II Men, In The Still Of The Nite
- 21 Technronic, Move This
- 22 TLC, What About Your Friends
- 23 En Vogue, Free Your Mind
- 24 Jon Secada, Do You Believe In Us
- 25 K.W.S., Please Don't Go
- 26 Jon Secada, Just Another Day
- 27 En Vogue, Give It Up, Turn It Loose
- 28 U2, Who's Gonna Ride Your Wild Horses
- 29 Shanicne, Saving Forever For You
- 30

**KDWB 101.3**  
Minneapolis/St. Paul PD: Mark Bolke

- 1 TLC, What About Your Friends
- 2 Def Leppard, Have You Ever Needed Someo
- 3 Heights, How Do You Talk To An Angel
- 4 Bobby Brown, Good Enough
- 5 Mary J. Blige, Real Love
- 6 Eric Clapton, Layla
- 7 Damn Yankees, Where You Goin' Now
- 8 P.M. Dawn, I'd Die Without You
- 9 Saigon Kick, Love Is On The Way
- 10 Go West, Faithful
- 11 Boyz II Men, In The Still Of The Nite
- 12 Expose, I Wish The Phone Would Ring
- 13 Whitney Houston, I Will Always Love You
- 14 En Vogue, Free Your Mind
- 15 Spin Doctors, Little Miss Can't Be Wron
- 16 Whitney Houston, I Will Always Love You
- 17 Classic Example, It's Alright
- 18 Jon Secada, Do You Believe In Us
- 19 Madonna, Deeper And Deeper
- 20 Hi-Five, She's Playing Hard To Get
- 21 Snap, Rhythm Is A Dancer
- 22 Firehouse, When I Look Into Your Eyes
- 23 Bobby Brown, Humpin' Around
- 24 Prince & The New Power Generat, 7
- 25 Michael Bolton, To Love Somebody
- 26 En Vogue, Free Your Mind
- 27 Annie Lennox, Walking On Broken Glass
- 28 Del Amitri, Always The Last To Know
- 29 Color Me Badd, Slow Motion
- 30 Hi-Five, She's Playing Hard To Get

**B94 FM**  
Pittsburgh PD: Buddy Scott

- 1 Heights, How Do You Talk To An Angel
- 2 Whitney Houston, I Will Always Love You
- 3 P.M. Dawn, I'd Die Without You
- 4 Bobby Brown, Good Enough
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Whitney Houston, I Will Always Love You
- 7 Bryan Adams, Do I Have To Say The Words
- 8 Mary J. Blige, Real Love
- 9 Snap, Rhythm Is A Dancer
- 10 Spin Doctors, Little Miss Can't Be Wron
- 11 Rhythm Sympca, I Wanna Make Love To
- 12 Michael Bolton, To Love Somebody
- 13 Sha, If I Ever Fall In Love
- 14 TLC, What About Your Friends
- 15 Jade, I Wanna Love You
- 16 Hi-Five, She's Playing Hard To Get
- 17 Color Me Badd, Forever Love
- 18 Expose, I Wish The Phone Would Ring
- 19 Madonna, Deeper And Deeper
- 20 Go West, Faithful
- 21 Trey Lorenz, Someone To Hold
- 22 Firehouse, When I Look Into Your Eyes
- 23 En Vogue, Free Your Mind
- 24 Saigon Kick, Love Is On The Way
- 25 Boyz II Men, In The Still Of The Nite
- 26 Def Leppard, Have You Ever Needed Someo
- 27 Wreckx-N-Effect, Rump Shaker
- 28 Extreme, Hole Hearted
- 29 Romantics, What Like About You
- 30 Roxette, Dangerous

**99.1 KGGI FM**  
San Bernardino/Riverside PD: Bob West

- 1 Sha, If I Ever Fall In Love
- 2 Boyz II Men, In The Still Of The Nite
- 3 Whitney Houston, I Will Always Love You
- 4 Boyz II Men, End Of The Road
- 5 P.M. Dawn, I'd Die Without You
- 6 Snap, Rhythm Is A Dancer
- 7 Mary J. Blige, Real Love
- 8 Jodeci, Come & Talk To Me
- 9 After 7, Baby I'm For Real
- 10 Shanicne, Saving Forever For You
- 11 Trey Lorenz, Someone To Hold
- 12 Jade, I Wanna Love You
- 13 TLC, Baby-Baby-Baby
- 14 En Vogue, Giving Him Something He Can F
- 15 Hi-Five, She's Playing Hard To Get
- 16 A Lighter Shade Of Brown, Homies
- 17 Lo-Key?, I Got A Thang 4 Ya!
- 18 Color Me Badd, Forever Love
- 19 Bobby Brown, Something In Common
- 20 Shanicne, Lovin' You
- 21 n2Deep, Back To The Hotel
- 22 AB Logic, Get Up (Move Boy Move)
- 23 Wreckx-N-Effect, Rump Shaker
- 24 A Lighter Shade Of Brown, On A Sunday A
- 25 Mint Condition, Breakin' My Heart
- 26 Michael Bolton, You Send Me
- 27 En Vogue, My Lovin' (You're Never Gonna
- 28 TLC, Ain't 2 Proud 2 Beg
- 29 Mary J. Blige, You Remind Me
- 30 TLC, Somethin' You Wanna Know

**COUNTRY 92.5**  
Detroit PD: Barry Mardit

- 1 John Anderson, Seminole Wind
- 2 Mark Chesnut, Bubba Shot The Jukebox
- 3 Lorie Morgan, Watch Me
- 4 Mark Collie, Even The Man In The Moon I
- 5 Alabama, I'm In A Hurry (And Don't Know)
- 6 Billy Dean, If There Hadn't Been You
- 7 George Strait, I Cross My Heart
- 8 Brooks & Dunn, Lost And Found
- 9 George Strait, I Cross My Heart
- 10 Vince Gill, Don't Let Our Love Start Sl
- 11 Alan Jackson, She's Got The Rhythm (And)
- 12 Wynonna, No One Else On Earth
- 13 Billy Ray Cyrus, Wher'm I Gonna Live?
- 14 Kathy Mattea, Lonesome Standard Time
- 15 Hal Ketchum, Sure Love
- 16 Tanya Tucker, Two Sparrows In A Hurrica
- 17 Rodney Foster, Just Call Me Lonesome
- 18 Travis Tritt, Lord Have Mercy On The Wo
- 19 Doug Stone, Too Busy Being In Love
- 20 Collin Raye, In This Life
- 21 Billy Ray Cyrus, Could've Been Me
- 22 Pam Tillis, Shake The Sugar Tree
- 23 Sammy Kershaw, Anywhere But Here
- 24 Tracy Lawrence, Somebody Paints The
- 25 Confederate Railroad, Jesus And Mama
- 26 Diamond Rio, Nowhere Bound
- 27 Lionel Cartwright, Standing On The Prom
- 28 Little Texas, What Kind Of Fool Do Y
- 29 McBride & The Ride, Going Out Of My Min
- 30 Garth Brooks, Somewhere Other Than The

**KZLA 93.9 FM**  
Los Angeles PD: Bob Guerra

- 1 Alabama, I'm In A Hurry (And Don't Know)
- 2 Tanya Tucker, Two Sparrows In A Hurrica
- 3 Alan Jackson, She's Got The Rhythm (And)
- 4 George Strait, I Cross My Heart
- 5 Mark Collie, Even The Man In The Moon I
- 6 Billy Dean, If There Hadn't Been You
- 7 Garth Brooks, Somewhere Other Than The
- 8 Hal Ketchum, Sure Love
- 9 Clint Black, Burn One Down
- 10 Vince Gill, Don't Let Our Love Start Sl
- 11 Kathy Mattea, Lonesome Standard Time
- 12 Lorie Morgan, Watch Me
- 13 Sammy Kershaw, Anywhere But Here
- 14 John Michael Montgomery, Life's A Dance
- 15 Mary-Chapin Carpenter, Not Too Much To
- 16 Trisha Yearwood, Walkaway Joe
- 17 Lee Roy Parnell, Love Without Mercy
- 18 Marty Stuart, Now That's Country
- 19 Restless Heart, When She Cries
- 20 John Anderson, Seminole Wind
- 21 Collin Raye, In This Life
- 22 Clinton Gregory, Who Needs It
- 23 Lee Roy Parnell, What Kind Of Fool Do Y
- 24 Dwight Yoakam, Suspicious Minds
- 25 Wynonna, No One Else On Earth
- 26 Brooks & Dunn, Boot Scootin' Boogie
- 27 Pam Tillis, Shake The Sugar Tree
- 28 Bellamy Brothers, Cowboy Beat
- 29 Suzy Bogguss, Letting Go
- 30 Rodney Crowell, What Kind Of Love

**96 TIC FM**  
Hartford PD: Tom Mitchell

- 1 Mary J. Blige, Real Love
- 2 Heights, How Do You Talk To An Angel
- 3 TLC, What About Your Friends
- 4 Bobby Brown, Good Enough
- 5 Madonna, Deeper And Deeper
- 6 P.M. Dawn, I'd Die Without You
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Whitney Houston, I Will Always Love You
- 9 Snap, Rhythm Is A Dancer
- 10 Malaiaka, So Much Love
- 11 Charles & Eddie, Would I Lie To You
- 12 George Lamond, Baby, I Believe In You
- 13 Shanicne, Saving Forever For You
- 14 Classic Example, It's Alright
- 15 Arrested Development, People Everyday
- 16 Hi-Five, Quality Time
- 17 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 18 Shabba Ranks, Slow And Sexy
- 19 Jon Secada, Do You Believe In Us
- 20 Boyz II Men, In The Still Of The Nite
- 21 Jade, I Wanna Love You
- 22 Bryan Adams, Do I Have To Say The Words
- 23 Cathy Dennis, You Lied To Me
- 24 Expose, I Wish The Phone Would Ring
- 25 En Vogue, Free Your Mind
- 26 Jeremy Jordan, The Right Kind Of Love
- 27 Jon Secada, Just Another Day
- 28 Portrait, Here We Go Again
- 29 Eric Clapton, Layla
- 30 Bell Biv DeVoe, Gangsta

**Z100**  
New York PD: Steve Kingston

- 1 Heights, How Do You Talk To An Angel
- 2 Snap, Rhythm Is A Dancer
- 3 Whitney Houston, I Will Always Love You
- 4 Boyz II Men, In The Still Of The Nite
- 5 Eric Clapton, Layla
- 6 Del Leppard, Have You Ever Needed Someo
- 7 P.M. Dawn, I'd Die Without You
- 8 Spin Doctors, Little Miss Can't Be Wron
- 9 Bryan Adams, Do I Have To Say The Words
- 10 Madonna, Deeper And Deeper
- 11 Mary J. Blige, Real Love
- 12 TLC, What About Your Friends
- 13 Toad The Wet Sprocket, All I Want
- 14 Boyz II Men, End Of The Road
- 15 Lil Suzy, Take Me In Your Arms
- 16 Patty Smyth, Sometimes Love Just Ain't
- 17 Shanicne, Saving Forever For You
- 18 Wreckx-N-Effect, Rump Shaker
- 19 Genesis, Never A Time
- 20 Expose, I Wish The Phone Would Ring
- 21 Malaiaka, So Much Love
- 22 R.E.M., Drive
- 23 Michael Bolton, To Love Somebody
- 24 En Vogue, My Lovin' (You're Never Gonna
- 25 Saigon Kick, Love Is On The Way
- 26 Donna Delory, Praying For Love
- 27 2 Unlimited, Twilight Zone
- 28 Bobby Brown, Good Enough
- 29 Technronic, Move This
- 30 K.W.S., Please Don't Go

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## Tanger Vents His Anger Over Stern To NAB; Malrite, Infinity Make 'Love' Peace, Not War

**T**WO WEEKS AGO, Marlin Broadcasting president/CEO Woody Tanger aired an editorial on his WFLN Philadelphia urging listeners to "rally against Howard Stern" (Billboard, Nov. 21). That followed on-air remarks from Stern, who wished aloud that FCC chairman Al Sikes' prostate cancer would spread to other organs and to other commissioners.

At the same time, Tanger sent a copy of the editorial and a letter to National Assn. of Broadcasters president/CEO Eddie Fritts that stated that "we are disgusted that the NAB has, to date, refused to publicly condemn the horrendous remarks of Howard Stern" and asked Fritts, "will you take action on a voluntary basis?"

A response from Fritts begins: "After receiving your letter, I was surprised to find that your stations are not NAB members."

More to the point, Fritts said in his Nov. 17 letter that "it is not NAB's role to act as industry programming critic. NAB's charter is to represent industry interests in government matters, and to promote the industry, not to censure or judge to appropriateness of radio and television programming."

Another copy of the editorial sent to FCC commissioner Ervin Duggan elicited this response from Duggan to Tanger's attorney: "I... agree with Mr. Tanger that Howard Stern is misusing his First Amendment freedom to speak, and I think that Mr. Tanger is right to use his First Amendment right of free speech to speak up in spirited opposition."

In other Stern news, an estimated 25,000 people showed up at the Palace Theatre in Los Angeles Nov. 24 for his live broadcast and "funeral" for rivals Mark Thompson and Brian Phelps of KLOS. Stern and sidekick Robin Quivers rode onto the stage on a chariot in king and queen garb.

Among the "highlights" were a performance of Flo & Eddie of the Turtles, who sang the Mark & Brian-themed "Crappy Together," a parody of their song "Happy Together," an appearance by a scantily clad Jessica Hahn, and a mock-guillotine in which Stern pretended to behead Mark & Brian. Leslie West closed the show with "Mississippi Queen."

Billboard's Carrie Borzillo reports that fun was had by all except for those trying to get to work via Hollywood Boulevard, which was closed off for the event.

### PROGRAMMING: MALRITE, INFINITY

Malrite Communications has decided to change the name of its "Lovelines" show airing on WHTZ (Z100) New York because of a flap with Infinity Broadcasting, which has a remarkably similar show of the same name on its KROQ Los Angeles. Now dubbed "Lovephones," the weekday evening talk show has begun simulcasting on Malrite's WEGX (Eagle 106) Philadelphia.

A memo from Z100 VP/programming Steve Kingston says, "We have reached a tentative settlement with

Infinity... acknowledging our first use in the New York metropolitan area of Loveline... But due to their federal registration of the Loveline mark, it would have been a long, drawn-out and costly battle to protect our use of the name outside New York."

KKBT Los Angeles APD/MD John Monds is upped to PD, replacing Mike Stratford. No new MD has been named... KHKS Dallas' acting PD, J.J. McKay, gets the job officially. He was previously APD at crosstown KODZ... KDKA Pittsburgh PD Chuck Dickemann joins



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

Shane Media Services as a consultant, effective Jan. 4.

Following its local marketing agreement with Jacor Communications, Great American's N/T WKRC Cincinnati is expected to head in a more female-targeted talk direction as of Sunday (29). Many staff changes are expected. In fact, GM Dennis Logsdon told The Kentucky Enquirer that Great American will lay off almost three-dozen full- and part-time staffers.

WVRI Orlando, Fla., PD/morning man Andrew Ashwood exits. Paxson Broadcasting's corporate PD Bill Pasha is filling in temporarily. GM Matt Mills expects to announce Ashwood's on-air replacement soon.

KRZY/KRST Albuquerque, N.M., licensee Commonwealth Broadcasting has entered into an LMA with Claremor Broadcasting with an intention to purchase its KOLT Albuquerque... Richmond, Va.-based consultancy The Programming Works changes its name to Mitchell/O'Toole & Associates, to incorporate the names of partners Garry Mitchell and Dan O'Toole.

New York Newsday reports that WBEA (Beach 104.7) Riverhead, N.Y., will sign on as an AC station in early 1993. The staff will include former employees of crosstown WHFM, which was programming the same format until June, when it began simulcasting album rock WBAB Long Island, N.Y. WHFM GM Zoe Kamitses, PD/morning man Jacques Ditte, and MD Dan Hayden will all have those titles at WBEA.

Former WLAN-FM Lancaster, Pa., APD/MD Hank Bastian is now OM/PD at WUFM Harrisburg, Pa., which flips from Satellite Music Network AC to locally programmed top 40 Tuesday (1). The station has applied for the new calls WQIC, and will be known as "Q100."

Long-silent WKBO Harrisburg,

Pa., is now simulcasting crosstown sister rock AC station WRVV (The River)... Easy listening WNCE Harrisburg switches to soft AC WROZ (The Rose).

Oldies KHIP Monterey, Calif., switches to top 40 KMX... New station WBWZ Poughkeepsie, N.Y., signed on Nov. 19 as an SMN "Z-Rock" affiliate.

WCHZ (Channel Z) Augusta, Ga., signs on as modern rock outlet. Frank Copsidas is PD. Tony Powers, from KJJO-FM Minneapolis hosts mornings. The midday man is Zack Miller. Rob Nicholson, from WRAS Atlanta, is the afternoon host. Teri Donnelly, from WPUP Atlanta, handles evenings, with Damien Hickman doing overnights.

The Lexington (Ky.) Herald-Leader reports that Trumper Communications, owner of WLAP/WMXL Lexington, is acquiring crosstown WLFX from Hancock Communications for \$1.5 million.

Westwood One's "Casey's Top 40 With Casey Kasem" was set to make its debut in Russia Sunday (29) on Radio Maximum in Moscow. WW1's Larry King and Jim Bohannon are already on Radio Maximum.

### PEOPLE: WABC TALKER EXPOSED

WABC New York morning man and Guardian Angels founder Curtis Sliwa confessed to the New York Post that he staged his own kidnapping and several other heroic stunts more than 10 years ago to help launch his then-fledgling subway watchdog group.

According to the Post, Sliwa "manufactured six well-timed stunts and manipulated the press and public opinion during two tumultuous years that helped launch the Guardian Angels."

Sliwa says he confessed because the letters of support he received from fans after he was shot last summer made him feel "a bit unworthy."

Jonathan Schwartz was fired from WNEW-AM New York for promoting his upcoming move to new crosstown adult standards outlet WQEW. He begins there Wednesday (2) when the station flips to the format. Other new WQEW jocks include former Talknet host Neil Myers, who will do mornings, WNEW-AM jock Bill Quinn, who will do nights, and Lee Arnold, longtime midday host at the former WHN (now WFAN) New York, who will handle that shift at WQEW.

As a publicity stunt, WQEW was set to sneak-preview its format at Manhattan's A&S Plaza Nov. 28 from 2-5 p.m. The event was set to include prize giveaways and ballroom-dancing demonstrations.

P/T Whitney Allen is upped to middays at KHIS Los Angeles, replacing Bruce Vidal, who moves to late-nights. P/T Blair Michaels is upped to afternoons, replacing PD Jeff Wyatt. The new night jock is Chris "Lear Jet" Leary from afternoons at WTIC-FM Hartford, Conn. He replaces Hollywood Hamilton. At WTIC-FM, Joe Mamah moves from evenings to afternoons, replacing

## newsline...

DAVID FIELD has been upped to the newly created position of VP of operations/CFO at Entercom. He was VP/finance and corporate development.

VICTOR DIAZ, president of California Radio Group, adds GM duties at San Diego stations XHTZ, XHLTN, and XHKY, replacing Peter Moore, now at crosstown KCBQ-AM-FM.

DICK RAKOVAN has been named GM at WWRC/WGAY Washington, D.C. He was radio group manager at Baum Broadcast Group.

FRANK RAPHAEL has been upped from director of network programming to VP of line network programming at ABC Radio Network. In ABC's finance department, Ralph Modugno is upped from director of finance to VP/CFO, Alan Ellman is upped from manager of finance to director of finance, and Beetchin Joseph is upped from production billing accountant to manager of affiliate accounting.

LARRY GREEN joins ABC Radio International as managing director of international business development. He was previously an independent consultant in international media.

STATION SALES: KASP/WKBQ St. Louis from Evergreen Media Corp. to Saul Frischling for \$7 million; KDHT Denver from All Pro Broadcasting to Premiere Radio Networks for \$3.55 million; WGBI-AM-FM Scranton, Pa., from The Meragee Co. to Keymarket Communications, owner of crosstown WKRZ.

Leary. PD Tom Mitchell's looking from Mamah's replacement.

WRKO Boston ups Howie Carr from morning commentator and fill-in host to midmorning talk host. Victoria Jones join WRKO for the noon to 2 p.m. slot from WXYT Detroit. They replace Gene Burns, who is now broadcasting from New York.

There is, however, some dispute over the terms of Jones' contract with WXYT. Attorneys for the station argued in court Nov. 25 for a temporary restraining order to prevent her from going on the air at WRKO. GM Jock Fritz insists Jones has not been released from her contract. He says he is particularly miffed at WRKO for "willfully counseling" one of his employees to break her contract.

WAPW (99X) Atlanta morning man Dominio exits following the format adjustment. PD Rick Stacy is handling the duties while the search for Domino's replacement continues... J.G. Preston joins KFAN Minneapolis for mornings, replacing Pat McKay, who exits for weekends at crosstown KSTP. Preston most recently did P/T work at crosstown WCCO.

Ric Sanders has been named midday host and Marky Mark Adams lands the late-night shift at KOY-FM (Y95) Phoenix. Sanders was previously midday host at WBSB Baltimore and has been filling in at Y95 since former midday host Bo Reynolds moved to mornings. Adams is upped from weekends and replaces Brad Michaels.

KKFR Phoenix weekend jock Jason Myers (aka Kid Corona) is upped to nights, replacing Cliff "The Janitor" Treadway, who exits... Tim Tyler becomes morning jock at KLPX Tucson, Ariz., replacing Sue Dunn, who is now in middays. He previously did traffic for the station.

WKRQ (Q102) Cincinnati moves Race Taylor from 7 p.m.-midnight up to middays, replacing Steve Hawkins, who exited... Mike Ivers joins WGAR Cleveland for evenings.

He was most recently doing swing at crosstown WLTF and was previously MD at WMJI Cleveland.

KATT Oklahoma City midday jock Kelly Davis adds MD stripes, replacing Brad Copeland. Former WKLS Atlanta night jock Blake Anthony joins for Copeland's afternoon shift... Bill Kramer joins WZZK Birmingham, Ala., for afternoons from KNIX Phoenix. He replaces Jay Michaels.

Becky Kent joins WWMG Charlotte, N.C., for afternoons, replacing Jon Brent, now at KOQL Oklahoma City. Kent was last at crosstown WMXC. WWMG PD Bill Conway is handling Brent's MD duties for now.

KFMZ Columbia, Mo., brings in new morning hosts Cyndi Stratton, from KFMQ Lincoln, Neb., and Woody Schuler, from KFBD Waynesville, Mo. Former morning team Sally Chase and Sean Michaels move to afternoons and evenings, respectively. Chase replaces Ben Jacobs, now PD at sister WZZQ Terre Haute, Ind. Michaels takes over PD Chris Kellogg's show.

Randy Glick joins WRKE Ocean City, Md., for afternoons from a P/T gig at crosstown WWTR. She replaces C.C. Stevens, who moves to nights. Former night jock Johnny C. moves to overnights, previously handled by a board op.

Sorry to report the death of consultant Sydelle Sklar of cancer last week. She was the widow of radio pioneer Rick Sklar, who passed away June 22.

KLUC Las Vegas PD Jerry Dean is accepting T&Rs for a midday host to replace Lee Ann Summer, now at WRZX Indianapolis... Urban WVKO Columbus, Ohio, is adding a morning co-host position. Send T&Rs to Sam Nelson.

WKDD Akron, Ohio, needs a midday host to replace Sue O'Neil, who is now in nights. T&Rs to PD Neil Sullivan.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MADONNA Deeper & Deeper** (4:51)  
PRODUCERS: Madonna, Shep Pettibone  
WRITERS: M. Ciccone, S. Pettibone, T. Shimkin  
PUBLISHERS: WB/Bleu Disque/Webo Girl/Shepsongs/MCA, ASCAP  
REMIXERS: Shep Pettibone, David Morales  
Maverick/Warner Bros., 18782 (cassette single)

Leave it to La M to melt nimble Flamenco guitars into a percolating, retro-disco groove—and it works! This entry from her fab “Erotica” opus has already received widespread radio play as an album cut, so its future as an out-of-the-box smash appears assured. The chorus embeds in your brain upon impact, while your spine reacts to a plethora of festive remixes by cohorts Shep Pettibone and David Morales. One of the song’s cooler moments occurs when Madonna breaks into a few lines from “Vogue” toward the end.

► **MICHAEL JACKSON Heal The World** (4:54)  
PRODUCERS: Michael Jackson, Bruce Swedien  
WRITERS: M. Jackson, M. Paich  
PUBLISHERS: Mijac/Warner-Tamerlane, BMI; Hudmar, ASCAP  
Epic 74790 (c/o Sony) (cassette single)

Never count MJ out of the game. After taking a brief breather from radio competition, Epic pulls this oh-so-sweet call for peace and love from the King of Pop’s “Dangerous” set. Although tune sounds a bit like “We Are The World,” the sincerity in his vocal cuts through a somewhat overblown arrangement and choir climax.

► **EXTREME Stop The World** (4:35)  
PRODUCER: Nuno Bettencourt  
WRITERS: N. Bettencourt, G. Cherone  
PUBLISHERS: Color Me Blind/Funky Metal/Almo, ASCAP  
A&M 8030 (c/o PGD) (cassette single)

Second offering from quartet’s “III Sides To Every Story” album is a midtempo rocker that is at times reminiscent of the Beatles and ELO. Tightly woven harmonies waft above an insistent drum beat, while agile electric-guitar riffing slices through an elastic bass line. Album-rock play is a given, though top 40 approval should be imminent.

★ **CATHY DENNIS Irresistible** (3:21)  
PRODUCERS: Shep Pettibone, Cathy Dennis  
WRITERS: C. Dennis, S. Pettibone, T. Shimkin  
PUBLISHER: not listed  
Polydor 816 (c/o PLG) (cassette single)

It’s tragic that the previous “You Lied To Me” didn’t go all the way. But all is not lost. Dennis delivers another moment of dance/pop pleasure that should click easily with top 40 and crossover programmers. A rolling, funk-style beat supports an infectious chorus and a glistening wash of synths. Dennis’ playful vocal gives the tune a necessary lighthearted quality.

★ **WAILING SOULS If I Were You** (3:25)  
PRODUCERS: Richard Feldman, Lee Jaffe  
WRITERS: W. Matthews, R. Feldman  
PUBLISHERS: Orca Songs/Winnat/New Envoy, ASCAP  
Chaos 74763 (c/o Sony) (cassette single)

“No one knows what’s inside of me,” intone Pipe Matthews and Lloyd McDonald in this intoxicating and touchingly universal up-tempo pop/reggae ballad of love and longing from the group’s transcendent “All Over The World” album. An unforgettable addition to any top 40 playlist, with the “Johnny’s Dub” remix highly recommended for savvy dance programmers. No “ifs” about it: a stunning record.

**LEMONHEADS Mrs. Robinson** (3:44)  
PRODUCER: Julian Standen  
WRITER: P. Simon  
PUBLISHER: Paul Simon, BMI  
Atlantic 4862 (cassette single)

Way-cool alternative band takes on Simon & Garfunkel’s evergreen as part of New Line Cinema’s celebration of the 25th anniversary of “The Graduate.” Videoclip will appear at the beginning of a reissue of the film. The band injects the tune with a raucous pop/rock arrangement of guitars and drums, with

loose and engaging vocals. High-profile promotion behind project could easily break this band in the mainstream.

**II CLOSE So What!** (4:16)  
PRODUCERS: Kirk & Jimmy  
WRITERS: Kirk & Jimmy, II Close  
PUBLISHERS: Avant Garde, ASCAP  
Tabu 8002 (c/o PGD) (cassette single)

Upbeat hip-hop/R&B number blends big and busy dance sounds with minor-key backing vocals, and the song maintains energy throughout. Versions with and without the song-closing rap will increase this song’s strong pop-radio potential.

★ **KISS Every Time I Look At You** (4:38)  
PRODUCER: Bob Ezrin  
WRITERS: P. Stanley, B. Ezrin  
PUBLISHER: not listed  
Mercury 864464 (c/o PolyGram) (cassette single)

Venerable headbangers could conceivably stomp back onto top 40 airwaves with this romantic, acoustic-based rock ballad. Paul Stanley’s voice has matured nicely over the years, and has taken on a seasoned, worldly tone that is used to great effect here. Bruce Kulick’s guitars are a fine complement, giving the song an appropriate edge. From the band’s current “Revenge” disc.

## R & B

★ **OSCAR I'm Calling You (Do-Po-Liddle-Lo-Le-Yeah!)** (3:46)  
PRODUCERS: Troy Taylor, Charles Farrar  
WRITERS: T. Taylor, C. Farrar, C. Thomas  
PUBLISHERS: Kharatory/B. Black/Chrysalis/Fair-Elm, ASCAP  
Epic 74732 (c/o Sony) (cassette single)

Female act ventures into En Vogue territory on this chunky hip-hop/funk jam. Already making nice inroads at urban radio, this first single from its promising debut album, “Spotlight,” has the juice to achieve multiformat success. Group members’ vocals are a pure treat. Don’t miss this one.

**THE NYLONS Don't Look Any Further** (3:47)  
PRODUCERS: Bradley Daymond, Michael E. Williams  
WRITERS: F. Golde, D. Lambert, D. Hitchings  
PUBLISHERS: Rightsong/Franne Golde, BMI  
Scotti Bros. 75350 (c/o BMG) (cassette single)

Act conjures up images of the Neville Brothers and Londonbeat on this percussive, swing jam. African chants sit well amid invigorating rhythms and a

## NEW & NOTEWORTHY

**Y'ALL SO STUPID -85 South** (3:59)  
PRODUCER: X  
WRITERS: S. Bailey, R. Days, R. Senhouse, X.  
Hargrove  
PUBLISHERS: Stiff Shirt/Butter Jinx/Boost A Nation, BMI  
Rowdy 5000 (c/o BMG) (cassette single)

Megahot urban/pop producer Dallas Austin bows his new BMG-distributed label with a textured, funk-laced hip-hop jam. Quartet trades freewheeling rhymes, building nicely to a hip-swaying, air-punching chant at the chorus. Thoroughly satisfying single is poised for major success at several formats.

**BLACK 47 Funky Ceili (Bridie's Song)** (4:00)  
PRODUCERS: Ric Ocacek, Larry Kirwan  
WRITER: L. Kirwan  
PUBLISHER: Stary Plough, BMI  
EMI/ERG 80971 (c/o CEMA) (CD single)

One of the coolest unsigned acts of last year makes a stunning major-label debut. Delightful and refreshing cut deftly blends driving rock rhythms with traditional Celtic influences. When was the last time you heard uilleann pipes woven with electric guitars? Icing on the cake is band member Larry Kirwan’s clever, storytelling lyrics. Instant darlings of the alternative circuit, band also deserves play at album-rock and adventurous pop formats.

memorable pop melody. An easygoing dancehall toast break midway through the song provides a hip edge that should help track win fans at adult-leaning urban radio formats.

**WARREN BAILEY Repossessed Love** (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Scott 131 (c/o Ichiban) (CD single)

Bailey comes on like a late-night Romeo with a jazz-cushioned R&B ballad. Track suffers from a slightly uneven mix. Spruce this one up, and watch it glide onto urban playlists.

## COUNTRY

► **TRAVIS TRITT Can I Trust You With My Heart** (3:33)  
PRODUCER: Gregg Brown  
WRITERS: T. Tritt, S. Harris  
PUBLISHERS: Sony Tree/Post Oak/Edisto Sound, BMI  
Warner Bros. 18703 (7-inch single)

Tritt is one of the few country artists who can put as much heart into a soft ballad as a hard rocker. That’s precisely what he does here in this slow, brooding, contemplative, and wholly moving inquiry.

► **MARTY STUART High On A Mountain Top** (3:33)  
PRODUCERS: Richard Bennett, Tony Brown  
WRITERS: O. B. Reed, A. Campbell  
PUBLISHER: Midstream, BMI  
MCA 54538 (c/o Uni) (7-inch single)

The usually ebullient Stuart strikes a more somber chord here in this bluegrass-tinged look toward a past that’s happier than the present.

► **PAUL OVERSTREET Still Out There Swinging** (3:08)  
PRODUCERS: Brown Bannister, Paul Overstreet  
WRITER: P. Overstreet  
PUBLISHER: Scarlet Moon, BMI  
RCA 6231 (c/o BMG) (CD promo)

An easygoing western-swing sound with a sly and ironic message. Very listenable. One of Overstreet’s best.

★ **BILL ANDERSON Country Music Heaven** (3:56)  
PRODUCER: Mike Johnson  
WRITERS: Hall Southern, Eddie Dean  
PUBLISHER: Sage And Sand, SESAC  
Curb 1033 (CD promo)

A remake of the 1955 Eddie Dean hit (and Tex Ritter, 1961), “I Dreamed Of A Hill-Billy Heaven.” In this version, Anderson sees Garth Brooks, among others, entering the Golden Gates.

## DANCE

► **ALTERN 8 Brutal-8-E** (7:37)

PRODUCERS: Altern 8  
WRITERS: Altern 8  
PUBLISHER: Kool Kat/EMI-Virgin/Cutting, ASCAP  
REMIXERS: Altern 8, The Groove Corporation  
Virgin 12634 (c/o CEMA) (12-inch single)

Wacky techno-meisters spin off into trance/garage territory with awesome results. Occasional caustic synths and slick electro lines are injected into a conga-filled groove. Rave enthusiasts will be sated by the cathartic “Jungle Brutalism” mix, while others will feast on the smooth “Z-Trance” version. A surprising, but completely effective, shift in style.

**JAZZY Lonely** (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Fader 12433 (c/o Mercury) (12-inch single)

The latest from Mercury’s new underground subsidiary is a deep-house jam that is bolstered by an unshakable (and highly repetitive) hook. Jazzy’s off-key vocal brings Crystal Waters to mind, though odds for a similar pop breakthrough seem unlikely given the dark nature of the track. Regardless, clubsters will have a good time with this one.

**LOOK OUT Let Your Body Move** (6:32)  
PRODUCERS: Wilson & Grant  
WRITERS: J. Wilson, S. Grant  
PUBLISHERS: Jazzy J/Steve G/MISAM, ASCAP  
REMIXERS: Wilson & Grant  
Nervous 20033 (12-inch single)

Hip new production team Wilson & Grant finally may have hit upon the jam that will establish them in the dance music mainstream. A raw, deep-house bass line is supplemented by lively piano lines and well-placed vocal bits. “Let Go” mix is fine for early-a.m. journeys, while “Peak Beat” is faster and brighter.

**GLAMOUR BOY This Is The Real Thing** (no timing listed)  
PRODUCER: Keith Montgomery  
WRITER: K. Montgomery  
PUBLISHER: not listed  
REMIXER: Ron Woods  
Glamour Boy 1915 (12-inch single)

Samples of Madonna’s speaking voice (perhaps from an interview) are the focal point of this Prince-influenced dance track. The GB aims high with strained singing. He fares better as a rapper, though, dropping a few choice rhymes. Contact: 215-424-8853.

## AC

► **EDDIE MONEY Save A Little Room In Your Heart For Me** (4:20)  
PRODUCERS: Monty Byrom, Eddie Money  
WRITER: E. Money  
PUBLISHER: Cashola, BMI  
Columbia 4887 (c/o Sony) (CD promo)

Money joins the brigade of artists unplugging their electric instruments. First single from “Unplug It In: An Acoustic EP” reminds us of the emotion packed in his distinctive voice. Soft and romantic tune will ultimately work at top 40 and album-rock levels, though first home will be among more adult programmers. Track is dedicated to the memory of the late Bill Graham.

**DAVID SANBORN Soul Serenade** (4:11)  
PRODUCER: Marcus Miller  
WRITERS: C. Ousley, L. Dixon  
PUBLISHERS: vee-vee/Killynn, BMI  
Elektra 8686 (CD promo)

Another appetizing serving from Sanborn’s fine “Upfront” set. His distinct sax style is the focal point of a loose, finger-poppin’ blues jam that would work within AC formats aimed at jazz-minded folks.

## ROCK TRACKS

► **FLEETWOOD MAC Paper Doll** (3:57)

PRODUCER: Richard Dashut  
WRITERS: S. Nicks, R. Vito, J. Heron  
PUBLISHERS: Welsh Witch/Vitone/See Johnny Run Songs, BMI  
Warner Bros. 18661 (cassette single)

Stevie Nicks takes centerstage on this new entry in Fleetwood Mac’s upcoming boxed retrospective, “25 Years: The Chain.” Her one-of-a-kind voice is always a welcome visitor—especially when placed within a kinetic rockabilly setting. Semi-autobiographical lyrics are typically cryptic, and fun for diehard fans to decipher. An instant album-rock add.

► **MICHAEL PENN Long Way Down (Look What The Cat Drag In)** (3:52)  
PRODUCERS: Tony Berg, Michael Penn  
WRITER: M. Penn  
PUBLISHER: Lifefall Music Careers, BMG Music, BMI  
RCA 62417 (c/o BMG) (cassette single)

Penn constructs a simple, vivid song with acoustic guitar, string arrangements, and lively melancholia. The effect is suitably dramatic, and both album-rock and alternative radio should be able to find a fit. From his current album, “Free For All.”

**ALICE IN CHAINS Angry Chair** (4:48)  
PRODUCER: Dave Jerden  
WRITER: L. Staley  
PUBLISHER: Jack Lord, ASCAP  
Columbia 4840 (c/o Sony) (CD promo)

This song is not what anybody would call a happy little ditty. “Doomy,” “dark,” and

“retro” are some of the more appropriate qualifiers that spring to mind. Metal-leaning programmers, both album-rock and alternative, may want to work this one in.

**POP WILL EAT ITSELF I've Always Been A Coward, Baby** (3:23)  
PRODUCER: Boilerhouse  
WRITER: V. Pance  
PUBLISHER: BMG Songs, ASCAP  
RCA 62416 (c/o BMG) (CD promo)

With distorted vocals and sounds snatched from the industrial sector, this first cut from “The Looks Or The Lifestyle” is distinctly ‘90s, but among the synthesizers and guitars, there lingers the scent of new-wave pop. Rather than bring to mind the possibility of an early-’80s revival, though, the overall effect is just a bit dated.

**HELOT REVOLT Bigotry Is Not Rebellion** (3:12)  
PRODUCER: Jack Curtis Dubowsky  
WRITERS: Dubowsky, Finkelstein  
PUBLISHER: De Stijl, BMI  
De Stijl 301 (CD single)

Brace yourself for the first-ever gay metal band. Razor-sharp guitar work by Jack Curtis Dubowsky underscores growling vocals by Jack Spittle. Tongue-in-cheek lyrics prey on accepted societal roles, while diminishing the stereotyping of all gays as disco twirlers. From the EP “In Your Face/Up Your Butt.” Contact: P.O. Box 170206, San Francisco, Calif. 94117-0206.

**RATTLEBONE Society Dog** (3:56)  
PRODUCERS: Dave Jerden, Rattlebone  
WRITER: R. Deering  
PUBLISHER: Flying Dutch Boy, BMI  
Hollywood 61405 (CD promo)

This unassuming jam clips along at a rousing pace, merging crunchy, metallic chords with a funky beat and guttural growls. Not the most innovative rocker you’ve ever heard, but who says every song has to be a slice of art? Sometimes, being able to lift people out of their seats to dance is just as admirable. Look for this band’s self-titled EP.

## RAP

**THE BROTHERHOOD NATION New Stylee** (3:54)  
PRODUCERS: Reuben “D.J.J.R.” Jones  
WRITERS: D. Robinson, K. Dunston, R. Jones  
PUBLISHER: Halwill, ASCAP  
Amherst 141 (CD single)

Rap trio concocts a near-perfect blend of funky hip-hop and reggae. Potent rhymes are delivered with a distinctive style that lies somewhere between straight-ahead rapping and toasting. A chunky shuffle beat kicks hard, adding incentive for urban radio programmers. Contact: 716-883-9520.

**M.C. LUSCIOUS It's My Thang** (4:09)  
PRODUCER: not listed  
WRITERS: J. Robinson, W. Andrews  
PUBLISHER: Malasongs, BMI  
Heatwave/Avenue 1209 (CD single)

Female rapper breaks a sweat over a groove that is derivative of Salt-N-Pepa’s “Push It.” Although the rhymes are forgettable, her style and phrasing hold your interest—and the chorus will stick in your brain after one listen. Contact: 901-388-1190.

**STREET MENTALITY 8 LBS.** (3:11)

PRODUCER: Jammie James Carter  
WRITERS: J. Carter, V. Oloane, L. Patino, D. Trento  
PUBLISHERS: Songcase/Jams R Us/Little Bugar/Hood Patrol/Walk By, BMI  
SRC/Zoo 17100 (c/o BMG) (cassette single)

Hypnotic wah-wah guitars and horn samples are the foundation on which this first-hand view of dealing drugs is based. Lyrics are delivered with an easygoing, almost blasé attitude, while the virtually celebratory chorus boasts, “I got my homeboy by my side, and he’s taking no static.” A disturbing track that lends new meaning to the term “street anthem.”

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.

# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 130 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	2	5	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	1	14	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
3	3	11	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)
4	6	6	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
5	4	13	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	7	15	RHYTHM IS A DANCER	SNAP (ARISTA)
7	5	23	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
8	8	9	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
9	9	16	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
10	11	11	GOOD ENOUGH	BOBBY BROWN (MCA)
11	10	18	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
12	12	10	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
13	16	8	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
14	13	11	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
15	17	8	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
16	14	13	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
17	15	16	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
18	18	8	SAVING FOREVER FOR YOU	SHANICE (GIANT)
19	24	4	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
20	20	33	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
21	22	9	LOVE IS ON THE WAY	GANGSTA (THIRD STONE/ATLANTIC)
22	21	7	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)
23	19	16	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
24	32	5	FAITHFUL	GO WEST (EMI/ERG)
25	26	6	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
26	23	19	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
27	25	15	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)
28	34	6	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
29	31	10	SOMEONE TO HOLD	TREY LORENZ (EPIC)
30	33	20	RESTLESS HEART	PETER CETERA (WARNER BROS.)
31	27	19	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
32	29	4	GANGSTA	BELL BIV DEVOE (MCA)
33	28	13	FREE YOUR MIND	EN VOEGUE (ATCO EASTWEST)
34	48	3	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
35	35	8	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
36	40	5	NEVER A TIME	GENESIS (ATLANTIC)
37	47	4	WHEN SHE CRIES	RESTLESS HEART (RCA)
38	31	9	SESAME'S TREET	SMART E'S (PYROTECH)
39	37	7	I WILL BE HERE FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)
40	29	16	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
41	52	3	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
42	59	4	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
43	47	10	NO ONE ELSE ON EARTH	WYNNONA (CURB/MCA)
44	35	8	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
45	48	4	WHO'S GONNA RIDE YOUR WILD ...	UZ (ISLAND/PLG)
46	24	4	WICKED	ICE CUBE (PRIORITY)
47	45	9	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
48	46	5	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
49	43	16	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
50	57	11	COULD'VE BEEN ME	BILLY RAY CYRUS (MERCURY)
51	61	6	GAMES	CHUCKI BOOKER (ATLANTIC/AG)
52	40	22	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
53	51	17	JUMPI	THE MOVEMENT (SUNSHINE/ARISTA)
54	64	6	NO ORDINARY LOVE	SADE (EPIC)
55	56	35	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
56	60	22	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
57	42	14	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
58	58	15	I WANNA LOVE YOU	JADE (GIANT)
59	54	12	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
60	55	9	SWEET NOVEMBER	TROOP (ATLANTIC/AG)
61	73	2	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
62	65	7	HERE IT COMES	MC SERCH (DEF JAM/CHAOS/COLUMBIA)
63	44	24	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
64	53	10	YOU GOTTA BELIEVE	MARKY MARK (INTERSCOPE/AG)
65	63	31	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
66	70	24	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
67	—	1	WHEN SHE CRIES	RESTLESS HEART (RCA)
68	66	22	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
69	67	15	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
70	62	24	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
71	—	1	YESTERDAYS	GUNS N' ROSES (GEFFEN)
72	68	20	CROSSOVER	EPMD (RAL/CHAOS/COLUMBIA)
73	69	24	GIVING HIM SOMETHING HE ...	EN VOEGUE (ATCO EASTWEST/AG)
74	71	22	THE ONE	ELTON JOHN (MCA)
75	—	1	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)

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

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

79	360 DEGREES (Rushdown, ASCAP)
77	7 (Controversy, ASCAP/WB, ASCAP) WBM
88	AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufallo Music Factory, BMI) HL
44	ALL I WANT (Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL
89	ALONE WITH YOU (Al B. Sure!/Willarie, /EMI April, /Across 110th Street, ASCAP) HL/WBM
92	ALWAYS THE LAST TO KNOW (Polygram, ASCAP) HL
95	ALWAYS TOMORROW (Foreign Imported, BMI) CPP
40	BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
80	BABY, I BELIEVE IN YOU (EMI April, ASCAP/Maurice Starr, ASCAP)
61	BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
26	BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
47	CHAINS AROUND MY HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM
91	CROSSOVER (Paricken, ASCAP/Saja, /Troutman's, BMI)
38	DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP)
76	DIGGING IN THE DIRT (Real World, /Hidden Pun, BMI)
49	DO I HAVE TO SAY THE WORDS? (Badams, /Almo, /Zomba, /Testatyme, ASCAP) CPP
16	DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
35	DRIVE (Night Garden, BMI/Unichappell, BMI) HL
10	END OF THE ROAD (Kear, /Ensign, /Greenskirt, BMI) CPP
25	EROTICA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
77	EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI)
33	FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM
29	FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadow Int'l, BMI)
48	FOREVER LOVE (Me Good, ASCAP/Flyte Tyme, ASCAP/Burbank Plaza, ASCAP) WBM
23	FREE YOUR MIND (Irving, BMI) CPP
75	GAMES (Count Chuckula, /Trycep, /Black Satin, /Big Giant, /Warner-Tamerlane, BMI) WBM
30	GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
63	GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI)
8	GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
66	GROOVIN' IN THE MIDNIGHT (Def Mix, /EMI, ASCAP/Maxi, BMI/Virgin, /Pow Wow, ASCAP) WBM/HL
34	HAVE YOU EVER NEEDED SOMEONE SO BAD (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
74	HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
55	HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP
64	THE HITMAN (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL
94	HOW ABOUT THAT (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
93	HOW DO YOU DO! (EMI Blackwood, BMI/Jimmy Fun, BMI) CLM
4	HOW DO YOU TALK TO AN ANGEL (Tyrell, BMI/Bug, BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM
41	HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
5	I'D DIE WITHOUT YOU (MCA, ASCAP) HL
69	I DON'T CARE (EMI, ASCAP) HL
2	IF I EVER FALL IN LOVE (Gasoline Alley, BMI) HL
51	I GOT A THANG 4 YA! (New Perspective, ASCAP)
86	I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP)
85	I MISSED THE BUS (EMI April, ASCAP/So So Def, ASCAP) WBM
97	I'M STILL WAITING (EMI April, /Across 110th Street, /DeSwing Mob, /WB, ASCAP) WBM
11	IN THE STILL OF THE NITE (Lee, BMI) HL
68	IT'S ALRIGHT (Buff Man, /Screw Box, /Fat Hat, BMI)
58	IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
1	I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
43	I WILL BE HERE FOR YOU (O'Ryan, ASCAP/Reunion, ASCAP/Realsongs, ASCAP) WBM/HL
28	I WISH THE PHONE WOULD RING (Ensign, ASCAP/Captain Hook, BMI/Marvin Morrow, BMI) CPP
81	JESUS HE KNOWS ME (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM
59	JOHNNY HAVE YOU SEEN HER? (WB, /W3705, /Warner-Tamerlane, ASCAP/100 Billion Dollar, BMI) WBM
17	JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP) HL
72	JUMPI (Scully, ASCAP)
36	JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP
31	KEEP THE FAITH (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
32	THE LAST SONG (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
13	LAYLA (Stigwood, BMI) HL
21	LITTLE MISS CAN'T BE WRONG (Sony Songs, BMI/Mow B'Jow, BMI) HL
60	LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM
14	LOVE IS ON THE WAY (Love Tribe, ASCAP/MCA, ASCAP) HL
53	LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, /Kear, /Ensign, /Greenskirt, BMI) CPP
78	MY NAME IS PRINCE (NPG, /WB, ASCAP) WBM
46	NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M. Rutherford, PRS) WBM
83	NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/PPP
62	NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
87	NOTHING BROKEN BUT MY HEART (Realsongs, ASCAP) WBM
27	PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
50	PLEASE DON'T GO (Harrick, /Longitude, BMI) WBM
96	QUALITY TIME (Willesden, BMI/R. Kelly, BMI)

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

# Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	2	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	1	10	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
3	3	7	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
4	4	8	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)
5	5	10	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
6	6	23	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
7	8	14	RHYTHM IS A DANCER	SNAP (ARISTA)
8	12	6	GOOD ENOUGH	BOBBY BROWN (MCA)
9	9	12	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
10	7	19	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
11	10	22	BACK TO THE HOTEL	N2DEEP (PROFILE)
12	13	11	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/AG)
13	16	8	FLEX	MAD COBRA (COLUMBIA)
14	17	16	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
15	11	15	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
16	14	8	EROTICA	MADONNA (MAVERICK/SIRE/WB)
17	15	12	FREE YOUR MIND	EN VOEGUE (ATCO EASTWEST/AG)
18	19	8	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)
19	21	7	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
20	30	4	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
21	22	7	SOMEONE TO HOLD	TREY LORENZ (EPIC)
22	18	12	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
23	36	4	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)
24	27	2	GANGSTA	BELL BIV DEVOE (MCA)
25	20	17	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
26	23	17	HUMPIN' AROUND	BOBBY BROWN (MCA)
27	28	8	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
28	25	9	FOREVER LOVE	COLOR ME BADD (GIANT)
29	26	14	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)
30	49	3	THE LAST SONG	ELTON JOHN (MCA)
31	39	4	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
32	33	6	DRIVE	R.E.M. (WARNER BROS.)
33	34	6	KEEP THE FAITH	BON JOVI (JAMCO/MERCURY)
34	41	4	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
35	50	3	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
36	38	8	SYMPHONY OF DESTRUCTION	MEGADETH (CAPITOL)
37	32	14	RIGHT NOW	AL B. SURE! (WARNER BROS.)
7	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL			
100	REALLY INTO YOU (Kendo, BMI/Antisia, ASCAP/Bleu Nig, ASCAP)			
6	RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL			
56	RIGHT NOW (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM			
3	RUMP SHAKER (EMI April, ASCAP/Abdur Rahman, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP) WBM			
19	SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM			
67	SESAME'S TREET (EMI Waterford, ASCAP/Sesame Street, ASCAP)			
45	SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP			
42	SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/ixat, BMI/EMI Virgin, ASCAP/EMI April, ASCAP) HL/WBM			
65	SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R. Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)			
22	SOMEONE TO HOLD (Rye, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP/Smitty's Son, BMI) WBM/HL			
15	SOMETIMES LOVE JUST AIN'T ENOUGH (EMI Blackwood, BMI/Pink Smoke, BMI/WB, ASCAP/Hampstead Heath, ASCAP) HL/WBM			
70	SWEET NOVEMBER (Kear, /Sony Epic/Solar, BMI) HL			
71	SYMPHONY OF DESTRUCTION (Screen Gems-EMI, BMI/Mustaine, BMI) WBM			
82	THESE ARE DAYS (Christian Burial, ASCAP)			

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

## TOP 40 RADIO RECURRENT MONITOR

1	1	2	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
2	2	3	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
3	3	17	MY LOVIN' (YOU'RE NEVER ...)	EN VOEGUE (ATCO EASTWEST)
4	4	7	MOVE THIS	TECHNOTRONIC (SBK/ERG)
5	5	4	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
6	6	3	I WANNA LOVE YOU	JADE (GIANT)
7	7	3	THE ONE	ELTON JOHN (MCA)
8	10	9	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
9	8	8	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
10	9	9	GIVING HIM SOMETHING HE ...	EN VOEGUE (ATCO EASTWEST)
11	13	10	COME & TALK TO ME	JODECI (UPTOWN/MCA)
12	12	6	TAKE THIS HEART	RICHARD MARX (CAPITOL)
13	11	2	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
14	14	14	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
15	15	36	FINALLY	CECE PENISTON (A&M)
16	19	21	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
17	16	9	KEEP ON WALKIN'	CECE PENISTON (A&M)
18	—	1	THE HITMAN	AB LOGIC (INTERSCOPE)
19	17	32	I LOVE YOUR SMILE	SHANICE (MOTOWN)
20	20	13	IF YOU ASKED ME TO	CELINE DION (EPIC)
21	21	5	TWILIGHT ZONE	2 UNLIMITED (RADKAL/CRITIQUE)
22	18	36	ALL 4 LOVE	COLOR ME BADD (GIANT)
23	24	11	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
24	—	64	BABY BABY	AMY GRANT (A&M)
25	22	12	HOLD ON MY HEART	GENESIS (ATLANTIC)

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
★ ★ ★ No. 1 ★ ★ ★				
1	1	10	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
6 weeks at No. 1				
2	11	3	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
3	2	10	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
4	3	10	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
5	4	9	LAYLA DUCK/REPRISE	ERIC CLAPTON
6	7	7	GOOD ENOUGH MCA	BOBBY BROWN
7	6	10	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
8	12	7	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
9	17	4	IN THE STILL OF THE NITE (I'LL REMEMBER) (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
10	8	7	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
11	5	10	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
12	9	10	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
13	19	5	FAITHFUL EMI/ERG	GO WEST
14	10	10	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
15	18	8	RHYTHM IS A DANCER ARISTA	SNAP
16	14	6	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
17	16	7	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
18	27	7	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
19	13	10	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
20	20	10	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
★ ★ ★ AIRPOWER ★ ★ ★				
21	32	3	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
★ ★ ★ AIRPOWER ★ ★ ★				
22	28	4	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
★ ★ ★ AIRPOWER ★ ★ ★				
23	35	3	WHEN SHE CRIES RCA	RESTLESS HEART
24	15	10	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
25	23	6	KEEP THE FAITH JAMBCO/MERCURY	BON JOVI
26	21	10	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
27	31	5	DRIVE WARNER BROS.	R.E.M.
28	29	10	JUST ANOTHER DAY SBK/ERG	JON SECADA
29	36	4	NEVER A TIME ATLANTIC	GENESIS
30	34	5	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
31	22	10	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
32	37	3	THE LAST SONG MCA	ELTON JOHN
33	25	10	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
34	39	2	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
35	30	9	SOMEONE TO HOLD EPIC	TREY LORENZ
36	26	10	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
37	33	7	CHAINS AROUND MY HEART CAPITOL	RICHARD MARX
38	<b>NEW</b>		DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
39	24	8	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
40	38	6	JOHNNY HAVE YOU SEEN HER? ATCO EASTWEST	THE REMBRANDTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
★ ★ ★ No. 1 ★ ★ ★				
1	6	4	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
1 week at No. 1				
2	1	9	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	2	10	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
4	5	6	IN THE STILL OF THE NITE (I'LL REMEMBER) (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
5	4	10	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
6	3	10	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
7	8	7	RUMP SHAKER MCA	WRECKX-N-EFFECT
8	7	10	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
9	11	10	RHYTHM IS A DANCER ARISTA	SNAP
10	9	10	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
11	10	10	GOOD ENOUGH MCA	BOBBY BROWN
12	12	8	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
13	14	6	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
14	13	4	GANGSTA MCA	BELL BIV DEVOE
15	16	6	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	15	10	BABY-BABY-BABY LAFACE/ARISTA	TLC
★ ★ ★ AIRPOWER ★ ★ ★				
17	<b>NEW</b>		IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
18	17	10	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
19	21	10	COME & TALK TO ME UPTOWN/MCA	JODECI
20	20	10	BACK TO THE HOTEL PROFILE	N2DEEP
21	23	10	SOMEONE TO HOLD EPIC	TREY LORENZ
22	24	6	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
23	18	10	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
24	22	10	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
25	<b>NEW</b>		7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
26	36	3	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
27	27	7	FLEX COLUMBIA	MAD COBRA
28	19	8	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
29	26	7	BABY I'M FOR REAL/NATURAL HIGH VIRGIN	AFTER 7
30	34	3	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
31	25	10	HUMPIN' AROUND MCA	BOBBY BROWN
32	35	2	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
33	30	6	IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC	CLASSIC EXAMPLE
34	28	10	RIGHT NOW WARNER BROS.	AL B. SURE!
35	<b>NEW</b>		HERE WE GO AGAIN! CAPITOL	PORTRAIT
36	39	2	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
37	32	4	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
38	33	10	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
39	<b>NEW</b>		BABY, I BELIEVE IN YOU COLUMBIA	GEORGE LAMOND
40	37	3	SLOW AND SEXY EPIC	SHABBA RANKS (FEATURING JOHNNY GILL)

## INCREASING IMPACT

SHANICE GIANT SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210")
CELINE DION EPIC LOVE CAN MOVE MOUNTAINS
SHAKESPEAR'S SISTER LONDON/PLG I DON'T CARE
10,000 MANIACS ELEKTRA THESE ARE DAYS
MAXI PRIEST CHARISMA/VIRGIN GROOVIN' IN THE MIDNIGHT
WRECKX-N-EFFECT MCA RUMP SHAKER
BELL BIV DEVOE MCA GANGSTA
INXS ATLANTIC TASTE IT
DAN BAIRD DEF AMERICAN/WARNER BROS. I LOVE YOU PERIOD
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. 7
THE SOUP DRAGONS BIG LIFE/MERCURY PLEASURE
GODDESS ATLANTIC SEXUAL
WILSON PHILLIPS SBK/ERG FLESH & BLOOD

GEORGE LAMOND COLUMBIA BABY, I BELIEVE IN YOU
SONIA DADA CHAMELEON YOU AIN'T THINKING
CLASSIC EXAMPLE HOLLYWOOD BASIC IT'S ALRIGHT
FOREIGNER ATLANTIC WITH HEAVEN ON OUR SIDE
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
MALAIKA A&M SO MUCH LOVE

## INITIAL IMPACT

BAD COMPANY ATCO EASTWEST THIS COULD BE THE ONE
THE S.O.U.L. S.Y.S.T.E.M. ARISTA IT'S GONNA BE A LOVELY DAY
PETER GABRIEL GEFFEN STEAM
EN VOGUE ATCO EASTWEST GIVE IT UP, TURN IT LOOSE
MARKY MARK & THE FUNKY BUNCH INTERSCOPE GONNA HAVE A GOOD TIME
NENEH CHERRY VIRGIN TROUT
JUDE COLE REPRISE TELL THE TRUTH

## INCREASING IMPACT

MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES
HI-FIVE JIVE/RCA QUALITY TIME
CELINE DION EPIC LOVE CAN MOVE MOUNTAINS
ANNIE LENNOX ARISTA WALKING ON BROKEN GLASS
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
MARKY MARK & THE FUNKY BUNCH INTERSCOPE GONNA HAVE A GOOD TIME
FATHER M.C. UPTOWN/MCA EVERYTHING'S GONNA BE ALRIGHT
SADE EPIC NO ORDINARY LOVE
TLC LAFACE/ARISTA SOMETHIN' YOU WANNA KNOW
MIKI HOWARD GIANT AIN'T NOBODY LIKE YOU
ROZALLA EPIC ARE YOU READY TO FLY?
PAPERBOY NEXT PLATEAU DITTY

POSITIVE K ISLAND/PLG I GOT A MAN
VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT LOVE IS
ARRESTED DEVELOPMENT CHRYSALIS/ERG REVOLUTION
HOME TEAM LUKE PICK IT UP
MR. LEE FEATURING R. KELLY JIVE HEY LOVE (CAN I HAVE A WORD)
AB LOGIC INTERSCOPE GET UP (MOVE BOY MOVE)
HOUSE OF PAIN TOMMY BOY SHAMROCKS AND SHENANIGANS
SWV RCA RIGHT HERE

## INITIAL IMPACT

ERIC CLAPTON DUCK/REPRISE LAYLA
REDMAN RAL/CHAOS BLOW YOUR MIND
SOUND FACTORY RCA UNDERSTAND THIS GROOVE
POSITIVE K ISLAND/PLG NIGHT SHIFT
AZ ONE SCOTTI BROS. TRUST IN ME

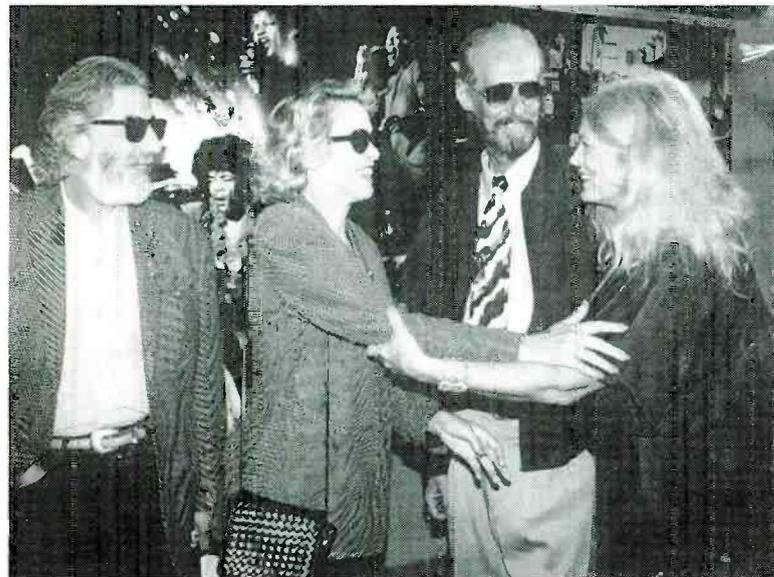
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 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.



**The Doctor Is Gold.** Recording group Spin Doctors is presented with gold albums commemorating sales of its Epic Associated debut, "Pocket Full Of Kryptonite," which features the top 40 hit "Little Miss Can't Be Wrong." Shown in back row, from left: Epic president Dave Glew; band member Aaron Comess, and Epic director of A&R Frankie LaRocka. Front row, from left: Epic senior VP of promotion Polly Anthony; road manager Jason Richardson; artist manager David Sonnenberg; band member Mark White; Sony Music senior VP Michele Anthony; Epic Associated president Richard Griffiths; band members Chris Barron and Eric Schenkman; and Sony Music president Tommy Mottola.



**Information, Please.** Members of Reprise/Tommy Boy recording act Information Society shower Wall Street executives with albums, posters, dollar bills, and stock certificates in their company Peace And Love Inc. following the group's surprise performance Oct. 29 across from the New York Stock Exchange. The band first picketed Federal Hall with signs reading "You Are A Product" and "Bliss Is Not A Commodity," then treated the crowd of 2,000 to the title single from the album "Peace And Love Incorporated." Shown, from left, are band members Paul Robb, Kurt Harland, and James Cassidy.



**Vee For Victory.** Vee-Jay artists gather at Chicago's Universal Recording Studios to celebrate the rebirth of Vee-Jay Records and publicize the Vee-Jay Artists Fund, part of the Rhythm & Blues Foundation, which will aid former Vee-Jay artists in need of medical or financial support. Customers can call a toll-free number to order Vee-Jay albums; \$1 from the sale of each album will go to the Vee-Jay Artists Fund. Shown from left: songwriter/arranger Billy Vera, who supervised the Vee-Jay reissues; Jerry "The Ice Man" Butler, formerly a recording artist, now a Cook County, Ill., commissioner; and Gordon Bossin, COO of Vee-Jay Limited Partnership.



**Give His Regards To Broadway.** RCA Victor hosts a reception in honor of the release of tenor Jerry Hadley's first solo crossover recording, "Jerry Hadley: Standing Room Only," on which he performs Broadway classics. Shown from left: Steve Vining, senior director of sales and marketing, RCA Victor; Guenther Hensler, president, BMG Classics; Hadley; and James Glicker, VP of marketing, BMG Classics.

**Pop Art.** Organizers and stars of the 1967 Monterey International Pop Festival celebrate the unveiling of artist Jill Gibson's new Monterey Pop mural at the Los Angeles Free Clinic. The clinic has been among the recipients of the Monterey International Pop Festival Foundation's proceeds from the original festival and related projects. The reception was highlighted by the Foundation's donation of another \$25,000 to the Free Clinic, and a preview of Rhino Records' "Monterey International Pop Festival" boxed set. Shown, from left: Monterey Pop co-organizer Lou Adler; Michelle and John Phillips of the Mamas & the Papas; and Gibson.



**'World' Music.** Peter Himmelman socializes after treating the MCA Music Publishing staff to an acoustic performance of songs from his new Epic Records album, "Flown This Acid World." The album features the upcoming single "Closer." Himmelman, who has a worldwide publishing deal with MCA, recently scored the upcoming Touchstone film "Crossing The Bridge." Shown at MCA Music's Los Angeles offices are, from left: Betsy Anthony, VP of talent acquisition, MCA; Himmelman; Steve Westman, manager, VP of film and television music, MCA.



**Garden Of Eden.** Hollywood Records act Edan relaxes after a performance at Bill's Bar in Boston, part of a promotional tour in support of the group's debut album, "Dead Flowers." Shown in back row, from left, are WHJY Providence, R.I., music director Sharon Schifino and band member Freddy Herrera. Shown in middle row, from left, are band member Alan St. Lesa; WEA Boston branch manager Dan Cotter; WEA Boston marketing rep Louise Bartola; band member Edward Sedano; WEA Boston marketing secretary Tamara Page; WEA Boston branch sales rep Mike Hegman; band member Edan Everly; Hollywood Records Northeast regional sales marketing manager Bob Tyldsley; and Hollywood Records Northeast regional promotion manager Jim Cortez. Shown in front row, from left, are Hollywood Records Chicago regional promotion manager James Evans and band member Frank Avalon.

# 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  
DECEMBER 5, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1/Top Debut ★ ★ ★</b>						
1	NEW		1	ICE CUBE PRIORITY 57185 (10.98/16.98)	THE PREDATOR	1
2	NEW		1	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	2
3	1	2	9	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
4	2	1	8	MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
5	3	4	13	ERIC CLAPTON ▲ <sup>2</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
6	4	6	27	BILLY RAY CYRUS ▲ <sup>5</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
7	6	7	10	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
8	5	3	3	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
9	NEW		1	KENNY G ARISTA 18646* (10.98/15.98)	BREATHLESS	9
10	8	8	7	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
11	11	12	13	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
12	9	10	49	PEARL JAM ▲ <sup>3</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
13	7	5	3	BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
<b>★ ★ ★ TOP 20 SALES MOVER ★ ★ ★</b>						
14	23	21	7	AMY GRANT A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS	14
15	12	11	17	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
16	10	9	5	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
17	14	19	13	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
18	33	47	4	VARIOUS ARTISTS A&M 31454* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	18
19	15	14	52	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
20	20	30	34	KRIS KROSS ▲ <sup>3</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
21	19	17	12	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
22	13	13	21	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
23	17	36	3	GLORIA ESTEFAN EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	17
24	16	16	8	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
25	25	24	35	EN VOGUE ▲ <sup>2</sup> ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
26	18	15	4	AC/DC ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
27	27	25	116	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
28	24	20	34	WYONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNA	4
29	29	29	22	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
30	28	32	63	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
31	21	27	39	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
32	30	31	67	METALLICA ▲ <sup>5</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
33	22	22	4	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
34	31	33	23	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	28
35	26	26	34	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	13
36	36	34	7	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
37	34	28	83	MICHAEL BOLTON ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
38	32	18	6	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
39	37	38	17	HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
40	40	55	5	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
<b>★ ★ ★ POWER PICK ★ ★ ★</b>						
41	65	93	7	NEIL DIAMOND ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	41
42	39	35	10	QUEEN ● HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
43	50	64	7	ALVIN & THE CHIPMUNKS CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	43
44	35	23	8	PETER GABRIEL GEFEN 24473* (10.98/15.98)	US	2
45	38	37	28	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
46	41	40	53	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
47	47	44	8	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
48	NEW		1	GENESIS ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	48
49	49	59	80	BOYZ II MEN ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
50	46	54	15	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
51	42	39	41	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
52	44	45	53	U2 ▲ <sup>4</sup> ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
53	53	57	21	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
54	48	48	12	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
55	43	41	8	10,000 MANIACS ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	52	52	7	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	52
57	45	42	34	DEF LEPPARD ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
58	58	56	19	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
59	61	67	135	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
60	55	58	27	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
61	56	62	15	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
62	112	183	24	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
63	66	73	25	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
64	70	71	19	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
65	64	63	14	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
66	51	43	9	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
67	62	66	62	GUNS N' ROSES ▲ <sup>3</sup> GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
68	57	49	21	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
69	67	75	22	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
70	54	50	7	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
71	60	61	24	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
72	63	65	61	RED HOT CHILI PEPPERS ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
73	68	74	74	BONNIE RAITT ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
74	75	77	60	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
75	71	68	54	GENESIS ▲ <sup>3</sup> ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
76	59	53	7	REDMAN RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
77	79	72	6	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
78	91	80	15	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
79	81	87	144	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
80	74	84	53	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
81	82	85	62	GUNS N' ROSES ▲ <sup>4</sup> GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
82	69	46	4	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
83	78	69	177	MICHAEL BOLTON ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
84	76	70	9	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
85	73	76	22	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
86	85	83	34	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
87	87	91	62	OZZY OSBOURNE ▲ <sup>2</sup> EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
88	94	101	23	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
89	92	94	61	NIRVANA ▲ <sup>4</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
90	84	79	36	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	44
91	95	98	16	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
92	80	96	14	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
93	98	114	5	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	93
94	103	99	15	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
95	86	81	10	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
96	83	78	8	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
97	180	—	2	SOUNDTRACK WALT DISNEY 60846* (10.98/16.98)	ALADDIN	97
98	97	105	11	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
99	100	100	80	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
100	90	92	61	BRYAN ADAMS ▲ <sup>3</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
101	93	86	9	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
102	108	127	4	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	102
103	72	60	5	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
104	89	90	25	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
105	88	88	14	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
106	101	109	10	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
107	118	121	76	NATALIE COLE ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
108	109	110	34	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
109	104	102	28	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1

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	96	97	8	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
111	107	107	37	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
112	116	117	90	AMY GRANT ▲ 3 & M 5321 (10.98/15.98)	HEART IN MOTION	10
113	77	51	3	BOB DYLAN COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU	51
114	102	95	65	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
115	105	89	9	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
116	111	106	9	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
117	113	113	49	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
118	138	142	17	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
119	119	125	106	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
120	117	115	42	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
121	134	161	6	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
122	114	104	23	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
123	110	122	66	VANESSA WILLIAMS ▲ WING 84352/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
124	115	112	13	COLLIN RAYE EPIC 48583* (9.98 EQ/15.98)	IN THIS LIFE	42
125	106	111	13	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
126	121	118	17	EAST COAST FAMILY BIV 10 6352/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
127	99	82	8	BUSHWICK BILL RAP A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32
128	128	120	16	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
129	129	126	32	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
130	127	141	93	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
131	149	147	52	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
132	133	131	46	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
133	148	173	241	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
134	120	108	12	MICHAEL W. SMITH ● REUNION 24491*/Geffen (9.98/13.98)	CHANGE YOUR WORLD	95
135	124	124	33	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
136	126	116	6	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
137	NEW	1	1	VARIOUS ARTISTS MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM	137
138	131	133	132	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
139	125	144	5	MAD COBRA COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	125
140	135	—	2	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	135
141	144	143	7	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
142	123	119	7	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	111
143	145	136	25	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
144	142	148	70	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429/WARNER BROS. (9.98/15.98)	C.M.B.	3
145	150	154	78	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
146	140	140	4	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	140
147	NEW	1	1	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN-CUT DOPE	147
148	137	138	10	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
149	132	128	43	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
150	182	189	3	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	150
151	151	187	3	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	151
152	141	123	7	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
153	122	103	10	PUBLIC ENEMY ● DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
154	NEW	1	1	VARIOUS ARTISTS QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MUSIC FROM "MALCOLM X"	154

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	155	164	18	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
156	170	175	9	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	156
157	154	151	89	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
158	156	159	142	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
159	130	135	8	COMPTON'S MOST WANTED DRPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
160	167	180	5	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	160
161	143	146	4	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
162	157	129	7	ROXETTE EMI 99929*/ERG (10.98/15.98)	TOURISM	117
163	136	130	21	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
164	158	145	5	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
165	147	152	6	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
166	197	—	2	TRAVIS TRITT WARNER BROS. 45029* (10.98/15.98)	TRAVIS TRITT CHRISTMAS	166
167	166	178	39	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
168	139	134	5	THE SUNDAYS DGC 24479*/Geffen (9.98/13.98)	BLIND	103
169	152	137	45	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
170	165	162	40	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
171	146	132	19	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
172	160	160	19	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
173	163	150	15	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
174	195	—	2	THE JEFF HEALEY BAND ARISTA 8706* (10.98/15.98)	FEEL THIS	174
175	185	181	73	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
176	169	167	9	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
177	168	163	116	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
178	181	171	20	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
179	174	165	81	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
180	173	179	53	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
181	161	—	22	FRANK SINATRA REPRISE 26501*/WARNER BROS. (13.98/18.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
182	159	157	64	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
183	177	155	29	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
184	172	170	13	WARRANT ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
185	186	169	78	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
186	176	190	20	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
187	164	168	30	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
188	RE-ENTRY	14	14	MORRISSEY SIRE/REPRISE 26994*/WARNER BROS. (10.98/15.98)	YOUR ARSENAL	21
189	184	176	17	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
190	188	186	89	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
191	153	139	10	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
192	191	182	4	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD	182
193	179	174	17	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
194	NEW	1	1	VARIOUS ARTISTS QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)	HANDEL'S MESSIAH - A SOULFUL CELEBRATION	194
195	187	196	28	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
196	NEW	1	1	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	196
197	171	149	10	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
198	189	156	9	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
199	196	197	28	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
200	RE-ENTRY	50	50	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 26, 82	Natalie Cole 107	Kenny G 9	Elton John 29	Sinead O'Connor 198	David Sanborn 187	Spin Doctors 34	MTV: Party To Go, Vol. 2 104
Bryan Adams 100	Color Me Badd 144	George Jones 102	George Jones 102	ORIGINAL LONDON CAST 133	Jon Secada 155	Curtis Stigers 195	Music From "Malcolm X" 154
After 7 125	Shawn Colvin 161	R. Kelly & Public Announcement 149	R. Kelly & Public Announcement 149	Phantom Of The Opera 133	Jon Secada 60	George Strait 7	A Very Special Christmas 2 18
Alabama 50	Compton's Most Wanted 159	Geto Boys 147	Sammy Kershaw 132	Phantom Of The Opera Highlights 79	Shabba Ranks 96	Marty Stuart 178	Stevie Ray Vaughan & Double Trouble 152
Alice In Chains 24	Cypress Hill 117	Vince Gill 21, 157	Kris Kross 20	Ozzy Osbourne 87	Shakespear's Sister 186	The Sundays 168	
Alvin & The Chipmunks 43	Billy Ray Cyrus 6	Amy Grant 14, 112	Patti LaBelle 140	Pantera 167	Silk 196	Al B. Sure! 115	Warrant 184
John Anderson 51	Da Lench Mob 66	Grand Puba 103	k.d. lang 90	Pearl Jam 12	Frank Sinatra 181	Aladdin 97	Vanessa Williams 123
Arrested Development 35	Damn Yankees 78	Guns N' Roses 67, 81	Chris LeDoux 118	Prince And The New Power Generation 38	Michael W. Smith 134	Temple Of The Dog 71	Wilson Phillips 143
Bad Company 101	Das EFX 135	Hammer 200	Annie Lennox 45	Public Enemy 153	Patty Smyth 105	10,000 Maniacs 55	Wynonna 28
Tony Bennett 148	Def Leppard 57	The Jeff Healey Band 174	Lo-Key? 146	Queen 42, 111	Snap 121	George Thorogood 189	Trisha Yearwood 54, 175
The Black Crowes 109, 158	Diamond Rio 150, 185	Helmet 91	Trey Lorenz 142	Queensryche 177	Soul Asylum 151	Pam Tillis 110	Neil Young 33
Clint Black 64	Neil Diamond 41	Hi-Five 173	Mad Cobra 139	R.E.M. 10, 190	SOUNDTRACK 151	TLC 31	ZZ Top 129
Mary J. Blige 15	Celine Dion 86	House Of Pain 39	Madonna 16, 119	Bonnie Raitt 73	Aladdin 97	Toad The Wet Sprocket 69	
Suzy Bogguss 136, 169	Michael Bolton 4, 37, 83	Miki Howard 191	Marky Mark & The Funky Bunch 197	Collin Raye 124	Beauty & The Beast 46	Too Short 171	
Bon Jovi 13	East Coast Family 126	Ice Cube 1	Bob Marley 141	Red Hot Chili Peppers 47, 72	Beverly Hills, 90210 93	Randy Travis 95, 106	
Boyz II Men 49	En Vogue 25	Indigo Girls 199	Reba McEntire 74	Redman 76	The Bodyguard 2	Travis Tritt 65, 145, 166	
Brooks & Dunn 19	Enigma 130	INXS 128	Megadeth 58	Restless Heart 160	Boomerang 22	Tanya Tucker 56	
Garth Brooks 3, 11, 27, 30, 59	Erykah Badu 80	Izzy Stradlin And The Ju Ju Hounds 165	Metallica 32	Keith Richards 164	The Commitments 182	U2 52	
Bobby Brown 17	EPMD 193	Michael Jackson 131	Ministry 172	Lionel Richie 183	The Heights 40	Ugly Kid Joe 98	
Bushwick Bill 127	Erasure 163	Alan Jackson 36, 99	Morrissey 188	Roxette 162	Honeymoon In Vegas 61	Utah Saints 192	
Mariah Carey 63	Gloria Estefan 23	Jackyl 156	Van Morrison 138	Sade 8	The Last Of The Mohicans 70	Ricky Van Shelton 94	
Mary-Chapin Carpenter 53	Extreme 84	Jodeci 114	N2Deep 85	Saigon Kick 92	Singles 68	VARIOUS ARTISTS	
Mark Chesnutt 108	Firehouse 122	Nirvana 89	Nine Inch Nails 116		Sister Act 62	Handel's Messiah - A Soulful Celebration 194	
Eric Clapton 5	Foreigner 176				Wayne's World 170	The Jacksons: An American Dream 137	

(Continued from page 3)

The result is an ongoing flood of parallel imports—especially new superstar product—into Europe that undercuts local CD wholesale prices by 10%-15% or more.

The practice has a long history, but European label executives are increasingly alarmed about its current impact on their markets, marketing strategies, and profitability. "The top management of our industry must protect the revenues from this market we call Europe, the largest in the world," says Richard Denekamp, Sony Music International senior VP/Europe. "If they don't see that, then—combined with the current economic problems—we're heading for tough times."

Alexis Rotelli, president/CEO for Continental Europe at EMI Music, comments, "Strategically, we must find the solution to this problem within our industry. Otherwise, we're on a suicide track. If Europe has to trade with prices at the same level as they are in the U.S., then our companies here will be one-quarter their present size."

**IMPACT OF RECESSION**

These and other European label executives say that, in addition to the dollar's weakness, the recession is exacerbating import woes. Faced with sliding sales, retailers seek the margin advantages offered by imports of superstar titles. As major labels prime the marketing pump for their top artists on a global basis, these releases are sound bets for European wholesalers and their customers.

"New releases of acts like Elton John and Dire Straits have no risk at all for Dutch importers," says Phonogram Holland GM Anton Witkamp, "so they buy them by the cartload from the U.S. and other countries. Billy Ray Cyrus is not yet a superstar in Holland, so his repertoire is hardly affected by the parallels." Warner Music Holland marketing manager Rob Schouw says, "Parallels from the U.S. have seriously damaged the Dutch sales of Eric Clapton's 'Unplugged.' [They] also seriously affected Simply Red's 'Stars.' All Prince albums are plagued by parallels. Soon they will also affect the sales of the new albums by Madonna, R.E.M., and Neil Young."

Comments Helmut Fest, EMI Music's regional director for Germany/Switzerland/Austria, "We have about 10 international albums in the German charts right now, and every one of them is facing competition from parallel imports." In addition to the dollar's weakness, Fest cites the global recessionary climate, "which perhaps prompts some national companies to seek to maintain volume by not being too fussy about the ultimate destination of their product."

**DEVELOPING ACTS HURT**

At Sony Music Germany, managing director Jochen Leuschner points out that new and developing artists can suffer, too, from the parallel plague. On the new Alice In Chains album, for example, "we did a heavy marketing and promotion campaign," he says. "We got good reaction from the media, particularly the press, and we shipped something like 8,000 units into special outlets where this type of repertoire normally sells well.

"But those same outlets also re-

# Euro Record Cos. Are Fighting Back

■ BY ADAM WHITE

LONDON—Record companies in Europe are fighting parallel imports with a variety of tools. They include additional tracks not available on U.S. pressings, altered release dates, and discount programs for retailers.

The use of extra tracks, the most visible tactic, has been done with some superstar releases and greatest-hits packages. It is employed less frequently with developing-artist titles, although albums by Pearl Jam and Lenny Kravitz, for example, have been augmented.

PolyGram International has bolstered some 25 albums this year with material unavailable on U.S. equivalents, according to Michael Allen, the company's London-based director of international marketing, although this figure also includes albums expanded for the Japanese market.

Bon Jovi's "Keep The Faith" acquired an extra track for Europe, as did Def Leppard's "Adrenalize." On Motown (which PolyGram handles

internationally), Lionel Richie's "Back To Front" features 16 tracks, compared to 14 in the U.S. Also, the Boyz II Men album "Cooleyhighharmony" was recently bolstered with "End Of The Road" (and different mixes of "MotownPhilly") to help preempt parallels as the "Boomerang" tune increased the group's European popularity.

At Sony Music, Gloria Estefan's current "Greatest Hits" carries 16 tracks and is cover-stickered as the "European version," compared to 14 in the U.S. Among newer acts, according to company senior VP/Europe Richard Denekamp, Pearl Jam's "Ten" was reissued with an extra three live cuts. "That gave us the chance to restock the trade," he says. "Extra tracks make a difference, providing you can communicate that fact strongly to consumers."

PolyGram's Allen agrees. "You must market the advantage. You start by sticker the product, and continue the process through making it a feature of your advertising. If you don't, you're wasting every-

one's time."

Another tactic is for labels to ship a superstar title in Europe up to two weeks ahead of the U.S. Sony Music did this with the most recent albums by Michael Jackson and Bruce Springsteen; Warner Music has done likewise with top titles. Retailers find this attractive, according to Heinz Henn, senior VP of A&R and marketing at BMG International. "On the major releases, I would say that every dealer is mostly concerned about having the damn thing first, because they know it's going to pull people into the stores."

A variation on the ploy is to delay a release in North America by several months; this is mostly used for hits compilations. Abba's "Gold" is a major success in international markets for PolyGram—almost 2 million units sold—but it won't be issued in the U.S. until 1993, and then with fewer tracks.

*Assistance in preparing this story was provided by Thom Duffy in New York and Mike Hennéssey in Cologne.*

ceived parallel imports—around 4,000 units, shipped from the United States. If those units had come from us, it would have been enough traffic to get the group into the [national] charts. But because of the different order number, the imported CDs were not picked up in the survey, so the chart entry was delayed." The album finally did chart—which, notes Leuschner, only encourages a greater flow of parallel imports.

"It's not only a tricky issue, it's a frustrating issue," states Jim Caparro, president of PolyGram Group Distribution in the U.S. "We specifically want to sell product that stays within our borders. But with the value of the dollar being what it is, and the press for profit by some individuals, it's an activity that goes on. The approach we take is that any known violator [of the ban against exporting] is penalized. But because there's no customer we have on our books that is strictly in the business of exporting, it's difficult.

"We maintain our dedication and vigilance and get our feelings [against U.S. exports] known and across to our customers. We've been very consistent with our overseas companies in supporting them. If there are any known exporters, we will shut them down. But [the overseas affiliates] must help us identify them."

Similarly, WEA president Henry Droz says, "We are serious about our policy and we enforce it."

The heads of the Sony, BMG, and MCA distribution wings were not available for comment by press time.

**VIOLATIONS CONTINUE**

PolyGram, Sony, and WEA are regarded as the most aggressive in policing exports. In fact, Sony this year put Win Records and Pacific Coast One Stop on hold for shipping abroad (Billboard, March 21). Within the last month, WEA is said to have caught a one-stop exporting 400 pieces to Europe.

In response to this report, Droz said, "We caught one account doing

it and we put them on hold. I will not mention that account's name, but, in fact, that tells you we are very serious."

When Prince's current album was about to be released, there was reportedly an order for 20,000 units floating around the export trade. Sources indicate that WEA warned all the one-stops it suspects of exporting not to service the order, but a one-stop source says it was fulfilled. He hints that the culprit was caught.

CEMA president Russ Bach recalls that the U.S. industry addressed its parallel-import problem a decade ago through court action taken under the copyright law. He says it will be difficult for international markets to stem the flow of imports without similar action. "You know that how we did it was with a law, but they can't get any legal action over there."

Neil Turkewitz, international VP at the Recording Industry Assn. of America, contends that legal protection against imports has not been embraced by the European Commission, leaving their member states vulnerable to foreign product. As long as the EC does not push for legal protection, he says, "the wrong people are crying foul."

**ROME CONVENTION**

For countries that are Rome Convention signatories—including the majority of European Community members—the exclusive representation agreements held by national labels make parallel imports illegal.

Wholesalers, importers, and retailers dealing in them can be subject to civil proceedings for infringement of the exclusive licensing agreement. However, parallel imports are not illegal in nonsignatory nations, and if imports find their way, for example, into Holland—as they do on a broad scale—nothing can prevent them from being shipped into other EC countries.

"It is mainly the Dutch traders who are acting as go-betweens, dis-

tributing the goods to Germany," says Heinz Canibol, managing director of MCA Music Entertainment Germany. Two-thirds of parallel imports into Germany are estimated to come from EC countries (either legally, as from Benelux, or illegally, as from the U.K. and Italy), and one-third from elsewhere, such as North America and Japan.

The German IFPI is encouraging members to do all they can to clamp down on parallel imports, says its managing director, Peter Zombik, but the problem is that a wholesaler in Germany can buy superstar product at up to 15% less than the equivalent from the exclusive German licensee.

The recent devaluation of the British pound and the Italian lire has made those countries attractive sources of sound recordings for wholesalers elsewhere in Europe. Virgin Records International managing director Jon Webster says there has been "no severe leakage" yet from the U.K., but cites the pound's weakness against the German mark. "I've spoken to a couple of wholesalers, and my impression is that we're about 10-15 pfennigs away from a flood [of U.K. parallel imports into Germany]. It could be a nightmare."

**GUT RESPONSE**

European industry leaders agree that the lack of reliable data on the extent of parallel imports produces a gut response, rather than a rational one. "It is an emotional issue," affirms Sony Music International's Denekamp. "If you see one import, you see a thousand. It's very difficult to come up with reliable statistics. But certainly all our sales forces are complaining to their sales managers and asking them for approval for greater discounts.

"There is legislation in certain countries where the record companies can take measures to fight imports: Spain and Germany, for example. But if Dutch or Belgian wholesalers import and transship to Germany, nothing can be done."

Denekamp also notes that, with more European wholesalers handling parallels, more retailers—including mom-and-pop outlets—are offered the merchandise.

EMI Music's Rotelli agrees that the issue stirs hearts over minds. "Just before we put out 'Tourism' by Roxette," he says, "I was told about this Belgian wholesaler who was sitting on 20,000 imports of the album. We hadn't even released it! I started an investigation, and the truth turned out to be 500 copies. So a lot of the problem is emotional."

Rotelli also says he is surprised that Europe's mechanical rights societies don't take a more active role in the fight. "It's ironic when you consider that writers and publishers can earn more from a record sold in Europe than from one sold in the U.S."

**INCREASING PROBLEM**

General estimates of the damage vary from country to country, and within countries. Label executives in Holland, for example, say they lose between 10% to 25% of sales to parallel imports, with the higher percentage affecting superstar titles. "It has increased," says Virgin Benelux marketing manager Dick Stolk. He attributes that not only to the weak dollar, but also to a more efficient import community.

"Dutch importers are approaching retailers in a more organized way, especially Rigu Sound. That company sends faxes to the retailers and also calls them regularly to interest them in parallel imports."

Others identify Rigu Sound as the leading importer of new releases into the Netherlands. Owner and managing director Rick Guurink says 60% of its business is in current titles. "Some companies are totally frustrated that we're handling parallel imports and mainly new releases," he states. "They try to monitor the export companies we do business with, and do all kinds of unpleasant things. They use every kind of behavior, even intimidating the retail outlets we supply to."

Guurink declines to name his U.S. suppliers or the prices his firm pays for imports. "Not all merchandise is easy to get," he says. "But if a product is not cheap to get in territory A, then we approach territory B, where we might be more lucky." Prices vary considerably, he adds: "Within one month, the rate of the dollar to the guilder can fluctuate from 1.60 to 1.80 guilders. I'm always afraid of a high dollar."

If the U.S. currency strengthens, Guurink says he will do business with exporters elsewhere, "such as the Far East and certain central European countries. So far, I'm not doing business with South America, but that may change in future if necessary." Coincidentally, Virgin Records' Webster says Brazil is starting to become a source of parallel imports.

Rigu Sound's recent acquisition of another local wholesaler, Rotonde, has Dutch label officials concerned—particularly since the latter, which also operates a small retail chain, is not known for handling parallel imports (see story, page 52).

**OTHER IMPORTERS**

Other Dutch firms that import include Bertus Distribution and Free Record Shop, the country's largest

(Continued on page 92)



**CALL TO ENTRIES**

# THE 1ST ANNUAL Billboard BILLIE AWARDS

## WHAT ARE THE BILLIE'S?

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- Point of Purchase • Packaging & Cover Art • Outdoor Advertising

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**Billboard**

## EUROPEAN LABELS INCREASINGLY ALARMED OVER PARALLEL IMPORTING

(Continued from page 90)

music retailer (100 stores in Holland and 23 in neighboring Belgium). Bertus managing director Michiel de Ruyter and Free buyer Rick den Outer say new releases represent only 10% and 15%, respectively, of their imports. However, den Outer expects to handle more current titles in the future; he says per-unit prices are currently between \$6.25 and \$10.25 from U.S. exporters.

In Spain, Carlos Grande, director of label group AFYVE, says, "I've heard within the industry that more than 20% of sales are of parallel origin. Last year, I imagine the figure was about 10%. This is a very important problem that the industry is taking seriously, and it is growing fast." There are 12 current cases against importers going through the courts after legal action initiated by AFYVE, all within the last eight months.

Julian Huntley, international product manager of Virgin Records Spain, says, "This is a real crisis. A lot of retailers are up against the wall, not making money, and of course jump at the chance to buy product at, say, \$12 a unit instead of, say, \$19." He adds that, during the summer, Virgin sales staffers were told of a U.S. exporter who, while on vacation to see the Olympic Games, was visiting Barcelona retailers to offer parallel product.

EMI/Hispanavox managing director Rafael Gil estimates that 20%-30% of sales in Spain are of parallel imports, compared with just 5% a year ago. "New releases are by far the most affected," he says, "as the importers take advantage of prod-

uct that is hot because of our advertising. The most notable examples in the past year have been Queen and Roxette."

### RAMPANT IN SCANDINAVIA

In Scandinavia, officials at the local IFPI groups do not have exact figures on imports but say the problem is widespread. In Norway, some label executives estimate that about 30%-40% of album sales are lost to parallel titles. Four record companies there—BMG Ariola, EMI Norsk, PolyGram, and CNR Non-Stop—took steps recently to minimize the damage by launching a joint sales and distribution unit, MSO Express. The goal is to improve supply and service of product to Norwegian retailers (Billboard, Oct. 31).

Norway's largest wholesaler is M&R OneStop, whose managing director, Clifford Maylam, sees imports as a competitive advantage. "When you're as big as we are, you can't depend solely on the record companies. We deliver product within 24 hours, while you have to wait around for four days when you order from the labels."

Warner Music, EMI, and (in part) BMG no longer give M&R the same trading terms as before, according to Maylam, and Warner has stopped sending newsletters to him. "When they say I can't get the terms I used to, I've got no other choice but to import," he says. "Labels say I can't sell to 'their' customers. I didn't think customers were 'theirs' and 'mine.' If retailers approach a wholesaler, [they are told] they will

be boycotted. That's a childish way of doing business."

Sweden's most active parallel importers, industry sources say, are Border Music in Gothenburg and Next Stop in Stockholm. Border GM Pelle Eriksson affirms that business is good, noting that he pays up to 30% less for import CDs than for their domestic equivalents.

In neighboring Norway, leading retailer Akers Mic pays \$9-\$10 for CD imports, according to software managing director Geir Odegard. He says imports make up 40%-50% of the chain's business, but that most is catalog product. Odegard notes the value of maintaining relationships with both domestic suppliers and foreign wholesalers. "When the whole trade just becomes phoning and faxing the United States, I will no longer be in this business," he concludes.

### ROCK-BOTTOM PRICES

In France, one of the more visible import effects has been a Christmas campaign by the mighty Carrefour hypermarket chain, running in No-

vember and December. It offers the newest CDs by Eric Clapton, Madonna, and Prince, among others, for about \$14.60—compared with the \$18.50-plus price tag employed by other stores. So far, it seems that the Carrefour promotion is of limited scale. Executives at Warner Music, whose product appears most affected, decline to comment.

Industry rumors that 500,000 CDs had been imported from the U.S. for the Carrefour campaign have not been substantiated, however. One French wholesaler reportedly made a declaration to mechanical society SDRM recently for a large shipment of CD imports, believed to be connected to Carrefour. Sources say the shipment was far less than a half-million pieces.

PolyGram France president Gilles Paire advises retailers to be careful. "They must know that they can buy 50 or 60 international titles at lower prices through imports, [but] established distributors cover the whole repertoire range." Gilbert Ohayon, president of EMI Music France, says, "Do you think one of

our customers would change its relationships with suppliers just for the sake of a limited benefit for a short period? People will think twice before jumping on the bandwagon."

Even so, Ohayon warns "the industry will not stand still if there is an attack." He adds, "If any of my customers import massively [titles] from my catalog, I will consider it a declaration of war. If stores are caught selling records below the [domestic] wholesale price, they're taking risks!"

EMI Music's Rotelli also urges retailers to consider their future. "One hopes the trade would understand that if they do funky things to disrupt the industry, they're digging their own graves in the long run. Our industry survives if everyone enjoys the right margins. If that equilibrium isn't maintained, some companies are going to die. From a cultural point-of-view—and a strategic perspective—one wishes the trade would stop putting useless pressure onto the record companies and fight side-by-side."

## SOME SOUNDTRACKS SURPASS THEIR FILMS

(Continued from page 3)

at No. 1 on the Hot 100 Singles chart, and P.M. Dawn's "I'd Die Without You," No. 5 on the Hot 100 in the Nov. 28 issue of Billboard. This week, after 21 weeks on The Billboard 200, "Boomerang" logs in at No. 22.

Other recent films that had only moderately successful box-office runs but spawned hit soundtracks include "Singles," "Rush," "Mo' Money," "Juice," and "Honeymoon In Vegas."

- "Singles," which features several Seattle acts, including Pearl Jam and Alice In Chains, has sold more than 1 million copies to date, while the film has grossed a modest \$16.5 million, after eight weeks on The Boxoffice chart.

- The "Rush" soundtrack album, which has sold more than 500,000 units to date, included Eric Clapton's No. 2 single "Tears In Heaven." The film, however, pulled in just more than \$6.5 million in nine weeks before falling off The Boxoffice chart.

- Another gold-selling soundtrack was MCA's "Juice." The film grossed \$20 million in 13 weeks before it fell off The Boxoffice chart.

- The "Honeymoon In Vegas" album has also been certified gold, while the film has had modest success, grossing more than \$32 million in its 11 weeks of release.

### STANDING ON ITS OWN

Explaining why a soundtrack album could do better than the film it is taken from, Jim Chiado, senior VP of sales for Arista Records, says, "The key is to make the music not only apply to the movie, but to have music that can totally stand on its own."

According to Chiado, Arista president Clive Davis had seen an early cut of "Boomerang" and discovered that the music was not featured prominently in the film. "So we approached marketing the soundtrack as if there was no music in the movie whatsoever," Chiado says. "We took and developed singles on a release schedule that was applicable to radio at the time. We also had ac-

ceptance at MTV with the 'End Of The Road' and the P.M. Dawn cut. Those were the key factors that helped stimulate sales."

The "Boomerang" soundtrack did so well out of the box—with an initial shipment of 350,000 and 300,000 in reorders during its first week of release—that Paramount, which released the movie, began touting the success of the soundtrack in press releases keyed to the film.

Arista has similar hopes for its holiday season soundtracks, "The Bodyguard" and "Home Alone 2." Although both films stand to be big draws, Chiado is confident the soundtracks will be hits, regardless of the films' performances at the box office. "Collectively, the music can stand on its own," he says.

### FILM CAN HELP ALBUM

Although "Juice" was only a moderate success at the box office, MCA senior VP/GM of soundtracks Kathy Nelson believes the film still played a big part in the soundtrack's success: "The demographics that go to see a movie like 'Juice' is a big record-buying demographic. People liked the soundtrack to 'Fried Green Tomatoes,' but it's not the same active record-buying audience that goes to see 'Juice' or 'Boomerang.'"

Producer Hank Shocklee, who served as an executive producer of the soundtrack, stresses that soundtracks have to be able to be viable albums without the film tie-in.

"Sometimes no one cares that it's from a movie," Shocklee says. "The record has to stand on its own. So when you do soundtracks, it's twice as hard. You have to make a good record, but it has to be a good record that is relative to the movie."

Glen Brunman, head of Epic Soundtrax, concurs. "The best kind of soundtracks are the albums that have a sense of purpose of their own and take on added meaning as the music for a particular movie," he says.

Epic scored big with the "Singles" soundtrack before the film debuted in late August, two months

after the album's release. Brunman notes, "The day the movie opened, we were already approaching 700,000 units, and the first couple of weeks after the movie opened, it took a spectacular chart jump into the top 10."

Although "Singles" did not produce a pop hit single, it found a loyal following among the alternative-rock crowd, and it helped a couple of the featured acts make inroads into album rock radio and mainstream acceptance.

Alice In Chains' "Would?" was the first track worked from the album. A videoclip received Buzz Bin play on MTV and set up the release of the band's new Columbia album, "Dirt," which entered The Billboard 200 at No. 6.

Brunman is optimistic the exposure will also pay off for Epic act Screaming Trees, whose new album, "Sweet Oblivion," is currently No. 10 on the Heatseekers chart.

"There's more than 1 million people out there sitting with the 'Singles' soundtrack," Brunman says. "They've heard Screaming Trees, and obviously some of them are interested in hearing more, judging by how the band's album is selling."

According to Brunman, "Sweet Oblivion" has sold more than 150,000 copies to date, three times the sales of the band's previous effort.

Aside from breaking new artists, soundtracks have also been an effective tool in revitalizing catalog sales for some acts, as was the case with "Wayne's World" and Queen (Billboard, April 4) and Oliver Stone's "The Doors" biopic and the band's Elektra catalog (Billboard, March 2, 1991).

Warner Bros. senior VP of sales Lou Dennis notes the success of the "Rush" soundtrack can be attributed to "the momentum carried on by the hit single." The soundtrack and "Tears In Heaven" may also have had an impact in setting up Clapton's platinum-selling "Unplugged" album.

Assistance in preparing this story was provided by Carrie Borzillo.

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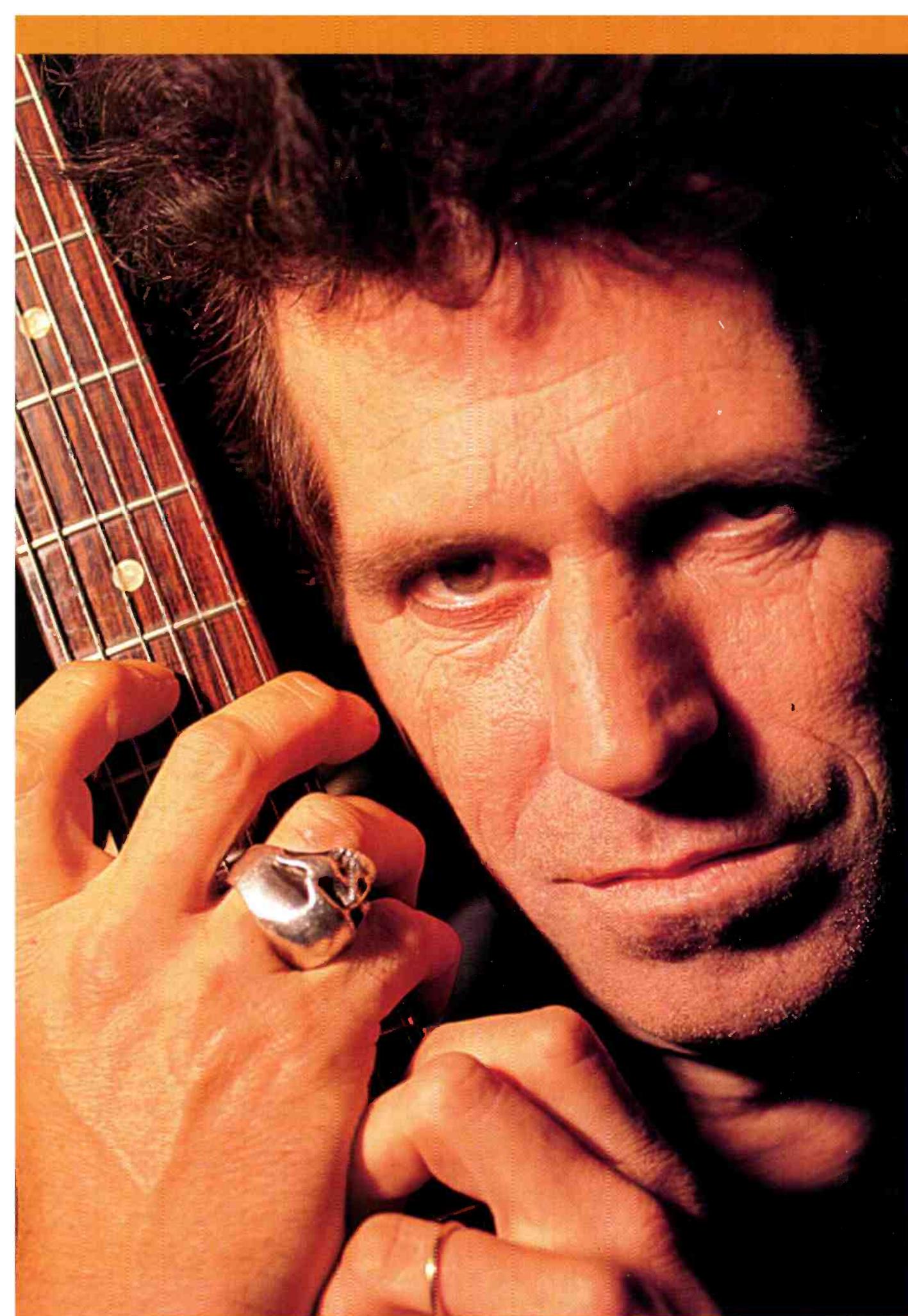
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Keith Richards, 1992

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

Billboard

## ROY ACUFF DEAD AT 89

(Continued from page 3)

Acuff gave country music exposure far beyond its traditional home in the rural South. Acuff's death and the debilitation of comedian Minnie Pearl by a stroke leave Bill Monroe as the lone flag-bearer of the Opry's formative pre-World War II period.

Born Sept. 15, 1903, in Maynardsville, Tenn., Roy Claxton Acuff turned to music after a sunstroke ended his hopes for a career in baseball. He got his start in show business in the early '30s performing in a medicine show. Soon, though, he was fronting his own band.

Acuff was a pioneer in many areas of music. Before he joined the Opry in 1938, the Nashville-based radio show relied heavily on string bands. But with his high, heart-piercing mountain vocals and infinitely sad ballads, Acuff was a crucial factor in shifting the Opry's emphasis from pickers to singers.

By the time he left his native east Tennessee to become an Opry member, he already had a record contract with Columbia and a growing fan base.

By 1940, Acuff had achieved sufficient fame to be featured in a movie, "The Grand Ole Opry." He would star in seven more films in the next seven years, during which time efforts were made to keep him in Hollywood as a "singing cowboy" type. Acuff, however, elected to continue as a recording, radio, and concert performer.

Like most Opry stars, Acuff undertook exhaustive touring and was one of the first country acts to travel regularly on airplanes.

Although "The Wabash Cannonball" early became his signature song, Acuff made standards of "The Great Speckle Bird," "The Precious Jewel," "Fireball Mail," "Night Train To Memphis," "Lonely Mound Of Clay," and "Wreck On The Highway."

Acuff's fame spread nationwide when the NBC radio network began carrying a segment of the Opry in 1939. And during World War II, he became internationally known.



Roy Acuff stands at the mike of the Grand Ole Opry during an instrumental break by his band, the Smoky Mountain Boys.

Famed war correspondent Ernie Pyle reported that during the battle of Okinawa, Japanese troops attacked American soldiers, screaming the supreme insult: "To hell with Roosevelt, to hell with Babe Ruth, to hell with Roy Acuff."

### INTO MUSIC PUBLISHING

In 1942, Acuff put up \$25,000 in seed money to enable songwriter and musician Fred Rose to start a music publishing company, the first one based in Nashville.

In a 1982 interview with Billboard, Acuff said he got the idea for

starting his own company after publishers in Chicago and New York began offering to buy his songs for "a thousand or twelve-hundred dollars" each. He said he concluded if the songs were worth that much to someone else, they must be worth something to him.

Acuff-Rose Publications became the home to such writers as Hank Williams, the Louvin Brothers, Don Gibson, Pee Wee King, Redd Stewart, Dallas Frazier, Roy Orbison, Mickey Newbury, John D. Loudermilk, and dozens of others. The company was sold in 1985 to the owners

of the Opryland entertainment complex (which also owns the Grand Ole Opry) and now functions as a part of the Opryland Music Group.

### DIFFERENT ERA

Because Acuff came to prominence when recording was less important than live radio in creating a star, his chart achievements were relatively small. Between 1944 and 1974, he had only 16 singles on the Billboard chart. One of these was "I Saw The Light," which he did with the Nitty Gritty Dirt Band in 1971 as part of that group's historic country-and-hippie album, "Will The Circle Be Unbroken."

Acuff's last single hits—"Back In The Country" and "Old Time Sunshine Song"—were on Hickory Records (an Acuff-Rose label) in 1974.

More than 50 Acuff albums—many of them repackages—were released between the early '50s and early '80s. Earlier this year, Columbia Records released, as part of its Country Classics series, "The Essential Roy Acuff: 1936-1949."

### POLITICAL ASPIRATIONS

Always interested in politics, Acuff consented to run for the governorship of Tennessee on the Republican ticket in 1948. He lost and subsequently declared that the best

thing the Democrats had ever done for him was preventing him from becoming governor. A more durable honor came in 1962 when Acuff became the first living member of the Country Music Hall of Fame.

Acuff's stature made politicians court him. President Richard Nixon appeared with him on stage in 1974 at the inauguration of the new (and present) Grand Ole Opry House. In 1981, then-Vice President George Bush participated in a roast in Nashville honoring Acuff.

Two years after the death of his wife Mildred in 1981, Acuff moved to a house specially built for him on the grounds of the Opryland USA theme park to be close to his beloved Opry House. He lived here until he was hospitalized last month.

Among the honors accorded Acuff during his later years were the Grammy Lifetime Achievement Award in 1987 and the National Medal of Art and Kennedy Lifetime Achievement prizes in 1991.

As Acuff had requested, he was buried just hours after his death, with only a few family members and friends in attendance. Memorial services were being planned for after Thanksgiving.

Acuff's survivors include a son, a daughter, five grandchildren, and five great-grandchildren.

## EMI MUSIC'S REVENUES, PROFITS UP

(Continued from page 11)

mation of the company's biggest warehouse in Europe (in Germany) and one of its three warehouses in North America. That investment also totaled about \$18.5 million.

### IMPROVING COST CONTROLS

Besides improving productivity, the company indicates strong commitment to cost controls. Fifield says, "We have to reduce the overhead at times like this." As for A&R, he says, "When times are tough there are fewer new acts coming to the fore simply because of consumer resis-

tance to spend limited funds on something new. Our standpoint on A&R is to focus resources on those which can make it. It's getting more difficult to break acts."

In the first six months, EMI's biggest successes were with Garth Brooks in North America and Queen in international markets. The company does not break out sales by territory, nor does it provide market-share information.

Virgin's contributions included albums by Peter Gabriel, Genesis, and Belinda Carlisle.

Commenting on the controversy surrounding staffing changes at Virgin since the acquisition, Rowley says, "Despite the U.K. press hype about departures, there have been no unexpected or unplanned departures from Virgin. Ken Berry [managing director of Virgin] had to make the acquisition work, so he had to do some serious restructuring."

Referring to Virgin's operations, Fifield says, "We have always said we will keep the individual subsidiaries [separate from EMI], but I'm sure we can find ways of sharing the costs

of both organizations."

Virgin's own costs have already been reduced: About 135 of its employees worldwide were laid off last June, and in September, Charisma Records was mostly folded into its parent label (Billboard, Oct. 3).

EMI Music is a wholly owned subsidiary of Thorn-EMI Plc, a London company that also owns HMV, the music retailer. Thorn-EMI's stock rose 21 pence (32 cents) a share the day the results were released, closing at 796 pence (\$12.09).

Assistance in preparing this story was provided by Dominic Pride in London.

## 'T2,' 'Basic Instinct' Videos Help LIVE Post Profit

BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc., the home video supplier and music retailer that has been beleaguered by big losses in the past year, says the Terminator helped it post a profit in the third quarter.

For the quarter ended Sept. 30, LIVE reports net income (before pay-

ment of preferred dividends) of \$1.08 million, compared with a loss of \$40.5 million in the same period last year.

Net sales rose 6.4% in the quarter to \$91.2 million from \$85.6 million a year ago.

LIVE reports increases in sales both at LIVE Home Video and for its Specialty Retail Division, which includes the 137 Strawberries and

Waxie Maxie stores, but a "slight decrease" in sales for its German subsidiary, VCL/Caroleo Communications.

Boosting revenues and profits were the sell-through release of the Arnold Schwarzenegger film "Terminator 2: Judgment Day"; video sales of Family Home Entertainment's Christmas Classics series; and sales to retailers of the video rental title "Basic Instinct."

Rodney Trovinger, LIVE's CFO, says, "T2" and "Basic Instinct" were the big drivers for the quarter."

In addition, LIVE reports a 9% year-to-year increase in same-store sales (for units open at least one year) from its retail operations, after a 14% decline in comp sales in the same quarter last year.

LIVE was also successful in keeping its costs in line. Selling, general and administrative expenses (SG&A) fell to \$23.1 million from \$26.5 million in the third quarter last year. Trovinger says, "We scaled down our overhead quite a bit with Lieberman going away." LIVE sold rackjobber Lieberman Enterprises to Handleman Co. last year.

In other news, LIVE has an-

nounced its long-awaited financial restructuring. If the plan is approved, holders of \$110 million worth of bonds and more than 1 million shares of preferred stock would receive in exchange new securities with lower interest rates—\$40 million in new bonds and \$60 million worth of new preferred stock—and \$8 million in cash. This restructuring would enable LIVE to reduce its high interest payments on debt, which have hurt profitability.

But LIVE warns that "if at least 95% of the [bonds] and 66.7% of the [preferred shares] are not tendered in the exchange offer, LIVE and [an unofficial committee of bond and stockholders] have agreed that the restructuring will be accomplished through a prepackaged bankruptcy of LIVE Entertainment."

The deal is also contingent on LIVE's obtaining a new line of credit to replace the one that was scheduled to expire Wednesday (2). The company was negotiating with its banks at press time.

LIVE's common stock closed at \$1.625 a share in New York Stock Exchange trading at press time.

## U.K. INDIE FACTORY RECORDS GRINDS TO A HALT

(Continued from page 12)

14-year history, it has had to compromise some of its artistic ideals to adapt to the pressures of the market. Its wide-ranging, experimental A&R policy was ditched along the way, and the previously fiercely independent company did a licensing deal with London/PolyGram earlier this year. The major has rights to Factory product for continental Europe outside the Benelux and Germany, where Rough Trade handles its product.

In the U.S., Factory artists are licensed to various labels. New Order is signed to Quincy Jones' Warner-distributed Qwest label, which has

already paid the advance for the act's forthcoming album. The Happy Mondays are signed to Elektra in the U.S. and owe one more album to Factory.

Factory's most famous achievement was to sign the influential Joy Division in the late '70s, but OMD and James are among the many artists that signed to Factory before clinching major deals.

Factory is owned by four of its original founders. Designer Peter Saville owns 6%, and Wilson, Gretton, and director Alan Erasmus own a third each of the remainder.

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## THREE MAJOR RECORD CHAINS EXPLORE BUYING, SELLING OF USED CDs

(Continued from page 11)

Ivan Lipton, president of LIVE Specialty Retail Group, declines to comment on the test.

John Marmaduke, president and CEO of Hastings and its sister company, Western Merchandisers, says, "The pricing and return policies of the major labels certainly are promoting" retailers to get into the used-CD business.

Retailers often complain about the policies of some major distributors that disallow or heavily penalize the return of CDs that have been opened. As a result of those policies, most major chains have set up one or two stores—generally hidden away in small towns that are near colleges—to sell off previously listened-to CDs, a category that is growing due to the increased use of in-store listening posts and the adoption of satisfaction-guaranteed policies.

As for pricing, retailers have long maintained CD pricing puts the format beyond the reach of young buyers, discourages acceptance of the CD on the mass consumer level, and hinders impulse buys and multiple purchases.

Used-CD pricing, which can range from \$5.99 to \$9.99, addresses those issues, retailers argue. Moreover, CDs carry a gross margin smaller than that of cassettes, and, as CD sales grow, the disparity adversely affects financial ratios at the chains.

### 'THE CUSTOMER WANTS IT'

At Wherehouse, Bruce Jesse, VP of advertising, says the chain's success in selling previously listened-to CDs in isolated stores showed there was a market for such goods. Also,

## MD AND DCC

(Continued from page 5)

deck (list: 115,000 yen, or \$927), the best DCC buy at present, is discounted to 92,000 yen (\$741) at Ishimaru. In contrast, Sony's MZ-1 (list: 79,000 yen, or \$637) goes for 71,800 yen (\$579) and the MZ-2P (list: 59,800 yen, or \$482) for 53,800 yen (\$433) at the same store.

Another factor at this early stage is that the quantities involved are small. The salesman at Llaox's main Akihabara outlet points out that the store has so far sold about 50 or 60 MZ-1s and about 15 MZ-2Ps.

### LIMITS ON MD BLANKS

On the software front, Llaox will only sell blank MD discs with the purchase of a machine, and then only 10 discs at a time. Other stores have placed similar limits on sales of blank MD software. There were no limits on sales of blank DCC tapes at the Akihabara stores surveyed.

Just under 300 prerecorded DCC titles finally went on sale Nov. 21, after the originally planned Oct. 1 launch was delayed following the discovery of defects in cassettes manufactured under license by the Victor Company of Japan. A total of 500 DCC titles are expected to be available in Japan by the end of the year.

A spokesman for Sony Music Entertainment (Japan) says it is too early to say how prerecorded MD software, which has been available here since Nov. 1, is selling, adding that the company has been receiving many telephone enquiries about which titles are available. One Akihabara record-store salesman, meanwhile, says MD titles are not selling well.

he notes, "a number of independent stores are very successful at selling used CDs. We try to stay close to the customers and that tells us that the customer wants it."

Jesse also says, "The margin and prices [on CDs] are not where we would like it. Used CDs not only improve margin, but bring price down for the customer."

Furthermore, says Jesse, testing used CDs enhances the chain's competitive position and helps differentiate the chain from other large merchants.

PGD's Caparro says he "understands the pressure for margin and bottom-line profit." But he asks, "At what expense are we as an industry prepared to justify the move into used CDs? Used CDs may give chains a short-term profit gain but will definitely result in a long-term detriment to the business."

"To cheapen our product is not in anyone's best interest. This is a direct affront to the number of dollars

available from consumers to buy frontline product."

Sony's Smith says the move by Wherehouse, Hastings, and Strawberries justifies the company's no-return policy on breached CDs. The spread of used-CD merchants is "the very reason why we put our no-return policy into place. We allow a 1% discount for CDs opened for legitimate reasons. But the proliferation of used-CD stores, which previously were primarily small stores, resulted in used CDs being sent back to the one-stops" and then to the majors in the form of returns.

Retail chain executives contacted for this story, including ones that are not testing used CDs, wonder how the distributors can make an issue out of used CDs. Says one merchant, "I don't care what city you go to, you don't have to look too hard to find a used-CD store. If a store doesn't do it, then an outlet down the street will. If the labels are going to suddenly

feel it is a big issue, then they have their heads in the sand, particularly as they are supporting many of the stores with co-op advertising dollars."

Labels respond that they provide advertising monies only to advertise specific titles. But chain retailers complain that such advertisements entice customers into the store where they are exposed to the used CDs.

### A VARIETY OF APPROACHES

The three chains caution, however, that they are still testing used CDs. For instance, Marmaduke says, "We are a company that believes in 'ready, fire, aim.' We don't know what we will learn from the test. When you try something, it generally teaches you things."

At Wherehouse, Jesse says, "We are trying used CDs in a variety of geographic areas and with a variety of policies in terms of pricing, presentation, inventory mix, and operational

procedures."

For example, some stores are only giving customers credit for used CDs, while some outlets are paying cash. In general, used CDs are selling for under \$10, and Wherehouse is trying different price points in different stores.

From an operational point of view, Wherehouse has put in a system to manage the business. For instance, each store can access a database to show what can be bought and how much to pay.

In addition, Wherehouse executives have implemented a number of policies and operational procedures they believe will prevent abuse. "We won't buy promotional items and we won't buy multiple copies of a title from one individual," says Jesse. "Also, we are asking for driving license identification from customers selling used CDs. Some might think twice about selling us stolen goods if they have to identify themselves."

## ICE CUBE'S 'PREDATOR' SHOOTS TO TOP OF BILLBOARD 200 IN FIRST WEEK

(Continued from page 12)

chains that does particularly well with urban music," he says.

Jesse adds that, while Wherehouse's buyers were anticipating a strong record, the chain had to order additional units of the title.

Joel Oberstein, director of retail marketing for 10-store, Chatsworth, Calif.-based Tempo Music and Video, says the title "looks like the fastest-selling independent release of the year." Oberstein reports brisk sales at all of the chain's stores, especially the Crenshaw, Los Angeles, outlet, which sold more than 125 units on the first day of release.

Other retailers across the country are also seeing brisk sales of Ice Cube's latest. Richard White, assistant buyer for the 36-store, Beltsville, Md.-based Kemp Mill chain, says, "It's No. 2 for us, and it looks like it hasn't slowed down. In fact, it's picked up."

Bob Feterl, Los Angeles regional manager for the Tower Records web,

says the new Ice Cube title "is right up there with all the best sellers" and is selling "phenomenally well" in the chain's L.A.-area stores.

Lew Garrett, VP of purchasing for the 330-store Camelot Music chain, based in North Canton, Ohio, says, "All signs seem to indicate that it's the No. 1 title this week." He adds that it is the fastest-selling independent album since Cube's last album, 1991's "Death Certificate."

However, when "Death Certificate" was released in late 1991, only cassette and vinyl LP versions of the album were available for the first few weeks. The manufacturer Priority had contracted to press CDs of the title was overbooked, delaying its release on CD. "That was one of the reasons why we didn't go to No. 1 then," Turner says. "Death Certificate" has sold 1.7 million copies to date.

## PARIS RELEASES OWN ALBUM

(Continued from page 12)

work heard as he intended it to be heard."

Island Records' independently distributed subsidiary, 4th & B'way, picked up Paris' album and scheduled its release only two weeks before the Presidential election. But, according to Island president Chris Blackwell, PolyGram, which owns Island, also objected to the lyrics. "PolyGram Music Publishing was approached about a publishing deal for the songs on the album," notes Blackwell. "PolyGram's legal department in London reviewed the lyrics and, in a memo to PolyGram [CEO] Alain Levy, expressed grave doubts about the legality of many of the songs on the album, adding, 'the strict legalities apart, we have to be sensitive about the current political climate in the United States, in particular the Ice-T experience.'"

After he struck out at Tommy Boy and 4th & B'way, Paris said, Def American principal Rick Rubin approached him about releasing the album on his Sex label. But, according to Paris, Rubin was overruled by his distributor, Warner Bros. Records.

Paris still had one other option: to put out the album on his own label. He said he was able to form

that label because of a settlement he received from the Warner Music Group.

"The one good thing that has come out of this is that Warner Music paid me damages for having held up the release of the record," he said at a Nov. 24 press conference here. That money—a "significant amount in the six-figure range," he said—put Paris in business.

Morgado, Levy, and Rubin were all unavailable for comment.

### NOT AN ASSASSIN

Paris told Billboard he has been influenced by the black nationalist ideologies of the Black Panther Party and the Nation of Islam. But, at the press conference, he said, "I want to make it clear that I am not an assassin and that 'Bush Killa' is not an assassination attempt." At the same briefing, Marjorie Heins, director of the American Civil Liberties Union's arts censorship project, defended Paris' hip-hop narrative by quoting federal law and several court decisions. Among them was "U.S. v. Watts" (1969), in which the Supreme Court "rejected an attempt to prosecute a protestor for threat-

press kit that features Cube being interviewed by members of the Chili Peppers. The video will be sent out to press and radio in January.

Turner is also confident that an Ice Cube/Ice-T song from the film "Trespass," as well as the film itself, will only generate more interest in the Priority album, although Warner Bros. has the soundtrack album and single.

Turner adds that some top 40 stations are playing the relatively upbeat "Predator" track "It Was A Good Day," even though the song has not been serviced as a single.

"We are not sure we want that kind of image to be the first thing new fans are exposed to," Turner says. "Sure, it will expand the market, but we don't want to do anything that would compromise his very loyal fan base."

ening the life of the President when he used 'political hyperbole' in a discussion about police brutality."

Heins added the narrator of "Bush Killa" attributes his actions to "Reagan-Bush policies that have blocked African-Americans' civil-rights gains and encouraged racism in this country."

In his own defense, Paris cited statistics to support the argument that blacks are more endangered than dangerous. (Before the press conference he asked, "Whose record is scarier? Mine or Bush's?"). And, during a Billboard interview, he begged for listeners and potential adversaries to understand the concept of literal vs. literate. "I think this is actually a much safer way to go about venting my frustration and anger than to actually pick up a gun and shoot the President," he said. "I think people should be grateful for that. I don't think this is gonna influence people in any kind of negative way. In fact, I think the converse is true."

Not surprisingly, Paris voted for Bill Clinton in the recent national election. "I just hope he never gives me reason to write 'Clinton Killer,'" he mused.

## FILMS, TV GIVE SINGLES A LEG UP

(Continued from page 3)

ally every label is aggressively pursuing alternate media to launch new hit singles, notes Jeremy Hammond, executive VP of marketing at Capitol. He predicts the trend will continue.

"When you give a single immense exposure outside of just radio, it's obvious that a lot more people find out about it a lot faster," he says. "What [the labels] do pales in comparison with the budgets film companies use. If your music is featured in the trailers or print buys, you're going to get 100 times as many people out of the box as you would with a traditional build at radio. Of course, you couple that with pop radio, MTV, and the film or TV series, and you've got the most potent possible combination."

The equation is still a hit/miss proposition, however, notes Roy Lott, executive VP/GM at Arista. While Houston's version of the Dolly Parton-penned "I Will Always Love You" hit No. 1 in its third week

on the charts, Parton's own version of the tune, which appeared on the soundtrack to the 1982 film "The Best Little Whorehouse In Texas," peaked at No. 53. (The tune did hit No. 1 on the country charts in its initial release in 1974, however).

"This [hit] has to do with Whitney and the song, it's not even due to [The Bodyguard] at this point," says Lott. "But we're hopeful the film will make it even bigger."

Similarly, he notes, the success of the "Boomerang" soundtrack had more to do with the quality of the tracks by Babyface, P.M. Dawn, and Boyz II Men than with the popularity of the movie (see story, page 3).

### HUNGRY FOR MORE 'BOYZ'

Motown product manager Sandy Jones agrees. "Boyz II Men were huge, even before 'End Of The Road,'" she says. "Having a hit on a soundtrack seems to help the movie industry more than the movie helping the record industry. And

'End Of The Road' was around a lot longer than 'Boomerang.'"

Boyz II Men's newest single, "In The Still Of The Nite (I'll Remember)," debuted at No. 15 on the Hot 100 Nov. 28. The track comes from the new Motown TV soundtrack to the ABC miniseries "The Jacksons: An American Dream." This week the single is at No. 11.

"In The Still Of The Nite (I'll Remember)" hit the Hot 100 before the track was even shipped to retail, says Jones. She concedes an association with the Jacksons' telefilm has helped the single, but says she is confident the track would have debuted high on the chart regardless of the multimedia tie-in.

"The public just wanted a new Boyz II Men single," Jones says. "But 'The Jacksons' was hyped so much; it only helped to have a song connected to it."

In mid-December Capitol will find itself in the unique position of launching "I'm Still On Your Side," the second single from "The Heights" soundtrack, after the TV

show has been put on hiatus. But the groundwork has already been laid, says Tim Devine, VP of A&R at Capitol.

"A hit song is a hit song," he says. "The Heights' was low in the ratings, but that didn't stop radio from jumping all over 'How Do You Talk To An Angel.' The exposure from TV was enormous and helped develop the tune very quickly. We're still optimistic we can have a hit with the second song, based on the momentum out there and the level of exposure we've already achieved."

Despite the relatively poor performance of "The Heights," each of the show's episodes was watched by an average of 5.4 million households, according to A.C. Nielsen. On the high end of the scale, the second episode of the Jacksons miniseries reached more than 22 million households.

Nevertheless, Jeff Gold, senior VP/creative services at Warner Bros., says consumers will not react to a song simply because it is in a

movie or TV show.

"A lot of songs in big movies don't sell," he says. "The good stuff climbs the charts, the questionable stuff doesn't."

He adds that it is "certainly easier" to launch a single if it is associated with a big film. He cites Prince's 1989 No. 1 single "Batdance," which came from the artist's own "Batman" soundtrack.

"A certain mania was gripping the country, and it gave top 40 radio a way to be involved even before 'Batman' opened," says Gold. "It helps if people hear a new song by an artist they like in the film trailer. It gets them to request the tune at radio and drive it up the charts."

The string of No. 1 hits generated by a film or TV show began Aug. 8 with Madonna's Sire/Warner Bros. single, "This Used To Be My Playground." That track, which was featured in the film "A League Of Their Own," never appeared on the Columbia soundtrack but was released as part of Warner Bros.' "Barcelona Gold" compilation.

## BETWEEN THE BULLETS



by Geoff Mayfield

**HOT ICE:** Around this same time last year, Ice Cube—with a modest marketing budget and independent distribution—batted heads on The Billboard 200 with country king Garth Brooks, who had already spent five weeks at No. 1, and Hammer, whose album was pumped with multimillion-dollar marketing. Cube outsold Hammer the first week out, but couldn't muscle past Brooks. In 1992, the challenge is similar—with Brooks' newest clocking seven weeks at No. 1 and the highly publicized Whitney Houston "The Bodyguard" soundtrack representing formidable competition—but this time, the rapper makes history by debuting at No. 1 (see story, page 12). Cube's tally—in excess of 193,000 units—is the highest weekly total since the Oct. 31 issue, when Brooks' "The Chase" exceeded 220,000 units.

**TOMORROW:** Figure that "The Bodyguard," which features six Houston songs, has a strong shot at taking over the top spot in the next week or two. Remember that sales reflected in this week's chart were rung the week before the movie opened in theaters Nov. 25. Cube leads the multi-artist soundtrack by a 33% gap, but experience shows that rap and hard-rock albums that debut with high chart positions tend to see sales decline in subsequent weeks. Another factor in the soundtrack's corner: Cube will see only limited airplay, while Houston's "I Will Always Love You" sits atop both Hot 100 Singles and Hot R&B Singles.

**GOOD COMPANY:** Joining Houston's soundtrack in the top 10 is sax star Kenny G, with the week's third-highest debut. The Sept. 19, 1987, issue of Billboard marked the last time Arista had two albums in the top 10 on The Billboard 200; the acts who turned the trick then were Houston and the Grateful Dead. Earlier that year, there were weeks when G stood in the top 10 with Houston and the Dead.

**ON THE SCREEN:** "The Bodyguard" isn't the only hot soundtrack. Sales rung prior to the nationwide release of "Aladdin" push its soundtrack 180-97 on an 88% gain... The Qwest title that debuts at No. 154 on The Billboard 200 is one of three soundtracks from "Malcolm X." Terence Blanchard's jazz score on Columbia debuts at No. 92 on Top R&B Albums. A third, which contains music and dialog, has been released by Warner Bros.... Video continues to push "Sister Act" (112-69 on a 79% gain).

**ON THE TUBE:** ABC's "The Jacksons: An American Dream" miniseries brings a new Motown compilation on The Billboard 200 at No. 137 while the Jackson 5's "Greatest Hits" debuts on Top Pop Catalog... The re-entry by Morrissey is attributed to his Nov. 14 shot on "Saturday Night Live." We won't know how much impact Sade's Nov. 21 stop on that same series will have on her latest until next week's chart.

**DETAILS:** There are eight backward bullets on The Billboard 200, and they're not misprints. The week's strong slate of new releases and increased gift-shopping push volume of units represented on that chart by 12% over the previous week. The three top-10 debuts, and the accelerated sales activity, means that 32 titles—including 15 in the top 50—see gains over the previous week but still get pushed down to lower chart positions... Christmas titles by Amy Grant (No. 14) and Neil Diamond (No. 41) win the week's sales awards. Top Christmas Albums returns next week.

## SCIENTIFIC MUSICAL THEATER DISPLAYED

(Continued from page 15)

ardson, Texas-based graphics software company.

The performances were accompanied by live graphics created on the spot on high-end work stations, often in close choreography to the music. There were several large projection screens and many monitors throughout the hall. Often, the effects were too large for the eye to comprehend.

Peter Gabriel, who came to watch but did not perform, summed up the evening during a wild rendition of "When The Saints Go Marching In," which served as an encore. "It was quite a mixed bag," Gabriel said.

Representatives of the PC world and a number of noted musicians mixed well into the night, discussing the blend of their respective industries and looking for ways to combine the right-brain linear creativity of the PC folks with the left-brained warmth of rock'n'roll.

Micrografx president J. Paul Grayson said the event cost between \$250,000 and \$500,000, although a true estimate was impossible because of the volume of donated time and money.

Said Alan Parsons, who worked the sound boards, "If this wasn't a benefit, it would have been impossible to put on."

### FOCUS ON INTERACTIVITY

While the show allowed no more audience participation than a standard concert, "interactivity" became the evening's backstage buzzword. The participants spoke of soon-to-be available media products that would allow listeners to take a greater part in the process.

Rundgren, for instance, said his next album will allow the listener with CD-I hardware to alter tempo, length, and sequence of his material. The nearly complete album, called

"No World Order," contains 355 pieces that are stitched together by the listener from an included "data base" of 1,500 segments.

Producer Bob Ezrin, who added advice and direction to the show, was excited about the possibilities of multimedia as a delivery medium. "The PC is focused on the marrying of information and entertainment," he said. "It's finally cost-effective to do this, and the change will be more dramatic than that brought about from either the CD or video."

Gabriel, who watched most of the show from a table along the periphery, was mum about the details of his own interactive title but said it would be available in 1993. Of interactivity, he said: "It carries the music to a new level and will allow the user to become part of the process beyond where they can just respond to it passively."

Nash said he planned to take a multimedia solo show on the road in 1993, which will use video, audio, and graphics to present a kinetic autobiography. "My previous complaint about computers was they were too glittery and sharp. We need to find a way to add content to the technology,

but talk about the things that are more real. A song that matters comes from the heart."

Rundgren concurred, saying, "The rules haven't changed. You still have to make good music."

Charles Bermant is an Oregon-based journalist who writes about technology and pop music.

## DECEMBER RELEASES

(Continued from page 15)

of the same name. Plans are afoot for a jaunt around the U.S. in early 1993.

On the dance music tip, popular U.K. rave act Utah Saints offers an eponymous full-length debut Dec. 8 on London Records. The set includes the international club hit "What Can You Do For Me?," as well as "I Want You," which goes to alternative radio Monday (30). A club tour of the U.S. with the Shamen is in progress.

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York; Lisa Morten in Nashville; and Carrie Borzillo in L.A.

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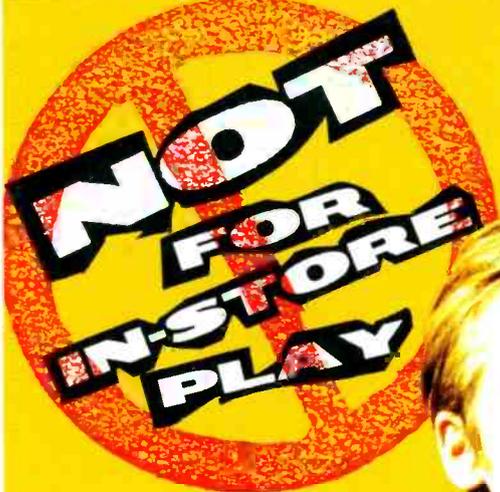
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## FOR THE RECORD

In the issue of Nov. 28, David Novik's title was given incorrectly. He is senior VP of A&R for RCA Records.

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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## WEA OCCs AT \$18.98 LIST

WEA confirms a \$18.98 retail list-price for its pending DCC releases, the same as its MD price (Billboard, Nov. 21), while other majors are launching DCC in the \$15.98 range. A source says WEA's reasoning is a combination of economies of scale and pricing of blank DCCs and MDs, and says CD came out at \$18.98. "It's a foolish move," says Bob Delaney, VP of retail operations at Tower. "The customer doesn't need a mixed message, and we think it gives the impression that WEA doesn't really support DCC" . . . In the \$15.98 range, Capitol/EMI released 20 DCC titles Nov. 17 and is releasing another batch Dec. 8, when it will also bring out its first 20 MD titles. BMG has 20-25 DCC titles in stores, and MCA will release 38 DCC titles Dec. 15.

## A PLATINUM SLIPPER IN JAPAN

Disney Home Video's "Cinderella" may emerge as the first sell-through video title in Japan to reach the 1-million-unit mark. Initial shipments in October were 600,000—three times as much as those of last year's Disney hit, "Fantasia." Since then, "Cinderella" has been the belle of the video ball.

## LABELS TUNE IN ON MOVIE TUNES

Throughout December, such labels as Capitol, Hollywood, Private Music, Virgin, EMI, and MCA will be getting their records played in more than 1,600 AMC movie theaters nationwide via the Movie

Tunes service. Included are tracks by the Beatles, Yanni, Roy Orbison, Go West, and Patti Smyth, as well as cuts from the "Northern Exposure" soundtrack album. Movie Tunes' retail impact will later be tested in Wherehouse's Phoenix stores.

## RIAA COVER STORY: A SUIT FIRST

For the first time, the Recording Industry Assn. of America has zeroed in on pirates who print up and duplicate unauthorized covers for counterfeit cassettes. Nineteen RIAA member companies have asked U.S. District Court, Southern District of Florida, Miami Division, to throw the book at two defendants and a Pompano Beach, Fla., graphics firm—injunction, all profits from the illegal business, impoundment of shop equipment, court costs plus maximum fines for violations of the Lanham Trademark Act (at \$100,000 per ripped-off title) that alone could total \$4.3 million . . . In another RIAA-associated first, U.S. marshals Nov. 12 raided an alleged counterfeit-cassette facility in Staten Island, N.Y., in what is said to be the first time such an action has taken place through civil ex parte rather than criminal procedure. Almost 85,000 cassettes, mostly of Hispanic music, were seized.

## GIVING 'EM WHAT THEY WANT

Turns out Japanese consumers enjoy a bargain as much as anyone. People had to be turned away from a special Recording Industry Assn.

of Japan sale of deleted music software Nov. 7 and 8 in Tokyo, after it became impossible to pack more bargain-hunters into the hall booked for the sale. CDs, tapes, and videos were going for 30% of the list price, and sales for the two days totaled about \$380,000, with attendance topping 10,000.

## SONY: JACKSON LIVE TAPES NOT LEGAL

Sony Music is said to be planning legal action in Europe against the producers of four Michael Jackson live recordings, all culled from the artist's Oct. 1 concert in Bucharest. Since Romania is not a signatory to the Rome Convention, the CDs may fall into the category of "protection gap" bootlegs. Large numbers of the recordings have reportedly been shipped into German stores.

## MUSIC SALES KEEPS BEATLES TIES

Music Sales has renegotiated a major print contract with Michael Jackson's ATV Music/Northern Songs, covering its Beatles catalog of songs. The new arrangement extends the current relationship, now almost two decades old, and provides for new electronic media (i.e., interactive CDS, CD-ROM). On the new media end, Music Sales has deals with Yamaha, Atari, Commodore, Philips, Amstrad, and Olivetti, among others. Also, the deal now includes exclusive rights for EC countries as well as the U.K. and Australia, plus nonexclusive rights throughout the world.

## Ice Cube Bests 'Bodyguard' For No. 1 Debut

ICE CUBE's "The Predator" and "The Bodyguard" soundtrack, two albums that are as far apart musically and attitudinally as their titles suggest, enter The Billboard 200 at Nos. 1 and 2. It's not really surprising that Ice Cube's hardcore rap album debuts ahead of "The Bodyguard," a mainstream pop/R&B soundtrack that features six new tracks by Whitney Houston. A year ago, Ice Cube's last album, "Death Certificate," debuted at No. 2, one rung ahead of Hammer's ultra-mainstream "Too Legit To Quit."

"The Predator" is the first rap album to enter the chart at No. 1. Two rap albums debuted at No. 2 last year: "Death Certificate" and N.W.A.'s "Efil4zaggin." "The Predator" also enters the Top R&B Albums chart at No. 1. It's the first album to enter both charts in the top spot since Stevie Wonder's Grammy-winning "Songs In The Key Of Life" in 1976.

By opening at No. 2, "The Bodyguard" soundtrack has already climbed higher than Houston's last studio album, "I'm Your Baby Tonight," which peaked at No. 3 in late 1990. "I Will Always Love You," the lead single from "The Bodyguard," tops the Hot 100 for the second straight week and vaults to No. 1 on the Hot R&B Singles chart.

Ice Cube's headline-stealing debut obscures the fact that seven of this week's top 10 albums are either country or AC-leaning pop. The country contingent includes Garth Brooks at No. 3, Billy Ray Cyrus at No. 6, and George Strait at No. 7. The AC/pop crowd includes "The Bodyguard," Michael Bolton at No. 4, Sade at No. 8, and Kenny G at No. 9.

**FAST FACTS:** Kenny G's "Breathless" enters The

Billboard 200 at No. 9. It's the saxophonist's third studio album in a row to reach the top 10, following "Duotones" and "Silhouette." That's the longest winning streak for an instrumentalist since Herb Alpert & the Tijuana Brass reached the top 10 with eight consecutive album releases in the mid-'60s.

There are three Christmas albums in the top 20 on The Billboard 200. Garth Brooks' "Beyond The Season" holds at No. 11, Amy Grant's "Home For Christmas" jumps to No. 14, and "A Very Special Christmas 2" leaps to No. 18. The latter album has already climbed higher than the first "A Very Special Christmas" album, which peaked at No. 20 five years ago . . . Neil Diamond's "Christmas Album" could be headed for the top 20. The album leaps from No. 65 to No. 41, Diamond's best showing since 1986.

Superstardom carries no guarantees. Madonna's current album falls out of the top 10 after just four weeks; Bon Jovi's album drops out after just two. But the second single from Madonna's album, "Deeper And Deeper," is the top new entry on the Hot 100 at No. 38.

Genesis' "Live: The Way We Walk Volume 1" enters The Billboard 200 at No. 48. It's the veteran group's fourth live album since 1974. A side note: Counting both Genesis and solo projects, this is the fifth year in a row Phil Collins has been represented in the marketplace during the lucrative holiday sales season.

The top three singles are the same on the Hot 100 and the Hot R&B Singles chart. Whitney Houston is No. 1 on both charts, Shai is No. 2, and Wreckx-N-Effect is No. 3. Two other singles are listed in the top 10 on both charts: Bobby Brown and TLC.



by Paul Grein

# O'Herry

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