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'Erotica' Club Slant

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 21, 1992

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## Arista's Breadth Of Talent Pays Off Label's Latest Hits Span Musical Genres

BY SUSAN NUNZIATA

NEW YORK—Arista Records, enjoying one of the most successful periods in its history, is scoring hits in musical genres ranging from adult contemporary to country to R&B. The label is also making its mark in the soundtrack field with the smash "Boomerang" set and upcoming albums culled from "The Bodyguard" and "Home Alone 2" films.



TLC

The company is supporting its talent with aggressive marketing campaigns that will include a half-hour television program it is producing in order to spotlight its key acts.

"We've always had a very strong, solid diversity, hopefully standing for true artistry, hopefully standing for not just hit records but for rising and long-lasting stars," says Clive Davis, the label's founder and president. "I think that's what made us distinctive as a label, whereby we keep lean but bring home the acts that we sign."

The company's efforts to focus on long-term careers for artists seems to be paying off this year, as the label breaks out of its mold as an adult contemporary/pop label into a broader market.

Thus far this year, Arista's release (Continued on page 91)

## McDonald's Gets 'Dances' Deal; VSDA Outraged

BY SETH GOLDSTEIN

NEW YORK—McDonald's has the home video offer of the season, and it's got the Video Software Dealers Assn. hopping mad.

The fast-food giant struck the long-awaited deal with Orion Home Video for "Dances With Wolves," enabling customers who have made the required food purchase to buy the cassette for \$7.99 at participat- (Continued on page 92)

## Labels Bringing Up Baby Acts With Local Video Shows

BY DEBORAH RUSSELL

LOS ANGELES—Local and regional music video programs are enjoying increased attention from record companies frustrated by the lack of options for videoclip play at the national level. Some labels are using regional (Continued on page 84)

## The WHITE Paper . . .

### Live & Direct: Probing The Integrity Of The Concert Album

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard's editor in chief.

NEW YORK—Can we believe our eyes and ears? In the art of modern concert recordings, such questions have grown increasingly problematic.

Historically, the ultimate proving ground for any musical performer has been his or her live performances. From James Brown to the Rolling Stones, from Eric Clapton to INXS, from Pavarotti to Pink Floyd, the reputations of most of the music industry's superstars and legendary entertainers have traditionally rested upon their bedrock ability to satisfy a live audience with skill, showmanship, and on-stage virtuosity.



BROWN

The chance to document such moments for posterity—and commercial exploitation—has often represented a pivotal opportunity for the enhancement of both individual careers and the climate of the marketplace. For example, "James Brown Live At The Apollo, October 24, 1962" (Polydor) has long been considered one of the most exciting live records ever issued; and, for generations of avid fans who might never catch an actual Brown concert, it played a vast role in validating Brown's status as the so-called "hardest-working man in show business." In 1976, A&M Records' release of the two-record "Frampton Comes Alive" concert collections helped rescue the then-slumped U.S. record business by selling more than 10 million units. "Carreras-Domingo-Pavarotti In (Continued on page 16)

## How Radio Put The Spin In Spin Doctors

BY ERIC BOEHLERT

NEW YORK—It took nearly a year, but album rock radio, in one of its longest and most unusual courtships, finally embraced the Spin Doctors. The partnership, more than any other this year, illustrates how an act can go from unknown to format building block in a matter of months, even after (Continued on page 82)

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ HOW DO YOU TALK TO ANGEL	(CAPITOL)
THE HEIGHTS	
THE BILLBOARD 200	
★ TIMELESS (THE CLASSICS)	(COLUMBIA)
MICHAEL BOLTON	
HOT R&B SINGLES	
★ GAMES	(ATLANTIC)
CHUCKII BOOKER	
TOP R&B ALBUMS	
★ BOBBY	(MCA)
BOBBY BROWN	
HOT COUNTRY SINGLES	
★ I'M IN A HURRY (AND DON'T KNOW WHY)	(RCA)
ALABAMA	
TOP COUNTRY ALBUMS	
★ THE CHASE	(LIBERTY)
GARTH BROOKS	
HOT DANCE CLUB PLAY	
★ EROTICA	(MAVERICK/SIRE)
MADONNA	
HOT DANCE SALES	
★ RUMP SHAKER	(MCA)
WRECKX-N-EFFECT	
HOT RAP SINGLES	
★ LOST IN THE STORM	(SELECT)
CHUBB ROCK	
HOT ADULT CONTEMPORARY	
★ TO LOVE SOMEBODY	(COLUMBIA)
MICHAEL BOLTON	
HOT LATIN TRACKS	
★ ANGEL	(SBK)
JON SECADA	
TOP VIDEO SALES	
★ BATMAN RETURNS	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ BASIC INSTINCT	(LIVE HOME VIDEO)

## POPULAR • UPRISINGS

Trey Lorenz Tops  
Heatseeker Chart Again

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# Boukman Eksperyans: Vodou Victory

There is a musical saga of high drama unfolding at this very moment across our nation.

It concerns certain policies of the Pope, the legacy of a beloved black revolutionary, and the dangerous crossroads at which a society may find itself when it must vote to either honor the polyglot heritage of its common people, or reject their needs and beliefs in favor of the cynical ambitions of a tiny elite.

However, the story in question pertains neither to Sinead O'Connor and her outspoken anti-Catholic Church convictions, Spike Lee's new Malcolm X movie, nor the recent U.S. elections. Rather, this drama is embodied in a U.S. concert tour currently underway to promote an album on Island Records' Mango label by Haiti's Boukman Eksperyans.

If all this seems just a shade unlikely, well, you probably haven't yet been exposed to the provocative sights and sounds of Boukman Eksperyans and their arresting new record, "Kalfou Danjere" (Dangerous Crossroads).

The group is named for a native Vodou priest whose dream of liberation precipitated the overthrow of French colonialism in this hemisphere and the birth in 1804 of the world's first black republic. A former slave from Jamaica, Boukman was a natural mystic whose 1791 Vodou rite unifying the African and indigenous *lwa* (spirits) on Haiti formed the symbolic turning point in its long history of native oppression. The band celebrates the daring lesson of Boukman's "experience."

"This is a time in Haiti when you see a freely elected democracy stopped by a coup d'état," says Theodore "Lolo" Beaubrun Jr., lead singer-songwriter and keyboardist for Boukman Eksperyans, referring to the military-supported toppling of the government of populist priest-turned-president Jean-Bertrand Aristide in September '91. "So we are at a dangerous crossroads where the people have to decide for revolution, or face the dying of the country. In Vodou, we believe that the crossroads is the place where your soul will be judged."

In Haiti, the outlook of Lolo's band on the country's tensions is not taken lightly. Their music has often been outlawed by the local radio, and despite "Kalfou Danjere"'s status as the most popular song during the island's 1992 Carnival, Boukman Eksperyans was barred by the government from the annual competition. (In reaction, neighborhood street bands throughout Haiti adopted "Kalfou Danjere" as their anthem.)

"We are attacked in Haiti by fanatic communists as well as the capitalists, who both say we are political, and Catholics and Protestants also say we threaten them," says Lolo. "But we are singing about a state of life that is above politics and religion. We believe in what we call the 'balance of the three words,' where what you're thinking, what you're saying and what you're doing is all one and becomes truth, love, and justice. For us, this message comes together in the spiritual alternative of the *lakou*."

Haiti's ancient Vodou folk religion has two syncretic strains: Vodou *hougan*, the much-romanticized form, which is centered around the spells and ministrations of local necromancers; and Vodou *lakou*, a more communal type of worship that takes its title from the African-derived peasant collectives that flourished around the turn of the 19th century.

Lolo sees a conflict between the Vodou way of life and French-derived Roman Catholicism in the decision of the Pope to formally recognize the military regime of Prosper Avril.

"The Vatican made a big, big mistake in this recognition," says Lolo, "but then many people feel the Vatican [whose Salesian Order expelled Rev. Aristide for allegedly using the sacraments for political purposes] was involved in the coup. Some say Haiti is a Catholic country once ruled by a Napoleonic Code, but Haiti has always been a Vodou country with a Vodou code, which is not a religion but rather a system of family life."

As Lolo notes, Haiti has long witnessed a tug of war between the foreign-imposed values of the city life and the pious African Creole credos of the peasant existence. The island's modern musical history, likewise, reflects these conflicting attachments. During the '50s heyday of the corrupt "Papa Doc" Duvalier regime, the meringue-flavored *compas-direct* sound of famed saxophonist Nemours Jean-Baptiste was favored by the government because of its escapism. In the mid-'60s, that music was eclipsed by *mini-jazz*, a rock-edged, hedonistic *compas* offshoot.

"The *compas direct* was encouraged by the Ton Ton Macoute [secret police] in the 1950s," says Lolo, "because it was uncritical of the regime and encouraged people to forget their worries. *Mini-jazz* also did this. In both cases, something good was exploited."

But a major shift in Haitian socio-musical emphasis occurred circa 1978, the year of Boukman Eksperyans' founding, with the band's bold popularization of traditional Vodou culture. Later, the additional influence of *rara* (rural festival music) *raborday* rhythms helped Boukman Eksperyans forge the winning song in the 1990 Carnival, "Ke-M Pa Sote" (My Heart Doesn't Leap/You Don't Scare Me)—which was featured on their '91 Mango album, "Vodou Adjae" (Vodou Music For Trances And Dancing).

Since the coup, Boukman Eksperyans has become the polestar of Haiti's hopes for a peaceful return to the deepest roots of Haitian spirituality, emblemized by the *lakou* path to the individual and collective defeat of life's greatest enemy: fear.

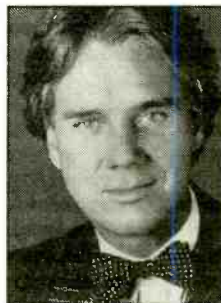
"When you find yourself inside and have an awareness beyond fear and the selfishness fear brings, we call this *Ginen*," says Lolo. "In *Ginen*, there is no battle between the side of reason and the side of mystery." And the primary intention behind Boukman Eksperyans' current roadtrip is to give the uninitiated a taste of what this sensation might feel like.

Onstage last week at Manhattan's Lone Star Roadhouse, the nine-piece band looked like a shy peasant family ironically attired in the collage-like riot of primary colors and playful chock-a-block patterns that are the festive social costumes of Haitian peasant culture. But, as Boukman Eksperyans' shimmering mechanism of bass-toned drums, tinkling bells, and guitar-propelled choral chanting exploded in "Kouman Sa Ta Ye" (What Would It Be Like), the packed house instinctively grasped the rippling rune of thanksgiving to the ancestral *lwa* that fosters the forces of community.

There is a juncture in each electrifying Boukman Eksperyans show when a band member—usually Lolo's vocalist wife Mimerose—steps forward to speak in heavily accented English to the crowd, describing the mood of the room. On such occasions, the audience discovers it has become a part of this dramatic musical saga.

Mimerose's statement last week was uncommonly moving for its devout simplicity: "If you look for love, you look for the truth. If you look for justice, you look for harmony. And if you look for love, justice, and truth, you will discover God, and you are *Ginen*."

## MUSIC TO MY EARS



by Timothy White

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## DON'T BLAME CASSETTE DECLINE ON THE CD

### Aging Of Population, Recession Are The Key Factors

BY TERENCE O'KELLY

Everyone knows that the analog cassette as a music carrier is in a state of decline. Conventional wisdom attributes the decline to the fact that the CD is a superior medium that is killing off the analog tape at the end of its life cycle. Philips and Sony are so convinced of this interpretation that they have responded with two competing digital media to replace the troubled analog cassette. Closer investigation of data, however, indicates that the decline in cassettes is not due to any intrinsic weakness in that medium but is merely a symptom of the unhealthiness of the music business overall.

There are several reasons for the decline in cassette sales. One is that the market is aging. Recording Industry Assn. of America data show that the number of younger buyers in the 10-19-year-old group is declining as a percentage of dollars spent, while the number of older buyers is increasing. Buyers over 35 years of age were the least active in 1987 but the second-most-active in 1991. Cassette buyers are generally younger purchasers whose limited disposable income and active lifestyles fit well with cassettes' pricing and portability. As these buyers decrease in numbers, their purchasing activity also decreases.

A second reason for the decline is the economic recession, which has people questioning every purchase and, for the first time, reducing the growth of personal debt. This retrenchment is affecting the music business (Russ Solomon noted in Billboard that this June was the worst in Tower Records' history) and cassettes in particular, because their pricing appeals to the less affluent in the first place. In these difficult times, younger buyers' only wealth is in choices of entertainment; and en-

tertainment, especially music on cassette, may not even be a priority.

A growing body of evidence, however, suggests the apparent success of the CD at the expense of the cassette is ephemeral and is likely to disappear as the problems besetting the cassette spread to the CD.

The industry points to RIAA figures to prove the CD's success. Manufacturer's unit shipments show leaps of growth from year to year,



#### 'The public is not tired of cassette tapes'

Terence O'Kelly is director of sales, professional products, for BASF Corp., based in Bedford, Mass.

but the CD sales increase of 38% in 1990 was not matched by the format's 16% growth in 1991. Boxed sets with multiple CDs have certainly driven up the number of unit sales, and reissues and compilations further bolster the numbers of unit sales. Two of the healthiest purveyors of music are the BMG and Columbia House record clubs, and at least half of their business is older repertoire. If one were able to segregate older catalog issued or reissued on CDs and compare the sales of new-music CDs with sales of new recordings on cassette, one would see that new music is doing rather poorly on CD—just as poorly, in fact, as it is on cassette.

It is obvious that many CD buyers are replacing their vinyl collections with CD equivalents or compilations. This has had an enormous influence on the growth of CD unit sales, with little or no impact on cassette sales. But if the rise in CD sales has stalled, as indicated by a recent page-one Bill-

board story, perhaps most of the old vinyl has been replaced.

The simple belief that CDs are killing off cassettes is further belied by evidence of hardware sales. CD players have had a steady growth in the last few years but after 10 years can claim only 37% household penetration, not much better than last year's 35%. Cassette drives, on the other hand, have shown no decrease whatsoever in sales for the last five years; penetration may be as high as three drives per U.S. household. If CDs were killing off cassettes, the hardware sales would indicate a decline in the number of cassette drives sold.

Unreleased Electronics Industries Assn. figures for the first six months of 1992 reportedly show an 11.3% decrease in unit sales of home cassette decks when compared with the first six months of last year; but the decline in home CD players was even greater at 15%. If CD hardware is not growing; if cassette hardware has not shown any decline relative to CD hardware; if the growth rate of CDs is already showing a decline; then the decline of prerecorded cassettes is due to something other than the addition of a digital format.

The body of evidence points to a painful fact: The problem is not that people are buying fewer cassettes, but that they are buying less music. Cassettes were just the first configuration to indicate the problem. The danger is that we may be tempted to excise the symptom without identifying the real source of ill health.

The public is not tired of cassettes, the most successful medium since paper and radio waves. Hardware sales prove that. The public is simply less

interested in new music. The great hit makers of the past, such as Bruce Springsteen, Michael Jackson, and Whitney Houston, have not been able to repeat the success of their earlier hits with recent releases. New acts, such as Nirvana, are out of the pop mainstream, and it is still too early to tell whether they have the staying power to sustain their popularity.

The reasons for the change in consumers' music buying patterns may be the same as those mentioned before: economic hard times and demographic changes in the population. There may also be many other contributing factors. Have we segmented music so finely into such specific market categories that listeners can easily picture targeted audiences by tuning radio stations? Does market segmentation end up limiting audiences' exposure to the wide diversity of music that once stimulated interest in so many different artists and styles? Has the music industry become too conservative by relying on pumping life into older acts while taking fewer risks with potential newcomers?

The answers to those questions are not in my area of expertise. I do know this: The typical compact cassette duplicated for major releases in the United States is at a higher quality standard than it is anywhere else in the world. This level of quality is the result of continual work by raw material suppliers, hardware manufacturers, and duplicators to raise the standards of sound quality as close as possible to that achieved by digital media.

WEA's Digalox process and A&M's and PolyGram's insistence on chrome tape are just two examples of the duplication industry's concern for quality and their willingness to invest in that quality. This dedication to improved quality is the reason that cassettes have been the prime medium for music in the U.S. for so many years, despite less-than-prominent display in record stores and intense market emphasis on CDs.

It is true that CDs will test better than cassettes; it is also true that very often it is hard to hear the difference between the two despite the test numbers. It would be a shame if, after so much effort and success in improving the quality of cassettes, they are abandoned as obsolete when, in fact, they and CDs are both suffering from the same ills. If music labels decide to relegate cassettes to the "cheap music" category and forsake quality altogether, they will have killed a medium long before its time in a self-fulfilling prophecy.

Digital media will one day replace the cassette. DCC and MiniDisc may be the two to do it; but if the record industry is looking to invest in two new, competing formats in the middle of a recession, then they are hopelessly off the mark. The public buys music, not the media; and it is the music, not the media, that needs the medicine.

## VOICES CARRY

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

BY BRUCE RAPHAEL

Just when you thought it was safe to step into an audio or music store, along comes the promise of yet another series of digital formats said to rival the compact disc, while offering the capability of home recording.

The digital compact cassette, developed by Philips, which created the analog cassette in 1963, is about to receive the biggest blitz of any consumer electronics product in recent memory. It will confront not only Sony's new MiniDisc format in the marketplace, but also enhanced versions of the analog cassette format.

Sony's response to DCC is curious: While continuing to promote digital audiotape (DAT) as an audiophile format, it plans to launch a new digital format aimed at the mass audience. The MiniDisc will measure 2 1/2 inches on a side and will be able to record 70-80 minutes of music per disc, about as much as a DCC will hold.

By and large, it is the DCC system that will receive the hard sell during this pre-Christmas selling season. The MD recorder, at a projected retail price of \$750, is too expensive to corner the teen market. The DCC, while priced at nearly \$800, seems to cater to a broader market segment.

Left unanswered is the question of whether the new formats truly deliver on the promise of digital-quality sound. Philips maintains that, while DCC eliminates some of the nuances of the full CD sound spectrum, it still represents an improvement over conventional cassettes. Sony, in contrast, is in the awkward position of having to defend DAT by claiming DCC is no substitute for an audiotape system designed as digital from the start instead of being an adaptation of a nondigital format; at the same time, it must defend the sound quality of the MiniDisc, which, like DCC, manages to cram in as much music as a CD largely by eliminating some of the aural nuances.

These new contenders will have to face up to the fact that audio stores are offering a lot of perfectly good-sounding cassette decks with the Dolby SR noise-reduction system at prices comparable to what DCC, MD, and DAT units are fetching.

Analog cassettes will still be produced and sold as long as there is a market for them, but the recording industry is known for its rapidly changing technologies. If DCC catches on, a lot of good cassette decks, Walkmans, and car stereos will be going the way of my parents' Magnavox console with its four-channel, eight-track tape deck. When purchased new in 1974, it seemed to be the cutting edge in audio technology. Today, it seems a bit archaic, even quaint. In the entertainment world, sadly, the only constant is obsolescence.

## LETTERS

### DON'T FORGET OUTSIDE WRITERS

Regarding Stewart Levy's "Words & Music" comments (Billboard, Nov. 7), while I certainly agree that the statutory rate protections for songs used on recordings have been emasculated by the labels' controlled composition clauses, I don't share his view that the victims of this practice are the artist/writers. Levy defers almost deprecatingly to the right of publishers to insist on full rates and appears to regard sampling as an artist's right.

Left unsaid is the fact that the artist/writers who are the objects of Levy's pity have willingly entered into label agreements that contain the onerous clauses, clearly choosing to sign as a trade-off for benefits that transcend their activities as writers.

The real losers are the *nonartist*

writers and their publishers, whose songs either get squeezed out of contention for recording and release or whose own rates get squeezed downward. The record companies also lose, due to their self-defeating practice of driving away potentially better song material than many artists are capable of writing.

David Rosner  
Bicycle Music Co.  
Los Angeles

### CREDIT TO RUNOGREN

U2 is not the only act to "grace" CD-I in 1993. Todd Rundgren will be releasing the first musical title on CD-I in Japan in January.

Let's give Rundgren a little credit, even if his album doesn't sell on the scale of the U2 project.

Ann Sanders  
Sterling, Ill.

### CAPTURED PERFECTLY

I loved Timothy White's "Music To My Ears" column about Pam Tillis (Billboard, Sept. 26). She's had a lot of press and a lot of profilers in print—but White captured her perfectly as few have.

Good writing stands out.

Kip Kirby  
Jim Owens & Associates  
Nashville

### INSPIRING ARTICLE

The first paragraph of Timothy White's column on Arrested Development ("Music To My Ears," "Arrested Development's 'Revolution,'" Billboard, Oct. 24) was moving and powerful.

I've already passed it on to some friends. Thanks for the inspiration.

Patti Spaniak  
Alpha International Records  
Philadelphia

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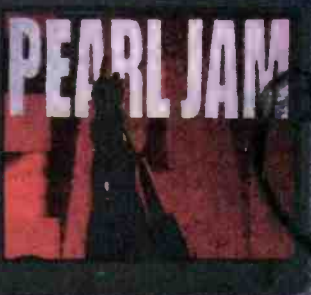
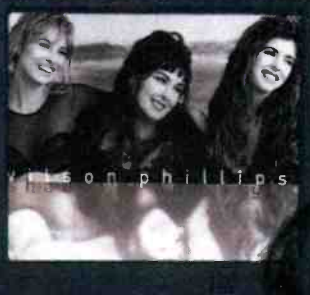
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# ICE CUBE

## ICE CUBE

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## Secada, Cyrus, Peniston, Michael Rake It In During Billboard Music Vid Awards

■ BY DEBORAH RUSSELL

LOS ANGELES—Latin pop artist Jon Secada dominated the winners' circle at Billboard's Music Video Awards Nov. 6, as his SBK/EMI Records Group video "Otro Dia Mas Sin Verte" garnered three trophies, including a nod to the clip's director, Kevin Layne. Secada was named best male artist and best new artist in the Latin category.

The ceremony capped the 14th Annual Billboard Music Video Conference, held Nov. 4-6 at Ma Maison-Sofitel here (additional coverage, see pages 1 and 41). Peter Noone, host of VH-1's "My Generation," was MC at the event, highlighting the ceremony with a wacky videography of his own career, from '60s pop idol to TV, film, and stage star.

Awards were given in five musical genres: pop/rock, R&B/rap, country, dance, and Latin. In



Billboard Music Video Awards show host Peter Noone presents A&M artist CeCe Peniston with the first of her two honors in the dance category. (Photo: N. Azzara-Millet)

addition, the 1992 event inaugurated five new awards to recognize the achievements of local and regional music vid-  
(Continued on page 21)

## CapCities/ABC Makes Video Foray Names Peisinger To Market Own Product

■ BY SETH GOLDSTEIN

NEW YORK—After years spent licensing product, Capital Cities/ABC last week became the first of the national broadcast networks to actively participate in the home video market. CBS and NBC funnel programs through outside organizations, with CBS using its joint venture, CBS/Fox Video. However, neither markets its own product.

ABC has named Jon Peisinger as president of newly formed Capital Cities/ABC Video Publishing. Peisinger, who, as president of Vestron Video, acquired ABC theatrical titles such as "Prizzi's Honor" and "Space Camp," for now will concentrate on the nontheatrical side of the business, which he estimates "in excess of \$1 billion" of the \$12 billion video retailing business.

Much of ABC's program library is "unexploited" in video, Peisinger says, despite a dozen or so licensing agreements that have dealt titles to such labels as CBS/Fox, Prism Entertainment, MPI Home Video, and Strand VCI. "We have a backlog of TV series and [made-for-TV] movies," he notes, in addition to pro-

grams that will return as prior agreements expire.

"Virtually every daypart of the network" will be examined, says Peisinger, including soap operas, which he calls "an area of promise." Most of ABC's children's programs, however, have gone to Strand and are not available to the new venture.

Peisinger notes CapCities/ABC Video's reach could extend to the three cable channels backed by ABC: Arts & Entertainment, ESPN, and Lifetime. "We will discuss whether it makes sense for them to participate," he says. ESPN already has a retail presence under its own name.

Peisinger expects to release the

company's first titles—a mix of titles priced for rental and for sell-through—in the second quarter of 1993. While it's too soon to list choices, Peisinger says one of his personal favorites is ABC's "World Of Discovery" series, produced by Dennis Kane, who was with National Geographic when it licensed TV shows to Vestron. Those titles went to LIVE Home Video as part of the catalog acquired by LIVE Entertainment in the Vestron Inc. bankruptcy.

National Geographic has regained the rights and is seeking another distribution arrangement. Since Peisinger anticipates going outside ABC

(Continued on page 92)



Play It Again, Russ. CEMA Distribution president Russ Bach is honored at the annual fund-raising event of Neil Bogart Memorial Laboratories Nov. 7 in Los Angeles. For the event, called "Return To Casablanca," an airplane hangar was transformed into Rick's Cafe from the 1942 film. The gala raised approximately \$1 million for the Bogart Labs, which research pediatric leukemia, cancer, and AIDS. Shown, from left, are Charles Koppelman, chairman/CEO, EMI Records Group North America; Eli Okun, VP/GM, CEMA Special Markets; Bach; Joe Smith, president/CEO, Capitol-EMI Music; Jim Fifield, president/CEO, EMI Music; Hale Milgrim, president/CEO, Capitol Records; Phil Quartararo, president, Virgin Records America; Jay Boberg, president, I.R.S. Records; and Steve Murphy, president, Angel/EMI Classics.

## A\*Vision Splits Into 3 Autonomous Labels Kid-Vid, Adult, Mainstream Units Established

■ BY CATHERINE APPELFELD

NEW YORK—In an effort to give specialized treatment to the diverse areas of its burgeoning video library, A\*Vision Entertainment, the home video arm of Atlantic Records, will be divided into three autonomous labels in January.

The new entities will be KidVision, for children's videos; NightVision, for adult-oriented fare; and A\*Vision, for such product as music, fitness, sports, and other "mainstream" ti-

ties, according to Stuart Hersch, president of the 2½-year-old A\*Vision. While there will be "some overlap" among the labels, each one basically will be responsible for marketing its own product.

"It's a very logical step," says Hersch. "We've grown to the point where we have a lot of product that requires different promotional and marketing needs, and they simply have to be handled separately."

A\*Vision, which puts out such diverse videos as the Penthouse line and NASCAR racing titles, entered the children's market last month with the PBS series "Shining Time Station" and the toilet-training tape "It's Potty Time," the first in a nine-program series based around child rearing (Billboard, Sept. 26). Next up in that line is "It's Mommy Time," scheduled for release in February.

The company also expanded into the fitness arena in October with "Jane Fonda's Step Aerobic And Abdominal Workout," while keeping a

foot in the music realm with such recent longform titles as a live AC/DC program and videos by Tori Amos and Das EFX.

Hersch, whose title will not change with the restructuring, says he is in the process of selecting a manager for each label but has not yet hired any new staffers. While he would not comment on the number of employ-  
(Continued on page 92)

## 2 Top Execs Quit Their Vid Buying Groups

■ BY EARL PAIGE

LOS ANGELES—Top executives of two leading video retail buying groups have quietly resigned during a continuing period of adjustment for such dealer combines.

Other executives with the two groups, the Independent Video Retailers Assn. and the Video Alliance Group, insist both moves stem from reorganizations and do not represent a retrenchment because of the diminishing number of small video stores across the U.S.

In fact, IVRA, now based in Desert Hot Springs, Calif., has been adding staff in the wake of former executive VP Michael Weiss' recent exit.

Oddly enough, Weiss is returning to VAG, based in Phoenix, where he was president before joining IVRA in May '91.

Ron Friedman, who succeeded Weiss at VAG, has resigned, leading to what Weiss characterizes as a  
(Continued on page 92)

## Orion Renewed As Home Vid Supplier

■ BY DON JEFFREY

NEW YORK—Orion Pictures Corp. has emerged from bankruptcy as a slimmed-down film distribution company with a library of about 750 titles for home video exploitation.

In approving Orion's financial reorganization plan Oct. 20, the U.S. Bankruptcy Court here required that Orion may not engage in new movie

development or production deals unless they are fully funded by third parties.

A spokeswoman for Orion says, "They're out of movie production; they can't finance new production internally. They're in the distribution business."

But sources say the company is in talks with possible investors so that more than 40 film projects that Orion

had been considering could begin development.

The immediate order of business for Orion is the theatrical release of 10 completed movies that had been on hold since the company filed for Chapter 11 creditor protection last December. The first picture, "Love Field," starring Michelle Pfeiffer, is scheduled to come out in January.

In home video, Orion is releasing "Article 99" this month, but that film is unlikely to generate significant cash flow for the company. Its last video release was "Shadows And Fog."

Cash flow from Orion's theatrical movie and home video distribution is to be used to pay off creditors, including Columbia Pictures Entertainment, which holds a \$70 million letter of credit for an advance on international home video distribution rights Columbia acquired to Orion films. The use of cash flow to pay off creditors is the reason Orion may not finance its own movie production at this time.

Meanwhile, Orion has shifted from New York to Los Angeles all but its international sales division and is looking for new staffers to replace some who were laid off in the past year. The spokeswoman says Orion  
(Continued on page 92)

## U.S. May Tax Euro CDs If Trade Talks Slip

■ BY BILL HOLLAND and ADAM WHITE

WASHINGTON, D.C.—The Bush administration's U.S. Trade Representative is prepared to include a stiff tariff on European CDs, prerecorded and blank audiotapes, master tapes, and matrices if the trade negotiations with the European Community break down and the threat of a trade war escalates.

On Nov. 5, the U.S. threatened to place 200% tariffs on \$300 million worth of European products, mostly French white wines, if the GATT global trade talks collapsed. The

same day, USTR chief Carla Hills instructed her staff to prepare a further list of nonagricultural products to be subject to U.S. retaliatory sanctions, including sound recordings. Five days later, EC trade ministers agreed to resume negotiations with the U.S.

France has been the most adamant of the European nations in refusing to grant concessions affecting agricultural issues that have stalled a global trade pact.

The further sanctions, according to USTR officials, would be imposed if EC leaders are unable to get the trade talks back on track. But they

emphasize they are hoping the resumption of negotiations will preclude such an eventuality.

USTR officials say they are hopeful that the trade talks will be concluded successfully by the end of November or early December.

John Deacon, director general of the British Phonographic Industry, has been receiving information about the possible sanctions from the U.K. Department of Trade & Industry. He says it is unclear whether the retaliatory tariffs on music product will actually kick in Dec. 7, which is when the 30-day notice—  
(Continued on page 87)

# Artists & Music

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

## Bolton Ends Garth's Chart Reign Sade, Bon Jovi Titles Also Jolt Billboard 200

BY PAUL VERNA

NEW YORK—The top of The Billboard 200 undergoes a jolt this week, with albums by Michael Bolton, Sade, and Bon Jovi making impressive and, in some cases, surprising showings.

Garth Brooks' six-week stranglehold on the No. 1 slot of The Billboard 200 is broken by Michael Bolton, whose new Columbia album, "Timeless (The Classics)," is riding a wave of popularity, thanks in great part to his recent television special and to the success of the first single from the album, "To Love Somebody" (bulleted at No. 23 on the Hot 100 Singles chart).

Bolton, who last hit No. 1 with "Time, Love And Tenderness" in May 1991, ends a 23-week domination of The Billboard 200 by country acts. Prior to Brooks' reign, rookie Billy Ray Cyrus held the top spot for 17 consecutive weeks with "Some Gave All" (Mercury).

Retailers are not surprised at Bolton's unseating of Brooks. Randy Davis, president of the 25-store, St. Louis-based Streetside Records chain, says Brooks' "The Chase" is "not as strong as his other albums, and he hasn't had a barrage of television specials," whereas Bolton is benefiting from his recent TV program.

Many retailers are surprised, however, by Sade's No. 3 debut with her "Love Deluxe" album, on Epic. The sultry-voiced British singer—whose music bridges pop, R&B, AC, and even jazz—outperforms New Jersey pop/rock act Bon Jovi, whose latest Mercury album, "Keep The Faith," comes in at No. 5.

## Brunson & Choir, Caesar Shine At Stellar Awards

BY LISA COLLINS

LOS ANGELES—The Rev. Milton Brunson and Shirley Caesar were the big winners Nov. 5 at the eighth annual Stellar Music Awards. The awards, held for the second consecutive time at UCLA's Royce Hall, recognized excellence in 14 categories of traditional, contemporary, and urban contemporary gospel.

The two-hour gospel music tribute was hosted by Marilyn McCoo and Clifton Davis and taped for television by Chicago-based Central City Productions. The program is slated as a prime-time entertainment special in celebration of the birth of Dr. Martin Luther King Jr. It will be broadcast nationally (via syndication) in more than 100 markets between Jan. 13 and Feb. 2, 1993.

Highlights of the show included two special award presentations. (Continued on page 90)

"Sade just rocketed in at No. 1 out of the box," says Bob Douglas, spokesman for the HMV chain of three superstores in New York and Boston. "The strength of it took us all by surprise."

"Love Deluxe" also comes in at No. 1 at Miami-based Spec's Music & Movies, Streetside Records, and Torrance, Calif.-based Wherehouse Entertainment.

Spec's director of marketing Ron Phillips notes only three other recent releases—titles by Brooks, R.E.M., and Madonna—have debuted at No. 1 chainwide. He attributes Sade's appeal in South Florida to that market's older demographic and to the popularity of a local soft-jazz station there.

Streetside's Davis says "Love Deluxe" outsold the chain's second-highest seller, Eric Clapton's "Unplugged," by a 2:1 margin. "Keep The Faith," he says, was the company's No. 4 seller in its first week.

The new Bon Jovi album—the band's first since its quintuple-platinum "New Jersey" four years ago—came in at No. 1 at Milford, Mass.-based Strawberries, No. 2 at Spec's and Norcross, Ga.-based Starship Music Inc., and No. 3 at Wherehouse.

Retailers who are surprised "Love Deluxe" outpaced "Keep The Faith" may have based their expectations on past performance, since Bon Jovi's past albums have sold (Continued on page 84)

## Michael's Statement: No Faith In Sony Label Responds It Will 'Defend' Contract In Suit

BY ADAM WHITE

LONDON—George Michael has summoned shadows from the past in his dramatic lawsuit against Sony Music (Billboard, Nov. 14). Although not named, one of them has the unmistakable features of the deposed head of that company, Walter Yetnikoff.

Certainly, the contractual dispute between the singer and Sony is generating more heat—and doing so in public. Both sides issued statements Nov. 11, commenting on the legal proceedings that Michael started against his record company Oct. 30 in London.

"I have seen the great American music company that I proudly signed



**Famous Firsts.** Sony executives and Sony Music artist Mariah Carey celebrate the opening of the first U.S. MiniDisc software manufacturing facility in Terre Haute, Ind., by Digital Audio Disc Corp., a division of Sony Software Corp. The facility's first MiniDisc was Carey's "MTV Unplugged" album. Shown, from left, are Norio Ohga, president/CEO, Sony Corp.; Carey; Michael P. Schulhof, vice chairman, Sony USA; and Tommy Mottola, president, Sony Music.

## U.K. Court Drops Hendrix Drummer Mitchell's Libel Suit

BY PAUL SEXTON

LONDON—A libel action brought by former Jimi Hendrix Experience drummer Mitch Mitchell was dismissed Nov. 4 by a High Court jury here, leaving him to find costs unofficially estimated at about \$77,000. Mitchell's wife says he will appeal the judgment.

Mitchell, 46, had brought the action against Book Sales, whose Omnibus Press subsidiary published

the U.K. edition of "The Life of Jimi Hendrix—Scuse Me While I Kiss The Sky" by American journalist David Henderson. Mitchell claimed the biography portrayed him as a racist bigot who held Hendrix in contempt because of his color.

The book was published in the U.S. by Doubleday in hardback in 1978 and as a pocket paperback by Bantam in 1983. It did not appear in (Continued on page 87)

## MIDEM Gaye Showcase Is AIDS Benefit

LONDON—What's going on at the upcoming MIDEM? The music of the late Marvin Gaye, to be showcased in concert there to help raise money for AIDS relief.

Organizers of the international music industry expo that runs Jan. 24-28 in Cannes will stage the show at the Palais des Festivals there. It will feature a lineup of artists who have been influenced by Gaye's music and style, although only one—the singer's daughter, Nona Gaye—has so far been confirmed.

According to MIDEM chief execu-

tive Xavier Roy, the Jan. 24 concert will be tagged "Sexual Healing" after Gaye's 1982 hit. Ticket sales proceeds (and those from a special dinner to be held the same night) will be donated to charities and other agencies fighting AIDS. The Palais concert hall seats 2,400.

In a related development, Roy also says MIDEM will donate exhibition space to LIFEbeat, the U.S. music industry's AIDS charity.

"Sexual Healing" will be filmed for television in conjunction with France's Canal Plus. Other partici-

pants are Britain's Big Picture Productions, which will have sales rights for many world markets, and Yorkshire TV. Gavin Teller is to direct. Musicians who worked with Gaye will play behind the featured performers, including band leader Leon Ware, drummer James Gadson, guitarist David T. Walker, bassman Chuck Rainey, and keyboardist Sonny Burke. Ware co-wrote and co-produced Gaye's 1976 album, "I Want You."

Roy says eight prominent performers (Continued on page 82)

## WEA Prices MD \$3 Higher Than Sony Releases

BY ED CHRISTMAN

NEW YORK—In a move that some retailers say hinders the launch of MiniDisc, WEA is issuing titles in the new format at almost \$3 higher than Sony Music Distribution.

Sony Music Distribution will have 108 titles in the marketplace Dec. 1, priced at a wholesale cost of \$9.22 and a retail list-price equivalent of \$15.98, with payment due July 1. WEA is issuing eight MD titles at \$12.16 on a boxlot basis and \$12.31 on a loose basis, at a retail list of \$18.98. Payment is due April 10.

Retailers say the price differential muddies the marketing scheme laid out by Sony for the new format. Ron Phillips, director of marketing and purchasing at 63-unit, Miami-based Spec's Music & Movies, says, "I think if we are going to roll out a new format, there needs to be consistency in pricing among the manufacturers. It will be very hard for the store clerk to explain to the customer why it cost different prices."

Jim Dobbe, VP of sales merchandise at 309-unit, Torrance, Calif.-based Wherehouse Entertainment, labels the WEA price as "outrageous." He adds, "I don't know how they are going to convince shoppers to buy it at that price. I believe the reason we can't get beyond 35% household penetration with the CD is the price. If we think we are going to launch a new format at a \$3 higher price, that is a dream."

Due to the much higher pricing structure, some industry ob- (Continued on page 87)

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## MCA Moves To Protect Its Chess Master Rights

BY JANINE McADAMS and CHRIS MORRIS

NEW YORK—MCA Records has launched a massive legal battle to protect its worldwide rights to the Chess Masters catalog. MCA says its efforts will also ensure record royalties go to artists such as Bo Diddley, Etta James, Chuck Berry, Muddy Waters, Howlin' Wolf, and John Lee Hooker.

According to MCA, the catalog includes roughly 25,000 titles originally recorded for or released on the

Chess, Checker, Argo, Cadet Concept, and Aristocrat labels in the '50s and '60s.

After purchasing the catalog in 1985 from Sugar Hill Records, MCA says, it discovered that a number of companies were releasing unauthorized Chess recordings under licenses purportedly granted by Marshall Sehorn and his company, Red Dog Express Inc. Having won a suit against those parties, MCA now plans to pursue their licensees.

At separate press conferences Nov. 9 and 10 in New York and Los Angeles, Diddley and James, respectively, joined MCA executives to announce the campaign in defense of the Chess master rights. In New York, MCA Entertainment Group chairman Al Teller said MCA had filed suit that day in Los Angeles Superior Court against 20 defendants, charging they had unlawfully duplicated the Chess Records masters owned by MCA. Among the defendants are such companies as Inside Track, Starmaker Entertainment, Collectables Inc., and Satellite Sounds Inc.

The action seeks to enjoin the defendants—alleged to be companies to which Sehorn sublicensed certain Chess masters—from continuing to exploit the label's recordings. The suit asks the court for a declaration that the defendants have no rights to the Chess material; the reclamation of any masters or copies of the Chess recordings; and compensatory, punitive, and exemplary damages.

That case stems from a recent judgment in MCA's suit against Sehorn and Red Dog Express Inc. Sehorn claimed he was granted non-exclusive rights to some Chess masters through a 1976 agreement with Sugar Hill Records' Joe Robinson. However, on Sept. 11, an L.A. Superior Court judge ruled Sehorn could not prove the validity of the purported agreement and had no rights to the Chess masters. Sehorn is currently *(Continued on page 84)*



**Golden Tribute.** Atlantic executives present Michael Crawford with a gold plaque commemorating sales of his Atlantic album "Michael Crawford Performs Andrew Lloyd Webber." Atlantic has also reissued Crawford's first two solo albums, "Songs From The Stage And Screen" and "With Love." Shown, from left, are senior VP Tunc Erim; co-chairman/co-CEO Doug Morris; Crawford; vice chairman/CFO Mel Lewinter; and senior VP/GM Val Azzoli.

## Boston Bands Chip In For Walden Woods Benefit Album

BY BARBARA DAVIES

NEW YORK—Boston-area bands have come out of the woodwork to lend support to "Rock For Wood," a Walden Woods benefit album inspired by 1990's all-star benefit to keep the famous plot of land wild.

Fourteen area artists have contributed songs to the album, released Nov. 10 by Boston independent label Monolith Entertainment. All royalties are pledged to fund-raising groups trying to purchase Walden Woods to eliminate the still-lingering threat of development.

Monolith has sent the album to radio and is finalizing plans to distribute the album across the country. "Rock For Wood" will also go on sale Friday (13) in Boston at locations including Tower Records, HMV, and Strawberries, as well as local mom-and-pops such as Mystery Train and In Your Ear.

Monolith president and founder Jeff Marshall says that, although his

label's project is not affiliated with Henley's benefit, the album is a direct result of the "wake-up call" provided by that event.

"We're just local artists and a local label who've been taking Walden Woods for granted because it's in our own backyard," Marshall says. "Now maybe we can do something to help."

Marshall says he and executive producer John Graham solicited tapes from local bands and got a heavy response. "We had about 80 submissions and we narrowed it down to the ones most committed to what we're trying to do," Marshall says.

The result is a compilation of music that runs the gamut from commercial rock, hardcore, and rap to instrumentals and readings of Thoreau's work "that have pertinence to the tracks some artists have recorded," Marshall says.

Approximately 185 stations of different formats will receive the album. *(Continued on page 82)*

## Court Orders Rose To Pay \$50,000 Fine

LOS ANGELES—Guns N' Roses vocalist W. Axl Rose was sentenced to two years' probation and ordered to donate \$50,000 to five social-service groups Nov. 10 after being found guilty of misdemeanor assault and property damage charges stemming from a riot-plagued July 1991 St. Louis-area show.

St. Louis Circuit Judge Ellis Gregory's sentence followed an agreement by prosecutors and defense attorneys arrived at to avoid the media circus they feared would accompany a jury trial.

Ellis' ruling includes unusual terms that will allow Rose to associate with members of his band who have been convicted of felonies. The singer is also allowed to travel in connection with his work. Ellis admonished Rose to stay out of trouble during his probation period.

Neither Rose nor his management firm commented on the sentence.

Rose was sentenced in connection with a fracas that developed at a July 2, 1991, show at the Riverport Amphitheatre in Maryland Heights, Mo., outside St. Louis (Billboard, July 20, 1991). During Guns N' Roses' set, Rose, who was apparently agitated by an audience member's attempt to take a picture, jumped into the crowd, then slammed the microphone onto the stage and stormed into the wings, ending the show after 90 minutes.

In the melee that ensued, 60 people were injured and an estimated \$200,000 in damage was done to the venue. Several civil suits subsequently filed against the band remain pending.

Rose, who was charged with four misdemeanor assault charges and one misdemeanor charge of property damage, failed to surrender for booking; three Midwestern concerts in April were canceled after local authorities threatened to arrest him (Billboard, April 25). He was finally arrested in New York on July 12 upon his return from a European GN'R tour. He had pleaded innocent to all charges.

### Music Veteran

### Theo Roos To Helm P'Gram Dutch Unit

LONDON—European music industry veteran Theo Roos has been recruited by PolyGram to run its Dutch affiliate and build a European artist-development unit. He joins the multinational Jan. 1.



ROOS

Currently president/European operations for BPI Communications and publisher of trade magazine Music & Media, Roos will serve as president/CEO of PolyGram Holland and VP of artist development for PolyGram Continental Europe. BPI Communications is the parent company of Billboard and Music & Media.

Roos will headquarter in Hilversum, Holland, and report to London-based Allen Davis, president *(Continued on page 92)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Theo Roos is named president/CEO of PolyGram Holland and VP of artist development for PolyGram Continental Europe, effective Jan. 1. He is currently president of European operations for BPI Communications, which publishes Billboard and Music & Media; he is also publisher of Music & Media. (See story, above.)

Atlantic Records promotes Bryan Switzer to VP of promotion in Nashville, Jeff Appleton to senior director of national album promotion in New York, and Lea Pisacane to director of national album promotion in New York. They were, respectively, director of national promotion, director of national album promotion, and associate director of national album promotion.

Rob Gordon is promoted to director of artist development for Capitol Records in Los Angeles. He was West Coast regional marketing director.



SWITZER



APPLETON



PISACANE



GORDON



MAYNARD



COPPOLA



ROBINSON



O'CONNOR

Marcos Maynard is appointed managing director of PolyGram Brazil in Rio De Janeiro. He was deputy managing director of Sony Music Mexico.

Chaos Records in New York names John Coppola to the national top 40 promotion crossover staff and Lou Robinson to the video and rock radio promotion staff. They were, respectively, associate director of crossover promotion at Columbia and director of promotion and artist relations at The Box.

Alan McGee is promoted to direc-

tor of promotions and U.S. labels at EastWest Records U.K. in London. He was director of promotions.

Dieter Einsiedler is appointed director/GM of the strategic marketing business unit of EMI Electrola in Germany. He is based in Cologne. He was head of marketing at BMG Ariola in Munich.

Jeff Hackett is named Southwest regional promotion manager at Mercury Nashville. He was regional promotion manager at Geffen in Dallas.

Lisa Annala is appointed manager of A&R administration, West Coast,

for Sony Music Entertainment in Santa Monica, Calif. She was director of A&R/artist relations for I.R.S. Records.

Bruce Wheeler is named national retail promotion manager for Caroline Records in New York. He was national retail promotion manager at Big Life Records.

**DISTRIBUTION.** 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, sin-

gles specialist, supervisor of loose picking, and warehouse order picker. In other appointments, WEA Corp. promotes Dawn Mori to sales rep in Phoenix and Paul Cancilla to singles specialist in Los Angeles. They were, respectively, singles specialist and worker in the promotional mailroom.

**RELATED FIELDS.** Maureen O'Connor is appointed senior VP of entertainment at Rogers & Cowan in Los Angeles. She was senior VP of Roskin-Friedman Associates.



**CALL TO ENTRIES**

# THE 1ST ANNUAL Billboard BILLIE AWARDS

## WHAT ARE THE BILLIE'S?

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

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

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

Winners will be selected by a panel of judges composed of highly acclaimed creative directors, art directors, designers and professionals in the advertising and entertainment industry.

## WHO

**CAN ENTER:** A record company, advertising agency, video company, design firm or any one responsible for the creation of pieces in the above categories is welcome to submit an unlimited number of entries, in any category in as many divisions as is appropriate.

Winners will be selected in the following areas: Music, Home Video/Music Video, Professional Audio, and Retail\* in all of the following medium:

- Consumer Print • Trade Print • Television/Cable • Radio
- Point of Purchase • Packaging & Cover Art • Outdoor Advertising

## HOW.

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

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

Call for entries! Contact **BILLIE AWARDS HOTLINE (212) 536-5019**. Look for entry forms in upcoming issues of Billboard.

## WHEN:

The first annual Billie Awards Ceremony will be held in March of 1993. The Billie Awards will set the standard of advertising for today and tomorrow. Be a part of this prestigious event.

THE BILLIE AWARDS... *the only international advertising awards ceremony honoring the fields of Music, Video and Home Entertainment.*

**Billboard**

## LIVE & DIRECT: PROBING THE INTEGRITY OF THE LIVE CONCERT ALBUM

(Continued from page 1)

Concert," a London/PolyGram recording of the joint vocal turn with the three tenors, which was conducted by Zubin Mehta at Rome's Baths of Caracalla on July 7, 1990, has become one of the all-time best-selling "crossover" classical releases. It has played a major role in alerting a new generation of nontraditional classical enthusiasts to the on-site thrills of opera's most gifted singers. More recently, Eric Clapton's "Unplugged" album, drawn from his recent live acoustic appearance on the MTV series of the same name, has (along with his 1991 "24 Nights" Albert Hall concerts anthology) given a sizable sales boost to his high popular regard as a proficient live artist.

Regardless of the musical genre, live albums have long been considered special mementoes attesting to the compelling convergence of ability, risk, and trust present in the live setting; within such preserved episodes, the audience's support of and belief in the often high-wire reach of the artists comprise a powerful living metaphor for the inspirational rewards of achievement in the arts.

In rock'n'roll in particular, artists have historically cultivated an intimacy and a sense of shared experience with their public that reaches its apex in live performance. And the dividends of this bonding are considerable in terms of longtime commercial loyalty.

But as the spectacle of today's highly competitive concert tours has become a priority, and the decision to replicate the mood and texture of an act's music-video-minded esthetic has become a widespread practice, the once uncompromising professional viewpoint on the viability and veracity of recordings of such elaborate shows has become blurred.

### HARRISON'S INTEGRITY

George Harrison's recent "Live In Japan" album from his 1991 tour with Eric Clapton and band garnered widespread acclaim for its straightforward integrity (including the wit in its blatant use, over the venue's public-address system, of the May 16, 1966, Abbey Road Studio Two monaural "One, two, three, four" mumbled count-in that kicked off the original "Taxman"). The various minor live flaws and flubs contained intact on several "Live In Japan" tracks ultimately heighten the excitement of the concert collection's innumerable peaks, leading many critics to assert that the live renditions surpassed the studio originals.

"It's not the easiest thing to record live and make it onto an album," says Harrison, "but I did my best"—and for Harrison the preservation of that best-effort gesture was precisely the point. "You know, everybody tends to overdub on them these days," he cautions. "They tend to be studio albums with applause." Or worse.

Unannounced in-concert use of sampling and triggering devices to



Tod Machover,  
M.I.T. Media Lab



Ken C. Pohlmann,  
Univ. of Miami



David Ranada,  
Stereo Review

## THE AUDIO EXPERTS

sweeten, bolster, or supplant spontaneous on-stage playing now obscures the degree to which the performance in a given hall can be deemed truly "live." And the extensive postproduction employment of overdubbing, spliced-in studio material, and/or drastic remixing on concert recordings all threaten to further erode the integrity of the quasi-documentary concert-album product.

### COMPLEX PRODUCTIONS

Many artists and their management attribute these technical crutches to the pressures of mounting a production whose myriad audio, lighting, set-change, and choreography cues can be complex enough to require routing through a computer console. According to veteran recording engineer Dave Hewitt of Remote Recording Services Inc., who has worked on an array of benchmark live concert and album projects over the decades (including Live Aid, Columbia Records' Oct. 16 Madison Square Garden tribute to Bob Dylan, "Frampton Comes Alive," Jackson Browne's "Running On Empty," Pink Floyd's "Delicate Sound Of Thunder," and the Rolling Stones' "Flashpoint"), any comparisons between the live production demands of grand opera and, say, a Rolling Stones concert

are surprisingly apt.

"We do live opera," he explains, "and if you look at that as opposed to something like the Stones on the 'Steel Wheels' tour, they're not that far apart. They're totally different cultures, of course, and the people who are attending them are quite different, but each is putting on an extravaganza that's at the top of one's perceptions. A Zeffirelli set at the Met for 'Turandot,' for instance, is just as staggering—with the costumes, the sets, the performances, and a couple of hundred people onstage—and every bit as impressive as Pink Floyd."

### PAVAROTTI LIP-SYNCS

Fair enough. But even the foremost exponents of grand opera have come under harsh public criticism for deceiving the public about the actual live qualities of productions promoted as such. The BBC has recently demanded some of its money back for the rights it purchased to a Sept. 27 concert in Modena, Italy, in which Luciano Pavarotti was discovered afterward to have lip-synced for the entire two-hour event. Confronted with the scandalous deception, Pavarotti explained that he'd had no time to rehearse. Yet it was the artistic gamble of the live show—with or without rehearsals—that

the BBC and its listeners felt cheated out of experiencing. And, if the three tenors' 1990 "In Concert" album had been found to be a deceitful simulation, it could have prompted an international outcry for refunds by the millions of consumers who had purchased the record in good faith.

Meanwhile, many artists and producers dismiss the technical-demands or insufficient-rehearsals arguments arising where live shows and albums are concerned as deplorable excuses (not to mention acute violations of the show-must-go-on show business ethic) by those who lack the stamina, prowess, and creative range to generate unique nightly events for credulous fans.

"Frankly, this issue is all about one-of-a-kind performances," says Warner Bros. senior producer Russ Titelman, who handled the producer chores for Clapton's "24 Nights" and "Unplugged" releases. "Eric is a great songwriter, but it's his individual *performances* of his songs that people pay to hear and see. '24 Nights' is thrilling because of the moments where the magic happens. These days, the technology is so good that mike pre-amps can be set up under the stage, for example, so that the electronic signal doesn't even have to travel long-distance to get to the machines recording it!

In my opinion, sound quality is not a problem and you can get good live sound anywhere.

"We decided, going into '24 Nights' and 'Unplugged,' that it would be a pure live album without overdubs," explains Titelman. "The songs you hear on those albums are absolute live documentary transcriptions with no overdubs whatsoever. In the case of the two separate occasions of concert stands at the Royal Albert Hall that the '24 Nights' tracks were selected from, I just took notes each show to remember any mistakes, and then those certain song performances would be thrown out because we weren't fixing anything. In the case of 'Unplugged,' that was a breeze because it was Eric's conceptions and arrangements for the material, and they rehearsed for a week. Eric didn't want it released as an album, but the massive requests pushed the record company to convince him. There were no fixes of any songs on the album, but we did add extra songs to the album, like 'Old Love,' which was an encore, and 'Rollin' And Tumblin',' which the band played spontaneously during a break. And we missed the first 30 seconds of the latter track because we were caught off guard, so we just faded in and faded out. But we still used 'Tumblin'' because it sounded great.

"See, what it's down to is the *expertise* of the performers," adds Titelman. "Can they handle the arrangements live? Are the band members up to the task of working with each other in a demanding way in front of a demanding crowd?"

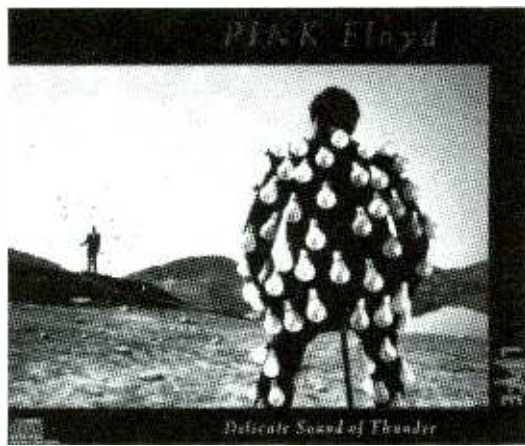
### LAPSED STANDARDS

Whether they are or not, it apparently doesn't prevent many artists from trying—and then either submitting an authentic transcription or a carefully confected product to the lucrative marketplace. What's certain in terms of this controversy is that the formerly strict standards for such endeavors have either lapsed or become cynically subjective. Meanwhile, the general public is still under the assumption that anything billed as being live—especially a recording—is the genuine article.

In an effort to examine the evolution in quality and authenticity of live recordings since the '60s, Billboard asked three nationally recognized audio experts to provide a rigorous analysis of three successful live albums: "James Brown Live At The Apollo, October 24, 1962" (Polydor 843 479-2), INXS' 1991 "Live Baby Live" (Atlantic 7 82294-2), and Pink Floyd's 1988 "Delicate Sound Of Thunder" (Columbia C2K 44484).

These are the experts:  
 • Tod Machover, director of the Experimental Media Facility at the Media Lab of the Massachusetts Institute of Technology. Besides being an internationally respected computer scientist, Machover is also the composer of the acclaimed  
 (Continued on page 23)

## THEIR INDEPENDENT EVALUATIONS



**RANADA:** "Probably a hybrid recording, one based on live tapes with processing or supplemental material added in postproduction sessions. Sounds plausibly live; the sonic cues that it isn't reflect well on the technical prowess of the team that produced it."

**POHLMANN:** "Leaving absolutely nothing to chance... the album enjoyed considerable multi-track postproduction with remixing and editing, possibly including overdubs. The result is perfectly sterile—conveying exactly the opposite of what a live recording should convey."

**MACHOVER/HONG:** "At least as much studio production in this album as there is live performance... It is probable there was virtually no ambient recording done at all... Much more like a Pink Floyd studio album than one of their live performances."



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M A Y H E R E S T I N P E A C E

## Healey Band Remains Hands-On New Set A Labor Of Love For Members

BY PAUL VERNA

NEW YORK—Somewhere in Toronto, three young entrepreneurs are running their own management, production, publishing, and merchandising company, which also includes a recording studio and an independent label.

With all that work on their hands, it's a wonder they ever find time to do anything else. Yet every so often the three men—Jeff Healey, Joe Rockman, and Tom Stephen—manage to record and release an album as the



JEFF HEALEY BAND. Shown, from left, are band members Joe Rockman, Jeff Healey, and Tom Stephen.

Jeff Healey Band.

The latest effort from the enterprising trio is "Feel This," which hit stores Nov. 10 on Arista. It's the first record from the band since its near-platinum sophomore album, "Hell To Pay," released in mid-1990. That record followed the band's debut, "See The Light," which was pushed to platinum level in part by the No. 5 single "Angel Eyes."

"We recorded the new album here at our own studio that we constructed from scratch," says Healey. "That gave us more time to record whenever we wanted, whereas 'Hell To Pay' had to be recorded and mixed in six weeks."

If Healey and company felt at home working in their custom-built studio, they were equally comfortable sharing production duties with Joe Hardy, engineer for ZZ Top and producer of fellow Canadian rocker Tom Cochrane's breakthrough album. (For more on Hardy and the album's recording, see Pro-file, page 70.)

Bassist Rockman says, "The entire rhythm section has jelled like it never has, and part of it is because of Joe Hardy. He provided the sense of humor and positive energy we were counting on."

The result of Hardy and the band's home-cooked feast is a record full of solid blues-based rock tracks led by a catchy, ebullient first single "Cruel Little Number." According to the band members and to Arista executives, there was near unanimous agreement to lead off with that track, which is rapidly ascending the Album Rock Tracks chart in its third week. Other cuts mentioned as possible rock radio singles by Arista VP of product management Tom Ennis are "Baby's Looking Hot" and "Leave The Light On."

The album also offers top 40 possibilities in the Tom Petty-authored "Lost In Your Eyes," which could do for "Feel This" what "Angel Eyes" did for "See The Light."

Healey—who has been blind since

age 1—taught himself to play the guitar flat on his lap, fretting it "upside down." That peculiar approach did not stop him from developing into one of the world's foremost rock/blues players, attracting critical raves and comparisons to legends like Stevie Ray Vaughan. It also made him an ideal candidate for the talk-show circuit, which has paid incalculable dividends for him and the band in providing exposure at a time when no one knew his unique story.

Now, Arista executives know they must shift the focus away from Healey's personal saga to the band's music.

"This album poses an interesting challenge," says A&R VP Mitchell Cohen, who signed the band in the late '80s. "To put it in perspective, the first album was the introduction of a unique guitar phenomenon. That, combined with the roadhouse appeal, established him as a blues/rock guitar hero. Then, on the second record, we had the momentum and star power, with people like George Harrison, Jeff Lynne, Mark Knopfler, and Paul Shaffer playing on it. We all knew from the start that album three would have to stand up on its own musical merit."

Hearing the band members talk about the album, there's no doubt they believe it has the musical moxie to go beyond the success of the first two.

"It's definitely the best thing we've done," says Healey. "We're the type of guys who you can usually bet that when we put something out it's because we believe it's better than the other stuff."

"Overall, I think it's the strongest presentation of the band, track for track, performance for performance," echoes Cohen.

Realistically speaking, though, the record presents a further challenge in that the band's second album did not sell as well as the first.

However, Ennis qualifies that statistic by pointing out Arista moved 700,000 units of "Hell To Pay" in the U.S. "without the benefit of a top 40 hit," whereas "See The Light" sold only 273,000 units before the top 40 breakthrough.

Drummer Stephen adds that the release of the second record boosted

catalog sales of the first, explaining in part the disparity in sales. "In America," he says, "the perception is that AOR radio is worth only 200,000 to 300,000 units. We sold almost 700,000 units [of 'Hell To Pay'] without a hit at crossover radio."

Whatever happens with the current record, the band members know they bear full responsibility, since they manage themselves, retain their own publishing, and have an extremely hands-on attitude toward their careers as a band and as individuals.

"When you look at self-management, you wonder why more people don't do it," muses Healey. "We've shown that it can be done. It requires a lot of work, though. There's certainly not a lot of time for partying in this camp."

Rockman adds, "It's not an easy (Continued on page 20)



We Will Rock You. Hard Rock Cafe International CEO Robert Earl, second from left, presents the members of Queen with a check for \$450,000 from sales of a special Hard Rock Cafe T-shirt featuring Queen album artwork. The money will be donated to the Mercury Phoenix Trust, named after the band's late lead singer Freddie Mercury, which distributes funds to AIDS organizations. Pictured, from left, are Queen's Brian May, Earl, Queen's manager Jim Beech, and band members Roger Dean and John Deacon.

## Sundays Dish Out Warmth On DGC Debut

BY BARBARA DAVIES

NEW YORK—"Blind," the new DGC album by British band the Sundays, opens with a burst of sound—instruments and voice simultaneously—as though the band is eager to be heard after three years away from recording and touring.

Perfectionists by nature, the band members' follow-up to their gold 1989 release "Reading, Writing & Arithmetic," took much longer than they had

anticipated, in no small part due to business complications. Despite the delay, radio has embraced the album. First single "Love" is romping up Billboard's Modern Rock Tracks chart.

The Sundays' problems started with the collapse of Rough Trade, the British indie for which they first recorded. "We waited for ages for Rough Trade to get back on their feet, as we had the option—we'd only signed for one album, as we'd been advised," says vocalist and co-songwriter Harriet Wheeler.

"There was the danger if they got liquidated any company could buy them up and us, too," says Wheeler's partner and Sundays' guitarist David Gavurin. "When we decided to go to a major, it was for five albums. It was a major decision and we couldn't rush that," he says.

"We've been on Parlophone [in the U.K.] since last Christmas," says Wheeler, and Gavurin chimes in, "It's the old Beatles label."

"Though we don't see them around in the office much," Wheeler deadpans.

On "Blind," the band has largely stuck to its tried-and-true sound. "It's not suddenly a rave album," Gavurin says. "It's in the same area [as the previous record] but there are crucial differences."

"The new album is decidedly grungy," Wheeler contradicts, and Gavurin laughs.

"Maybe some people get more into a fashion," Gavurin says. "We've been listening to the kind of stuff we've always listened to. A bit of John Coltrane, a bit of Prince, and things that are new—Sonic Youth."

Though there are bits of gentle feedback and noise decorating the new album, the sound is warm and relaxed—even the band's version of the Rolling Stones' "Wild Horses" has "the Sundays" written all over it.

Wheeler, however, lingers on the idea of getting grungier. "I'd quite like to cover 'Honky Tonk Woman,'" she muses. "Perhaps 'Brown Sugar'?"

Also after the release of the first album, the band had become the focus of an unexpected amount of media attention. Gavurin says the Sundays were happy to be recognized, but found all the press a little unsettling.

"We're really fucking pleased they liked the album, but we didn't go off and think, 'Right, we must change this, improve on that,'" Gavurin says. "You lose the vision, really, if you become responsive to everything everyone says."

Wheeler agrees: "We didn't pay heed to the flowery words. And there was a period of very flowery rock journalism—they were interested in being as adjectival as possible. I think they were peaking over each others' shoulders."



THE SUNDAYS. Band members, from left, are Paul Brindley, David Gavurin, Harriet Wheeler, and Patrick Hannan.

## Talking Heads Sue EMI U.K. For Payment

BY TRUDI MILLER

NEW YORK—Recording group Talking Heads (via its corporation, Talking Heads Tours Inc.) has sued EMI Records Ltd., the London-based label that releases the group's albums outside the U.S. The suit charges EMI owes Talking Heads a \$750,000 advance for their current greatest-hits album, "Once In A Lifetime/Sand In The Vaseline."

The album currently sits at No. 14 on the U.K. albums chart. In the U.S., where Talking Heads' albums are released on Sire/Warner Bros., the al-

bum is called "Popular Favorites 1976-1992: Sand In The Vaseline" and has reached No. 158 on The Billboard 200.

According to the suit, which was filed Oct. 22 in New York federal court, EMI Records Ltd. contracted with Talking Heads in 1984 to release the group's albums outside North America. In 1989, the agreement was extended and modified. The 1989 agreement specifies the group must deliver a new studio album every 15 months but can extend that period to 22 months if it gives EMI timely notice.

The agreement further states that if, after extending the period to 22 months, the group is more than three months late in delivering a studio album, EMI can release a compilation album; and if the group gives EMI at least four months notice of the delay, and gives EMI at least two previously unreleased tracks to put on the compilation album, then EMI must give Talking Heads a \$750,000 advance on the compilation album, according to the suit. The suit claims the group has fulfilled its part of the agreement but EMI has refused to pay the advance (Continued on page 20)

**ARTIST DEVELOPMENTS**

**COLE'S JUMP-START**

For Jude Cole, writing a song is often an entryway into thoughts he's hidden even from himself. "Songwriting taps into your unconsciousness before you do," he says. "I listen to some of my earlier songs and I think, this poor kid; I feel sorry for myself. It's a very subconscious way of transference."

On his third Warner Bros./Reprise album, "Start The Car," the revelations came in the number of songs that deal with getting away, whether it be via car or train, or

merely pulling away emotionally. In fact, there are so many songs on the album about leaving that Cole says, "My manager finally said, 'Is there somewhere you want to go that



COLE

you haven't told me about? You're writing all this stuff about transportation.'"

The first track, album rock hit "Start The Car," is just one of many songs on the project that talks about escaping. The rocker ends with a few lines from "Maybelline." "I've never written a car anthem before," Cole says. "And any reason to write one at all would have to be attributed to Chuck Berry, since he wrote so many car songs, so I just wanted to pay a little homage to him there. Everyone was so concerned about the rights for that song, and I was just saying thanks to Chuck."

One of the more amusing songs on the album is the sardonic "First Your Money, Then Your Clothes," which Cole says is a nod to his father. "My father was a gambler, if you want to get down to it. He played poker and before that he was a pool hustler. I was the only kid with a Marshall stack and a Les Paul at 14. When he won, he'd come home and the next day we'd go to the store. When he'd lose, he'd pull out his empty pockets and say, 'First your money, then your clothes.'"

The album follows 1990's "A View From 3rd Street," which spawned the top-five hit "Baby It's Tonight," as well as two other radio favorites, "Time For Letting Go" and "House Full Of Reasons."

"I'd like to say '3rd Street' laid a foundation, but I don't think anything's a given," Cole says. "When you see someone like Springsteen struggling, you realize it's really song by song now."

While musically, few of the songs lean toward country, many of them have a lyrical, storytelling pattern that is often found in country music. "Maybe I'm subconsciously paving the way for a country record," Cole

*(Continued on next page)*



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return next week.**

## ARTIST DEVELOPMENTS

(Continued from preceding page)

says. "I love Vince Gill; I grew up singing George Jones and Tammy Wynette. But for now, I'm going to bang my head as long as I can do it graciously."

Helping Cole bang his head on the album are Little Feat's Bill Payne, Damn Yankees' Tommy Shaw and Jack Blades, and Sass Jordan.

The album also features noted studio musicians bassist Leland Sklar, drummer Jim Keltner, keyboardist David Paich, and late drummer Jeff Porcaro, among others.

"I played with Moon Martin and in that whole new wave arena and the thought of using session musicians was almost gross to me," says Cole. "I didn't want to get sausages and start carving. But then I met Leland, Jeff, and the rest, and just got great performances from all of them. They make me sound like I know what I'm doing."

Cole produced the album with James Newton Howard, whom Cole knew mainly through Howard's soundtrack work. "The more I heard,

the more I liked. And I thought whether he does rock'n'roll doesn't matter to me. It turns out we were fans of a lot of the same records," Cole says. "That marriage was a real gift. I plan on working with him for a long time. There's a mutual respect and admiration there."

Speaking of marriage, Cole recently tied the knot and is gleeful about his new life. "The whole issue of relationships is no longer an issue and now I can put my mind back on the things I truly love, like music. My life isn't as uncertain as before; I don't have to worry about who loves me and my place in this life. That was the last thing I expected from marriage."

MELINDA NEWMAN

### DIRT ON MUDHONEY

With the release of its major-label debut, "Piece Of Cake," Seattle band Mudhoney may hear some awful jokes about having its cake and eating it, too.

Not only has Mudhoney come this far without altering its brand of unwashed grunge, but the new album—which follows several releases on indie Sub Pop—is coming out at a



**MUDHONEY.** Pictured, from left, are Matt Lukin, Dan Peters, Steve Turner and Mark Arm.

time when the market does have a predisposition to loud, '70s-influenced Seattle rock'n'roll.

"I'm not about to fuck with that," laughs Dave Katznelson, the band's A&R rep at Reprise Records.

Unlike Katznelson, the label executives Mudhoney met with before signing with Reprise were interested in messing with the band's formula,

(Continued on page 22)

### TALKING HEADS SUING EMI U.K.

(Continued from page 18)

due on the greatest-hits album.

According to the suit, EMI has stated in two letters it considers Talking Heads to have breached the contract and has repeatedly questioned the group and its counsel about reports in the media that the group may have broken up. Although the contract allegedly affords EMI remedies in the event it believes Talking Heads have ceased recording or performing, the suit says EMI never elected any of those remedies prior to accepting material and

artwork for the greatest-hits album, and that EMI had initially promised that it would pay the advance upon delivery of the artwork and other material. The suit charges EMI's alleged promise was made "with the intent to defraud and deceive [the group]" and that it accepted the material for the greatest-hits album "with the willful, prior intent of refusing thereafter to pay the advance due" for the album.

The suit asks for a judgment of \$750,000 for the album advance, \$75,000 for the money and effort the group spent on providing materials for the greatest-hits album, and \$1.5 million in punitive damages.

Rupert Perry, president/CEO of the EMI Records Group in the U.K. and Eire, declined to comment. Talking Heads attorney Elliot Hoffman also declined to comment.

### JEFF HEALEY BAND

(Continued from page 18)

thing to do. You must love what you do enough to get up at 3 a.m. to make that Australia call."

Healey, Rockman, and Stephen love the business side of it so much that their company—Forte Records & Productions Inc.—has recently expanded to produce, manage, and record other artists. It has just secured a worldwide record deal with Sony Music for Amanda Marshall, one of its management clients and a backup singer on "Feel This."

Conveniently, the three men specialize in different areas of the operation: Rockman is the studio man, Stephen is the manager, and Healey—aside from being the nerve center of the band that carries his name—is an avid collector and compiler of music. One of his projects for the Forte label is a compilation of early Louis Armstrong recordings, which he cites as inspirational to his guitar playing.

## Levy Gets Back To Basics With Own Music-Pub Co.

"IF IT'S A GOOD IDEA then any time is the right time to open shop," says Leeds Levy, the former president of MCA Music, who recently formed his own music publishing operation, Leeds Entertainment, in Studio City, Calif.

"After all, Revlon and my father's own music publishing company [Lou Levy's Leeds Music, acquired 30 years ago by MCA] were started in the worst of times—the Depression."

With his view that tough economic times take a back seat to aggressive entrepreneurship, Levy already pos-

sesses a catalog of 25 songs and, he adds, he expects to have a mid-level catalog deal set within a month to enhance his copyright standing.

As a home for his current copyrights, Levy has established a BMI-cleared firm called Howe Sound, named after a body of water facing a retreat Levy and his wife share in British Vancouver.

"There are numerous opportunities to compete in the music publishing business," says Levy. "No segment of the music industry is more fragmented than music publishing. The top publishing companies represent only 25% of the industry's worldwide business. The big companies with big catalog acquisitions in recent years offer another opportunity. Though they have huge catalogs, they've cut back on creative departments in order to rationalize the purchase price of the big catalogs they've acquired.

"Instead of exploiting or marketing older catalog, they feel they have to drive for current chart activity."

Levy says his primary financial backing stems from private investors who, without further elaboration, are "not directly associated with the music industry."

With a basic corporate theme of "marketing music," Levy, who headed MCA Music for more than a decade, says the kind of catalog fit he is primarily interested in is one in which artist masters of its key songs are readily available for exposure in films, jingles, and other usage.

The possibility of copyright-building modest catalog deals notwithstanding, Levy notes that at MCA Music "my entire experience was acquiring new copyrights. I never bought a major catalog. And yet my gross revenues over the years I ran the company increased six times."

Levy says he has been eager to operate on a hands-on basis for some time, having served as a songpluggger for the Elton John catalog before coming to MCA.

"After I left MCA Music, I did some consulting for Disney on the matter of music publishing," he says. "They told me to educate them to the business and give them an overview,

so they could be in the picture. This experience helped me think where I wanted to go." Levy continues to consult for Motown Records, also on publishing situations, and he maintains a mail-order record service, **Insomnia Records**.

Right now, his only key executive is marketing manager Virginia Bowen, his assistant at MCA Music for three years. "Her background is interesting," Levy says. "She was in retail [Record Bar in New Orleans] and she's worked for various entertainment lawyers. So she knows the business side of things."

One of Levy's happy start-up stories was born during a recent trip to Nashville. He went to a performance by singer/writer Sue Medley. She sang a song, "Inside Out," she co-authored with veteran writer Billy Crain, one of Levy's first signings, who has been set for a number of other collaborations. "Hearing one of my own copyrights, I felt like I died and went to heaven."

**SIGNINGS:** BMG Songs has made a global co-publishing agreement with **Immortal Entertainment**, according to senior VP **Danny Strick**. The company, which has production deals with the **Epic** and **RCA** labels, has several R&B and rap artist/writers on its roster, including **Cypress Hill** (**Ruffhouse/Columbia**) and **House Of Pain** (**Tommy Boy**). First inductee under the new arrangement is writer/producer **DJ Lethal** from **House Of Pain**. Another new signing is **Funkdoobiest** (**Epic**), set for early-1993 release... Now published through **PolyGram/Island Music** are Philadelphia alternative rockers **Rival Suns**, whose first album, "First Light," is on the **BDC** label.

**SOUND (TRACK) Development:** The **Imago Music Group**, umbrella company for the **Imago Songs** and **Imago Music** catalogs, has created a 17-track CD and cassette sampler to expose its talent and song roster for TV and movie usage. The sampler, called "Soundtrack Music," was assembled and produced by **John Pires** and features Imago acts the **Rollins Band**, **Basehead**, **Suzanne Rhatigan**, the **Sextants**, newly signed band **What's Up**, and **Martha Davis**, among others. "[W]e have articulate writers with visual lyrics that will enhance a film's music," says **Ann Munday**, VP/GM.

**PRINT ON PRINT:** The following are the best-selling folios from **Hal Leonard Publications**:

1. **Pearl Jam**, Ten
2. **Beauty And The Beast**, soundtrack
3. **Billy Ray Cyrus**, *Some Gave All*
4. **Enya**, *Watermark*
5. **Stevie Ray Vaughan**, *Lightnin' Blues*.

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## MUSIC VIDEO AWARDS

(Continued from page 11)

eo programmers in each genre.

Director Layne, of Miami-based Forti/Layne Productions, was on hand to collect Secada's trophies. "Jon is a great talent and is certainly deserving of these awards," he said. "Emilio Estefan has been working with him for five years now and I'm convinced he will cross into the pop medium, much the way Gloria Estefan did."

Other multiple-award winners Nov. 6 included Billy Ray Cyrus, who won for best male artist and best new artist in the country category with his Mercury video "Achy Breaky Heart"; CeCe Peniston, who was named best female artist and best new artist in the dance category for her A&M video "Finally"; and George Michael, who won best male artist and best director in the dance category for his Columbia clip "Too Funky."

Mary-Chapin Carpenter won best female artist in the country category for her Columbia video "I Feel Lucky," and Jack Cole won best director in the country category for the same clip.

For more on the awards, see page 41. Here is a complete list of winners:

### POP/ROCK

**Best duo or group:** Red Hot Chili Peppers, "Under The Bridge" (Warner Bros.).

**Best female artist:** k.d. lang, "Constant Craving," (Sire/Warner Bros.).

**Best male artist:** Prince, "Money Don't Matter Tonight" (Paisley Park/Warner Bros.).

**Best new artist:** Arrested Development, "Tennessee" (EMI Records Group).

**Best director:** Mark Pellington, Pearl Jam, "Jeremy" (Epic).

**Best local/regional show:** Request Video, Los Angeles.

### R&B/RAP

**Best duo or group:** A Tribe Called Quest, "Scenario" (Jive).

**Best female artist:** Queen Latifah, "Latifah's Had It Up To Here" (Tommy Boy).

**Best male artist:** Sir Mix-A-Lot, "Baby Got Back" (Def American).

**Best new artist:** Kris Kross, "Warm It Up" (Columbia).

**Best director:** Eric Meza, Public Enemy, "Can't Truss It" (Columbia).

**Best local/regional show:** Video Music Box, New York.

### COUNTRY

**Best duo or group:** Brooks & Dunn, "Boot Scootin' Boogie" (Arista).

**Best female artist:** Mary-Chapin Carpenter, "I Feel Lucky" (Columbia).

**Best male artist:** Billy Ray Cyrus, "Achy Breaky Heart," (Mercury).

**Best new artist:** Billy Ray Cyrus, "Achy Breaky Heart," (Mercury).

**Best director:** Jack Cole, Mary-Chapin Carpenter, "I Feel Lucky" (Columbia).

**Best local/regional show:** Chattanooga Tom Show, Chattanooga, Tenn.

### DANCE

**Best duo or group:** Deee-Lite, "Runaway" (Elektra).

**Best female artist:** CeCe Peniston, "Finally" (A&M).

**Best male artist:** George Michael, "Too Funky" (Columbia).

**Best new artist:** CeCe Peniston, "Finally" (A&M).

**Best director:** George Michael, "Too Funky" (Columbia).

**Best local/regional show:** Music Video 50, Chicago.

### LATIN

**Best duo or group:** Texas Tornados, "La Mucura" (Reprise/Warner).

**Best female artist:** Gloria Trevi, "Pelo Suelto" (BMG International-Latin).

**Best male artist:** Jon Secada, "Otro Dia Mas Sin Verte" (SBK/EMI Records Group).

**Best new artist:** Jon Secada, "Otro Dia Mas Sin Verte" (SBK/EMI Records Group).

**Best director:** Kevin Layne, Jon Secada, "Otro Dia Mas Sin Verte" (SBK/EMI Records Group).

**Best local/regional show:** MTV International, New York.



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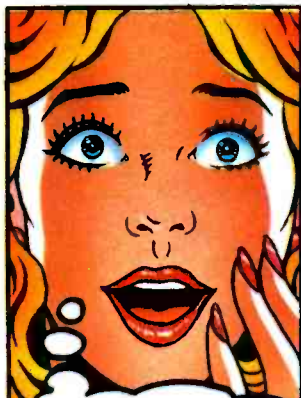
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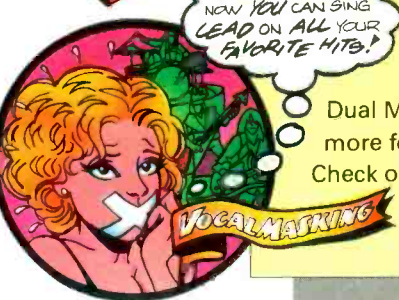
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## Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

**ST. LOUIS:** If **Blueberry Hill** were just a bar and restaurant, that would be thrilling enough. Its first-class burgers and distinguished selection of imported and domestic beers are served in a down-home environment that offers competitive dart leagues, a sizable video and pinball arcade, and "way cool" collections, including **Chuck Berry** memorabilia, featuring the Gibson ES-350T on which he wrote and recorded "Sweet Little Sixteen" and "Johnny B. Goode," Pee Wee Herman goodies, lunch boxes, album and single record jackets, and large papier-mâché creatures. There's also the world-class jukebox, featuring 2,000 selections that represent the significant history of popular music both in depth and breadth. Downstairs, there's the Elvis room, with its own noteworthy collection, where live bands play on weekends. But proprietor **Joe Edwards**, who also bottles Blueberry Hill's very own beer, tastefully called Rock & Roll Beer, is also one civic-minded entrepreneur. Thus far, his efforts to encourage local achievement include a yearly songwriters' contest, a record label to present the winners, and a Walk of Fame, which honors noteworthy persons who at one time claimed the greater St. Louis area as their home. Thus far, the stars along Delmar Boulevard, which runs in front of Blueberry Hill, celebrate the accomplishments of rock veterans like **Berry** and **Tina Turner**, but also include **Josephine Baker**, **William Burroughs**, **T.S. Eliot**, **Scott Joplin**, and **Masters & Johnson**. The fifth annual Induction Ceremony is set for May 16, 1993. Blueberry Hill Records' two latest CD releases represent local music tradition. "Winners: Sixth Annual St. Louis Music Contest" introduces the best of the latest crop of writers in 10 categories. A consistent winner in categories as varied as rock pop and new music has been local mainstay **Fairchild**. The band, led by bluesy pop singer **Connie Fairchild**, has just released its first full-length album, "Extreme Reunion." **BRIAN Q. NEWCOMB**

**NEW YORK:** Who says you have to be a macho heterosexual with tightly clenched fists in order to survive in country music? As the leader of the **Outband**, **Doug Stevens** is blazing a path as the genre's first openly gay male vocalist. He warbles such prideful twangers as "Out In The Country" and "Everytime He Sees Me," winning fans at both straight and gay bars throughout the U.S. Stylistically, Stevens straddles the fence dividing the traditional sound of **Buck Owens** and nouveau-pop/country blend of **Steve Wariner**. After growing up in Elvis' birthplace, Tupelo, Miss., Stevens initially bristled against his rustic environment and took his classically trained voice on the



DOUG STEVENS

road with an opera company for almost 15 years. But last year, after testing HIV-positive, he decided to go back to his roots. "My boyfriend left me, and I thought I could get rid of the pain if I wrote a country song about it," he recalls. Before he knew it, Stevens had penned a batch of tunes and formed the Outband; in which all of the members are gay or lesbian. Needless to say, the road to the Grand Ole Opry is tough when you're a gay performer whose set includes a cheeky ditty called "Girlfriends." But Stevens' perseverance is starting to pay off. The band is continually on the road, and is being courted by a number of major and indie labels.

LARRY FLICK

**WINSTON-SALEM, N.C.:** When **Jeffrey Dean Foster** struck out as a solo artist earlier this year, he already knew the ins and outs of the music business. Foster was the leader of the **Right Profile**, a band signed to **Arista** in 1987 whose record was never released. It evolved into North Carolina fave the **Carneys**, who opened for **Bob Dylan** and worked on tracks with **Keith Richards'** producer **Steve Jordan**. On his own since spring, Foster has started the label search again. While he's frustrated by the lack of live outlets in his hometown, Foster has been getting plenty of exposure playing at various showcases, including New York's New Music Seminar and Atlanta's NewSouth. He has also opened dates in New York State for the **Cowboy Junkies**. The Carneys leaned more toward punchy rock, while Foster's solo stylings stray more toward an edgy **Steve Forbert**. His clever lyrics are wrapped around driving guitars that alternately jangle and hypnotize. "I've been playing by myself for a variety of reasons," Foster says. "I like being self-contained and it's sort of practical, but I do miss noisy guitars. I love acoustic and country stuff, but I also love Johnny Thunders." By day, Foster works as a clerk at a sporting goods store, while "at night, I go home and play in my little four-track machine," he says. So far, he's content to stay in the South. "I've lived here a long time... I keep thinking I should be able to get something going from here. That's been my thinking so far, and it hasn't proved right." But it also hasn't proved wrong. Just last week, Foster got a call from **John Prine's Oh Boy! Records**, and some majors have also been checking out his material.

MELINDA NEWMAN

## ARTIST DEVELOPMENTS

(Continued from page 20)

reports **Mark Arm**, guitarist and voice of **Mudhoney**. When looking for a label deal, the band made the rounds carefully, wary of "weird, outrageous promises, like, 'You're gonna be big, big, big!'" **Arm** quips.

The band met with labels that seemed obvious choices—like **DGC**, **Nirvana's** label. But the **DGC** staff left **Arm** feeling "they didn't need us. We would have been the little brothers of **Sonic Youth** and **Nirvana**, which we didn't need."

## ARTISTS IN CONCERT

### THEY MIGHT BE GIANTS

Mississippi Nights. St. Louis

**THEY MIGHT BE GIANTS** may come off as academic and emotionally aloof on record, but its SRO performance at this 1,000-plus-capacity nightclub was more a celebration of mind-moving matter than anything resembling a science fair presentation. Dancing and singing along giddily to the band's unique blend of polka and rock'n'roll, the fans seemed to enjoy both the sardonic lyrics and the jubilant smorgasbord of musical stylings.

**Giants** **John Linnell** and **John Flansburgh**, using a live rhythm section for the first time in their 10-year career, offered songs in fuller, livelier arrangements than on past tours, when they worked largely with taped accompaniment.

The band may have been too successful in loosening up the audience: Early on, **Flansburgh** threatened to end the show if moshing continued, stating that for those there to enjoy the music it was a nuisance. The band regained any lost momentum quickly, and from then on the audience was in a state of tempered pandemonium. "She's Actual Size" gave **Flansburgh** a chance to demonstrate a variety of fine guitar chops, while he and **Linnell** traded lead vocals back and forth. New songs from the band's latest Elektra release, "Apollo 18," like "The Statue Got Me High" and "I Palindrome I," garnered an enthusiastic response.

The auxiliary players meshed well with the "Two Johns" original material. **J.D. Feinberg** kept steady pace on drums, often leading into the next piece before the audience's applause began to fade. Bassist **Tony Maimone** added low end melodies to the mix, while saxman and keyboardist **Kurt Hoffman** took on a more supportive role to the primary lead instrument, **Linnell's** accordion.

The big surprise here was that **They Might Be Giants** has developed into a great, melodic rock band, in spite of a tendency to write parodies and eschew straightforward rock instruments. "Ana Ng," "Your Racist Friend," and "Lucky Ball & Chain" stirred up the party atmosphere, with fans exulting as much in the lyrics' subversive qualities as in the music's irresistible grooves. Unusual, intelligent, and no small amount of fun, **They Might Be Giants** may be the perfect wedding band for the hyperintelligent practical joker set, but regular folks seem to like it, too.

BRIAN Q. NEWCOMB

The band also met with **Sub Pop's** distributing label, **Caroline**, of which **Arm** says, "They would have been more restrictive of our freedom than a lot of majors." And some majors were not offering much but restrictions, **Arm** says, like the label whose reps suggested the band would need to "sweeten the guitars."

**Katznelson** says he is not surprised people wanted to change **Mudhoney's** sound. "It's funny," he says, "but they think if **Mudhoney** could sell 100,000 on an indie, they could sell so much more if they sweetened the guitars a little."

**Mudhoney** just wants to do business as usual, **Katznelson** says. "My position is to make people bend in their direction," he says, adding that so far that is what's happening. "People at our senior vice presidents' meetings are listening to the record!"

**Reprise** is also taking care not to alienate the fans who were in on

**Mudhoney's** indie recordings. The label pressed 3,000 copies of the band's first single, "Suck You Dry," on vinyl, and sold the lot to **Sub Pop** for distribution. The band's plan to release the whole album on vinyl, however, was nixed.

The changes in **Mudhoney's** career have put no pressures on **Arm**. Nothing seems to faze him: not the prospect of being billed as a "Nirvana-be," not the media's current love of all things from Seattle, not even the platinum record he is likely to receive for the song **Mudhoney** contributed to **Epic's** successful soundtrack to the film "Singles."

In fact, life is really business as usual for **Arm**, despite his recent change of residence. "Yeah, I just moved," he says. There's a perfect pause. "But I'm still in Seattle."

BARBARA DAVIES

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ERASURE	Beacon Theatre New York	Oct. 27- Nov. 7	\$636,256 \$29.50	21,568 eight sellouts	Ron Delsener Enterprises
ELTON JOHN	Coca-Cola Starplex Amphitheatre Dallas	Oct. 25	\$540,333 \$33/ \$25	20,111 sellout	MCA Concerts PACE Concerts
ELTON JOHN	Blockbuster Desert Sky Pavilion Phoenix	Oct. 28	\$527,236 \$34/ \$33/ \$26/ \$25	19,617 19,945	Evening Star Prods.
BRUCE SPRINGSTEEN	Bradley Center Milwaukee	Nov. 3	\$443,000 \$25	17,720 sellout	Cellar Door N.C.
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DEF LEPPARD	Civic Arena Pittsburgh	Nov. 7	\$320,560 \$20	16,029 sellout	DiCesare-Engler Prods.

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## LIVE & DIRECT: PROBING THE INTEGRITY OF THE LIVE CONCERT ALBUM

(Continued from page 16)

opera "Valis," as well as pieces for Yo-Yo Ma, the Los Angeles Philharmonic, and the St. Paul Chamber Orchestra. He is currently collaborating on a new opera with director Peter Sellars. Machover was assisted by scientist and sound designer Andy Hong of the MIT Media Lab's Music & Cognition Group.

- Ken C. Pohlmann, director of the Music Engineering Technology program at the School of Music at the Univ. of Miami. Professor Pohlmann is the author of "Principles Of Digital Audio" (2nd edition, 1989) and "The Compact Disc Handbook" (2nd edition, 1992), and co-author of "Advanced Digital Audio" (1991). Co-founder of Microcomputer Arts Inc., International Business Information Systems Inc., the U.S. Digital Disc Corp., and Infotainment Ltd., Pohlmann is also a winner of the Audio Engineering Society's Board of Governors Award (1989) and an AES Fellowship Award (1990) for his work as an educator and an author in the field of audio engineering. He is also technical editor of Mix Magazine.

- David Ranada, former technical editor of High Fidelity and Stereo Review magazines. Ranada studied music and electronics at Harvard and is currently a contributing editor to Stereo Review, Audio, and Audio Critic magazines, besides being a widely sought consumer electronics consultant.

Each expert was given factory-sealed retail CD editions of the three albums, but received no prior commentary on, or characterization of, the releases. And none of our three experts had any knowledge of the analyses being conducted by the others. Indeed, the publication of this article is the first opportunity the three participants in the study have had to see one another's findings.

Each expert did some individual research and also used hardware and computer software approaches to dissect the sometimes ingenious technological masking and mixing advances of these records; the experts' tools ranged from spectrum analyzers, acoustic source separation techniques, and sound designer programs, to Synchronized Dot Pattern analysis. Each expert also cited the indispensibility of trained ears as essential in such a study.

Herewith, their album-by-album findings:

### 'JAMES BROWN LIVE AT THE APOLLO, OCTOBER 24, 1962'

**David Ranada:** Truly live. Most probably an example of a classic documentary-style live recording: no postproduction sweetening or additional tracks dubbed in during studio work. All the evidence, direct and circumstantial, comes together seamlessly to back up this conclusion:

- The early date of the recording and the recorder (given as an Ampex 350-2), which rules out multitrack work and other sophisticated production techniques.

- The relatively small number of microphones used (given as eight) and a sound quality consistent with their employment.

- The integration of the on-stage musical pickup with the audience noises showing that both musicians and the audience were in the same acoustical environment.

- The intense and specific audience reaction to certain moments in Brown's performance, demonstrating that both he and the audience were there at the same time for "a bloodcurdling, orgasmic performance on the edge of sensual insanity," as the rerelease's liner notes would have it.

- A technical error (a dropout of some kind) at 1 minute 27.5 seconds into Track 7 ("I Don't Mind"), possibly indicating a cable problem typical of live-performance mishaps.

Even this classic recording is not, however, an audio-verité production. Some editing must have taken place to boil the entire evening down to just over 30 minutes. The cuts could easily have been made during applause segments and would be hard to detect by technical means. Even this simple type of processing, if done judiciously, can change the emotional effect of a live recording by altering its musical/dramatic pacing.

**Ken C. Pohlmann:** A classic live album. When Tom Nola rolled tape on the evening of Oct. 24, 1962, he captured more than enough excitement to give Brown his first hot album, one that stayed on the Pop LP chart for 66 weeks (including 33 weeks in the top 40) and became an immortal classic. The performance was recorded with eight microphones and mixed directly to an Ampex 350 two-track recorder, without overdubs. The master tape was cleanly edited down to 32 minutes (despite the album cover's claim of 40 minutes). The CD release was prepared from the original master tape.

The sound of the recording is raw, boxy, distorting, weirdly balanced, and exactly right. Indeed, the album set the standard for live albums, and for years afterward countless engineers and producers labored long and hard to emulate the sound on their efforts. Of course, it isn't sound quality that grabs the listener; it is the pure,

sustained intensity that begins when the Hardest Working Man in Show Business takes the stage, combined with bursts of spontaneity, as in "Lost Someone," when Brown gives and takes with a female admirer. It is that unfakeable dancin' and clappin', that intensity that makes a live album shine, and makes it infinitely more artistically significant than any studio recording.

**Tod Machover/Andy Hong:** There is little doubt in our minds that this is in fact a live album, recorded as indicated at the Apollo Theater in 1962. Interestingly, this CD was the only one of the three albums analyzed to have any liner notes indicating the recording process, and we found no reason to

the sound engineer was probably stationed in a non-acoustically-isolated position at the Apollo (which was not at that time fitted with a professional sound booth), making it impossible to clearly differentiate the clear, dry, close-miked signals from the wet, masked signals emanating from the hall.

Another cue to the "live-ness" of this recording is the general imperfections in the performance. There are frequent timing errors, especially in the drums, and unstable intonation, all of which might have been corrected or "enhanced" through postproduction overdubbing, harmonizing, or reinforcing. Our analysis indicates that the reverb on the various instruments and voices was uniform, also implying that no separate re-

spontaneity is palpable at every turn and is emphasized by the incredible nakedness of Brown's voice—no added reverb here, no special effects, no postproduction tampering. Just raw musical talent and energy that reaches the listener loud and clear.

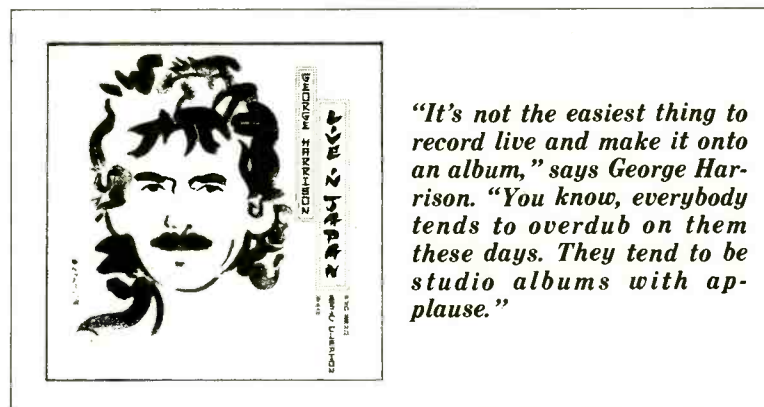
### 'LIVE BABY LIVE' BY INXS

**David Ranada:** Admittedly, it was partially studio-recorded; studio credits are given for "Shining Star" (Track 5). The number of remaining tracks matches the number of cities the album was recorded in (15), and there are seven mobile recording units credited. The production, however, is relatively seamless, with the compressed sound quality and stage "picture" remaining relatively constant from track to track (with the drums changing tonal quality more than the rest of the band). This consistency, despite the number of recording sites and teams, would be suspicious were today's wireless mikes and van-based mobile studios not so good, were multitrack recorders not so plentiful, and were on-stage musician and mike setups not as consistently repeatable from venue to venue. Audience applause and cheering is seamless through most of the track-to-track segues, indicating either that fewer than the listed recording locations had their material end up on disc or that some postproduction crossfading between tracks occurred. In any case, the recording is not the result of one tape recorder running continuously. I also thought I heard an interference buzz in some of the tracks, almost completely hidden by the music. This argues for the use of at least some live material.

What argues most for at least some postproduction processing is the use of QSound image enhancement cited in the credits. This is an effect that is best not employed during a live setup but only in the more contemplative atmosphere of a mixdown session, where its somewhat unpredictable output can be critically judged.

**Ken C. Pohlmann:** A self-congratulating souvenir of the band's 1991 world tour. Album credits acknowledge that the recording was pieced together from stops in Paris, New York, Toronto, Chicago, London, Dublin, Glasgow, Rio de Janeiro, Montreal, Melbourne, Sydney, Philadelphia, Las Vegas, as well as unidentified spots in Spain and Switzerland. Furthermore, the previously unreleased "Shining Star," a studio recording (Metropolis Studios, London) is plopped into the middle of this live album, and both "Mediate" and "Suicide Blonde" have studio wisecracking takes spliced onto their ends. While the reasons for these postscripts are unknown, they may have been added to cover for lapses in the live tapes.

Curiously, the combined efforts of 10 or so mobile multitrack units



*"It's not the easiest thing to record live and make it onto an album," says George Harrison. "You know, everybody tends to overdub on them these days. They tend to be studio albums with applause."*

dispute the claim that the record was made with eight microphones mixed down live to a two-track Ampex machine. This technique was confirmed in many ways, the most compelling being a number of artifacts suggesting that individual tracks were *not* available for remixing or remastering. Many "mistakes" in sound engineering and mixing are audible, such as James Brown's voice, which frequently reduces in volume and drops out momentarily, the kinds of slips which easily could have been corrected in the studio had a separate voice track been available. Such engineering slips were probably augmented by the fact that much of the performance was spontaneous and involved substantial physical movement around fixed microphones, which made dips in volume impossible to follow. Another reason for the imperfections in mixing is that

verb could have been added to individual tracks in postproduction. In fact, one of the striking things about this recording is how dry it is, ending up sounding rather unnatural. This is due to the fact that, because of the generally live sound of a theater like the Apollo, such a recording would certainly have been made with close-miking techniques. We hypothesize that the eight mikes were distributed as follows: two ambient mikes (including audience sound), one close mike for James Brown, one or two mikes shared by the horns, one or two for the drums, and one or two for the backup singers. It is this close-miking that led to the unnaturally dry sound of the finished recording.

The lack of general reverb leads to some bizarre artifacts, like the rapid decay of audience sound at certain points. We believe that such unnatural decay was probably augmented in the remastering process, through the use of a no-noise system like Sonic Solutions.

This album is one of the milestones of live-performance recording, and it is the performance itself that makes it so. It is, of course, a sort of accident that this particular, once-in-a-lifetime performance was especially good and happened to be captured for posterity. Much of what is most powerful on the music—the vocal ornaments and inflections, timing, the actual notes sung, the way the phrases are emphasized—is determined by Brown at the moment of performance. Brown's choices are, in turn, enhanced by reaction from the crowd and interaction with his musicians. In this recording, such



*In 1991 Australia's INXS released their "Live Baby Live" album.*

# POPULAR • UPRISINGS

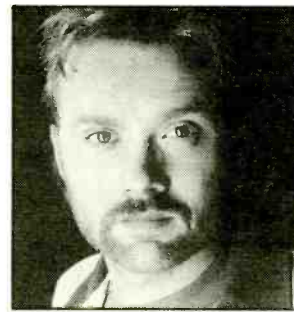
BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



**Good Deed.** "The Shannon In The Morning Comedy Album With Scott & Todd" re-enters Heatseekers at No. 29. The offering, by veteran radio star Scott Shannon and his WPLJ New York sidekick, Todd Pettengill, moves 2-1 in the Middle Atlantic region. Proceeds from the title are being donated to LIFEbeat, the music industry's AIDS charity.



**Dreamy.** The core members of Dream Theatre met at the Berklee School of Music, but the band's sound is harder than one would typically associate with that august college. The band has toured all fall, and stays on the road until January. Its "Pull Me Under" is pulling adds at album-rock stations. The album has gone gold in Japan.



**Mercy, Mercy, Lee.** Although Lee Roy Parnell's "What Kind Of Fool Do You Think I Am" reached as high as No. 2 on Hot Country Singles & Tracks, his "Love Without Mercy" set has spent just two weeks on Top Country Albums. The title track, his third single from this album, stirs enough sales to place him on Heatseekers for the first time.

**THE GRADUATES:** It has been six weeks since our last graduation, when Willie D and Mother Love Bone emerged from the Heatseekers pack. But, this week, two more acts—Saigon Kick and Lo-Key?—make the march down the aisle.

A 38% increase in sales over the prior week kicks Saigon Kick ahead 28 places, to No. 96, on The Billboard 200. On Top R&B Albums, Lo-Key? high-steps 27-23; a 27% gain moves it 170-140 on The Billboard 200.

Kick's juice comes from the success of "Love Is On The Way," which holds its bullet while moving 17-15 on Hot 100 Singles. The song is also in heavy rotation on MTV.

Lo-Key?'s run is keyed by "I Got A Thang 4 Ya!," moving 6-4 on Hot R&B Singles, while continuing momentum on Hot 100 Singles.

Acts are removed from Heatseekers when any career album hits the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the top five of one of Billboard's other popular-format album charts.

**NUMERO UNO:** Holding at No. 1 is Trey Lorenz. His sales gain is much smaller this week than it was last week, when his stop on "The Arsenio Hall Show" created momentum.

**SCREENINGS:** Elektra's Ephraim Lewis hit "The Tonight Show With Jay Leno" Nov. 11, an event that could help him re-enter Heatseekers next week. During his L.A. visit, Lewis and his band also played an industry showcase at Catalina's jazz club. . . . Soul Asylum played "The David Letterman Show" Nov. 10. Network promos for the show proclaimed the act is "America's hottest live band" . . . Atlantic's Stone Temple Pilots have been added at MTV, with the "Sex Type Thing" clip . . . Among the up-and-comers scoring requests at pay-to-see music vid channel The Box are JR Records' the Dogs and Gasoline Alley/MCA's Shai. The Dogs rank at No. 4 on The Box with "Shake Dance," while Shai stands at No. 2 with "If I Ever Fall In Love." The Shai cut has also been added by MTV. The R&B act hopes to have its debut album ready for January release.

**GOING BACK TO THE WELL:** In the beginning, Giant used the hit soundtrack from "New Jack City" to pave the road for the breakthrough success of Color Me Badd. More recently, the "Class Act" soundtrack created visibility for Jade. Now, Giant is hoping the same tack will work for Jeremy Jordan, a 19-year-

old rookie from Chicago, whose "The Right Kind Of Love" is featured on the "Beverly Hills, 90210" soundtrack. Motown artist Shanice gives Giant reason to be optimistic, as her "90210" single, "Saving Forever For You," has reached the top 40 on Hot 100 Singles and the top half of Hot R&B Singles.

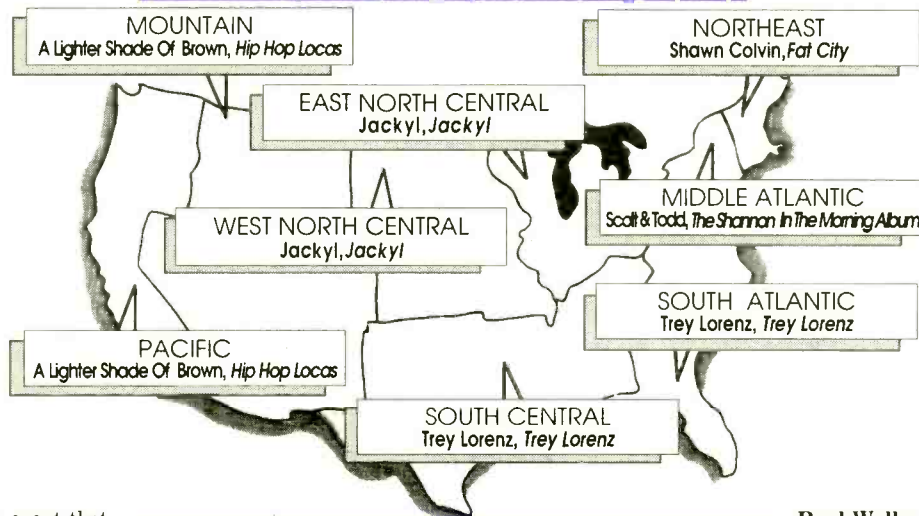
The Jordan track already has been released as a single. The label plans to release his debut album in February.

**ROAD WARRIORS:** Last week, we reported that Epic's Shona Laing is set for a tour. What we didn't know is that Peter Himmelman, Laing's label mate and one of Popular Uprisings' favorite singer/songwriters, is the headliner on that circuit. In addition to the dates mentioned last week, November and December stops for the Himmelman/Laing show have been scheduled for Chicago, Nashville, Atlanta, Washington, D.C., New York City, Boston, and other markets . . . Tex-Mex stylist Tish Hinojosa, who previously recorded for A&M and Watermelon, has a new album, "Culture Swing," on Rounder. In support of that title, she's playing four California dates—L.A., Santa Cruz, Davis, and San Francisco—between Nov. 27 and Dec. 3 . . .

Paul Weller, founding member of the Jam and Style Council, started a U.S. tour Nov. 3. Upcoming dates include L.A. (16), San Diego (19), Austin, Texas (21), New Orleans (23), and New York (25) . . . The "Rap Declares War" tour, which packages War with Heatseekers A Lighter Shade Of Brown and Hispanic MC's, dropped the Cherry Hill, N.J., stop that was mentioned in last week's issue, but added a Wednesday (18) date in nearby Philadelphia. A Saturday (21) stop in Boston also has been scheduled, with more dates expected to be announced.

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

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Jackyl, Jackyl	1. Trey Lorenz, Trey Lorenz
2. Trey Lorenz, Trey Lorenz	2. MC Nas-D & DJ Fred, It's My Cadillac
3. Izzy Stradlin, Izzy Stradlin	3. Charles & Eddie, Duophonic
4. Charles & Eddie, Duophonic	4. Shawn Colvin, Fat City
5. Curtis Stigers, Curtis Stigers	5. Izzy Stradlin, Izzy Stradlin
6. Soul Asylum, Grave Dancers Union	6. Home Team, Via Satellite From Saturn
7. Bass Boy, I Got The Bass	7. Super Cat, Don Dada
8. Rodney Foster, Del Rio, TX 1959	8. Confederate Railroad, Confederate Railroad
9. Bass Patrol, The Kings Of Bass	9. MC Serch, Return Of The Product
10. Techmaster P.E.B., Bass Computer	10. K.W.S., Please Don't Go

## BILLBOARD'S HEATSEEKERS ALBUM CHART

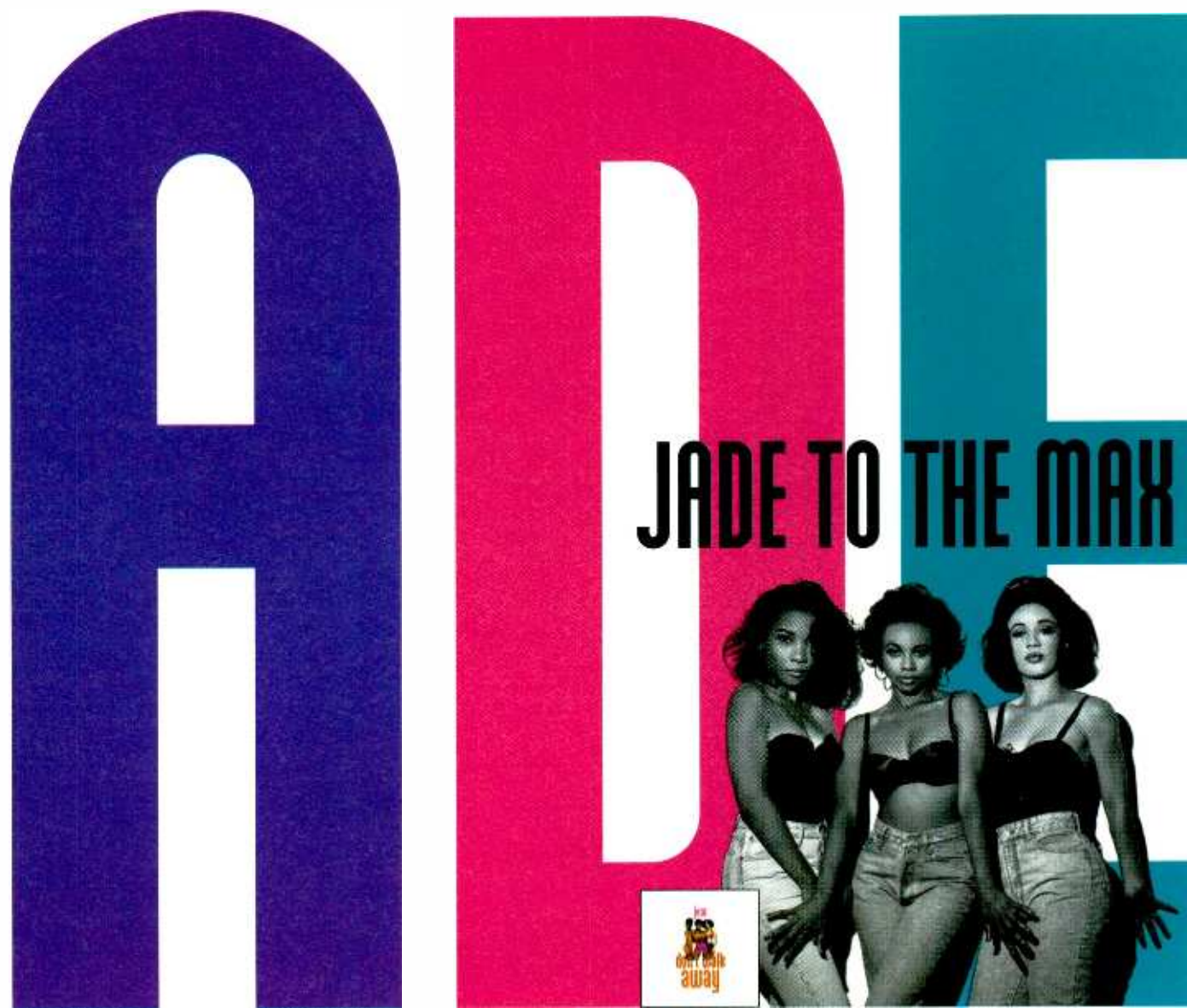
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING NOV. 21, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			*** No. 1 ***	
1	1	6	TREY LORENZ	TREY LORENZ
2	3	2	SHAWN COLVIN	FAT CITY
3	4	4	IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN
4	6	8	CHARLES & EDDIE	DUOPHONIC
5	7	13	JACKYL	JACKYL
6	11	11	UTAH SAINTS	SOMETHING GOOD
7	13	5	SOUL ASYLUM	GRAVE DANCERS UNION
8	8	57	CURTIS STIGERS	CURTIS STIGERS
9	9	10	MC SERCH	RETURN OF THE PRODUCT
10	10	7	K.W.S.	PLEASE DON'T GO
11	14	6	RADNEY FOSTER	DEL RIO, TX 1959
12	16	9	SCREAMING TREES	SWEET OBLIVION
13	26	3	A LIGHTER SHADE OF BROWN	HIP HOP LOCOS
14	18	47	TECHMASTER P.E.B.	BASS COMPUTER
15	15	9	SUGAR	COPPER BLUE
16	17	20	2 UNLIMITED	GET READY
17	20	30	BASS PATROL	THE KINGS OF BASS
18	12	28	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
19	32	5	CHANTE MOORE	PRECIOUS
20	22	29	BASS BOY	I GOT THE BASS

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

21	21	3	PORTRAIT	CAPITOL 93496* (9.98/13.98)	PORTRAIT
22	23	28	MCBRIDE & THE RIDE	MCA 10540* (9.98/13.98)	SACRED GROUND
23	27	12	DJ FURY ON TOP 9011*	(8.98/14.98)	FURIOUS BASS
24	25	8	THE MOVEMENT	SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
25	28	21	SUPER CAT	COLUMBIA 52435 (9.98/13.98)	DON DADA
26	24	30	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
27	35	2	NORMAN BROWN	MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US
28	29	22	SASS JORDAN	IMPACT 10524*/MCA (9.98/15.98)	RACINE
29	—	2	SCOTT & TODD	FOUNDATION 80287*/ERG (7.98/11.98)	THE SHANNON IN THE MORNING ALBUM
30	38	2	DREAM THEATER	ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS
31	33	4	MUDHONEY	REPRISE 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE
32	37	57	PRIMUS	INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
33	19	11	JUDE COLE	REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
34	30	6	DARRYL & DON ELLIS	EPIC 48807* (9.98 EQ/13.98)	NO SIR
35	—	7	EVERETTE HARP	MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP
36	36	2	MOODSWINGS	ARISTA 18619* (9.98/13.98)	MOODFOOD
37	—	5	BLIND MELON	CAPITOL 96585* (9.98/13.98)	BLIND MELON
38	—	38	SMASHING PUMPKINS	CAROLINE 1705 (9.98/14.98)	GISH
39	—	1	LEE ROY PARNELL	ARISTA 186884* (9.98/13.98)	LOVE WITHOUT MERCY
40	31	5	BAD 4 GOOD	INTERSCOPE 92185*/AG (9.98/15.98)	REFUGEE




feel the flavor



They've already sold over a quarter of a million units, and they haven't even released an album . . . until now!

(12/4-24466)

**JADE TO THE MAX:** the debut album from Jade hits the ground running with "Don't Walk Away," the follow-up single to the runaway hit "I Wanna Love You."

 Available on Giant Cassettes and Compact Discs. ©1992 Giant Records

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The Nordoff-Robbins  
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## X: In Images, Music, Words; Jackson 5 Comes Alive On TV

**MALCOLM'S MUSIC:** The premiere of Spike Lee's "Malcolm X" draws closer, and the frenzy to be "down wit" one of this century's greatest and most charismatic African-American leaders grows to a fever pitch. While folks have taken issue with the growing commercialism of the "X" image (a Sunday New York Times Style section story Nov. 8 expounds on the proliferation of "X" merchandise), this generation is sorely in need of knowledge about the man and his vision of economic and spiritual empowerment for people of color. Prepare for a wash of varying emotional reactions to Lee's cinematic depiction of Malcolm.

But in the music that will accompany the epic, there is much to approve of.

Qwest's "Malcolm X Soundtrack" gathers music by jazz and R&B icons of the '40s through the '60s, such as **Lionel Hampton, Ella Fitzgerald, John Coltrane, Duke Ellington,** and more—pieces that you may or may not have heard before. What's new on the album are two amazing pieces: "Revolution" by **Arrested Development**, a jubilant mix of hip-hop rhythm, African-inspired vocalization, **Aerle Tarree's** echo and commentary, and **Speech's** conversational and pointed rhyme paying tribute to great black heroes and leaders and questioning our commitment to empowerment. And **Aretha Franklin** sounds divinely inspired in her reading of the hopeful **Donnie Hathaway** gem "Someday We'll All Be Free." On 40 Acres & A Mule's "Malcolm X Score," **Terence Blanchard** creates an orchestral masterpiece that draws on elements of classical, jazz, and gospel music to paint aural moods for such moments as "Cops & Robbers," "Back To Boston," and "Malcolm's Letter." This is music that sweeps through you and underscores the drama of Malcolm X's incredible life story.

While the fictionalized account of Malcolm's life will rivet the media and the public, the words of the living man—an expert orator—should merit as much attention. On Dec. 15, RCA Records will release "Words From The Frontlines: Excerpts From The Great Speeches Of Malcolm X." The liner notes, by **Dr. James Cone**, professor at Union Theological Seminary, explain the time, circumstance, and context of the audio passages, which are sequenced chronologically. Some of the proceeds from sale of the albums will go to a charity chosen by **Dr. Betty Shabazz**, Malcolm's widow.

**JACKSON JIVE:** "The Jacksons: An American Dream" will come to

TV screens Sunday (15) and Tuesday (17), with **Vanessa Williams** portraying **Suzanne DePasse** (who executive-produced), **Billy Dee Williams** playing **Berry Gordy**, and **Holly Robinson** as **Diana Ross**; three different sets of actors play the Jackson brothers at three stages in their lives. With as much as the industry—and the public—already knows about the Jacksons, thanks to ongoing press coverage over the years and recent tell-all books by Michael biographer **Randy Taraborelli** and **LaToya Jackson**, the two-part, five-hour program seems overly romantic and superficial. But it does press all the right emotional buttons and has strong performances by **Lawrence Hilton-Jacobs** and **Angela Bassett** as **Joe**

and **Katherine Jackson**. The accompanying Motown soundtrack album combines original **Jackson 5** tracks like the already released "Who's Lovin' You (Live)," "I'll Be There," and "Dancing Machine," and tracks from the miniseries by **Boyz II Men, Jermaine Jackson & Syreeta Wright, Jason Weaver,** and **3T**. It's a mixed bag that might have worked better with all-rereleased Jackson 5 material.

**HAPNIN'S:** Singer **Nancy Wilson** hosts "Family Night," an all-star benefit concert featuring **Dionne Warwick, After 7, Daryl Coley, Hi-Five, Miki Howard, Melba Moore, Shanice, Mary J. Blige,** and **Voices**. The show, to benefit the National Council of Negro Women, culminates a successful season of Black Family Reunion Celebrations at seven major cities across the country. Taped Nov. 1 at UCLA's Royce Hall, the concert will be broadcast via syndication between Nov. 16 and Dec. 13. The program was produced by Chicago's Central City Productions with **Don Jackson** and **Warwick** as executive producers... **Diana Ross** will star in a pay-per-view event. "Diana Ross Live... The Lady Sings" will be taped at a New York Club with **La Ross** performing jazz and blues favorites. It will be available Dec. 4 for \$19.95 from Viewer's Choice, **Reiss Media Entertainment** (Request TV), and **Graff Pay Per View**... Female a cappella ensemble **Sweet Honey In The Rock** is celebrating its 19th year performing material that celebrates women, African-American culture, politics, and spirituality without instrumentation. In a stellar performance Nov. 7 at Carnegie Hall in New York, the five singers and one sign-language interpreter raised the roof with gospel standards like "Wade In The Water" and "The Old Land-

(Continued on page 29)

Keith Sweat presents the new smooth *Silk*



## HAPPY DAYS

The first single and video from Silk's debut album **Lose Control** and the premiere release from Keith Sweat's **Keia Records**

"Very talented young group with a sound that is smooth as SILK."

Vinnie Brown—WRKS

"The name says it all. It's as smooth as SILK."

Frankie Ross—KJLM

"It's in the hook, that's what will catapult this hit up the chart."

Toni St. James—KJMS

"Monster Record! I liked this one right away!"

Bobby O'Jay—WHRK

PRODUCED BY KEITH SWEAT AND ALTON "WOKIE" STEWART

ON ELEKTRA COMPACT DISCS AND **digalog** CASSETTES

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# Trevel Prods. A Solid Branch Of Levert Family Tree

BY HAVELOCK NELSON

CLEVELAND—Devotees of R&B are adding another name to the growing list of ebony music factories: Trevel Productions, a management, promotions, publishing, and artist-development firm based in Cleveland and run by vocal trio Levert and a number of its family members.



EDDIE LEVERT

In its quest to stir souls and win hearts everywhere, Trevel (Levert spelled backward) has given us the Rude Boys ("Written All Over Your Face," "My Kinda Girl"), Men At Large ("Use Me"), Levert ("Just Coolin'," "Baby I'm Ready"), and Gerald Levert ("Private Line," "Baby, Hold On To Me")—all of whom record for Atlantic Records or its affiliated label Atco/EastWest.

Managing the above-mentioned artists and producing a steady stream of top 10 hits for them keeps Trevel running. The company also is fueled by popular tunes it helped create for others, including Troop ("Mamacita"), Anita Baker ("Whatever It Takes"), Chuckii Booker ("Games"), En Vogue (the version of "Free Your Mind" that appeared on the "Barcelona Gold" album), and Stephanie Mills ("Good Girl Gone Bad"). At the crossroads where gospel's passion encounters Philadelphia International's lush enduring rhythms, Trevel puts

out melodic, modern-day music that iconoclasts can understand.

Recently, Trevel added female teeny-hop quartet 1 Of The Girls to its roster. "Ain't Givin' It Up," the group's debut single on Atco/EastWest, is due in late January. Its album is scheduled to drop in early March.

Also, the Rude Boys and Men At Large contributed to the all-star single that spun off from the acclaimed "Songs Of My People" photo exhibit tour. Marley Marl produced the track with Gerald Levert, the Levert member, gold-selling solo star, and Trevel VP.

The other principals in Trevel are VPs Sean Levert and Marc Gordon (the remaining two-thirds of Levert); Andy Gibson, president/CEO/CPA; head artist manager Harry Coombs; senior consultant Eddie Levert; treasurer Theresa Brown; and attorney John Kellogg.

Trevel began as a basement operation; today—six years after forming and three years after becoming incorporated—the company occupies a two-story building in a residential, inner-city section of Cleveland. The property contains a MIDI studio, a sound stage/rehearsal space, and administrative offices.

"We're in the hood, where everybody's at," says Gerald Levert. "Here people can see you and respect you. They can say, 'Whassup!' or something like that. When you move out of the neighborhood where people know you, they think you've sold out."

Early one afternoon last month, as



Trevel principals and Levert members, from left, Sean Levert, Gerald Levert, and Marc Gordon.

the Rude Boys were rehearsing their choreographed live set in Trevel's ground-floor sound stage, Gerald Levert and his father Eddie, of the veteran vocal group the O'Jays, were upstairs in Gerald's office trading reveries about Trevel's early days.

"Basically, the company started out as a concept," says Gerald. "It grew out of a need [Levert] had to be in control of our material from start to finish. Me and Marc got so frustrated letting other producers do whatever to our songs, we just saved up money and started cutting our next album, which at the time was 'The Big Throwdown.' We had done 11 songs, and Atlantic liked seven of them."

At first the group exercised its creative freedom in the Levert family home. "Then my mother got tired of us keepin' her up all night, and we went and got this place," recalls Gerald. Eddie adds, laughing, "I think

their mother really inspired them."

But, truly, it was Eddie who influenced Trevel by instilling in his sons the importance of creative excellence and business savvy for longevity in the music industry. "The whole vibe of this company revolves around them and Marc, but I used to sit down with him in the basement, and we'd talk and sing together," says Eddie, whose role at Trevel involves A&R, production, and artist development. "I watch the groups," he explains. "They all sing well, but I try to let them know about stage presence, too. I think I'm pretty critical."

Above all else, Trevel is about making rootsy music and entertaining audiences. "White people may not like what we do, but the black people do," says Gerald, alluding to the fact that neither Levert nor any other Trevel

act has had a big crossover-pop smash to date. He adds, "We're not gonna change what we're doing. And as long as we have a base, we'll always have somebody to play for."

In Eddie's estimation, Trevel's base consists of the working class. "Once we get those blacks in corporate positions and above the middle class to buy our records, then the white man will take an interest. We still need to hit more of our people," he says.

Coombs—a former VP at Philadelphia International Records—says exploiting Trevel's pool of talent overseas is also a next logical step. "In an artist's career, you could only work California to New York so many times. And the more you work it, the more you may have to stay home.

(Continued on next page)

## War Declares Rap Ties On Compilation

NEW YORK—Rock/soul/Latin band War is back with a vengeance. Rhino Records rereleased seven War catalog albums this year, and is distributing the new Avenue Records rap collection, "Rap Declares War." Four members of the original seven-man Los Angeles-based outfit have embarked on a promotion and concert tour.

The album "Rap Declares War," released Oct. 23, is a compilation of previously released rap tracks that sample War's music, including "Rock Dis Funky Joint" by Poor Righteous Teachers, "Potholes In My Lawn" by De La Soul, Mellow Man Ace's "Rhyme Fighter," and A Lighter Shade Of Brown's "Spill The Rhyme." War actually appears live on three tracks: the previously released "Lowrider" by War with the Latin Alliance; and the newly recorded lowrider anthem "Don't Let No One Get You Down" by War featuring Hispanic MCs and the multi-artist leadoff single, "Rap Declares War," a medley of War classics featuring rhyming by Los Angeles rap groups A Lighter Shade Of Brown, Hispanic MCs, Proper DOS, Hi-C, and Kid Frost.

"The story behind the album is that War is one of the most sampled bands in the business," says Jerry Goldstein, president of Avenue Rec-



War meets with rap act A Lighter Shade Of Brown to celebrate "Rap Declares War." From left are O.D.M., A Lighter Shade Of Brown; Lonnie Jordan, Howard Scott, Ronnie Hammon, and Lee Oskar of War; and D.P.T.X. of A Lighter Shade Of Brown.

ords. "Instead of suing, I just made arrangements with everybody."

Other artists appearing on the collection are Nice N Smooth, De La Soul, Wrecks N' Effect, Brand Nubian, 2Pac, Brotherhood Creed, Mantronix, Ice-T, Kid Frost, and Too Short.

The title track will be released as a single to radio at the start of 1993. A 12-inch version will be serviced to clubs at the end of this month, says Goldstein. Proceeds from sales of the single will go to the Rebuild L.A. fund and other related organizations.

Goldstein adds that a longform video for "Rap Declares War" will also be produced, including a video for the title track, previously released clips for the other tracks, and interviews with some of the artists.

Original band members Lee Oskar (harmonica), Howard Scott (vocals, guitar), Lonnie Jordan (vocals, keyboards), and Ronnie Hammon (vocals, drums, percussion) have embarked on a promotional tour that will stretch into 1993, including dates at midsize venues in 12 cities. (Members Papa Dee Allen and Charles Miller are deceased; bassist B.B. Dickerson left the group in 1977.) Opening acts are Thump Records' Hispanic MCs and Quality Records' A Lighter Shade Of Brown.

War was catapulted to national attention by recording two albums with former Animals lead man Eric Burdon, with whom it scored the 1970 hit "Spill The Wine" from the album "Eric Burdon Declares War." Its albums "War," "All Day Music," "The World Is A Ghetto," and "Deliver The Word" were rereleased in July by Rhino; "Eric Burdon Declares War," "Why Can't We Be Friends?," and "War Live" were issued in August.

JANINE McADAMS



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: "Games" by Chuckii Booker (Atlantic) makes it to the top of the Hot R&B Singles chart with reports from 101 stations. The WEA house has locked up the top of the chart for three weeks in a row. "What About Your Friends" by TLC (LaFace) gains points, but not enough for a bullet. It is on 97 stations, and has No. 1 reports from 22. "Work To Do" by Vanessa Williams (Wing) has reports from 98 stations, including 70 that show upward playlist movement. (If you've seen clips from "The Jacksons: An American Dream," the TV miniseries about the Jacksons that airs Sunday (15) and Tuesday (17) on ABC, then you've seen Williams, who portrays Suzanne DePasse. Williams looks remarkably like DePasse, and Billy Dee Williams with a beard looks just like Berry Gordy!) Next week's chart will be the last one using the old methodology and label personnel are slugging it out to make the best finish they possibly can. A number of records are vying to finish at No. 1. "I Got A Thang 4 Ya!" by Lo-Key? (Perspective) has reports from 101 stations, as it gains two: WJLB Detroit and XHRM San Diego. "Rump Shaker" by Wreckx-N-Effect (MCA) is positioned at No. 5.; radio reports are listed by 73 stations as it regains WFXM Macon, Ga., and is new at WBLK Buffalo, N.Y., but its strength is from retail. It's No. 1 on the R&B Singles Sales chart.

Three records in the top 10 are performing well and should do well in the new charts. "Love Shoulda Brought You Home" by Toni Braxton (LaFace) has reports from 102 stations. It holds for a second week at No. 1 at WXYV Baltimore. It is also No. 1 at WZAK Cleveland, KIIZ Killeen, Texas, and WGCI Chicago. "If I Ever Fall In Love" by Shai (Gasoline Alley) gains four stations: KMJQ Houston; WZAK Cleveland; WJFX Fort Wayne, Ind.; and WROU Dayton, Ohio. It is on 99 stations. "Slow And Sexy" by Shabba Ranks featuring Johnny Gill (Epic) has reports from 97 stations, including top-five reports from seven stations. I wish all the dancehall records would include the lyrics—I know I'm not the only one singing the hook and mumbling the rest.

EVERYBODY HAS A FAVORITE RECORD. This week, mine is "I Got A Man" by Positive K (Island). For once, the woman portrayed on the record is not a victim or the lovelorn. This time, sista's got her man, and with much attitude, and she's not interested in foolin' around. It enters the chart at No. 83, with reports from 26 stations. Some of the reporting stations are WRKS and WBLS, both in New York; WOWI Norfolk, Va.; WEDR Miami; KMJQ Houston; KJMZ Dallas; WTLZ Saginaw, Mich.; and KJMS and WHRK Memphis. From her accent, I am sure girlfriend is from New York, but does anybody know her name?

IF IT WASN'T FOR RUMORS about the conversion of the charts to BDS and SoundScan information, I don't know what I would have talked about for the last year. Hmmm. Yes, both the Hot R&B Singles and Top R&B Albums charts will be converted to the new methodology in the Dec. 5 issue. This is a firm date; there will be no delays. Please tell all those people you know who do not get a chance to read Billboard that we are going to convert. The rest of the rumors are too numerous to mention.

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 21, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	2	1	11	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	1
2	1	2	15	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
3	3	5	7	<b>AL B. SURE!</b> WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	3
4	4	7	7	<b>DA LENCH MOB</b> STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
5	8	13	5	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
6	6	4	19	<b>SOUNDTRACK</b> ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
7	5	3	32	<b>ARRESTED DEVELOPMENT</b> ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
8	10	14	8	<b>MIKI HOWARD</b> GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	8
9	7	6	36	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
10	11	10	11	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	10
11	13	17	4	<b>PRINCE AND THE NEW POWER GENERATION</b> PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	11
12	9	8	41	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
13	15	18	6	<b>SHABBA RANKS</b> EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	13
14	12	9	13	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
15	18	21	7	<b>CHUCKII BOOKER</b> ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	15
16	17	19	6	<b>BUSHWICK BILL</b> RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	16
17	20	22	9	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
18	14	11	8	<b>PUBLIC ENEMY</b> DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
19	23	45	3	<b>GRAND PUBA</b> ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	19
20	16	12	13	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
21	19	15	15	<b>EPMD</b> ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
22	22	25	6	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	22
23	27	39	4	<b>LO-KEY?</b> PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	23
24	21	16	33	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
25	24	26	9	<b>CHUBB ROCK</b> SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24
26	32	35	5	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	26
27	28	28	8	<b>WILLIE D</b> RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
28	29	32	10	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
29	35	34	16	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
30	25	24	32	<b>KRIS KROSS</b> ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
31	33	31	23	<b>TROOP</b> ATLANTIC 82393*/AG (10.98/15.98)	DEEPA	21
32	26	20	20	<b>SOUNDTRACK</b> ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
33	30	27	74	<b>JODECI</b> ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
34	37	33	18	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
35	38	46	5	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	35
36	44	52	4	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	36
37	49	65	4	<b>BIG BUB</b> ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	37
38	31	23	14	<b>EAST COAST FAMILY</b> BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
39	<b>NEW</b> ▶	1	1	<b>SADE</b> EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	39
40	34	29	17	<b>TOO SHORT</b> ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
41	43	37	31	<b>DAS EFX</b> ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
42	42	43	25	<b>SUPER CAT</b> COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
43	36	30	29	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
44	40	38	38	<b>CECE PENISTON</b> ● A&M 5381* (9.98/13.98)	FINALLY	13
45	41	36	51	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
46	39	41	20	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
47	50	53	5	<b>PRINCE MARKIE DEE AND THE SOUL CONVENTION</b> COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
48	48	44	22	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
49	45	47	11	<b>FATHER M.C.</b> UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34

50	46	42	15	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
51	56	55	5	<b>SUCCESS-N-EFFECT</b> UMOJA 8113*/ICHIHAN (9.98/16.98)	DRIVE-BY OF UH REVOLUTIONIST	51
52	57	57	5	<b>NORMAN BROWN</b> MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	52
53	58	67	5	<b>DIAMOND AND THE PSYCHOTIC NEUROTICS</b> CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	53
54	60	58	5	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	54
55	52	60	11	<b>ART PORTER</b> VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	50
56	47	40	16	<b>DJ QUIK</b> ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
57	64	78	3	<b>HOME TEAM</b> LUKE 120 (9.98/15.98)	VIA SATELLITE FROM SATURN	57
58	54	56	63	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
59	51	49	15	<b>RUDE BOYS</b> ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33
60	53	48	18	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
61	90	—	2	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	61
62	71	88	3	<b>THE 2 LIVE CREW</b> LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
63	55	51	16	<b>DAVID BLACK</b> BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	41
64	69	62	22	<b>MEN AT LARGE</b> ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
65	66	74	8	<b>BOBBY CALDWELL</b> SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	65
66	62	54	7	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
67	61	61	26	<b>TYRONE DAVIS</b> ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	53
68	59	50	19	<b>MC REN</b> ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
69	67	75	14	<b>TOTALLY INSANE</b> IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
70	63	77	6	<b>LITTLE MILTON</b> MALACO 7465 (9.98/16.98)	STRUGGLIN' LADY	63
71	65	64	9	<b>FRESH KID ICE</b> LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	56
72	<b>NEW</b> ▶	1	1	<b>GERALD ALSTON</b> MOTOWN 6353* (9.98/13.98)	ALWAYS IN THE MOOD	72
73	68	66	39	<b>GLENN JONES</b> ATLANTIC 82352*/AG (10.98/15.98)	HERE I GO AGAIN	22
74	73	72	27	<b>MC BREED</b> WRAP 8109*/ICHIHAN (9.98/15.98)	20 BELOW	40
75	70	76	6	<b>RONNY JORDAN</b> 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98)	ANTIDOTE	70
76	80	79	27	<b>GANG STARR</b> CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
77	75	71	59	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
78	<b>NEW</b> ▶	1	1	<b>VOICES</b> ZOO 11039* (9.98/13.98)	JUST THE BEGINNING...	78
79	72	59	17	<b>MILES DAVIS</b> WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
80	<b>NEW</b> ▶	1	1	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	80
81	77	73	30	<b>CHAKA KHAN</b> WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
82	81	82	77	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
83	76	80	10	<b>K-STONE</b> BRYANT 4127*/ICHIHAN (9.98/15.98)	6.0.1.	70
84	83	83	4	<b>SHOWBIZ &amp; A.G.</b> LONDON 828334/PLG (9.98 EQ/13.98)	RUNAWAY SLAVE	83
85	82	85	11	<b>CLARENCE CARTER</b> ICHIHAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
86	79	68	20	<b>ERIC B. &amp; RAKIM</b> MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
87	84	93	6	<b>JOHNNIE TAYLOR</b> MALACO 7463* (9.98/16.98)	THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1	84
88	88	94	30	<b>POISON CLAN</b> LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
89	86	90	19	<b>DENISE LASALLE</b> MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
90	85	97	50	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
91	74	63	55	<b>GERALD LEVERT</b> ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
92	92	—	2	<b>NONA GAYE</b> THIRD STONE/ATLANTIC 92181*/AG (10.98/15.98)	LOVE FOR THE FUTURE	92
93	96	—	2	<b>SHANTE</b> LIVIN' LARGE 3001 (10.98/16.98)	THE BITCH IS BACK	93
94	89	86	39	<b>LUKE</b> LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
95	<b>NEW</b> ▶	1	1	<b>SPECIAL GENERATION</b> BUST IT 71220* (9.98/15.98)	BUTTERFLIES	95
96	<b>NEW</b> ▶	1	1	<b>RODNEY O &amp; JOE COOLEY</b> PSYCHOTIC 51101 (9.98/15.98)	F--K NEW YORK	96
97	87	70	9	<b>ZHIGGE</b> POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	55
98	100	100	3	<b>INSANE POETRY</b> NASTYMIX 7108*/ICHIHAN (9.98/16.98)	GRIM REALITY	98
99	94	96	4	<b>SHINEHEAD</b> ELEKTRA 61139 (10.98/15.98)	SIDEWALK UNIVERSITY	94
100	<b>NEW</b> ▶	1	1	<b>MAXI PRIEST</b> VIRGIN 86500 (9.98/13.98)	FE REAL	100

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

## RHYTHM & BLUES

(Continued from page 27)

mark" as well as material from their new Earthbeat Records album, "In This Land." The title tune is a lament about the country's social ills; "Patchwork Quilt" is a lovely tribute to a loved one who died of AIDS; "Fulani Chant" is an amazing and jubilant wordless ululation; and "(Women Should Be) A Priority," a rap tune that will be promoted as a single with its own video, the group's first. Earthbeat, distributed by Warner Bros., is based in Redway, Calif.

## TREVEL PRODUCTIONS A SOLID BRANCH OF LEVERT FAMILY TREE

(Continued from preceding page)

There's a whole world out there." Currently, the Rude Boys are on a promotional tour of London and Amsterdam. "This could be the very beginning of Trevel Productions trees growing in the international forest," says Coombs.

Among the ranks of Trevel's staff of "45 or so" employees is an administrative pool of 10; in-house producer Edwin "Tony" Nicholas, who began with Trevel in 1990, as an engineer in its on-premises MIDI studio; choreographer Todd "Todd-Ski" Sams,

who describes his technique as techno-hop, "the type of stuff Janet Jackson does"; members of a road-production crew; and various co-managers who work closely with just one act while receiving guidance from Coombs. "We oversee everything from songwriting and publishing to hitting the stage," says Trevel president/CEO Gibson.

Having been consistent in its creative focus and its policy of advancing its artists along the record business arc (Men At Large and Rude Boys are now

best-selling acts as well as producers in their own right), Trevel is looking to expand its domain as well. Gerald Levert already co-owns a nightclub called Verts, and plans are in the works for building a fully loaded recording facility and making such other outside investments as a minimal, to be constructed across the street from Trevel.

"We'll be getting into a lot of things, whatever's going to be profitable," says Eddie Levert. Besides 1 Of The Girls, Trevel is currently working with four other developing acts.

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# R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	7	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY) 2 weeks at No. 1
2	3	15	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
3	5	12	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
4	2	16	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
5	4	17	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	7	10	GAMES	CHUCKI BOOKER (ATLANTIC)
7	6	20	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
8	9	20	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
9	14	8	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
10	10	11	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
11	15	7	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
12	8	21	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
13	24	2	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
14	13	12	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
15	17	10	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
16	11	14	RIGHT NOW	AL B. SURE! (WARNER BROS.)
17	19	10	GOOD ENOUGH	BOBBY BROWN (MCA)
18	16	14	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
19	12	15	SWEET NOVEMBER	TROOP (ATLANTIC)
20	21	5	NO ORDINARY LOVE	SADE (EPIC)
21	18	17	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
22	20	12	INSIDE THAT I CRIED	CECE PENISTON (A&M)
23	25	11	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
24	23	14	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
25	26	9	FLEX	MAD COBRA (COLUMBIA)
26	31	2	GANGSTA	BELL BIV DEVOE (MCA)
27	30	8	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
28	29	17	I'M STILL WAITING	JODECI (UPTOWN/MCA)
29	28	19	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)
30	39	7	RIGHT HERE	SWV (RCA)
31	36	4	IN THE STILL OF THE NIGHT	BOYZ II MEN (MOTOWN)
32	33	11	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
33	34	3	ALL RIGHT NOW	PATTI LABELLE (MCA)
34	41	6	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
35	27	16	HUMPIN' AROUND	BOBBY BROWN (MCA)
36	32	20	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
37	—	1	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)

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

## R&B Radio Recurrent Monitor

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

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 44 360 DEGREES (WHAT GOES AROUND) (Rushtown, ASCAP)
- 10 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
- 43 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
- 35 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP) WBM
- 48 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casasida, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)
- 60 ALONE WITH YOU (Al B. Sure!, Willaire, /EMI April, Across 110th Street, ASCAP) HL/WBM
- 18 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
- 73 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 42 BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI)
- 39 CAN I TOUCH YOU (Three Boys From Newark, ASCAP)
- 51 CLEAN UP MAN (N-The Water, ASCAP)
- 99 CLEVER (Maestro B.,/Sony Tunes, /BMG, /Think Loud, /Mermaid's Cave, ASCAP)
- 58 -CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)
- 89 DEM. NO WORRY WE (Wild Apache, /E-Z-Duz-It, ASCAP)
- 72 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- 57 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 87 EVER SO CLEAR (N-The Water, ASCAP)
- 63 EVERYBODY KNEW BUT ME (Def Jam, ASCAP)
- 84 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)
- 12 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
- 1 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
- 46 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
- 80 GIMME WHATCHA GOT (B Funk, ASCAP)
- 56 GO AHEAD AND CRY (Trycep, /Willesden, /Ramal, /Cleveland's Own, /Rude News, BMI)
- 47 GOODBYE MY LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 14 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
- 100 GOOD THANG (Luelia, ASCAP/Demtwinnz, ASCAP/EMI April, ASCAP)
- 29 GROOVIN' IN THE MIDNIGHT (Def Mix, ASCAP/EMI, BMI/Maxi, BMI/Virgin, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP) WBM
- 46 HAPPY DAYS (E/A, /WB, /Large Giant, /Wokie, ASCAP)
- 40 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
- 36 HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
- 15 HERE WE GO AGAIN! (Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI/Stone Diamond, BMI/Unit 4, ASCAP) CPP/HL
- 32 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP
- 86 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
- 95 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
- 25 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
- 22 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)
- 8 IF I EVER FALL IN LOVE (Gasoline Alley, BMI)
- 83 I GOT A MAN (Step Up Front, BMI)
- 4 I GOT A THANG 4 YA! (New Perspective, ASCAP)
- 71 I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!) (Kharatroy, ASCAP/B. Black, ASCAP/Chrysalis, ASCAP/Fair-Elm, ASCAP)
- 68 I'M GONNA BE YOUR LOVER (TONIGHT) (Zomba, ASCAP)
- 69 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI/EMI April, ASCAP) WBM
- 19 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Soupped, BMI/ATV, BMI/Welbeck, ASCAP)
- 75 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
- 11 INSIDE THAT I CRIED (Urban Tracks, BMI/Mamlot, BMI/Donyolo, BMI)
- 81 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP)
- 55 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
- 67 IT'S A MAN'S, MAN'S, MAN'S WORLD (Clamike, BMI/Dynatone, BMI/Unichappell, BMI)
- 91 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luelia, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 90 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 20 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM
- 66 I WANT (All Nations, ASCAP/Donessa's, ASCAP/Music Corp. Of America, BMI/Bright Light, BMI/Babyface, BMI/Nuttin' Butt Cuttin', BMI/MCA, BMI)
- 38 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
- 97 LADY (Daryl Gaines, BMI/Bruce Saunders, BMI/Bocar, BMI)
- 64 LET IT BE ME (SAY YOU LOVE ME) (Elm City, ASCAP/Polygram Int'l, ASCAP)
- 27 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
- 54 LOST IN THE STORM (ADRA, BMI/Gelatoadofatso, BMI/Trakmaster, BMI/Tisaka, ASCAP/MCA, ASCAP)
- 92 LOVE OF MY LIFE (Anutha, BMI/JRR, BMI)
- 7 LOVE SHOULD A BROUGHT YOU HOME (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 13 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
- 28 MAKE LOVE 2 ME (Pejjo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 85 M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL) (Ma'Phil, ASCAP)
- 26 MY NAME IS PRINCE (NPG, /WB, ASCAP)WBM
- 88 NEW STYLEE (Halwill, ASCAP)

# R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	10	RUMP SHAKER	WRECKX-N-EFFECT (MCA) 5 weeks at No. 1
2	2	6	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
3	—	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
4	4	5	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
5	5	20	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
6	3	17	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
7	9	8	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
8	7	11	FLEX	MAD COBRA (COLUMBIA)
9	6	15	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
10	12	2	WICKED	ICE CUBE (PRIORITY)
11	10	11	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
12	8	20	BACK TO THE HOTEL	N2DEEP (PROFILE)
13	11	13	RIGHT NOW	AL B. SURE! (WARNER BROS.)
14	13	15	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
15	17	6	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
16	27	5	GOOD ENOUGH	BOBBY BROWN (MCA)
17	15	15	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
18	18	7	EVERYTHING'S GONNA BE ALRIGHT	TREY LORENZ (EPIC)
19	14	9	GAMES	CHUCKI BOOKER (ATLANTIC/AG)
20	20	10	SWEET NOVEMBER	TROOP (ATLANTIC/AG)
21	21	6	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
22	19	6	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
23	16	4	NO ORDINARY LOVE	SADE (EPIC)
24	25	10	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
25	28	10	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)
26	23	15	HUMPIN' AROUND	BOBBY BROWN (MCA)
27	29	6	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
28	24	16	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
29	32	6	FOREVER LOVE	COLOR ME BADD (GIANT/REPRISE/WB)
30	22	13	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
31	26	15	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
32	35	16	I'M STILL WAITING	JODECI (UPTOWN/MCA)
33	34	10	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE/WB)
34	30	16	I WANNA LOVE YOU	JADE (GIANT/REPRISE/WARNER BROS.)
35	31	18	CRDSSOVER	EPMD (RAL/CHAOS/COLUMBIA)
36	33	13	HERE IT COMES	MC SERCH (DEF JAM/CHAOS/COLUMBIA)
37	37	8	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)

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

- 70 NICE 'N' SLEAZY (P-Blast, ASCAP/Zomba, ASCAP)
- 17 NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
- 30 NO RHYME, NO REASON (Mycena, ASCAP)
- 98 ONLY WANT TO BE WITH YOU (Gerard Video, BMI)
- 24 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 94 PERSONALITY (Rich, ASCAP/GYZ, ASCAP/Baj, ASCAP/Hitmakers, ASCAP)
- 41 PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI) WBM
- 52 QUALITY TIME (Willesden, BMI/R.Kelly, BMI)
- 37 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 61 REMINISCENCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP)
- 96 REPOSESSED LOVE (Spectrum One, BMI)
- 16 RIGHT HERE (Bam Jams, BMI)
- 23 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM
- 5 RUMP SHAKER (EMI April, ASCAP/D. Wynn, ASCAP)
- 76 SAVE YOUR SEX FOR ME (Gratitude Sky, /Make It Big, /WB, /E/A, /Christopher's Rainey Daze, /EMI April, ASCAP)
- 49 SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM
- 79 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
- 9 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
- 53 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 74 SO ALONE (Trycep, BMI/Ramal, BMI/Willesden, BMI)
- 6 SOMEONE TO HOLD (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) WBM
- 78 SOMETHING SPECIAL (Color It Funky, ASCAP)
- 59 SO WHAT! (Avante Garde, ASCAP)
- 65 STRAIGHTEN IT OUT (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
- 21 SWEET NOVEMBER (Kear, BMI/Sony Epic/Solar, BMI)
- 34 'TIL YOU COME BACK TO ME (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Faithful Works, BMI/Mizmo, BMI/EMI Blackwood, BMI/Steve Harvey, ASCAP) WBM
- 33 TRIPPIN' OUT (Flow Tech, BMI/EMI Blackwood, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) WBM
- 50 TRUST IN ME (Full Swing, ASCAP/AACI, ASCAP)
- 2 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)
- 31 WHERE DO WE GO (Pleasure, ASCAP)
- 82 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP)
- 62 WHO'S LOVIN' YOU (Jobete, ASCAP) CPP
- 77 WICKED (Gangsta Boogie, ASCAP/WB, ASCAP/One In The Chamber, ASCAP)
- 3 WORK TO DO (Ronnie Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
- 93 YEAH, YEAH, YEAH! (Voices, BMI)

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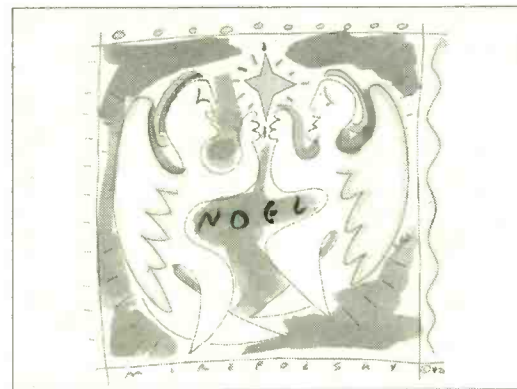
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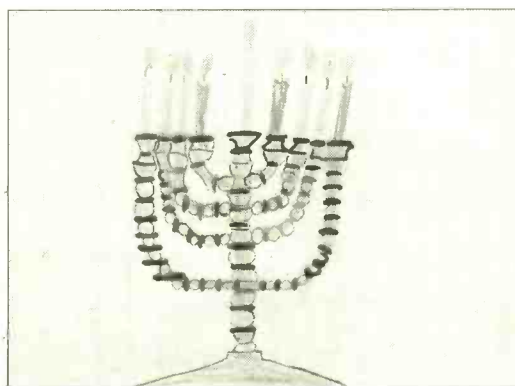
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for leukemia, cancer and AIDS research

## Madonna-rama: The Artist On Music, Lifestyle, More

**MADONNA NEVER STOPS** straining at the parameters of mainstream approval.

Her controversial, best-selling book, "Sex," blows smoke in the faces of uptight conservatives with its stark, sensual, and often playful photographic images of alternative lifestyles like homosexuality and S&M. Many have responded to the tome with outrage,



while others applaud her latest effort to boldly explore and exploit subjects previously whispered in private.

But what about "Erotica"? Like "Sex," her first studio recording since 1989's "Like A Prayer" takes a left-of-center creative approach that aims to broaden the terms of radio acceptability. Cute ditties like past hits "Cherish" and "Material Girl" are replaced by intelligent, pensive tunes such as the wrenching, AIDS-weary "In This Life," and tough, dance/hip-hop jams like "Words" and "Waiting."

In many ways, "Erotica" comes across like a conscious return to clubland, where her roots lie. Not surprisingly, her ardent following at this level is so strong that "Erotica," the single, sprints to No. 1 this week on Billboard's Club Play chart less than one month after remixes by Louie Vega, Kenny Gonzalez, and William Orbit were released.

Beyond its considerable lyrical strength, this album is fueled by Madonna's astute choices in Shep Pettibone and Andre Betts as collaborators. Though they come from opposite ends of the dance music spectrum (Pettibone is hailed as a pioneer remixer, while Betts is a hip-hop-minded newcomer), together the three have assembled a seamless set that has enough street-savvy to heat up dancefloors for months, while easily maintaining a

tight grip on top 40 programmers. Next we will take a closer look at the boyz in La M's hood.

What follows are excerpts from our recent conversation with Madonna, who is currently mapping out the future of her new Warner Bros.-distributed label, Maverick, as well as her next single, "Deeper & Deeper." The cut, which is due out at the end of the month, has already been remixed for clubs by Pettibone and David Morales.

**BILLBOARD:** This is clearly your most club-accessible album. Was that intentional?

**MADONNA:** When I got married and moved to California, I tried to get into that whole lifestyle; like hanging out on the beach. And that was one way to experience life. But then I gravitated back to New York City, and my roots, and the club scene, which was so inspiring to me at the beginning of my career. There's nothing better than going to the [Sound] Factory on a Saturday night. I like to sit on a speaker, and watch humanity just pulsating, and everybody is one. It's so cool. That's what moves me. That's the kind of music I want to make.

**BB:** And the dance music community has supported you throughout your career.

**MADONNA:** Absolutely. I identify with the underdog. I feel like I take a lot of shit, and so does the gay and dance community. I feel comfortable there. I guess misery loves company. [Laughs] I'm not going to feel comfortable in a country club in Connecticut. I'm a freak to those people. I want to go where other people can go and feel like "we're different, but we're not freaks. We're just different."

**BB:** What do you think of the remixes of "Erotica"?

**MADONNA:** I love all of the "Madonna In My Jeep" mixes. They're great to have sex to. They don't knock me off my feet. But I think that's because we approached the songs from a remix point of view to begin with. To me, it was hard to make ["Erotica"] better. Don't get me wrong, they did a good job. But none are as sexy as the original.

**BB:** What do you think of your older music?

**MADONNA:** [Laughs] I need to get much further away from it. I go, "that's the way I thought? God, I've changed so much!"

**BB:** Let's talk about the experi-



by Larry Flick

ence of working with Shep and 'Dre on this album. They both brought out so many different things from you, vocally. For instance, the rap on "Waiting"...

**MADONNA:** Isn't that song cool? The vocal on that one was taken from the demo version of the song. My whole thing in writing and recording now is to not try too hard, and not make a big deal about everything. I hate being off in a vocal booth, away from everyone. I like to be in the room with everyone around me, and with the room noise going through the mike. I'm very into what comes off the very first time I sing a song. I like the raw, first interpretation the best; before you start thinking about it too much, and start trying to perfect it. The truest emotion often comes the first time.

**BB:** Why didn't you work with people who are more established? Why take the risk of working with

**MADONNA:** I think a lot of people are on the pain tip with me—that I'm this sad and lonely person, and that I'm cold, and that there's a lot of loneliness and sadness in my voice. That may be true. I think this album is very cynical. In the past, I've written a lot of songs of pure joy about living and laughing and loving and dancing. That's all fine, but that's not all there is to life. Who wants to hear songs that only say "I love you baby, you're my dream come true"?

I think my record is real female-in-the-world-today; like a woman of the '90s, who is intelligent, has her own career, and has shit happening. ["Bye Bye Baby"] is about a relationship in which someone tries to fuck her over, and she says "I'm not having this." And ["Where Life Begins"] says if you want to be involved with me, then you have to get into oral sex. This is real life.

**BB:** Do you think people are freaked out that a woman can take that kind of control over her sex life?

**MADONNA:** Totally! I don't know one girl who I don't have that conversation with. Guys are allowed to talk about it. I'm not trying to be feminist, but it's a female-in-charge kind of record. I talk about stuff you don't normally get to talk about; like giving head, you're breaking my heart... it's not a pretty picture, it's not perfect, but it's life.

**BB:** And haven't men been writing about oral sex for years?

Exactly! All of a sudden I write about it and it's scandal. It's like, "No, I will not fit into this box you've made for me." That was the whole thing with my book. The outrage... I make fun of people's outrage, too. First I talk about the subject, and then hidden underneath that is the reaction I know I'm going to get, and then I address that. People think I'm mind-fucking them.

**BB:** Some people seem so threatened by others who can take their day-to-day lives and reconcile it with their sexual fantasies.

**MADONNA:** They don't want to see us as happy people. They want to paint pictures of us as being tragic and sad, or lonely and desperate. It's hard to be different. And it's hard to be famous and different—but I wouldn't want it any other way. [Laughs] I didn't go through all of this to end up like somebody else.

**BB:** Does it bother you that such outrage and media attention to the various things you do takes away from your music?

**MADONNA:** It does bother me. I wish people would... I hear people saying they're outraged by the book, and then I find out that they've never read it. People don't take the time to listen, understand, and read.

**BB:** At this point in your life, what motivates you to make music?

**MADONNA:** My work as an artist has nothing to do with fame and fortune. I'm a storyteller and I have things I want to say. I find people and humanity tremendously inspiring—whether I'm shocked and repulsed by it, or shedding tears of joy. The more famous I am, and the more

life comes racing at me at incredible speed in all shapes and forms—especially with this book and watching people on "Sally Jessy Raphael" arguing over me—I have truly seen the scope of the stupidity of mankind. I'm dumbfounded. Then I think, "God, there's so much that people don't know." It galvanizes me. People's stupidity makes me want to regurgitate more information. I feel inspired to enlighten. I like to do that by telling stories through songs, videos, whatever. These are untraditional situations being played out in my songs. They're about real people.

**BB:** How do you stay in touch with real people?

**MADONNA:** I won't live in a mansion on a hill, cut off from the world. That's not me or where my roots are. Yeah, it can be a pain in the ass sometimes. But I find a way to do it. I have to stay in touch with people and humanity. Otherwise, I'll just die.

**TID-BEATS:** Big, warm, bear hugs of congratulations to the winners of Billboard Music Video Awards in the dance categories. CeCe Peniston was named best newcomer and top female artist for "Finally," while George Michael took top male artist and director honors for "Too Funky." Deee-Lite was cited as best new duo or group, and "Music Video 50" in Chicago was cited as best local or regional program... There's a first on the Club Play chart this week. "Samba" by House Of Gypsies and "Follow Your Heart" by Inner City were tied with a total of 1,351 points. Since there are three more DJs reporting "Follow Your Heart," that track advances from No. 3 to No. 2, while "Samba" drops from No. 2 to No. 3. Both keep their bullets.

Billboard. **Dance**  
**HOT Breakouts**

FOR WEEK ENDING NOV. 21, 1992

**CLUB PLAY**

1. I'M GONNA GET YOU BIZARRE INC. FEATURING ANGIE BROWN COLUMBIA
2. DUELLING TECHNO POOD BHUD 'N' PFLUG ZOO
3. JOY SOUNDS OF BLACKNESS PERSPECTIVE
4. GOOD TIME TRILOGY ATCO EASTWEST
5. DEM NO WORRY WE SUPER CAT COLUMBIA

**MAXI-SINGLES SALES**

1. PUNKS JUMP UP TO GET BEAT DOWN BRAND NUBIAN ELEKTRA
2. WICKED ICE CUBE PRIORITY
3. ON THE RUN BIGOD 20 SIRE
4. GROOVIN' IN THE MIDNIGHT MAXI PRIEST VIRGIN
5. REALLY INTO YOU AROUND THE WAY ATLANTIC

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

**HITS !!!**  
**12-INCH PLAYLIST**

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

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relatively new producers?

**MADONNA:** I'm all about finding stuff beneath the surface and bringing it out. I'm not at all interested in working with people who are a part of the establishment, or who are set in their ways. I'm a pioneer. I want to dig up new ground, and I don't want to be safe. People aren't always going to be into that, or want to spend money on that. But as an artist, that is the only thing that is going to make me happy. Shep and 'Dre are still very raw. They're young, and they're hungry. That's so exciting to work with.

**BB:** There seems to be a lot more angst than sex on this album.



				CLUB PLAY					
				COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST				
				LABEL & NUMBER/DISTRIBUTING LABEL					
★★★ No. 1 ★★★									
①	7	15	4	EROTICA	MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA	1 week at No. 1		
②	3	5	6	FOLLOW YOUR HEART	VIRGIN 12613	◆ INNER CITY			
③	2	3	8	SAMBA	FREEZE 50019	HOUSE OF GYPSIES			
④	5	7	6	ARE YOU READY TO FLY?	EPIC 74729	◆ ROZALLA			
⑤	6	6	7	SO MUCH LOVE	A&M 0071	MALAIKA			
⑥	9	11	5	CARRY ON	RCA 62367	MARTHA WASH			
⑦	11	13	5	WHAT ABOUT THIS LOVE?	MCA 54485	MR. FINGERS			
⑧	12	18	5	SOUL FREEDOM (FREE YOUR SOUL)	ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI			
⑨	4	1	9	STINKIN' THINKIN'	ELEKTRA 66363	◆ HAPPY MONDAYS			
⑩	13	20	6	PEACE & LOVE INC.	TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY			
11	1	2	10	SAVED MY LIFE	EPIC 74410	LIL LOUIS & THE WORLD			
⑫	24	36	3	THE NEW ANTHEM	STRICTLY RHYTHM 12104	REEL 2 REAL			
⑬	17	22	5	UNDERSTAND THIS GROOVE	RCA 62371	SOUND FACTORY			
⑭	16	24	5	TRUE FUSCHNICK	JIVE 42078	◆ FU-SCHNICKENS			
⑮	25	35	4	MY NAME IS PRINCE	PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.			
⑯	39	—	2	LEASH CALLED LOVE	ELEKTRA 66364	THE SUGARCUBES			
⑰	28	42	3	WHAT ARE YOU UNDER	CHARISMA 12611	◆ DEFINITION OF SOUND			
⑱	8	4	8	EVAPOR-8	VIRGIN 12599	◆ ALTERN 8			
⑲	31	37	3	RUMP SHAKER	MCA 54389	◆ WRECKX-N-EFFECT			
20	10	8	8	WORK TO DO	WING 863 541/MERCURY	◆ VANESSA WILLIAMS			
21	15	9	10	FREE LOVE	WARNER BROS. 40529	JULIET ROBERTS			
⑳	33	46	3	RISING SUN	SIRE 40532/WARNER BROS.	◆ THE FARM			
23	36	—	2	SYMPHONY	I.D. 1013/RCA	DONELL RUSH			
24	30	33	4	TUMBLIN' DOWN	E-LEGAL 846210	HERMANN			
⑳	38	—	2	THEY'RE HERE	EMI 56256/ERG	◆ EMF			
26	19	17	8	I'LL KEEP HOLDIN' ON	ACTIVE 66385/ELEKTRA	DSK			
⑳	37	44	3	A MILLION COLOURS	CAROLINE 2524	CHANNEL X			
28	27	29	5	A LITTLE LOVE	DOUBLE J 55008/SALSOL	◆ AURRA			
29	20	23	5	SESAME'S TREET	PYROTECH 10082/ATLANTIC	◆ SMART E'S			
⑳	45	—	2	LOVE CAN MOVE MOUNTAINS	EPIC 74378	◆ CELINE DION			
★★★ POWER PICK★★★									
⑳	48	—	2	IF YOU DON'T LOVE ME	EPIC 74743	◆ PREFAB SPROUT			
32	21	12	8	YOU LIED TO ME	POLYDOR 863 453/PLG	◆ CATHY DENNIS			
⑳	44	—	2	FIRE	ELEKTRA 66370	◆ THE PRODIGY			
⑳	47	—	2	TRIPPIN' OUT	COLUMBIA 74380	◆ PRINCE MARKIE DEE			
35	14	10	11	HYPNOTIZED	GREAT JONES 530 617/ISLANO	CLUBLAND FEATURING ZEMYA HAMILTON			
36	22	19	8	TIMEBOMB	TOMMY BOY 540	808 STATE			
37	32	26	10	OBSESSION	GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS			
38	41	43	4	WALKIN' ON	FFRR 350 006/LONDON	◆ SHEER BRONZE			
★★★ HOT SHOT DEBUT★★★									
⑳	NEW	▶	1	I NEED YOU	ZYX 6663	SPACE MASTER			
40	26	25	6	EDGE OF NO CONTROL	MUTE 66370/ELEKTRA	◆ MEAT BEAT MANIFESTO			
41	18	16	10	GROOVY BEAT	GUERRILLA 13865/I.R.S.	D.O.P.			
42	34	27	8	HEART	EPIC 74464	KATHY SLEDGE			
⑳	NEW	▶	1	IT'S GONNA BE A LOVELY DAY	ARISTA 12485	THE S.O.U.L. S.Y.S.T.E.M. FEAT. MICHELLE VISAGE			
44	29	21	12	PEOPLE EVERYDAY	CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT			
⑳	NEW	▶	1	I WANT YOUR BODY	XX 0011/SMASH	NYMPHOMANIA			
46	35	32	6	JUST CALL ME	MOTOWN 0631	◆ GOOD GIRLS			
47	42	39	4	FREE YOUR MIND	ATCO EASTWEST 96128/ATLANTIC	◆ EN VOGUE			
48	40	31	10	TAKE A CHANCE ON ME	MUTE PROMO/ELEKTRA	◆ ERASURE			
49	43	30	12	SOMETHING GOOD	LONDON 869 843/PLG	◆ UTAH SAINTS			
50	23	14	12	KEEP IT COMIN' (DANCE TILL YOU CAN'T...)	COLUMBIA 74431	◆ C+C MUSIC FACTORY			

				MAXI-SINGLES SALES					
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST				
				LABEL & NUMBER/DISTRIBUTING LABEL					
★★★ No. 1 ★★★									
①	2	6	8	RUMP SHAKER	(M) (T) MCA 54389	◆ WRECKX-N-EFFECT	1 week at No. 1		
2	1	2	9	SESAME'S TREET	(M) (T) (X) PYROTECH 10082/AG	◆ SMART E'S			
③	5	8	6	ARE YOU READY TO FLY?	(T) (X) EPIC 74729	◆ ROZALLA			
④	6	7	9	WORK TO DO	(T) (X) WING 863 541/MERCURY	◆ VANESSA WILLIAMS			
⑤	8	10	8	BLOW YOUR MIND	(M) (T) RAL/CHAOS 74424/COLUMBIA	◆ REDMAN			
⑥	10	12	4	SLOW AND SEXY	(M) (T) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)			
7	3	3	16	RHYTHM IS A DANCER	(M) (T) ARISTA 1-2445	◆ SNAP			
8	7	5	10	REAL LOVE	(M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE			
9	4	1	10	SAVED MY LIFE	(M) (T) EPIC 74410	LIL LOUIS & THE WORLD			
⑩	13	20	5	PEACE & LOVE INC.	(M) (T) (X) TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY			
⑪	14	18	6	OBSESSION	(T) (X) GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS			
⑫	19	27	3	CARRY ON	(M) (T) (X) RCA 62367	MARTHA WASH			
⑬	16	21	5	YOU GOTTA BELIEVE	(M) (T) INTERSCOPE 98492/AG	◆ MARKY MARK & THE FUNKY BUNCH			
★★★ HOT SHOT DEBUT★★★									
⑭	NEW	▶	1	MY NAME IS PRINCE	(M) (T) (X) PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.			
15	9	4	14	LSI (LOVE SEX INTELLIGENCE)	(T) (X) EPIC 74401	◆ THE SHAMEN			
16	15	16	9	HOUSE OF MAGIC	(M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE			
17	18	24	4	STINKIN' THINKIN'	(T) ELEKTRA 66363	◆ HAPPY MONDAYS			
18	20	22	6	WHAT ABOUT THIS LOVE?	(M) (T) (X) MCA 54485	MR. FINGERS			
⑲	23	25	5	GOOD TIME	(M) (T) ATCO EASTWEST 96143/AG	◆ TRILOGY			
⑳	27	—	2	LOVE CAN MOVE MOUNTAINS	(T) EPIC 74378	◆ CELINE DION			
21	12	11	8	FREE YOUR MIND	(M) (T) (X) ATCO EASTWEST 96128/AG	◆ EN VOGUE			
⑳	25	48	3	FLEX	(M) (T) (X) COLUMBIA 74390	◆ MAD COBRA			
23	17	17	7	SAMBA	(M) (T) FREEZE 50019	HOUSE OF GYPSIES			
★★★ POWER PICK★★★									
⑳	29	—	2	RIGHT NOW	(T) (X) WARNER BROS. 40525	◆ AL B. SURE!			
25	11	9	10	YOU LIED TO ME	(M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS			
26	26	26	11	SOMETHING GOOD	(T) LONDON 869 843/PLG	◆ UTAH SAINTS			
27	21	23	14	PEOPLE EVERYDAY	(T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT			
⑳	33	36	5	FIRE/JERICO	(T) (X) ELEKTRA 66370	◆ THE PRODIGY			
⑳	40	—	2	SOUL FREEDOM (FREE YOUR SOUL)	(M) (T) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI			
30	34	39	3	HERE IT COMES/BACK TO THE GRILL	(M) (T) DEF JAM/CHAOS 74413/COLUMBIA	◆ MC SERCH			
31	24	15	17	THE HITMAN	(M) (T) INTERSCOPE 96168/AG	◆ AB LOGIC			
⑳	NEW	▶	1	ONLY TIME WILL TELL	(T) ATCO EASTWEST 96102/AG	TEN CITY			
⑳	41	—	2	SO MUCH LOVE	(M) (T) A&M 0071	MALAIKA			
34	38	—	2	I NEED YOU	(M) (T) (X) ZYX 6663	SPACE MASTER			
35	32	33	4	I WANNA LOVE YOU	(T) (X) GIANT 40595/WARNER BROS.	◆ JADE			
36	22	13	8	HEART	(T) EPIC 74464	KATHY SLEDGE			
37	31	41	7	HAZY SHADE OF CRIMINAL	(M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA	◆ PUBLIC ENEMY			
⑳	NEW	▶	1	HERE WE GO AGAIN!	(T) CAPITOL 15887	◆ PORTRAIT			
⑳	NEW	▶	1	IF YOU DON'T LOVE ME	(T) EPIC 74743	◆ PREFAB SPROUT			
⑳	NEW	▶	1	LOVE'S TAKEN OVER	(M) (T) (X) MCA 54417	◆ CHANTE MOORE			
41	43	—	2	UNDERSTAND THIS GROOVE	(T) RCA 62371	SOUND FACTORY			
⑳	NEW	▶	1	FOLLOW YOUR HEART	(T) (X) VIRGIN 12613	◆ INNER CITY			
⑳	NEW	▶	1	TRIPPIN' OUT	(M) (T) (X) COLUMBIA 74380	◆ PRINCE MARKIE DEE			
44	39	—	2	THE BEST THINGS IN LIFE...	(T) (X) PERSPECTIVE 7406/A&M	◆ LUTHER VANDROSS & JANET JACKSON			
45	48	47	4	LOST IN THE STORM	(T) SELECT 66386/ELEKTRA	◆ CHUBB ROCK			
⑳	NEW	▶	1	LEASH CALLED LOVE	(T) ELEKTRA 66364	THE SUGARCUBES			
47	28	19	12	HUMPIN' AROUND	(M) (T) (X) MCA 54343	◆ BOBBY BROWN			
48	35	32	9	HOT SEX	(M) (T) (X) JIVE 42094	◆ A TRIBE CALLED QUEST			
49	36	37	7	TIMEBOMB	(M) (T) (X) TOMMY BOY 540	808 STATE			
50	44	50	7	LATIN LINGO	(M) (T) (X) RUFFHOUSE 74478/COLUMBIA	◆ CYPRESS HILL			

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

# DEGREES OF MOTION

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**A Sweet Visit.** Kiyoshi Nagata, left, of Japan's King Records, chats with Barry Poss, president of Sugar Hill Records, during his recent visit to Sugar Hill's Durham, N.C., offices. King Records, a 60-year-old record label owned by Kodansha Publishers and Sanyo Electronics, is the exclusive Japanese licensee of Sugar Hill.

## CMT Gets Positive Feedback Viewer Survey Yields Wealth Of Info

■ BY DEBBIE HOLLEY

NASHVILLE—The results are in from a national survey of Country Music Television viewers, a study commissioned by Group W Satellite Communications, a partner with Gaylor Entertainment Co. in CMT. Based on the findings, Bob Baker, director of operations at CMT, says the channel's programming ducks appear to be in a row, as do the creative ducks of the Nashville recording community.

ASI Market Research Inc., Burbank, Calif., conducted the study in July using a telephone survey with questions derived from focus groups (which took place earlier this year on the topic of viewer interest in country music and country music videos).

Three-hundred-ninety-seven interviews were completed with CMT viewers in 12 U.S. markets, including Chantilly, Va.; Dallas; Flushing, N.Y.; Mobile, Ala.; Pompano Beach, Fla.; San Jose, Calif.; Spokane, Wash.; Tulsa, Okla.; and Dearborn Heights, Ind.

According to Baker, more than 3,500 calls were placed to people 12 years old and older. Participants were screened with questions for their carriage of cable television and awareness and usage. Both cable subscribers and nonsubscribers were administered questionnaires.

Points that surfaced from the responses are as follows:

- 85% of the respondents rank the "song" as the most important element in music videos, outshining the artist and the visual elements.

- Viewers are enjoying country music more today than they did last year.

- They buy an average of seven country music albums a year.

- Videos play a role in which country music albums they purchase.

- Viewers find CMT "up-to-date," offering videos they want to watch and which have "safe visual content." Approximately 56% of the respondents said CMT programming is "wholesome."

- 40% rate CMT programming as "excellent," and more than one in four viewers listed CMT as one of their first choices when turning on the television set.

- Among the CMT viewers who also watch MTV, 45% ranked CMT videos as "better" than MTV videos. Thirty-six percent of the CMT viewers who also watch VH-1 ranked CMT videos as "better."

The following viewing patterns were also revealed during the study:

- More than two-thirds of CMT viewers surveyed say they spend equal time watching and listening, while the remaining one-third say they listen more than they watch.

- 18% say they have more than one television set turned on and tuned to CMT at a given time.

- More than 60% of the 12-17-year-old CMT viewers say they are enjoying country music more this year than last year. Forty-eight percent of the 18-34-year-olds report an increase in their enjoyment of country music over the past year, while 41% of the 35-49-year-olds reported greater enjoyment measured over the same period.

- One out of every two CMT viewers say videos play a role in their album purchases.

As well, the survey asked viewers to rank four video formats by preference. Their choices, beginning with the most popular format, were "story videos," based on song lyrics; "performance videos," which show artists performing in a variety of locations; "concert videos," which show an artist on stage; and "little movies," which featured overdubbed lyrics and music as well as dialog.

According to CMT's released re-

port, when viewers were asked what they disliked about CMT, their response was "nothing."

Baker, who presented much of the information during the country panel at the 14th annual Billboard Music Video Conference last week (see page 11 for conference coverage), says CMT has had Nielsen ratings for more than a year "and quantitatively, we know what we've got, but qualitatively, we knew nothing."

He also met with Nashville record label executives to present the findings and says the response is that "they believe—because it supports chunks and pieces of research that several of them have done on their own. It supports gut feelings that many of us have had in the business, but could not support statistically. Now we can." Though he probably won't meet with video producers and directors to say "let's change the way we're doing everything," Mike Martinovich, executive VP of marketing, Sony Music, says "it is certainly something to be factored into our thought process overall."

Warner Bros.' senior VP of press and artist development, Janice Azrak, who saw Baker's presentation at the Billboard Conference, says the information "is very valuable to us. Just to see the percentage of MTV and VH-1 viewers who are actually flipping the channel to CMT." The information, however, does not prompt her to "skew" her videos to its findings. "The treatment we give a video has a

(Continued on page 40)

## Close Call For Reba McEntire

NASHVILLE—Friends, family, and fans of Reba McEntire breathed a sigh of relief the evening of Nov. 6 after her Hawker 25 twin-engine jet made a "textbook" emergency landing in which no one was injured. The plane, carrying McEntire, her husband and manager Narvel Blackstock, her stylist Sandy Spika, and two crew members, was forced to land when its nose gear was determined faulty shortly after takeoff from an airport near McEntire's home in Gallatin, Tenn.

McEntire was on her way to a sold-out concert in Madison, Wis., and though a bit shaken, boarded a standby plane within 20 minutes of the landing, according to Jennifer Bohler, McEntire's publicist. "She played the date with true 'the-show-must-go-on' style, says Bohler. "And, she wasn't even late for the show." According to Bohler, an inspector with the National Transportation Safety Board reported finding a flashlight in the nose gear area.

The jet is owned by McEntire's Starstruck Aviation company, a charter plane company she began earlier this year initiated by her concern about air safety. Just 20 months ago, seven members of McEntire's band were killed in a plane crash near San Diego. She was not on board. DEBBIE HOLLEY

## Ramon Estevez Takes Country Road Member Of Famous Clan Drops Acting For Music

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

NASHVILLE CAT: Why would a reasonably successful movie and commercial actor with potential for a full-blown film career, shuck it all and head for Nashville to pursue a career as a vocalist and songwriter? Ramon Estevez (son of actor Martin Sheen; brother of actors Emilio Estevez, Charlie Sheen, and Renee Estevez; and in-law of Paula Abdul) says he took the Music City plunge last February because music is "what I want to do."

Leaving the acting business was a difficult decision. "I was so tied into it," he says. "I had a really good career and I was making a lot of money and I was successful." But, according to Estevez, he wasn't working as much during the last couple of years. "I did have a great commercial agent, and had commercials running, but that wasn't an area that I wanted to focus my life on—doing beer commercials. When I did my last audition—a TV movie of the week about the Gulf war for which I was reading a part like 'Marine No. 2'—there were like 25 actors sitting in the waiting room dying for this role. I said to myself, 'I'm not dying for this. I'm dying to be a singer.'"

And why didn't he just pursue a singing career in L.A.? Because he made some Nashville connections (i.e., Randy Travis), made a couple of trips to Nashville to pitch his vocal talents, and fell in love with the city. "These people here love [music] and they want to do this more than anything. They eat, live, and drink it. And that's what I feel about music and singing. That's why I came to Nashville."

His first encounter with Travis was a rather starstruck chat. "I literally forced my way to meet Randy. I just had to get backstage to see him. So, I said, 'he did a movie with my brother called 'Young Guns' and he got cut out of it, but I want to see him anyway.'" That opened the door to a postshow visit with Travis.

The result of that conversation was Estevez's first trip to Nashville. "I was doing an Arthur Miller play at the time and [Travis' office] called me up and invited me to go on 'Nashville Now,' with him. I had my understudy fill-in for me. That trip was when I fell in love with Nashville."

He says Garth Brooks was another influence on his

move. Estevez saw Brooks perform on two occasions. "Just the way he sang and the songs he sang and the way he related to me personally. I just felt like it was a personal message to me to 'really do what you really want to do. Even if you fall on your face, you've gotta give it a try.' ... It kind of changed my life."

Initially, he came to Nashville to be a vocalist, but at the direction of ASCAP's John Briggs, he is focusing more on his songwriting. Singing, it seems, has required certain adjustments. "In order to achieve a country sound," he explains,

"I have to use a real fake accent which I don't have. I couldn't really get anywhere here as a country vocalist and there isn't much of a market here for a pop vocalist, but they did like my songs."

Estevez says his only fear was the lack of experience as a songwriter. "I didn't exactly feel prepared, but at the same time I had lived enough life and

experienced a lot of things like falling in love, heartbreak, and traveling much of the world."

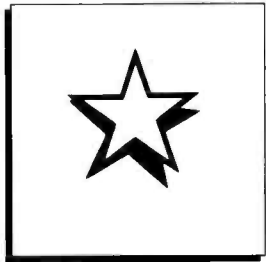
Briggs, who suggested Estevez try co-writing, offered to set him up with several writers, including Robert Ellis Orrall (now an artist on RCA), Liz Hengber ("For My Broken Heart"), Peter McCann, Craig Morris, and Ralph Murphy. Though it is pretty early to have garnered any cuts, he notes, "Randy Travis had one of my songs on hold for a while."

After nine Nashville months, Estevez is beginning to feel "plugged in" to the community, but that security has come with hard work and homework. "I met with these highly professional people with my amateur tunes and asked these obvious questions and they were more than happy to answer them," he says.

Though the name factor hasn't hurt him—he says most people are curious and interested—Estevez is fully aware that "when push comes to shove, the song has to be what gets you back in the door." Familiar with struggling-songwriter war stories, Estevez has prepared to "give it as much time as it needs. I'm in it for the long haul."

As for his pop connection, he says: "Paula Abdul married my brother. I don't want her to think every time I see her, I'm going to pitch material, but I want her to know who I am and what I do. If she really likes something ... I'd

(Continued on page 40)



# Billboard®

FOR WEEK ENDING NOV. 21, 1992

# TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	1	7	GARTH BROOKS LIBERTY 98743* (10.98/16.98)	THE CHASE 7 weeks at No. 1	1	
2	2	2	25	BILLY RAY CYRUS ▲ <sup>4</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	3	3	8	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
④	4	4	11	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
5	5	5	65	BROOKS & DUNN ▲ ARISTA 19658* (9.98/13.98)	BRAND NEW MAN	3	
⑥	7	8	10	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
7	6	6	32	WYNONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
⑧	10	7	113	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
9	9	10	61	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	8	9	5	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8	
11	11	11	39	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
⑫	13	20	10	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
⑬	16	21	5	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	13	
⑭	15	14	13	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
15	14	13	19	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
⑯	19	19	12	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
17	12	12	12	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
⑱	23	28	6	ALVIN & THE CHIPMUNKS CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	18	
19	17	15	184	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
20	20	18	17	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
21	18	22	5	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18	
22	22	17	58	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
23	21	16	8	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
24	24	25	6	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
25	26	26	13	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
26	25	24	78	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	27	30	59	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
28	30	27	8	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
29	28	29	32	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
30	29	23	11	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
⑳	32	33	5	SUZY BOG GUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31	
㉑	35	—	2	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	32	
33	33	32	52	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
34	31	31	54	SUZY BOG GUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
35	34	38	15	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
36	38	36	87	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
37	36	37	76	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
38	40	39	82	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
39	39	34	76	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	35	18	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
41	41	40	4	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	40
42	42	41	71	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
④③	48	—	2	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	43
44	44	49	50	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
45	45	43	71	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
46	46	47	65	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
47	47	44	5	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
48	43	42	7	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
④⑨	55	51	105	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
50	49	46	35	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
⑤①	56	55	5	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		51
⑤②	54	50	6	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
53	52	53	29	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
54	57	56	11	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
55	50	48	13	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
56	51	45	28	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
57	53	52	136	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
⑤⑧	61	60	222	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
59	58	54	59	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
60	60	59	140	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
61	65	62	150	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
62	62	57	108	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
63	59	58	28	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
64	68	66	57	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
65	64	64	113	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
66	63	61	139	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
67	66	63	25	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
68	67	69	30	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
69	70	70	184	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
70	72	—	41	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
⑦①	RE-ENTRY		102	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
72	74	75	36	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
73	69	67	55	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
⑦④	RE-ENTRY		80	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
⑦⑤	NEW ▶		1	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	75

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.

# Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING NOVEMBER 21, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS 79 weeks at No. 1	79
2	12	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	79
3	—	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	2
4	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	79
5	4	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	24
6	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	79
7	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	65
8	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	79
9	8	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	78
10	7	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	22
11	10	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	78
12	9	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	50
13	11	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	69

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	77
15	18	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	40
16	14	ALABAMA ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	74
17	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	62
18	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	72
19	17	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	62
20	15	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	59
21	21	THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	79
22	22	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	48
23	—	THE JUDDS CURB 6422/RCA (7.98/11.98)	CHRISTMAS WITH THE JUDDS	8
24	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	62
25	—	GEORGE STRAIT MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	5

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

*All these years...*

The Emotionally Charged  
New Single From

# SAWYER BROWN

Sense The Confusion And Loss,  
Feel The Intensity Of Its' Pain,  
Experience The Uncertainty.

Simply Stated...

ALL THESE YEARS, The Most  
Powerful Ballad Of The Year.

From The  
CURB Records' Debut Album

# CAFE ON THE CORNER

Also Features The Hit Singles:  
TROUBLE ON THE LINE  
TRAVELIN' SHOES



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE...

Chart table for Hot Country Singles & Tracks. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, Artist, Label & Number/Distributing Label. Includes 'No. 1' and 'Power Pick/Airplay' sections.

Chart table for Hot Country Singles & Tracks. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, Artist, Label & Number/Distributing Label. Includes 'Hot Shot Debut' section.

Records moving up the chart with airplay gains this week. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable...

HOT COUNTRY RECURRENENTS

Table of Hot Country Recurrents. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, Artist, Label & Number/Distributing Label.

Table of Hot Country Recurrents. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, Artist, Label & Number/Distributing Label.

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...

## COUNTRY \*\*\*\*\* CORNER



by Lynn Shults

**NO. 1 BELONGS TO** "I'm In A Hurry (And Don't Know Why)," by Alabama (5-1). The song was co-written by Roger Murrah and Randy Vanwarmer and co-produced by Josh Leo and Larry Lee. Vanwarmer, as you may recall, hit big in 1979 with "Just When I Needed You Most," topping out at No. 4 on Billboard's Hot 100 Singles chart. He later surfaced in Nashville as one of the first signees with Opryland Music's now defunct 16th Avenue Records. Vanwarmer is now a writer for Hori-Pro Music, a Japanese venture-capital company headed by publishing veteran Bob Beckham. Murrah was Vanwarmer's first co-writing partner. They teamed up in '86 to write Vanwarmer's first album for 16th Avenue. He says the team originally wrote "I'm In A Hurry (And Don't Know Why)" for "a project I was doing. Roger had been called and asked to bring some songs over for Alabama. He called his wife, Kitty, to tell her he would be home late. And Kitty asked Roger, 'Are you taking 'I'm In A Hurry' over there?' Roger said, 'No, but now that you've mentioned it, I will.' The song was recorded that night."

**THROUGHOUT HIS TRAVELS** as an artist/writer, Vanwarmer has continually had Nashville weaving through his life. Vanwarmer, from Indian Hills, Colo., was living in Cornwall, England, when he wrote "Just When I Needed You Most." His first trip to Nashville was to record the basic tracks for his first album, settling into the studios of Creative Workshop with then-engineer Brent Maher. Nashville entered Vanwarmer's life again in '83 when his wife, Suzi Vanwarmer, sent a tape to then-MCA head Jim Fogelberg. Vanwarmer says, "I was living in L.A. and Suzi sent a copy of a song I had recorded on one of my Bearsdale albums to her friend Jim Fogelberg. At the time I said to her, 'We have about the chance of a snowball in hell of getting that song cut.' But Fogelberg gave the song to Ron Chancey, who was producing the Oak Ridge Boys. The song was 'I Guess It Never Hurts To Hurt Sometime.' Chancey's wife, Linda, fell in love with the song and kept playing it on their boat that summer. She asked Chancey if [the Oak Ridge Boys] would record the song just for her. Initially, it was just cut for her to play on the boat. Then, when the song became a hit, Suzi and I decided to move to Nashville." The move has obviously worked well for the Vanwarmer.

**THE MOST ACTIVE TRACK** on the Hot Country Singles & Tracks chart is "Somewhere Other Than The Night" (46-25) by Garth Brooks. Other active tracks are "Walkaway Joe" (44-30), by Trisha Yearwood; "Too Busy Being In Love" (54-40), by Doug Stone; "I Cross My Heart" (11-7), by George Strait; "Two Sparrows In A Hurricane" (12-8), by Tanya Tucker; "Burn One Down" (15-11), by Clint Black; "Love Without Mercy" (33-28), by Lee Roy Parnell; "Look Heart, No Hands" (debut-56), by Randy Travis; "Even The Man In The Moon Is Crying" (9-6), by Mark Collie; and "Don't Let Our Love Start Slipping Away" (17-13), by Vince Gill.

**ALBUM SALES ARE UP** as we begin the annual holiday run. Leading the way on Top Country Albums with the greatest percentage increase in sales over the previous week is "Chipmunks In Low Places" (23-18), by Alvin & the Chipmunks, followed by "Voices In The Wind" (32-31), by Suzy Bogguss; "Close To The Edge" (48-43), by Diamond Rio; "Honeymoon In Vegas" (19-16); and "Can't Run From Yourself" (16-13), by Tanya Tucker.

# H'wood South: N'ville Hosts Film Shoot Bogdanovich Picture Follows Fate Of Songwriters

■ BY DEBBIE HOLLEY

NASHVILLE—Hollywood's Nashville ties are growing stronger as the movie business incorporates more and more country artists, country songwriters, and Music City themes into its pictures. This time the silver screen has moved south for the filming of Paramount Pictures' upcoming movie "The Thing Called Love" (in which appearances are to be made by K.T. Oslin, Trisha Yearwood, local singer/writer Webb Wilder, and possibly Hal Ketchum) and music coordination for the picture and its soundtrack. Shooting began here Nov. 2, and is to continue through Nov. 24. Filming is also scheduled in Memphis and Los Angeles.

George Folsey Jr. is the executive producer and Darlene K. Chan is co-producer of the screenplay written by Carol Heikkinen. The story, 26-year-old Heikkinen's motion picture debut as screenwriter, is basically about three songwriters following their dreams to Nashville and getting caught in a love triangle. Much of the script centers around Nashville's known songwriter hangout/showcase club, the Bluebird Cafe, an exact interior duplicate of which is being constructed at the Paramount studios in Los Angeles for further filming.

According to Chan, Heikkinen saw the "48 Hours" special on Nashville. "She saw the special last fall," Chan explains, "sat down and wrote the script, and it was ready by January this year. I got an early look at it, sold it to Paramount, and we've been on the fast track since."

Directed by Peter Bogdanovich ("The Last Picture Show," "Texasville," "Paper Moon," and "They All Laughed") and produced by John Davis for the Motion Picture Group of Paramount Pictures, the movie stars River Phoenix, Samantha Mathis, and Dermot Mulroney, all of whom sing in the movie.

Bogdanovich, who has a sympathetic ear for country, says his first trip to Nashville was in 1970 "when we were preparing 'The Last Picture Show.'" It was during that trip that he became a fan. "Before that, I didn't really know much about it," he notes, "but the more I got to know the music and listen to the music, the more I felt it spoke the

language of those country people and the more I fell in love with it."

In "The Last Picture Show," he used pop music for Cybill Shepherd's character, and in order to make the contrast with the boys, he had them listening to country. "Country music," he says, "speaks to the heart in a simple and genuine way without frills. I used it in other pictures as a result."

Bogdanovich hopes "The Thing Called Love" will give a "realistic look at songwriters in Nashville in 1992 and to try to show the variety of country music that exists in the world today." He says there will be no score, "just a lot of songs that will be playing on radios and jukeboxes and so forth along with the commissioned songs. Trisha Yearwood will play herself." As he explained, there is a scene where the songwriter characters try to get a demo tape to her by leaving it in her car. The car alarm goes off and they get arrested. K.T. Oslin, he says, plays the owner of the Bluebird Cafe.

The movie's supervisor, G. Mark Roswell ("Wild At Heart," "The Commitments," "Tin Men"), who managed J.C. Crowley and Player back in the '70s, hired Jim Myers as Nashville music coordinator. Steven Soles (noted for his work with Bob Dylan's band, Elvis Costello, and T Bone Burnett and the Alpha band, and who recently produced the Cages' new album) was hired as a music consultant to work directly with the actors helping them define their characters.

A soundtrack album is in the making, and Roswell (who has made a number of trips to Nashville during recent months) says there are quite a few Nashville record labels interested in the soundtrack.

Nashville writers Rodney Crowell, Matraca Berg, Tony Arata, Billy Dean, Bob McDill, Pam Tillis, Nanci Griffith, Pat Alger, Jimmie Dale Gilmore, Jim Lauderdale, Don Schlitz, Allen Shamblin, Kevin Welch, Craig Bickhardt, Hal Ketchum, and Paul Overstreet have been asked to write songs for the different characters in the movie. "Some [songwriters] read the script and decided what trip that they would write for," explains Roswell, "while there were some who we decided would be good writing for a certain character. We're looking for great songs that fit the characters,

and obviously much of the source music will be country music as well."

Some of the commissioned songs are likely to be included on the soundtrack. Rodney Crowell is producing Phoenix's music for the soundtrack, but Roswell says he'll be soliciting the help of other country record producers too. "Trisha Yearwood will have a song on the album," he notes, "because one of the songwriter characters actually writes a song for her that she cuts and is on the radio."

The soundtrack will probably be recorded early in 1993 and mostly in Nashville using Nashville session musicians. "We may record some stuff in Los Angeles," says Roswell, "but the majority of it will be done here."

## CMT FEEDBACK

(Continued from page 36)

lot to do with where a particular artist is at that particular point in their career," she adds.

Rhonda Forlaw, manager of media at Arista and also responsible for videos, says she studied the information "because, when we solicit treatments, I want to know what the CMT viewers think about the videos we're putting out." She, too, says the research won't change the way "we handle anything here."

## NASHVILLE SCENE

(Continued from page 36)

love for her to do one of my songs."

**SOME OF** country's most valuable players were presented trophies Nov. 6 during the Billboard Music Video Awards in L.A. (see story, page 11). Mary-Chapin Carpenter and Billy Ray Cyrus each snagged two; Carpenter in the best-female and best-director (Jack Cole for "I Feel Lucky") categories and Cyrus as best male and best new artist. Brooks & Dunn won best duo or group and the "Chattanooga [Tenn.] Tom Show" was best local/regional country program.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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	HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walnik, ASCAP) HL/WBM	HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL	I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/CPP	I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM	IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP	IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP/Careers-BMG, BMI) HL/CPP	I'M IN A HURRY (AND DON'T KNOW WHY) (Murrah, BMI/VanWarmer, ASCAP) CPP	IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP)	IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP	I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL	JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL	JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI)	LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM	LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP	LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL	LOOK HEART, NO HANDS (MCA, ASCAP)	LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL	LOST AND FOUND (Sony Cross Keys, ASCAP) HL	LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM	LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL	NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Inc, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP	NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP	NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	NO WAY JOE (Careers-BMG, BMI/Four Of A Kind, BMI/Nocturnal Eclipse, BMI/Michael Garvin, BMI)	NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM	NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL	OVERNIGHT MALE (Sony Cross Keys, ASCAP/Charitro, ASCAP/Ol Music, ASCAP)	QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)	SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP	SHAKE THE SUGAR TREE (Sony Tree, BMI) HL	SHE LIKES TO DANCE (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI/Sony Cross Keys, ASCAP)	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM	SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/NOTEP, ASCAP)	SOMEBODY'S IN LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	SOMETHING MOVING IN ME (Polygram, ASCAP/Songs De Burgo, ASCAP/BMG, ASCAP)	SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP	SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attardo, BMI) HL	STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP	STILL OUT THERE SWINGING (Scarlet Moon, BMI) CLM	A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI) WBM/CPP	SURE LOVE (Foresadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL	SUSPICIOUS MINDS (Screen Gems-EMI, BMI) WBM	TAKE IT BACK (Fever Pitch, BMI)	THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Milhouse, BMI) HL	THAT'S ME (Milhouse, BMI/Shedhouse, ASCAP) HL	TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)	TWO SPARROWS IN A HURRICANE (Murrah, BMI) CPP	WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)	WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL	WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP	WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM	WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP	WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM	WHERE'M I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL	WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL	WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) WBM/CPP	WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM																																							

# Music Video

ARTISTS & MUSIC

## Offensive? Maybe, Maybe Not Programmers Ponder Content Question

BY DEBORAH RUSSELL

LOS ANGELES—Six of the video industry's key national programmers explored such topics as music video content, creativity, and exclusivity contracts Nov. 6 during the "View From The Top" panel discussion at the 14th Annual Billboard Music Video Conference.

Director Paris Barclay, who is president and co-founder of Black & White Television Inc., moderated the discussion.

Barclay described the following scenes—all of which have appeared in recent videos—and asked programmers to rank which would most

offend their viewers: a woman's bare chest, two men kissing, a black youth shooting a police officer, a person smoking crack, and a man brutally beating his wife.

"We've shown all of this," said John Robson, director of programming/music for The Box, the Miami-based interactive video network. Most complaints regarding The Box's programming don't come from the network's viewers, he said, but from people who "think they know" what Box viewers "should" see.

Joe Hostettler, a producer at The Nashville Network, ranked the nude female chest and the homosexual love scene as the most likely to of-

fend TNN viewers.

Pearl Lieberman, producer of NBC's "Friday Night Videos," said she might get away with programming the crack scene, but only if it were portrayed in an anti-drug context. And since the L.A. riots, Lieberman said she is confident the black youth shooting a policeman would never make it on the airwaves.

"Ironically, Ted Koppel can show all of these things, and he's on a network," she said.

Viewers of BET would be most offended by the black youth shooting a police officer, said Verna Dickerson, the network's senior producer of music programming. VH-1's Sal LoCurto, VP of programming and scheduling, agreed. Conversely, MTV viewers would be least offended by the same scene, said John Cannelli, MTV's senior VP of talent and artist relations. A woman's bare chest would inspire the most complaints, he said.

Artists, label executives, and the production community need to be more responsible about the clips they make before presenting them to programmers, BET's Dickerson noted.

"There are just some things that don't need to be said—certain life issues that don't need to be covered in three minutes or less," she said, alluding to certain sexually and violently explicit topics. "Full Force's 'Quickie' was not funny, and I found it quite inappropriate," she added.

Lieberman bemoaned the dearth of creative clips. "The thrill is gone," she said. "Maybe it takes new people and younger directors to bring back the fun. My suggestion is don't make so many videos. If it's not going to be great, just don't do it."

Most of the programmers complained that when they do want to program a new clip, it may be contracted exclusively to MTV. Cannelli was forced to defend the network's ongoing policy, which he described as a business strategy originally designed to inspire video production and ward off competition in MTV's early years.

But music does not belong to MTV, said Dickerson. BET has actually threatened boycotts of an en-

(Continued on next page)

## EMI's Glass To Vid Biz: Get 'Real' About AIDS

LOS ANGELES—Daniel Glass, executive VP/GM of EMI Records Group and a founding board member of the music industry AIDS organization LIFEbeat, urged the video community to get involved in the battle against the disease through the production of public-service announcements in his Nov. 5 keynote address at the 14th Annual Billboard Music Video Conference.

Glass was joined in his call for a realistic and activist approach to the AIDS crisis by LIFEbeat executive director Tim Rosta.

"The music industry, quite frankly, is not doing the job," Glass said. Noting the proliferation of the red ribbons signifying AIDS awareness at industry events, he added, "Stop wearing it as a fashion accessory and start doing something about it."

Glass urged videomakers to "shoot a PSA—shoot something for the public... It'll take another five minutes. Give the situation and the reality of AIDS a forum."

But Glass also emphasized that the disease must be treated in an unflinching fashion. Noting one PSA that dramatized condom use by showing a sock being pulled onto a foot, he said, "I find that very unrealistic... We have to deal with reality."

He also asserted that AIDS has become a concern for everyone in the music business: "We have to really break down the 'you' and the 'they' because AIDS is affecting everyone in this room."

Echoing Glass' message, Rosta said, "The quality and content of the message matter."

Noting the decline in transmission of the HIV virus within the gay community with the dissemination of information about the disease, he added, "Good information works... These are uncomfortable things for us to talk about, but what we're not talking about is killing us."

"PSAs must be illustrative of this problem," Rosta continued. "We have to make it cool and safe and OK for young people to talk about AIDS and use condoms. We have to package the message, and people in this audience have the power to package that message."

Rosta urged members of the video community to show existing PSAs, create their own PSAs, and discuss the issues of homophobia and racism as part of the information process.

"AIDS isn't over for anyone until it's over for everyone," Rosta concluded.

CHRIS MORRIS

## VH-1 Pacts For New Concert Series

BY JIM BESSMAN

NEW YORK—VH-1 is breaking new ground with "Center Stage," described as the first co-production between cable and public television involving a performance series.

The taped series will center on "core" VH-1 artists and will be taped at the studios of WTTW Chicago, the public TV station that is VH-1's partner in the venture. Artists already committed for the first 10 installments are Michael Bolton, Neil Young, k.d. lang, Lindsey Bucking-

ham, Keith Richards, Gloria Estefan, and Sade.

"Center Stage" will focus on a single artist per show, with tapings beginning Tuesday (17) with the Young installment. The series will run weekly, in half-hour segments, premiering Feb. 4, 1993, on VH-1. A one-hour version of each show containing additional performance and background material will then run on WTTW and the public TV system starting next summer.

Supplementing the VH-1 presentations, MJI Broadcasting, in conjunc-

tion with VH-1, will syndicate "Center Stage" to major radio outlets in VH-1 markets. MJI's programming will add a half-hour artist profile upfront as a lead-in to VH-1's cablecast.

WTTW Chicago is renowned for such national performance and entertainment specials and series as "Soundstage," "Sneak Preview," "Feinstein & Friends," "Going Home To Gospel With Patti LaBelle," and "Solti At 75." The station is also a pioneer in television sound, and was among the first to produce and pro-

(Continued on page 43)

## Bittersweet Victory As 'Request' Cops Top Show

RECAP: The 14th Annual Billboard Music Video Conference & Awards, held Nov. 4-6 at Ma Maison-Sofitel in Los Angeles, was packed with highlights. No doubt, the meet's most dramatic moment came at the end of the closing awards ceremony when "Request Video" was named best local show in the pop/rock category.

The popular Anaheim, Calif.-based show will sign off Nov. 25, the victim of staff cutbacks at Anaheim's KDOC-TV 56, where 30 of 55 jobs are being eliminated. Host Gia DeSantis accepted the award in tears and received a standing ovation from the awards-show crowd of 260. DeSantis is among the KDOC employees who will be without a job next month.

"Request Video," which debuted in April '88, reached about 40,000 households in and around L.A.

MTV 1-2-3: John Cannelli, senior VP of talent and artist relations for MTV: Music Television, revealed MTV would begin test-marketing its new spin-off channels in eight or nine markets beginning this spring. Cannelli, who spoke Nov. 6 during the "View From The Top" programmers' panel, said the channels' specific musical formats are still in development, and the network expects an official launch in late '93 or early '94.

Cannelli, meanwhile, denied the influence of "rabid Democrats who wanted [Gov. Bill Clinton] in the White House" as the motivating factor behind the network's aggressive "Choose Or Lose" campaign.

"We approached the election from a prosocial standpoint," Cannelli told conference attendees, noting the network's focus was geared to issues important to young people, such as college loans and the job market. "Our goal was to get more people to pay attention to racism, sexism, and AIDS," he added.

As a caper to the campaign, MTV will host a "Pre-Inaugural Rock 'N' Roll Ball," Jan. 19 in Washington, D.C.

WESTWARD HO: Paris Barclay and Joel Hinman will move Black & White Television Inc. to Los Angeles by Jan. 1. The partners plan to explore original series programming for TV, while producing between six and 12 music videos per year.

In addition to Barclay, the company represents director Fab 5 Freddy. Black & White will no longer represent directors Jim Noble and Sam Martin.

THE MUSIC VIDEO ASSN. met prior to the conference and selected

a new board lineup. Sharon Steinbach of CVC Report is the group's new president, replacing Jeff Walker of Aristo Media, who resigned his post. Capitol's Sean Fernald was re-elected VP; Cabin Fever's Bill Doble is the new secretary/treasurer. Joining Doble as new board members are Kathy Blaylock of "Dallas Music Videos," Debbie Brakke of Endless Music, and Tom Green of Lightmusic. Columbia's Gary Fisher, Elektra's Linda Ingrisano, and Wolfram Video Inc.'s Wolf Zimmerman retain their board positions.

Members of the MVA advisory committee are Walker, Rowe International's Kadima Levadi, PolyGram/Nashville's Sandy Neese, Mercury's Diane Earl, and Relativity's Mark Klein.

IT WAS AFTER midnight Friday and the conference was officially over. But when Linda Ferrando of Atlantic Records previewed a copy of the new Nine Inch Nails video, "Happiness In Slavery," an informal panel discussion on it ensued. Among those on hand were programmers John Robson of The Box, Kevin Ferd of "Power Play," and M'lissa Ives of "Panic."

The NIN clip is rife with acts of torture and mutilation, and features full-frontal male nudity. All agreed the gruesome clip would never make it on the airwaves. Surprisingly, it was the nudity—and not the *sadistic violence*—that the programmers felt would be most objectionable to viewers.

Original Video's Jonathan Reiss directed "Happiness In Slavery" with producer Adam Stern. The same crew also shot NIN's "Gave Up" on location at the Sharon Tate house (site of the infamous Charles Manson murders).

SPEAKING OF PREMIERS: Howard Hewett premiered his Elektra video "Save Your Sex For Me" during the conference's artist panel. Claudia Castle directed the lively black-and-white dance clip for One World Productions. Jane Castle directed photography, and Eugene Hess produced... Motown's Mark Keene hired a trio of attractive models to traverse the hallways of Ma Maison, carrying a tiny video monitor displaying Eddie Murphy's elaborate new video, "If I Were King." The Company's Wayne Isham directed the *big*-budget clip on location in Jamaica. Curt Marvis produced.

DIRECTORS Eric Meza, Kevin Layne, and Mark Pellington all were on hand Nov. 6 to receive their trophies at the Billboard Music Video (Continued on next page)

# THE EYE



by Deborah Russell

# Billboard<sup>®</sup> THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

**MTV**  
MUSIC TELEVISION<sup>®</sup>

Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**INXS**, Taste It  
Prince & The N.P.G., 7  
Annie Lennox, Love Song For A...  
The Sundays, Love

**ADDS**

**FIVE STAR VIDEO**

Keith Richards, Wicked As It Seems

**ARTIST OF THE MONTH**

Neil Young, Harvest Moon

**GREATEST HITS**

Michael Bolton, To Love Somebody  
Eric Clapton, Layla (Unplugged)  
Gloria Estefan, Always Tomorrow  
Peter Gabriel, Digging In The Dirt  
Elton John, The Last Song  
Annie Lennox, Walking On Broken...

**HEAVY**

The Heights, How Do You Talk To...  
k.d. lang, Mind Of Love  
Richard Marx, Chains Around My Heart  
Freddie Mercury, The Great Pretender  
Sade, No Ordinary Love  
Jon Secada, Do You Believe In Us

**WHAT'S NEW**

10,000 Maniacs, These Are Days  
Sonia Dada, You Ain't Thinkin'  
Celine Dion, Love Can Move Mountains  
Go West, Faithful  
Carole King, Now And Forever  
Trey Lorenz, Someone To Hold  
Los Lobos, Kiko And The Lavender...  
The Rembrandts, Johnny, Have You...  
Spin Doctors, Little Miss Can't Be...  
Dwight Yoakam, Suspicious Minds

**EXCLUSIVE**

Shai, If I Ever Fall In Love

**HEAVY**

Bon Jovi, Keep The Faith  
Eric Clapton, Layla  
Damn Yankees, Where You Goin' Now  
Guns N' Roses, Yesterdays  
The Heights, How Do You Talk To...  
Metallica, Sad But True  
P.M. Dawn, I'd Die Without You  
R.E.M., Drive  
Saigon Kick, Love Is On The Way  
Spin Doctors, Little Miss Can't Be...  
U2, Who's Gonna Ride Your Wild...

**BUZZ BIN**

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

**BREAKTHROUGH**

Los Lobos, Kiko And The Lavender...

**STRESS**

AC/DC, Highway To Hell  
Arrested Development, Revolution  
Mary J. Blige, Real Love  
Bobby Brown, Good Enough  
INXS, Taste It  
Megadeth, Foreclosure Of A Dream  
Ozzy Osbourne, Time After Time  
Red Hot Chili Peppers, Behind The Sun  
Snap, Rhythm Is A Dancer  
TLC, What About Your Friends  
Toad The Wet Sprocket, Walk On...

**ACTIVE**

Elton John, The Last Song  
Prince & The N.P.G., 7  
Screaming Trees, Nearly Lost You  
The Soup Dragons, Pleasure  
Izzy Stradlin, Shuffle It All

**ON**

Annie Lennox, Love Song For A...  
Me Phi Me, Black Sunshine  
Keith Richards, Wicked As It Seems  
Mary J. Blige, Real Love  
Skid Row, Little Wing  
Stone Temple Pilots, Sex Type Thing  
Suicidal Tendencies, Nobody Hears  
The Sundays, Love

**ON**

Annie Lennox, Love Song For A...  
Me Phi Me, Black Sunshine  
Keith Richards, Wicked As It Seems  
Mary J. Blige, Real Love  
Skid Row, Little Wing  
Stone Temple Pilots, Sex Type Thing  
Suicidal Tendencies, Nobody Hears  
The Sundays, Love

**JBTV**  
WWOR

One hour weekly  
216 W Ohio, Chicago, IL 60610

**CURRENT**

PJ Harvey, Dress  
Darling Buds, Please Yourself  
Zachary Richard, Come On Sheila  
Alice In Chains, Them Bones  
Mary's Danish, Leave It Alone  
Joe Satriani, Extremist  
Thelonus Monster, Blood Thicker...  
Dei Amtriti, Be My Downfall  
The Farm, Rising Sun  
Mudhoney, Suck You Dry  
EMF, They're Here  
Kitchens Of Distinction, 4 Men

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**FRIDAY NIGHT PRESS**

One hour weekly  
888 7th Ave., NY, NY 10106

**CURRENT**

U2, Who's Gonna Ride Your Wild...  
Spin Doctors, Little Miss Can't Be...  
Mad Cobra, Flex  
Mary J. Blige, Real Love  
R.E.M., Drive  
Snap, Rhythm Is A Dancer  
TLC, What About Your Friends  
Peter Gabriel, Digging In The Dirt

**VH1**  
VIDEO HITS ONE

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**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**THE BOX**  
MUSIC TELEVISION YEAR-END SPECIAL

Continuous programming  
12000 Biscayne Blvd, Miami, FL 33181

**ADDS**

Arrested Development, Revolution  
Brand Nubian, Punks Jump Up To...  
Elton John, The Last Song  
EPMD, Headbanger  
Freddie Mercury, Me And Mrs. Jones  
Freddie Mercury, The Great Pretender  
Gloria Estefan, Always Tomorrow  
Kiss, Every Time I Look At You  
Krush, Let's Get Together  
Mary J. Blige, Reminisce  
MC Serch, Back To The Grill  
The Prodigy, Fire  
Rob & Fab, We Can Get It On  
Ron D., Funky Lyrics II  
Shakespeare's Sister, I Don't Care  
Showbiz & A.G., Fat Pockets  
Simple Pleasure, Where Do We Go...  
Tam Rock & E.Q., Listen Closely  
U2, Who's Gonna Ride Your Wild...  
Ugly Kid Joe, So Damn Cool  
YB, Give'em What U Got

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**BET**  
Black Entertainment Television

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

**ADDS**

Big Bub, I Don't Mind  
Freddie Jackson, Can I Touch You?  
Rude Boys, Go Ahead And Cry  
Shanice, Saving Forever For You

**HEAVY**

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

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

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Alan Jackson, She's Got The Rhythm  
Billy Dean, If There Hadn't Been You  
Brooks And Dunn, Lost And Found  
Clinton Gregory, Who Needs It  
George Strait, I Cross My Heart  
Hal Ketchum, Sure Love  
John Michael Montgomery, Life's A...  
Kathy Mattea, Lonesome Standard...  
Lorrie Morgan, Watch Me  
Mark Collie, Even The Man In...  
Marty Stuart, Now That's Country  
Pam Tillis, Shake The Sugar Tree  
Radney Foster, Just Call Me Lonesome  
Reba McEntire, Take It Back  
Restless Heart, When She Cries  
Tanya Tucker, Two Sparrows In A...  
Vince Gill, Don't Let Our Love...

**ADDS**

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Annie Lennox, Love Song For A...  
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Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

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**ADDS**

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Shenandoah, Leavin' Been A Long...  
Cee Cee Chapman, Two Ships  
Alison Krauss, Heartstrings  
Joan Baez, Stones In The Road  
Marshall Tucker Band, Driving...  
Roy Orbison, I Drove All Night

**HEAVY**

Alabama, I'm In A Hurry...  
John Anderson, Seminole Wind  
Suzy Bogguss, Letting Go  
Brooks And Dunn, Lost And Found  
Mark Collie, Even The Man In...  
Billy Ray Cyrus, Wher'm I Gonna Live  
Billy Dean, If There Hadn't Been You  
Radney Foster, Just Call Me Lonesome  
Vince Gill, Don't Let Our Love...  
Clinton Gregory, Who Needs It  
Alan Jackson, She's Got The Rhythm  
Sammy Kershaw, Anywhere But Here  
Hal Ketchum, Sure Love  
Kathy Mattea, Lonesome Standard...  
Lorrie Morgan, Watch Me  
Restless Heart, When She Cries  
Ricky Van Shelton, Wild Man  
George Strait, I Cross My Heart  
Marty Stuart, Now That's Country  
Pam Tillis, Shake The Sugar Tree  
Travis Tritt, Lord Have Mercy On...  
Randy Travis, Look Heart, No Hands  
Tanya Tucker, Two Sparrows In A...  
Steve Wariner, Crash Course In The...

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

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Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

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**CURRENT**

Madonna, This Used To Be My...  
Take 6, I-L-O-V-E-U  
Carly Simon, Love Of My Life  
Take 6, Where Do The Children Play  
Simply Red, For Your Babies  
Bobby McFerrin, Baby  
Paul Overstreet, Heroes  
Najee, I Adore Mi Amor

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**CURRENT**

Mylon & Broken Heart, Trains  
Paul Overstreet, Heroes  
Rachel Rachel, Stand By You  
Todd Rundgren, Change Myself  
Eric Clapton, Tears In Heaven  
Russ Taff, I Cry  
B E Taylor, On And On  
Amy Grant, Angels  
Amy Grant, I Will Remember You  
John Mellencamp, Now More Than...  
Midnight Oil, Bedlam Bridge  
Michael Card, So Many Books  
Larnelle Harris, I Choose Joy  
Steven Curtis, Great Adventure  
Petra, Beyond Belief  
The Stand, Freelove

**ADDS**

Whitney Houston, I Will Always Love...  
U2, Who's Gonna Ride Your Wild...  
Annie Lennox, Love Song For A...  
Restless Heart, When She Cries

# Music Video

## En Vogue Clip Captures Producers' Top Awards

BY DEBORAH RUSSELL

LOS ANGELES—The creative talent behind En Vogue's "Free Your Mind" video walked away with top honors Nov. 7 at the second annual Music Video Producers Assn. Awards.

The funky divas' Atco EastWest clip, "Free Your Mind," directed by Mark Romanek and produced by Satellite Films, took four awards, including a nod for best video/platinum. In addition, the team of Gaton, Smith, and Payne won best choreography for the video, while Mark Reshovsky won best cinematography and Kim Bowen won best styling.

The MVPA awards, held at the Alfred Hitchcock Theatre here, honored the technical and artistic achievements of the music video industry's top cinematographers, art directors, choreographers, editors, and more.

Noted director Russel Mulcahy received the MVPA's Eastman Kodak Award for Special Achievement. Duran Duran's John Taylor accepted the award on Mulcahy's behalf.

Here is a complete list of winners:

- Best video—platinum:** "Free Your Mind," En Vogue, directed by Mark Romanek, produced by Satellite Films.
- Best video—gold:** "Right Now," Van Halen, directed by Mark Fenske, produced by Carolyn Mayer Prod.
- Best video—silver:** "Smells Like Teen Spirit," Nirvana, directed by Samuel Bayer, produced by Propaganda Films.
- Best director:** Stephane Sadnaoui for "Give It Away," Red Hot Chili Peppers, produced by Propaganda Films.
- Best editing:** Veronique Labels and Oliver Gajan for "Give It Away," Red Hot Chili Peppers, produced by Propaganda Films.

### THE EYE

(Continued from preceding page)

Awards (see story, page 11). And GPA Films' Milcho, who directed "Tennessee" for best new pop/rock act Arrested Development, also was in attendance.

Meza, who shot Public Enemy's "Can't Truss It," currently is directing "Trespass" with Ice T and Ice Cube. The clip, produced by Joe Charbanic

### PROGRAMMERS' PANEL

(Continued from preceding page)

tire label's video catalog when the label promises a clip exclusively to MTV. The Box's Robson argued that "exclusivity doesn't serve MTV, the artists, or us."

Cannelli noted there is a certain value added to a video that runs exclusively on MTV. "And labels and artists get more from us at the early stages of a video when it's exclusive," he said.

- Best cinematography:** Mark Reshovsky for "Free Your Mind," En Vogue, produced by Satellite Films.
- Best choreography:** Gaton, Smith, and Payne for "Free Your Mind," En Vogue, produced by Satellite Films.
- Best special effects:** Carlos Arguello for "She's Mad," David Byrne, produced by Index Music Co.
- Best styling:** Kim Bowen for "Free Your Mind," En Vogue, produced by Satellite Films.
- Best art direction:** Tom Foden for "Constant Craving," k.d. lang, produced by Satellite Films.
- Best original longform video:** "Red, Hot & Dance," various artists, directed by Mark Pellington, produced by Sony Music Video Enterprises.
- Best longform video collection:** "Diamonds & Pearls," Prince & The New Power Generation, directed by Sotera Tschetter, produced by Point Of View Films.
- Best directorial debut:** John Lindauer for "Time To Make You Mine," Lisa Stansfield, produced by Squeak Pictures.
- Best international video:** "Opium," Daniel Belanger, directed by Francois Poulliot, produced by Cinqo Films.

Also, five videos produced prior to Jan. 1, 1988, were inducted into the MVPA Hall of Fame. They are "Beat It," Michael Jackson (Bob Giraldi, director, Bob Giraldi Productions, producer); "Billie Jean," Michael Jackson (Steve Barron, director, Limelight, producer); "Boys Of Summer," Don Henley (Jean Baptiste-Mondino, director, David Naylor, producer); "Don't Come Around Here No More," Tom Petty (Jeff Stein, director, Picture Music International, producer); "Every Breath You Take," the Police (Godley and Creem, director, John Gaydon, producer).

for Midnight Films, is the title track of the forthcoming Warner Bros. film soundtrack.

Layne, who picked up best-director honors for Jon Secada's "Otro Dia Mas Sin Verte," is preparing to shoot Gloria Estefan's new Epic clip "Go Away" in Miami with his producer Brian Forti.

And Milcho reports he's just wrapped George LaMond's Columbia video "Baby I Believe In You" with producer Lenny Grodin.

WE'D LIKE TO thank Peter Noone for his exceptional job as host of the Music Video Awards. Thanks also to The Big Picture for assembling the excellent video retrospective of Noone's career and National Video Subscription for the great work of the nominees reel. And let's not forget Paisley Park, which pulled out all the stops for "A Funky Little Affair" Nov. 5.



## Spin Turns Its Attention To Tour, Redesign, Label Link

BY ERIC BOEHLERT

**NEW SPINS:** Big goings-on at Spin include a possible Lollapalooza-like tour of its own in '93, a redesign set for January, and an unusual marketing opportunity for record labels.

Spin is currently lending its name as well as some free ad space to a tour featuring Fontana/Mercury acts **Catherine Wheel**, **House Of Love**, and **Ocean Colour Scene**. That sponsorship came about through editor and publisher **Bob Guccione Jr.**'s friendship with **David Bates**, head of A&R for Fontana.

Guccione says that collaboration will serve as a precursor for Spin's own full-fledged alternative, multicultural shed tour in '93. The Spin tour will be a more ambitious venture than the Fontana tour or Spin's two previous college campus tours. Spin has yet to announce whether a major corporate sponsor will be signed on for the tour. The lineup, too, has yet to be determined.

Guccione says the magazine is close to signing Rudge-Kauff Entertainment to manage the late-spring/early-summer tour.

Also in the works at Spin is a redesign set for the January issue. As the magazine approaches its eighth anniversary, Guccione says the logo will remain the same while the overall look of the mag is sharpened.

In 14 selected markets, newsstand copies of the January issue will come wrapped in a poly bag and stuffed with a sampler CD of either **Geffen**, **Interscope**, **Sub Pop**, **I.R.S.**, **Delicious Vinyl**, or **Capitol** artists.

Spin approached the labels and asked them to choose top 50 markets where they wanted their music exposed. Interscope, for example, picked San Francisco and Sub Pop opted for Boston and Chicago. **Brendan Amyot**, VP/circulation at Spin, says if the January issue enjoys a 70% sell-through rate, the program will be offered again.

**VOID:** At the **New Yorker**, **Tina Brown** continues her makeover of the venerable weekly with a rash of new hires, complete with a stable of marquee writers and contributors. One position that will go unfilled, though, is pop music critic. Brown did not renew **Elizabeth Wurtzel's** music column and a magazine spokesperson says there are no plans to find a new scribe for that coveted slot.

**STAND TALL:** The one editor who passed on a **Malcolm X**-related cover and/or feature this fall, please step forward.

**OFF BEAT:** The odd thing about NBC's **"Rhythm And Blues,"** the Thursday-night sitcom set at a Detroit radio station and now officially on network "hiatus" due to dreadful ratings, is that ad-agency execs previewed the show months before it debuted and pegged "R&B" as a smash hit.

**NEW CAPTAIN:** **Rolling Stone Australia**, following a recent staff exodus (Billboard, Oct. 17), has tapped **Kathy Bail** as its editor. Bail comes from Australia's Independent Monthly.

### IN PRINT

#### REMEMBER: RECOLLECTIONS AND PHOTOGRAPHS OF THE BEATLES

By Michael McCartney  
(Henry Holt & Co., \$37.50)

Remembering the Beatles isn't hard, thanks to the almost daily barrage of case studies. But it's the memory of the history lesson, facts absorbed and lore repeated, that is unavoidably tapped in to. If time and celebrity have the effect of memorializing, too often it's in stone: the Fab Four have been cast, circa Sullivan, in mop-tops and tailored suits.

Michael McCartney, younger brother of that other one, takes a hammer to that celebrated image, and exposes the mold. As a kid with a Kodak, he indulged his interest in photography by snapping family and friends; it just worked out nicely that some of them happened to become pop icons, and that his memories become our revelations.

The pictures collected here, all rare, some never seen before, and none standard-issue, offer a remarkably intimate look at the embryonic Beatles, and a narrowly focused but sharply detailed take on working-class Liverpool life (Dad washing the "smalls," or underwear, in a bucket in the kitchen sink; a child's beach outing; the-soon-to-be-immortalized-in-song Uncle Albert asleep

on a sofa surrounded by the day's ironing). This 144-page book would likely interest even people unfamiliar with the band, if there actually are any. In context, however, the delight deepens.

The earliest group pictures capture Paul, John Lennon, George Harrison, and Pete Best on-the-cusp, boys not long past the "let's form a band!" stage but, in hindsight, only a breath from fame. Prime among these is the first color picture of the Beatles (three, at least): John, Paul, and George playing at a wedding at Auntie Gin's house and looking as intent as they do impossibly young (Harrison is "about 14," Michael says, regrettably one of the few instances in which ages are offered).

When the Beatles entered the club scene (and Ringo later entered their ranks), Michael's lens followed them up on stage and back into dressing rooms at the Cavern, Tower Ballroom, and on board the Royal Iris. He caught them rehearsing and composing ("you can tell this is an 'exclusive' shot," Michael writes in one of his candid captions, "because John is wearing his glasses"). He met their girlfriends and wives.

Michael says Paul urged him to "make me look famous." Ironically, these pictures fascinate because he and his band weren't quite that—yet.

MARILYN A. GILLEN

## The Other Nirvana's Bid For Latin Mkt.; Maynard Takes Reins At P'Gram Brasil

**WHAT'S IN A NAME:** A lot if you are a group from California called **Nirvana**. Last year, the more famous Nirvana, from Seattle, slapped a trademark-infringement suit on the Los Angeles-based Nirvana.

As it turned out, however, the locally popular L.A. band Nirvana was the original holder of the Nirvana name. The case was settled in court in October 1991 when the Seattle outfit agreed to pay the L.A. crew \$50,000. The district court judge presiding over the case subsequently ruled last April that both musical entities would have the legal right to use the name Nirvana as they saw fit.

Still, as **Walter Wiggins**, attorney and manager of the L.A.-based Nirvana, relates, name ownership does not translate into a record deal.

"We were having a little trouble getting a major label attracted to us," recounts Wiggins, "and then we thought that there was another possible, viable avenue that we could pursue."

### VH-1 CONCERT SERIES

(Continued from page 41)

gram in high definition. Its new arrangement with VH-1, according to VH-1 president Ed Bennett, is approximately 50-50 in production costs and profits, with VH-1 also handling the talent booking in conjunction with WTTW.

"This is a natural evolutionary concept for us [in taking] artists who resonate with the channel—core artists or evolving core artists—and putting them in a live performance show," said Bennett at a Nov. 9 news conference in New York.

Bennett added that the joint venture benefits VH-1 in its "extension of [VH-1's] trademark" and in the new "economics of co-production."

"We're in the '90s, and co-production will be an element of the '90s," he said. "It spreads out the cost of production."

Patterson Denny, senior VP of WTTW's National Television Production Center studio, expressed his hope that "Center Stage" would attract the VH-1 crowd to public television. As for the difference in program format, Bennett cited VH-1's "fast-paced" nature in explaining that 30-minute programs worked better with the VH-1 viewership. Conversely, Denny said that the public TV viewer expected longer and fuller programming, hence the one-hour version.

Bennett looked ahead to "ancillary possibilities" along the lines of the albums and home videos emanating from sister channel MTV's "Unplugged" series. He added that advertiser interest in "Center Stage" is already greater than available commercial time.

Michael Simon, producer and director of VH-1's previous "New Visions" performance series, will supervise production and direction for "Center Stage." "SoundStage" director Dick Carter will act as senior producer and director for WTTW.



by John Lannert

Namely, the Hispanic market. "The [Latin] market is huge and they buy albums," says Wiggins.

L.A.-based Nirvana already had planned to do a Spanish-language album before the legal skirmish occurred.

The quartet had met **Filiberto "Fili" Garcia**, a former **TH-Rodven** executive who led it to **AFG Sigma**, where Garcia currently is the company's West Coast promotion director. The album is due out in December.

"The group is heavily influenced by **Boston** and **Queen**," says Wiggins. "It's a sound that's going to be very well-received."

Though the L.A.-based band hopes to make a splash in the Hispanic arena, Wiggins points out that "we haven't given up the dream in the English-language market. But we're looking at it from a practical level at this point. If we can use our rights in a market that will receive us, we'd like to use that as a steppingstone . . . and that's not to be taken as condescending to the

Latin market."

And if all else fails, Wiggins says the band is "not averse necessarily to changing the group's moniker."

"The point is not to be mercenary; the point is to get established in some shape or form," he continues.

For its part, **AFG Sigma** is planning a full slate of radio and TV promotional trips for the group in December and January.

**EYE OF THE BEHOLDER:** Congrats to the winners in the Latin category of Billboard's 14th annual Music Video Awards. The big winner was **SBK-Capitol/EMI Latin** artist **Jon Secada**, whose monster smash "Otro Día Más Sin Verte" swept three categories: best male artist, best new artist, and best director (**Kevin Layne**). Other winners were **Warner Discos' Texas Tornados**, best duo or group; **BMG's Gloria Trevi**, best female artist; and **MTV Internacional**, best local/regional show.

**GETTING CAUGHT UP:** **Marcos Maynard** has been named president of **PolyGram Brasil**. The longtime **Sony** executive formerly was marketing director and deputy manager at **Sony Mexico**. Future plans of **PolyGram's** ex-president **José Luíz Pântano** are unknown. Meanwhile, **Aloysio Reis** has replaced **Maynard** as marketing director . . . On Nov. 13, **AFG Sigma's** superstar grupo  
(Continued on next page)

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## LATIN NOTAS

(Continued from preceding page)

Los Temerarios began shooting a film in Mexico named after its recent smash, "Mi Vida Eres Tú." Los Temerarios' main man, Adolfo Angel Alba, will star, along with Bruno Rey, Leticia Calderón, and possibly Capitol/EMI Latin's Veronica Castro. Alba and Rodolfo De Anda are co-producing. Los Temerarios are set to make their Mexico City debut Dec. 5. Alba also will appear with Castro in an as yet unnamed Televisa telenovela, slated to begin in late December... Sony's Willie Colón and L.A.-based Uno Productions have entered into a worldwide pact whereby Uno will represent Colón for all live appearances and performances, commercials, and promotional activities... Francisco Villanueva has been appointed GM at Karen Publishing. Villanueva, who assumes his new post Dec. 1, was international finance director of the Rodven Group for the past seven years.



**Regaling Rodriguez.** Sony Discos hosted a dinner in Miami recently to celebrate the recent successes of Jose Luis Rodriguez ("El Puma"), including his duet with Julio Iglesias, "Torero"; the completion of a three-month Latin American tour; and a sold-out concert performance at Miami Beach's Jackie Gleason Theater to benefit the Jose Marti scholarship fund. Rodriguez, standing, addresses members of the Miami music industry. Seated at his table, from left, are Norma Niurka, entertainment editor of El Nuevo Herald; Betty Pino, program director at WXDJ, Radio Ritmo; Mauricio Zeilic, reporter for Univision Network Entertainment; and Al Zamora, VP of promotion, Sony Discos.

**ON THE DANCE TIP:** The latest chart from New York's City Sounds Latino record pool finds Johnny Ray's "Salsa Con Clase/Los 3 Sabores" (RTP/TH-Rodven) as the top club album. The pool's pick hit album is "Un Verdadero Hit" from Oakland A's slugger and J&N artist Rubén Sierra.

New York-based Discos Latinos

lists El Gran Combo's "Los Tenis" (Combo) as the No. 1 salsa track. Other chart-toppers: Salsa In English: "Tears On My Pillow," Conjunto Imagen (J&N); Rap/Reggae: "Do That To Me One More Time," Killer Ranks (4100 West/WEA Latina); Merengue: "Está De Cache/Que Importa," Zona Roja (TTH); Tropical, "Nostalgias De La

Lupe" (all album tracks), Yolanda Duke (RMM/Sony); Pick Hits; "Gitana," Los Fabuloso Cadillaces (Sony).

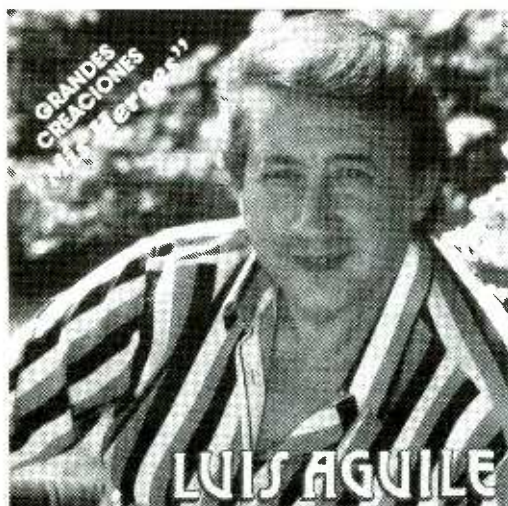
In Miami, Majestic Sounds reports "Desde Que La Vi," by Karen's Los Hermanos Rosario, as the hottest merengue entry. Rey Ruiz's "No Me Acostumbro" (Sony) is top gun on the salsa survey.

## Hot Latin Tracks™

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

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

## LUIS AGUILE



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## Oscar De Fontana



SE QUE EXISTE EL AMOR / BUSCAME / Medley Ay Cariño-Trampas-Minuto de Amor-Mi Manera de Amar-Algo contigo-Tres Porque-Por todo pienso en tí-Tengo el vicio / Medley Alma con Alma-Novia mia-Tres Palabras-Todo me gusta de tí-Regálame esta noche-Aprende a Perdonar Medley Voy a apagar la luz-Como fué-Llanto de Luna-Háblame-Noche no te vayas-Hasta mañana Vida mia/TE CAMBIO MI VIDA/DEJAME/NO ME CULPES A MI/VEN CORAZON/DESEO/ADICTO/ESE AMOR ME DA LA VIDA/YA NO TE INTERESA COMO ES EL/SOLA



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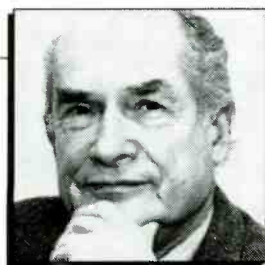
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## Classical KEEPING SCORE



by Is Horowitz

**MOOD ENHANCEMENT:** Need music expressive of paranoia? How about an excerpt from **Elliott Carter's** String Quartet No. 2. Or something sensual? Try **John Adams' "The Chairman Dances."** If a nightmare is on your mind, a portion of **Ezra Laderman's "Sanctuary"** might fit the bill.

These are just a small sampling of contemporary music sound bites that music publisher G. Schirmer dangles before film, TV, or advertising producers seeking audio enhancement for picture or message.

They are among excerpts of 142 contemporary classical works carried on a two-CD sampler distributed to potential users by the publisher. The examples are dubbed from commercial recordings whose music copyrights are held by Schirmer and other publishers they represent.

The album booklet carries a mood and subject index cross-referenced to specific tracks, plus separate lists of all recordings and composers.

**Yolanda Blum**, of Schirmer's international copyright department, says the marketing ploy is designed to spur increased use of contemporary classical music by commercial media. She points to **Barber's "Adagio for Strings"** (evoking despair, according to the booklet) in the movie "Platoon" as one of the most productive in recent years.

Fees for synchronization rights to the music are negotiated by the publisher, and may vary anywhere from "a couple of hundred dollars to several thousand," says Blum. Separate negotiations with the label are necessary if the recorded performance is used.

An attempt to audition an extended portion of the disc transported this listener to ocean, parade, brothel, and jungle in dizzying sequence, and was aborted after a half-dozen abrupt mood alterations from languid, play-

ful, and majestic, to frenetic and funereal.

**MUSIC BUDGET:** Vanguard Records has returned its Historical Anthology of Music/Bach Guild and Everyman series to availability as CD budget lines. Six titles in each category make up the initial release. **Seymour Solomon**, Vanguard chief, says he expects to release up to 50 discs in each per year.

The HAM series, introduced in the early days of LP, was one of the first imprints, along with Deutsche Grammophon's original Archiv line, to organize early music into didactic recorded groupings with notes to match. Over the years, the series grew to comprise some 400 works.

The Everyman line consists of classical titles stepped down from their original midprice status. Everyman and HAM both are priced to retail at \$8.98, says Solomon.

**OUTREACH:** The Cincinnati Symphony Orchestra will mount a series of concerts this year for school children under the sponsorship of McDonald's. Ten "McSymphony" concerts will be held during the season for youngsters in various grade levels. An estimated 32,000 students and teachers take advantage of the program.

In another outreach program, the Pittsburgh Symphony has launched Project STEP (String Training and Education Program) to identify and train young African-American string players. The project, patterned after a similar program in Boston, is designed to help talented string players on the road to professional careers.

The Concert Artists Guild, meanwhile, has earmarked \$60,000 to help further career goals of four minority-background musicians. Fellowships were awarded to flutist **Kevin Hosten**, violist **Amadi Hummings**, pianist **Joel Martin**, and composer **David Sanford**. Latter, incidentally, will be commissioned by the Guild to write works for each of his co-winners.

**PASSING NOTES:** Gramophone magazine's sixth annual Good CD Guide, a 927-page tome now being marketed through record dealers and bookstores, holds 2,000 disc reviews, 600 more than a year ago.

## Jazz BLUE NOTES



by Jeff Levenson

**"THE THING I DREW FROM,"** explains trumpeter and film composer **Terence Blanchard**, discussing his work on this year's most ballyhooed movie, the score of which is sure to be viewed as the watershed effort in his career, "involved my fears, my frustrations, my anger—all with **Malcolm X**. I was 13 years old when I heard a spoken-word record by him. Only when I researched him, years later, was I able to lay my fears to rest."

Only time and achievement will determine whether Blanchard enters that distinguished fraternity peopled by the likes of **Max Steiner**, **Alfred Newman**, and **Dimitri Tiomkin**. But don't let his newness to the genre of movie music fool you; after four collaborations with film maker **Spike Lee**, he may have taken his first steps down those hallowed corridors already. His "Malcolm X, The Original Motion Picture Score" (Columbia) flaunts a pallet of emotionally orchestrated music—moody, powerful, at once intimate and grand—that seems light years beyond his work as a small group leader.

"As a jazz musician," he explains, "I have to deal with my group and its improvisatory music. Writing for film, however, is another story. Details count. So does the script. So does the mood. So do the wishes of the film's director. Attention must be paid to everything.

"What I learned on this project," he continues, "was to allow myself to be consumed by the project, totally. I wanted to put my best foot forward, not just for the sake of the film, but for Malcolm's legacy."

Blanchard's next project will feature quintet versions of selected "X" compositions.

**WHAT'S UP . . . ?** Now that **Doc Severinsen** has left a fashion void in late-night television, he's been seen throughout the country in an assortment of musical contexts, including numerous guest shots as conductor, performer, and educator. The **National Academy of Music Merchants**, which last year inaugurated its "Music For Life Award," honoring individuals who play a significant role in promoting music education, planned to recognize Severinsen for his many contributions. The presentation was set for Nov. 13, just prior to the brassman's appearance with the Phoenix Symphony in Arizona.

**PROOF:** The Philadelphia-based **Evidence Music**, which jump-started its jazz operation earlier this year with releases from **Ra (Sun)**, that is, has just issued a line of mid-line blues titles, including works by **Luther Johnson**, **Big Joe Turner**, **Otis Rush**, **Pinetop Perkins**, and **Magic Slim**. Expect additional sides in January from **Johnnie Johnson**, **Larry Davis**, and **Clarence Gatemouth Brown**.

**GERSHWIN IN VOGUE:** It's curious that both **Verve** and **Capitol** have come up with precisely the same multi-artist compilation concept in their rush to exploit the **Gershwin** material in their vaults. Verve has just issued "S Wonderful, The Gershwin Songbook," while Capitol has "The Great Jazz Vocalists Sing The Gershwin Songbook." Can't get too much George? No argument here, but what's with this Spy vs. Spy thriller stuff? Better to use the pay phone.

# Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	*** NO. 1 *** KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	7 weeks at No. 1 KATHLEEN BATTLE
2	12	3	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	2	29	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
4	3	113	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	13	3	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
6	6	7	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT	
7	4	7	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
8	5	27	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
9	7	37	PIECES OF AFRICA NONESUCH 79275-2* KRONOS QUARTET	
10	NEW ▶		THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN	
11	25	3	BACH: SONATAS RCA 09026612742* KEITH JARRETT, MICHALA PETRI	
12	8	11	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)	
13	9	23	SWITCHED-ON BACH 2000 TELARC CD 80323* WENDY CARLOS	
14	10	15	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE	
15	11	41	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
16	15	5	IBERIA SONY CLASSICAL 48480* JOHN WILLIAMS	
17	21	3	RARITIES EMI CLASSICS 54437* MARIA CALLAS	
18	14	5	PUCCINI: TOSCA DG 4317752GH2* FRENI, DOMINGO, RAMEY (SINOPOLI)	
19	NEW ▶		IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG	
20	NEW ▶		BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
21	20	17	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506* WAVERLY CONSORT (JAFFEE)	
22	17	41	MOZART: ARIAS LONDON 430513* CECILIA BARTOLI	
23	16	35	ROSSINI HEROINES LONDON 436075* CECILIA BARTOLI	
24	NEW ▶		ROSSINI, DONIZETTI, VERDI: RARITIES RCA 609412* MONTERRAT CABALLE	
25	23	39	THE BELLS OF ST. GENEVIEVE RCA 61002-2* VARIOUS ARTISTS	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	*** NO. 1 ***	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	3 weeks at No. 1
2	2	39	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	
3	4	5	DARK EYES PHILIPS 4340802* DMITRI HVOROSTOVSKY	
4	14	3	STANDING ROOM ONLY RCA 61370-2* JERRY HADLEY	
5	NEW ▶		AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	
6	3	31	DIVA! SILVA AMERICA SSD 1007* LESLEY GARRETT	
7	8	5	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA	
8	6	7	KALINKA TELDEC 77307-2* RED STAR ARMY CHORUS (BAZHALKIN)	
9	5	17	SONGS OF THE CAT RCA 61161-2* VON STADE, KEILLOR	
10	11	3	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH	
11	NEW ▶		BRIGADOON ANGEL 54481* LONDON SINFONIETTA (MCGLINN)	
12	7	25	KIRI SIDETRACKS PHILIPS 434092* KIRI TE KANAWA	
13	RE-ENTRY		SCHROEDER'S GREATEST HITS RCA 61240-4* VARIOUS ARTISTS	
14	NEW ▶		ALL THROUGH THE NIGHT RCA 09026612782* MARILYN HORNE	
15	NEW ▶		THE AMERICAN VOCALIST ERATO 458182* BOSTON CAMERATA (COHEN)	

● 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.

# Keith Jarrett

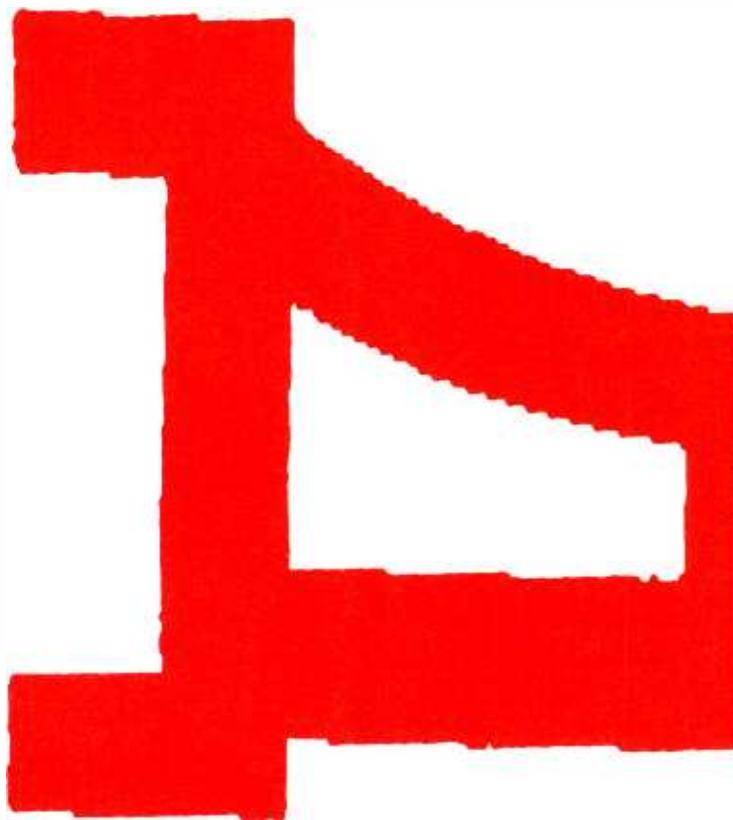
## Dmitri Shostakovich

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"With this recording, Keith Jarrett has staked an indisputable claim to distinction in the realm of classical music . . .

. . . Mr. Jarrett, having long since established himself in jazz, can now be called a classical pianist of the first rank."

—John Rockwell,  
The New York Times



Other classical recordings from Keith Jarrett on the ECM New Series:

Bach: Goldberg Variations  
839 622-2/4

Bach: Well-tempered Clavier, Book 1  
835 246-2/4

Bach: Well-tempered Clavier, Book 2  
847 936-2/4

New from Keith Jarrett on ECM:

Vienna Concert  
314 513 437-2/4

Recorded live at Vienna State Opera

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Billboard®

FOR WEEK ENDING NOVEMBER 21, 1992

## Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	<b>BRANFORD MARSALIS</b> COLUMBIA 46083* ★ ★ ★ No. 1 ★ ★ ★ 5 weeks at No. 1 I HEARD YOU TWICE THE FIRST TIME	
2	3	7	<b>TONY BENNETT</b> COLUMBIA 52965*	PERFECTLY FRANK
3	2	13	<b>CHARLIE HADEN QUARTET WEST</b> VERVE 513 078*	HAUNTED HEART
4	4	7	<b>BETTY CARTER</b> VERVE 513 870*	IT'S NOT ABOUT THE MELODY
5	10	5	<b>THE LINCOLN CENTER JAZZ ORCHESTRA</b> COLUMBIA 53145*	PORTRAITS BY ELLINGTON
6	6	7	<b>KENNY GARRETT</b> WARNER BROS. 45017*	BLACK HOPE
7	11	5	<b>FRANK MORGAN</b> ANTILLES 512 570*	YOU MUST BELIEVE IN SPRING
8	5	17	<b>JIMMY SCOTT</b> SIRE 26955*/WARNER BROS.	ALL THE WAY
9	7	27	<b>SHIRLEY HORN</b> VERVE 511 879*	HERE'S TO LIFE
10	12	11	<b>STANLEY TURRENTINE</b> MUSICMASTERS 65079*	MORE THAN A MOOD
11	14	3	<b>ELIANE ELIAS</b> BLUE NOTE 96146*/CAPITOL	FANTASIA
12	8	13	<b>VARIOUS ARTISTS</b> BLUE NOTE 98959*/CAPITOL	NEW YORK STORIES
13	9	19	<b>DR. JOHN</b> WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
14	16	3	<b>SOUNDTRACK</b> ELEKTRA 61384*	GLENGARRY GLEN ROSS
15	18	5	<b>ANTONIO HART</b> NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
16	15	5	<b>OSCAR PETERSON TRIO</b> TELARC 83314*	LAST CALL AT THE BLUE NOTE
17	NEW ▶		<b>DAVID BENOIT</b> GRP 9687*	LETTER TO EVAN
18	NEW ▶		<b>MIKE STERN</b> ATLANTIC 82419*	STANDARDS
19	NEW ▶		<b>KEITH JARRETT</b> ECM 513437*	VIENNA CONCERT
20	19	37	<b>JOE HENDERSON</b> VERVE 511 779*	LUSH LIFE
21	NEW ▶		<b>JACKIE MCLEAN</b> ANTILLES 517075*	RHYTHM OF THE EARTH
22	NEW ▶		<b>WALLACE RONEY</b> MUSE 5441*	SETH AIR
23	13	17	<b>NNENNA FREELON</b> COLUMBIA 48981*	NNENNA FREELON
24	NEW ▶		<b>CARMEN BRADFORD</b> AMAZING 1030*	FINALLY YOURS
25	17	25	<b>GRP ALL-STAR BIG BAND</b> GRP 9672*	GRP ALL-STAR BIG BAND

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	11	★ ★ ★ No. 1 ★ ★ ★		<b>BOB JAMES/EARL KLUGH</b> WARNER BROS. 26939*		5 weeks at No. 1 COOL																	
2	3	11	<b>THE RIPPINGTONS</b> GRP 9681*		WEEKEND IN MONACO																			
3	2	15	<b>PAT METHENY</b> GEFEN 24468*		SECRET STORY																			
4	6	5	<b>GEORGE DUKE</b> WARNER BROS. 45026*		SNAPSHOT																			
5	5	7	<b>LARRY CARLTON</b> GRP 9683*		KID GLOVES																			
6	4	17	<b>MILES DAVIS</b> WARNER BROS. 26938*		DOO BOP																			
7	11	5	<b>THE BRECKER BROTHERS</b> GRP 9684*		THE RETURN OF THE BRECKER BROTHERS																			
8	7	13	<b>HIROSHIMA</b> EPIC 46232*		PROVIDENCE																			
9	15	5	<b>NORMAN BROWN</b> MOJAZZ 7000*/MOTOWN		JUST BETWEEN US																			
10	8	11	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 45016*		U.F.O. TOFU																			
11	9	17	<b>NAJEE</b> EMI 99400*/ERG		JUST AN ILLUSION																			
12	23	3	<b>RAMSEY LEWIS</b> GRP 9688*		IVORY PYRAMID																			
13	13	27	<b>DAVID SANBORN</b> ELEKTRA 61272*		UPFRONT																			
14	NEW ▶		<b>MACEO PARKER</b> VERVE 517 197*		LIFE ON PLANET GROOVE																			
15	10	19	<b>RONNY JORDAN</b> 4TH & B'WAY 444 047*/ISLAND		THE ANTIDOTE																			
16	22	3	<b>BOBBY LYLE</b> ATLANTIC 82435*		SECRET ISLAND																			
17	12	19	<b>AL JARREAU</b> REPRISE 26849*/WARNER BROS.		HEAVEN AND EARTH																			
18	17	27	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 48530		NEXT EXIT																			
19	19	5	<b>JOHN PATITUCCI</b> STRETCH 1101*/GRP		HEART OF THE BASS																			
20	16	21	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL		EVERETTE HARP																			
21	18	13	<b>TOOTS THIELEMANS</b> PRIVATE 82101*		THE BRASIL PROJECT																			
22	NEW ▶		<b>TOM COSTER</b> JVC 2015*		GOTCHA!!																			
23	25	5	<b>SHADOWFAX</b> EARTH BEAT 42523*/WARNER BROS.		ESPERANTO																			
24	NEW ▶		<b>GARY BURTON &amp; FRIENDS</b> GRP 9685*		SIX PACK																			
25	14	21	<b>BONEY JAMES</b> SPINDLETOP 141*		TRUST																			

○ 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.

## Price Cutting Undermines Australian Market

■ BY GLENN A. BAKER

SYDNEY—The Australian prerecorded music market is in the grip of serious pricing difficulties. Industry executives acknowledge huge disparities in retail prices for current releases as well as catalog, the result of deep discounting throughout the year by several variety store chains, some specialist retailers, and a number of suppliers.

In particular, the \$28 list price (\$19.58 U.S. at current exchange rates) for front-line CD product has been undermined, with record companies forced to use the \$20 (about \$14 U.S.) mark—still officially the industry's midprice—for many new releases. "The \$28 price tag is probably not dead, but certainly lying in a coma," says Michael Smellie, CEO of the MMA Group and former managing director of PolyGram Australia. Robert Rigby, managing director of WEA, agrees. "It's looking fairly shaky," he says.

Compact discs by "name" contemporary artists now range in price from \$5 (\$3.50 U.S.) upward. Current releases by Bruce Springsteen and Michael Jackson are selling at \$14 (\$9.80 U.S.) in one retail chain, but twice as much elsewhere. In the fight for recession-era market share, some retailers seem prepared to sell so far below their buy-in price that, in the words of one industry observer, "none of them can be making a profit they'd

be prepared to show their accountants."

Industry CD shipments for the first six months of this year increased by 30% to 8.8 million units, according to the Australian Recording Industry Assn., but the average trade price of a disc fell to \$12.68 (\$8.87 U.S.) from \$13.26 (\$9.27 U.S.) in comparable 1991, a 4% drop. During the same period, cassette shipments declined by 14% to 4.6 million, with a 1% increase in the format's average trade price to \$8.86 (\$6.20 U.S.). ARIA figures for the third quarter are expected soon.

### THE SLIPPERY SLOPE

Historically a well-ordered market, Australia hit the skids approximately a year ago, in the wake of the Prices Surveillance Authority report that claimed CD prices were too high in relation to other world markets, notably the U.S. A number of variety store chains began to discount heavily around Christmas; several specialist chains matched the price cuts; and some record companies acceded to account pressure for unprecedented volume deals. Prices began tumbling, and the number of price points proliferated.

"Retailers, particularly a couple of chain or department stores, have been a major contributor to the pricing situation," says MMA's Smellie. "This was exacerbated by the recession and the substantial 'urban myths' which became prominent as a result of the

PSA's attention." Smellie sees "long-term damage" to the profitability of all levels of the industry. "Specialist retailers are now focusing on catalogs and the like, in order to maintain their margins. This will not make it any easier to break new bands in future."

### 'VERY, VERY SCARY'

BMG managing director Stuart Rubin comments, "What is happening at the moment is doing the industry a great deal of harm, and it is absolutely confusing the consumers. In fact, I think it's very, very scary. The life of a good record is just not being sustained, because retailers—instead of letting record companies market big new releases and going with the normal life of an album—are pressing the panic button because of cutthroat competition, and trying to screw wholesalers into giving them instant deals.

"So we have stores like Brash's going for quick high volume at all cost, and killing off the repertoire in the process. The days of utilizing clever marketing and promotion skills are gone, and we're seeing good albums finished in four weeks. I've had Guns N' Roses on the charts for 59 weeks now because I've refused to do discount deals and let it go out for \$20. I suppose I'm a traditionalist; I believe good repertoire should return a reasonable margin for everyone."

Bill Eeg, managing director of Festival Records, calls the situation "a

mess." He elaborates, "I don't doubt that a lot of consumers are asking how the record companies can justify such a huge difference in the price of what is, to them, the same disc in a plastic box. But we don't set the retail price. There's been pressure for better value from the consumer, from people who want new music played, from a lot of areas. There are record companies who want increased market share. So more and more product is moving down in price. A lot of competition at the retail level is good for the punters. They might be confused, but I don't think they're complaining."

Veteran retail executive Ross Farquhar, a national buyer at Big W stores and a pivotal player in the events of last Christmas, is one who agrees the \$28 price tag is virtually extinct. "[It] will only be sustained by the specialist dealer," he states. "For anyone dealing in music in real volume—the chains and the variety stores—it's gone.

"We've turned a corner now. A year ago, the great changes in pricing were retail-driven, but now they're retail- and wholesale-driven, which gives it a new dimension. We were all going out at \$19.95 [\$13.95 U.S.] last Christmas, competing against each other, but Big W's gone up to \$21.79 [\$15.24 U.S.], where I think we'll stay. There won't be a return to where we started."

### PREMIUM PRICING

Although he is willing to concede what appears to be the inevitable, WEA's Rigby is not yet clamoring for the demise of the \$28 level. "The public does accept that there is a premium price level, and that it does apply to artists like Madonna and Prince," he says. "Those who buy major new releases have become accustomed to the full price of a CD, and I don't think it's going to go away overnight.

"We put out a new Jenny Morris [anthology] at \$20 because it seemed the right thing to do, but that doesn't mean it's right for every other artist or every new album. You have to pick them carefully. We're going into Christmas with a dozen major albums

dropped to \$20—things like Phil Collins' '... But Seriously,' Natalie Cole's 'Unforgettable,' and Enya's 'Watermark,' and we've felt the reaction already. The Enya album has shot back up the charts in its 109th week. That's great, but I'm not going to put the new Ratecat CD out at \$20."

### FLOODGATES OPENED

As prices have come down and consumers have responded, there has been a rush to get as much mid- and budget-price product onto the market as possible. Previously, all the majors had healthy midprice lines and some, like EMI with Axis, were actively successful with budget lines at \$14-\$15 (\$9.80-\$10.49 U.S.). Most, however, were content to license their catalog to the reliable budget specialists, such as Rainbow and Pickwick.

Then came the almost-overnight launch of \$10 (\$6.99 U.S.) lines from Sony (Redhot, with 200 initial titles) and EMI (Regal), cutting into the heart of the specialist's domain. "This used to be a disciplined marketplace," says Andy Yavasis, product manager for Rainbow Music. "But in a year it's come apart. It's so totally confused. We used to think we were the cheapest of the cheap, that nobody could beat us.

"Now there are whole series of major-label CDs going out through music chains at the moment for five bucks! I wonder if anyone knows what the terms full-price, midprice, or budget-price even mean anymore? We knew it had to happen, I guess, because as soon as the top albums were cut, it just impacted down the line."

Smellie, who was chairman of ARIA until recently, adds, "The situation is serious, and needs a resolution for Australia to continue to be a major contributor to the world contemporary music market. The solution lies in restoring public confidence in record pricing, and the need to continue to create exciting, new acts. This is a long-term problem and will require long-term strategies to get people back into stores. One thing which is

(Continued on page 52)

## Japan Music Mkt. Advances, U.K. Slips

This story was prepared by Adam White in London and Steve McClure in Tokyo.

LONDON—The world's second- and fourth-largest music markets, Japan and the U.K., respectively, have turned in their report cards for the third quarter, allowing nine-month results to be tabulated. Results from the third- and fifth-largest territories, Germany and France, were published earlier (Billboard, Nov. 14).

The Japanese market advanced 7% in production value to \$2.5 billion in January-September, while the U.K. market fell 1% to \$644.3 million, based on the wholesale value of trade deliveries.

Production figures from the Re-

cording Industry Assn. of Japan show that total units increased 10% to 256.4 million for the first nine months, compared with 233 million in 1991.

CD albums in Japan advanced 7% to 150.2 million units worth \$1.9 billion, while CD singles surged 30% to 78.2 million units worth \$378.8 million. Analog tapes (mostly cassette) fell 14% to 27.2 million units worth \$204.4 million; analog discs were off 1% to 0.7 million units worth \$9.3 million.

The British Phonographic Industry numbers show that total trade deliveries were down 8.6% to 117.5 million units for the first nine months, compared with 128.6 million units in 1991. CD albums increased 11.3% to 43.5 million units worth

\$350.2 million at wholesale, while cassettes decreased 18% to 32.5 million units worth \$182.7 million.

LP shipments in the U.K. were down 47% to 4.7 million units worth \$25.2 million. Singles—in vinyl, cassette, and CD—were off 10% to 36.8 million units worth \$86.2 million.

### NO SURPRISES IN U.K.

Paul Russell, chairman/CEO of Sony Music Entertainment (U.K.), says the BPI numbers contain no surprises. "Everyone knows units are down and value is constant because of price increases or the configuration shift to CD," he says. "What seriously bothers me is that vinyl is deteriorating so rapidly. Since I don't see great increases in the CD player population, it's obvious we're just losing people from the record-buying habit."

Russell says research from Sony's hardware side for 1991 indicates CD player penetration at 29% in the U.K. "When the newest CD-player numbers come out, they'll raise questions of whether CD hardware and software prices are too high for the economy at present. This is an issue: You can't see a great chunk of your market disappear. You don't mind if that's being replaced, but it obviously isn't."

Another concern for the Sony Music executive is the number of sin-

(Continued on next page)

### TOP WORLD MARKETS: SOUND-CARRIER TRADE DELIVERIES January-September 1992

	CDs	Cassettes	LPs	Total
Japan	150.2m (+7%)	27.2m (-14%)	0.7m (-1%)	178.1m (+3%)
Germany	76.3m (+18%)	35.6m (-31%)	3.5m (-77%)	115.4m (-12.5%)
U.K.	43.5m (+11%)	32.5m (-18%)	4.7m (-47%)	80.7m (-8%)
France	44.1m (+7%)	21.6m (-16%)	0.1m (-90%)	65.8m (-3%)
TOTAL	314.1m (+10%)	116.9m (-21%)	9.0m (-66%)	440.0m (-4.5%)

Sources: RIAJ (Japan), BPW (Germany), BPI (U.K.), SNEP (France). Figures denote trade deliveries in units, except for Japan, which reports unit production. Comparison with January-September 1991 in parentheses.



**The New Wave.** Tony Powell, managing director of MCA Records U.K., greets Phillip Bent and Tony Remy, two British jazz artists newly signed to GRP Records. Pictured, from left, are Bent, Powell, Remy, and GRP A&R director Carl Griffin. Flautist Bent's label debut, "The Pressure," is due for release in March; work on guitarist Remy's album begins later this year.

**JAPANESE MUSIC MKT.**

(Continued from preceding page)

gles formats, and he advocates a reduction from four to three. "There's a general feeling in our industry that we must do something," he says. "I believe retailers are telling us to maintain the 7-inch. Obviously, we'll continue with the CD single, so then you take your choice between the cassette and 12-inch. Personally, I would vote in favor of continuing with the cassette."

Rupert Perry, president/CEO of the EMI Records Group in the U.K. and Eire, affirms that the industry's main preoccupation should be the overall decline in units. "Are we losing consumers? There is such a massive array of consumer choice these days, not least because of computer games—and they're much higher-priced than CD."

Perry also feels strongly about the British government's apparent ambiguity over compact disc pricing. "It is unreasonable and unacceptable that we continue to face a supposed investigation of CD prices by the Office of Fair Trading," he says. "A new man [Sir Brian Carsberg] came in, and called for a review; a lot of questions were asked—and we've heard nothing, there's been no pronouncement."

"It's time for the government to get off the fence," Perry continues. "This is affecting the British record business, and it's an issue for retailers as much as record companies." As a result of the official silence, adds the EMI executive, the media continue to attack the industry. A recent edition of consumer magazine Which? urged U.K. music buyers to import CDs directly from the U.S., because of lower prices there. The BPI calls the publication's attitude "totally misguided."

**MEGAHITS DRIVE JAPANESE MKT.**

Meanwhile, the Japanese nine-month results appear to show a robust trading climate, but according to Warner Music Japan president Ikuzo Orita, there are worrying trends below the surface. The market is being driven by a few megahits, he says, notably Kome Kome Club (Sony), Chage & Aska and Miyuki Nakajima (Pony Canyon), Yumi Matsutoya (Toshiba-EMI), and Chitose Moritaka (Warner). "From the outside, looking at the data, things seem very healthy," Orita says, "but the growth is very narrow. Some record companies have no hits."

Harry Kaneko, Pony Canyon's GM for corporate development, agrees that the market remains hit-driven. "Without a direct or indirect tie-in with a TV commercial or drama, it's quite difficult to market records, especially those by new artists."

Labels are concentrating on promoting a few titles, rather than overall promotion, he says. "There are no middle-sellers." Kaneko concludes that some Japanese record companies probably ended the first half of the year in the red.

(Exchange rates used for the dollar in this report are 127.87 yen and 1.51 pounds.)



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# HITS OF THE



# WORLD

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### EUROCHART HOT 100 10/30/92 MUSIC & MEDIA

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

17	19	MR. LOCKERMAN SHABBA RANKS EPIC
18	16	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
19	NEW	KUSSEN VERBODEN PRINZEN HANSA
20	NEW	DRIVE R.E.M. WARNER BROS
<b>ALBUMS</b>		
1	1	ABBA GOLD-GREATEST HITS POLYGRAM
2	2	PETER GABRIEL US VIRGIN
3	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
4	3	ROXETTE TOURISM ELECTROLA
5	13	MADONNA EROTICA SIRE
6	7	PRINZEN KUSSEN VERBODEN HANSA
7	8	FANTASTISCHEN VIER 4 GEWINNT SONY
8	6	ERIC CLAPTON UNPLUGGED REPRISE
9	5	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
10	NEW	SIMPLE MINDS GLITTERING PRIZE VIRGIN
11	9	GENESIS WE CAN'T DANCE VIRGIN
12	11	MICHAEL JACKSON DANGEROUS EPIC
13	NEW	SANDRA GREATEST HITS VIRGIN
14	10	VAYA CON DIOS TIME FLIES BMG/ARIOLA
15	14	INNER CIRCLE BAD TO THE BONE WEA
16	12	MANOWAR THE TRIUMPH OF STEEL EASTWEST
17	17	LIONEL RICHIE BACK TO FRONT MOTOWN
18	NEW	AC/DC LIVE AT DONINGTON ATCO
19	16	MIKE OLDFIELD TUBULAR BELLS II WEA
20	15	GUNS N' ROSES USE YOUR ILLUSION II GEFEN

3	2	MARIYA TAKEUCHI QUITE LIFE MMG
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 MANYOHO 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

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

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY
2	2	RHYTHM IS A DANCER SNAP BMG
3	3	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
4	4	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
5	5	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
6	7	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
7	6	JUMP KRIS KROSS SONY/COLUMBIA
8	9	JAM MICHAEL JACKSON SONY/EPIC
9	11	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
10	13	LOVE IS ALL BUTTERFLY BALL SONY
11	16	LES MARIES DE VENDEE ANAIS ET D BARBELIVEN SONY/POM
12	12	LE CHAT POW WOW POLYGRAM
13	10	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
14	8	PERCHE LO FAI MARCO MASINI POLYGRAM
15	NEW	DAS BOOT/I WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
16	14	LA LEGENDE OOCHEGAS ROCH VOISINE BMG
17	17	SWEET LULLABY DEEP FOREST SONY/COL
18	15	THIS USED TO BE MY PLAYGROUND MADONNA WEA/SIRE
19	19	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO
20	NEW	MY DESTINY LIONEL RICHIE MOTOWN/POLYGRAM
<b>ALBUMS</b>		
1	1	MADONNA EROTICA WEA
2	4	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
3	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	3	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
5	NEW	AC/DC LIVE AT DONINGTON EASTWEST
6	11	ELSA DOUCE VIOLENCE BMG
7	12	DIDIER BARBELIVEN VENDEE 93 SONY/POM

8	9	VANGELIS 1492 CONQUEST OF PARADISE COR
9	5	SOUNDTRACK DIRTY DANCING BMG
10	7	PETER GABRIEL US VIRGIN
11	8	CHRISTIAN MORIN ESQUISSE SONY
12	14	GENESIS WE CAN'T DANCE VIRGIN
13	6	PRINCE & THE N.P.G. LOVE SYMBOL WEA
14	16	MICHEL JONASZ OU' EST LA SOURCE WEA
15	15	ROCH VOISINE EUROPE TOUR (L'EMOTION) BMG
16	10	STEPHEN EICHER ENGELBERG POLYGRAM
17	NEW	GIPSY KINGS LIVE SONY/COLUMBIA
18	NEW	SADE LOVE DELUXE SONY/EPIC
19	NEW	ETIENNE DAHO PARIS AILLEURS SONY/EPIC
20	17	TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC

### SWEDEN (GLF) 9/30/92

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 & THE WAILERS 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 SCOCOCO DIESEL MUSIC
<b>ALBUMS</b>		
1	2	MARIE FREDRIKSSON DEN STANDIGA RESAN EMI
2	1	ABBA GOLD-GREATEST HITS POLAR
3	3	MAURO SCOCOCO 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

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

THIS WEEK	LAST WEEK	SINGLES
1	1	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
2	3	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
3	2	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
4	4	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER
5	7	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
6	6	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER
7	5	EROTICA MADONNA SIRE/WARNER
8	8	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
9	9	WHITE MEN CAN'T JUMP RIFF EMI
10	10	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
11	14	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
12	12	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER
13	11	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
14	25	ACCIDENTALLY KELLY STREET FRENTE WHITE/FESTIVAL
15	15	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM
16	13	DO FOR YOU EUPHORIA EMI
17	21	DON'T YOU WANT ME FELIX RCA/BMG
18	17	JUST ANOTHER DAY JON SECADA EMI
19	33	THE MAGIC FRIEND/MEGAMIX 2 UNLIMITED LIBERATION/FESTIVAL
20	22	WITHOUT YOU GIRLFRIEND RCA/BMG
<b>ALBUMS</b>		
1	NEW	BON JOVI KEEP THE FAITH MERCURY/PHONOGRAM
2	1	MADONNA EROTICA SIRE/WARNER
3	3	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
4	6	ABBA GOLD-GREATEST HITS POLYDOR/POLYGRAM
5	NEW	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
6	5	NOISEWORKS THE WORKS COLUMBIA/SONY
7	2	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
8	7	WENDY MATTHEWS LILY 100ART/WARNER
9	4	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL
10	11	ERIC CLAPTON UNPLUGGED WARNER BROS.
11	9	RED HOT CHILI PEPPERS WHAT HITS? EMI
12	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
13	13	COLD CHISEL LAST STAND EASTWEST/WARNER
14	8	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
15	12	HOODOO GURUS ELECTRIC SOUP BMG
16	14	HUNTERS AND COLLECTORS CUT WHITE/FESTIVAL
17	31	BOYZ II MEN COOLEY/HIGH/HARMONY MOTOWN/POLYDOR
18	15	EUPHORIA TOTAL EUPHORIA EMI
19	18	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
20	16	PETER GABRIEL US VIRGIN/EMI

### JAPAN (Music Labo) 10/5/92

THIS WEEK	LAST WEEK	SINGLES
1	3	CHRISTMAS CAROLNO KORONIWA JUNICHI INAGAKI FUN HOUSE
2	2	SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
3	NEW	GOOD LUCK MY LOVE KYOSUKE HIMURO TOSHIBA EMI
4	1	JUNRENKA TSUYOSHI NAGABUCHI TOSHIBA/EMI
5	6	DA KA RA MAKI OHGURU TOSHIBA/EMI
6	NEW	AISHITOMO IIDESUKA IIKARU GENJI PONY CANYON
7	4	HARETARA IINE DREAMS COME TRUE EPIC/SONY
8	NEW	I LOVE YOU IIIDEAKI TOKUGAWA APOLLON
9	9	KITAKAZE NORIYUKI MAKIHARA WEA
10	7	KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY
<b>ALBUMS</b>		
1	NEW	CHAGE & ASKA GUYS PONY CANYON
2	1	B'Z RUN BMG

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN
2	14	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	2	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
4	6	BOSS DRUM THE SHAMEN ONE LITTLE INDIAN
5	3	RUN TO YOU RAGE PULSE 8
6	13	BE MY BABY VANESSA PARADIS REMARK
7	NEW	NEVER LET HER SLIP AWAY UNDERCOVER PWL
8	9	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
9	5	I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION
10	10	WHO NEEDS LOVE (LIKE THAT) ERASURE MUTE
11	12	PIECE OF MY HEART ERMA FRANKLIN EPIC
12	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
13	4	SLEEPING SATELLITE TASMIN ARCHER EMI
14	23	HELLO (TURN YOUR RADIO ON) SHAKESPEAR'S SISTER LONDON
15	8	A MILLION LOVE SONGS TAKE THAT RCA
16	17	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA
17	7	EROTICA MADONNA MAVERICK
18	11	KEEP THE FAITH BON JOVI JAMBICO
19	15	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
20	24	FREE YOUR MIND EN VOGUE EASTWEST
21	27	THE LAST SONG ELTON JOHN ROCKET
22	NEW	STOP THE WORLD EXTREME A&M
23	NEW	THE QUEEN OF OUTER SPACE THE WEDDING PRESENT RCA
24	19	FAITHFUL GO WEST CHRYSALIS
25	22	TOO MUCH TOO YOUNG LITTLE ANGELS POLYDOR
26	16	TETRIS DOCTOR SPIN CARPET
27	35	POING ROTTERDAM TERMINATION SOURCE SEP
28	38	QUEEN OF RAIN ROXETTE EMI
29	18	MISERERE ZUCCHERD WITH LUCIANO PAVAROTTI LONDON
30	NEW	TASTE IT INXS MERCURY
31	NEW	WHO PAYS THE PIPER? GARY CLAIR PERFECTO
32	21	IT'S MY LIFE DR. ALBAN LOGIC/ARISTA
33	NEW	OH NO NOT MY BABY CHER GEFEN
34	32	DON'T STOP K-KLASS deCONSTRUCTION
35	25	WHEREVER I MAY ROAM METALLICA TUFF GONG
36	NEW	BITCHES BREW INSPIRAL CARPETS COW
37	36	HEARTBREAK RADIO ROY ORBISON VIRGIN AMERICA
38	30	DO YOU BELIEVE IN US JON SECADA SBK
39	NEW	GOLD EAST 17 LONDON
40	NEW	I'D DIE WITHOUT YOU P.M. DAWN GEE STREET

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BON JOVI KEEP THE FAITH JAMBICO
2	1	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
3	3	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
4	NEW	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
5	4	ABBA GOLD-GREATEST HITS POLYDOR
6	NEW	GLORIA ESTEFAN GREATEST HITS EPIC
7	2	MADONNA EROTICA MAVERICK/SIRE
8	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	NEW	NEIL YOUNG HARVEST MOON REPRISE
10	8	LIONEL RICHIE BACK TO FRONT MOTOWN
11	7	BOYZ II MEN COOLEY/HIGH/HARMONY MOTOWN
12	17	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
13	11	MIKE OLDFIELD TUBULAR BELLS II WEA
14	9	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
15	16	ANNIE LENNOX DIVA RCA
16	18	CURTIS STIGERS CURTIS STIGERS ARISTA
17	NEW	GO WEST INDIAN SUMMER CHRYSALIS
18	NEW	BOB DYLAN GOOD AS I BEEN TO YOU COLUMBIA
19	24	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
20	20	TAKE THAT TAKE THAT AND PARTY RCA
21	5	AC/DC LIVE AT DONINGTON ATCO
22	NEW	MADNESS MADSTOCK! GO! DISCS
23	13	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
24	12	TASMIN ARCHER GREAT EXPECTATIONS EMI
25	15	JOHN LEE HOOKER BOOM BOOM POINTBLANK/VIRGIN
26	10	SADE LOVE DELUXE EPIC
27	14	TALKING HEADS ONCE IN A LIFETIME/SAND IN THE VASELINE EMI
28	19	THE POLICE GREATEST HITS A&M
29	NEW	THE SMITHS BEST... II WEA
30	NEW	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYGRAM
31	21	SIMPLY RED STARS EASTWEST
32	23	HANK MARVIN INTO THE LIGHT POLYDOR
33	22	ERIC CLAPTON UNPLUGGED OUCK
34	35	BOB MARLEY & THE WAILERS LEGEND TUFF GONG
35	31	GENESIS WE CAN'T DANCE VIRGIN
36	29	MICHAEL JACKSON DANGEROUS EPIC
37	NEW	STATUS QUO LIVE ALIVE QUO POLYDOR
38	NEW	THERAPY? NURSE A&M
39	26	PETER GABRIEL US VIRGIN
40	NEW	RIGHT SAID FRED UP TUG

### NETHERLANDS (Stichting Nederlandse 40) 10/9/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAT (A LA LA LONG) INNER CIRCLE WEA
2	2	END OF THE ROAD BOYZ II MEN MOTOWN
3	3	BAKER STREET UNDERCOVER PWL
4	6	LAYLA ERIC CLAPTON REPRISE
5	4	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND
6	NEW	YO HOME TO BEL AIR D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
7	5	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
8	9	EROTICA MADONNA MAVERICK
9	NEW	JUST ANOTHER DAY JON SECADA SBK
10	NEW	KEEP THE FAITH BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	VAYA CON DIOS TIME FLIES ARIOLA
2	3	ERIC CLAPTON UNPLUGGED REPRISE
3	2	LIONEL RICHIE BACK TO FRONT MOTOWN
4	4	ABBA GOLD-GREATEST HITS POLYDOR
5	7	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO
6	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
7	5	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
8	9	MADONNA EROTICA MAVERICK
9	NEW	SIMPLE MINDS GLITTERING PRIZE VIRGIN
10	8	BRIAN MAY BACK TO THE LIGHT PARLOPHONE

### CANADA (The Record) 11/2/92

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



# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**TURKEY:** After several years out of the public eye, folk-rock legend **Erkin Koray** is making a comeback with new material that fuses Western rock with the fascinating cadences of Oriental Turkish motifs. On his latest album, "Illaki," he demonstrates surprising versatility as a singer, as well as playing all the guitar, bass, and keyboard parts. On two tracks in particular—"Sarhos Gibiyim" (Like Drunk) and "Tek Basina" (All Alone)—he sets intriguing Turkish melodies against an insistent rock backdrop. As this country's first rock star, with a career dating back more than 30 years, Koray has recently been criticized by commentators who have called on him to make up his mind to be either a Western-type rocker or a straight "ethnic" artist. Judging by the popularity of "Illaki," which is prominently racked in the stores of Istanbul and Ankara, he is doing an admirable job of being both.

JOHN CARR

**SPAIN:** Spanish gypsy flamenco music and dance originated in northern India, and last month theater audiences in Madrid were enthralled by a fascinating communion between flamenco from southern Spain and kathak music and dance from the northern Indian state of Uttar Pradesh. **Queen Sofia** of Spain and her sister **Irene** of Greece were among those who turned up Oct. 22 at the 400-seat Sala Olimpia. The show featured the flamenco singers and dancers of Spain's renowned **Fernandez** family performing opposite the kathak dancers **Durga Arya** and **Madukar Amand**, vocalist **Jatendr Shing**, and musicians **Nasand Amand** (tabla) and **Kamal Amand** (sarangee). **Durga Arya**, the premier exponent of kathak, was the undoubted star, her fluid force contrasting with

the coarser technique of flamenco dancer **Joselito Fernandez**. While the flamenco was a familiar sight and sound, the kathak was completely new to the great majority of the audience, who gave it a huge ovation. **Curro Fernandez**, the family patriarch and organizer of the show, said afterward the success of the venture should be the first step toward closer bonds between Spanish and Indian gypsy flamenco forms.

HOWELL LLEWELLYN

**FRANCE:** In the early '60s, **Ronnie Bird** was a star to rival **Johnny Halliday**. His music was personal and intense while his image as a rock'n'roll dandy was not unlike that of **Ray Davies** of the **Kinks**. But he tired of the show-business circus and eventually settled in New York, where he worked for the French channel Antenne 2. Now, 25 years later, he is back with a new album, "One World," that features all the musical influences he has absorbed from his travels over the years. Produced and recorded in New York by Bird, **Fran Mazella**, **Leslie Winston**, and **Claude Martinez** (producer of the **Gipsy Kings**), the album comprises 10 songs, all written by Winston with English-language lyrics by Bird. The songs are a subtle mixture of styles, often with a world-music touch, far removed from the raw sound of his early work. His voice is now touched with a fragile humility, as befits a man who has lived his life and has nothing more to prove. Putting it into perspective on the autobiographical and ironic "Go Ronnie Go," he says, "From **James Brown** to **Chuck Berry**/You bet I earned my PhD/A self-made piece of history/You call the tune, I know the key." Welcome back! **EMMANUEL LEGRAND**

**AUSTRALIA:** Though not exactly a household name, **Joe Creighton** can lay claim to an exceptional pedigree. Born in Glasgow, Scotland, he grew up devoted to **Van Morrison**, an influence that was evident when his first Australian band, **Melissa**, recorded an album in 1969. Since then Creighton has sung and played bass with **Billy T**, the **Black Sorrows**, the **John Farnham Band**, the **Ian Moss Band**, **Hunters & Collectors**, **Tim Finn**, and many others, and would have seemed an obviously viable signing for any record company. Not so, as he found when he tried to secure a deal for his superb solo debut album, "Holywell," which he describes as "ambient Celtic funk" and which critics have compared with the work of **Daniel Lanois**, **Robbie Robertson** and, inevitably, **Morrison**. Uncertain of how to market him, every label passed on it, leaving Creighton to form his own imprint, **Innisfree**, and arrange distribution through **Siren**. The 43-year-old singer may yet have the last laugh. A month after release he has already sold 1,000 copies of the album, picked up selected FM airplay, and had approaches from record companies in Germany and Holland.

GLENN A. BAKER



## Tower Bows Store In Shinjuku District Tokyo Outlet Pits Chain Against Virgin Megastore

■ BY STEVE McCLURE

TOKYO—After eight years of trying to find the right location and the right deal, Tower Records finally opened a store in Tokyo's Shinjuku shopping/entertainment district Nov. 10.

The 8,900-square-foot outlet, Tower's 15th in Japan, is located on the sixth floor of the Lumine retail complex at the station's south exit. The opening puts the U.S.-based chain up against Virgin, whose Shinjuku Megastore opened in September '90. The British-owned chain also debuted a smaller VOX store in Shinjuku two months ago.

The new Tower site mainly stocks U.S. imports but also features a Japanese pop section and a classical section consisting of product from Japan, Europe, and the U.S. Managing the outlet is the former manager of Tower's Osaka store, **Yoshikazu Ozawa**.

Tower Records Far East managing director **Keith Cahoon** says, "When I first came here in 1984, we were negotiating to open in Shinjuku. We've had serious negotiations five or six times before, and for one reason or another it has never come to be, so we're very happy that finally we found a store. I'm confident that it will turn out well."

Cahoon adds that Tower's increased name value in Japan and the recession likely helped the chain break into Shinjuku at long last. "Now we have shopping buildings and sometimes real estate people coming to us. And especially with the downturn in shopping buildings, they need a store with an anchor tenant like Tower."

Chain founder/president **Russ Solomon** was present for the opening, together with Tower Taipei president **Stanley Chen**. **Solomon** denies the possibility of a Tower-Virgin war in

Shinjuku. "I always feel strongly that there is a latency in the market, any market, no matter where you are, and that latency gets filled up by more retailing."

"I don't think we will lay a glove on Virgin in Shinjuku. And I don't say that out of respect for them particularly. It's just a fact. They've got a really good location, a really good store. The question is, can we expand the market, can we have a successful store also?"

**Solomon** and **Cahoon** say Tower will keep looking for big-store locations in Japan. As for the rest of Asia, they say the firm is evaluating Singapore, Hong Kong, and South Korea. One problem it faces in Singapore is that a company by the name of Tower Records Megastore has listed itself with the island republic's registry of companies. However, says **Cahoon**, "We think that legally we have good enough possession of our name."

## Farian Resurfaces With MCI Label

■ BY ELLIE WEINERT

MUNICH—In the U.S., the former members of **Milli Vanilli** are trying to resuscitate their career with a new label deal (**Billboard**, Oct. 31). In Germany, the man responsible for making their hits is pouring his energies into a new venture.

Producer **Frank Farian** launched MCI Records earlier this year with his longtime backers **Hansa** and **BMG Ariola**. The label has enjoyed modest success so far: A remake by **Try-N-B** of **Dr. Hook's** "Sexy Eyes" hit the German top 40 this summer.

**Try-N-B** includes two former members of the **Real Milli Vanilli**—the group **Farian** briefly launched in the wake of the "unreal" **Milli Vanilli's** lip-syncing debacle. In addition, several songs in **Try-N-B's** album were originally intended for **Milli Vanilli**.

"MCI is intended to be a home for upcoming, talented producers who can come in and work at the **Far Studio** complex, and to be an outlet for their product," says **Farian**. (Far is his facility.) "Since I've been in the business so long and have quite a lot of artists under contract, it's only natural that I wanted to have my own label identity."

**Hansa/BMG** is committed to release all MCI product in Germany, and **BMG** affiliates in France and the U.K. will issue what **Farian** calls "priority projects." Elsewhere, the producer is thought to have the option to place product with other labels if **BMG** companies decline.

MCI marks **Farian's** second label venture in three years. He formed **IMP Records** through **Polydor** Germany in 1989, but it was not a major success.

Among those working with MCI is the team of **Guenther Mende** and **Candy de Rouge**, previously associated with **Jennifer Rush** and **Falco**. They produced another **Dr. Hook** remake ("Sylvia's Mother") for MCI

artist **Jerry James**.

Another newcomer under **Farian's** wing is **Toby Gad**, who produced the Euro-ethno album "Creole Dance," sung in Creole and English by **Mauritius-born Nemorin**. A single, "Accillelao," is scheduled for release by MCI early in 1993.

The label's other acts include **CIA** (Cash In Advance), featuring **Icy Bro**, **Cool & Joy**, and **Lori Glori**. A Christmas album by **Boney M** is also due, as is a new release by **Far Corporation**.

**Farian** admits he "could have done without" the negative publicity surrounding **Milli Vanilli**. "In the States, the euphoria about the group was much greater [than in Germany]. Therefore the damage was also much greater," he

says. "However, I feel that with time, people will realize the music was good and lasting—and that's the main thing."

Likewise, German industry leaders don't think the **Milli Vanilli** affair permanently damaged **Farian's** credibility. **WEA** managing director **Gerd Gebhardt**, for instance, says, "There have always been—and will always be—groups like **Milli Vanilli**. However, producers of the class and quality of **Farian** are very rare. His next hit isn't very far off."

As to the name of his latest enterprise, **Farian** comments, "It could stand for **Music Corporation International**—but it doesn't. It's just a game with abbreviations." At least he didn't call it **MVI**.

## CNR Denmark Goes Out Of Business

OSLO—**CNR Records** Denmark, launched in January this year, is out of business. The company closed its doors Oct. 30, with staff layoffs of up to 10 people.

Reportedly, only two artists were signed to the label: **James Rejoyce**

and **Jakob Laonbjerg**. **CNR Records** Sweden managing director **Staffan Hjort** referred inquiries to parent company chief **Cees Baas** in Holland, who could not be reached for comment.

KAI ROGER OTTESEN

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## What's New In Newfoundland? Island Home To Diverse Blend Of Acts

■ BY LARRY LeBLANC

ST. JOHN'S, Newfoundland—On this misty and hauntingly beautiful island off the east coast of Canada, a mix of predominantly Irish and Welsh musicians have been able to preserve folk traditions while performing music that is at once firmly local and broadly eclectic.

The music of the island's best-known contemporary acts—Figgy Duff, Rawlin's Cross, Fergus O'Byrne & Dermot O'Reilly, Ron Hynes, Tickle Harbour, Jim Payne, the Hynes Brothers, Phyllis Morrissey, Denis Ryan, and Jean Hewson—still greatly reflects a British Isles cultural heritage and is often performed with fiddle, button accordion, tin whistle, bodhran, mandolin, and hammer dulcimer. Also immensely popular here are Irish show bands such as the Rankin Street, Irish Descendants, the Sons Of Erin, and the Clanveys.

"I have 400 years of songwriting history behind me, albeit it's 19-verse story-songs about shipwrecks," says Ron Hynes, one of the island's foremost musical figures and a founding member of the pioneering Wonderful Grand Band.

"I think there are more Irish bands here than contemporary bands," says Sean Hynes of the Hynes Brothers (no direct relation to Ron). "It's really rough to get a gig here if you're playing original material. The competition is stiff."

### EXCITING COMMUNITY

"There's a heavy yardstick of measurement here for what's good and what really stands up," adds Ron Hynes. "It's really an exciting community."

One sign that Newfoundland music can no longer be ghettoized into the categories of traditional and folk is the sizable popularity of the 18-month-old reggae quintet Pressure Drop, which recently released its independent debut album, "Pressure Drop." Although the band's roots are primarily reggae, it also performs ska, soca, and dub.

"We usually get a very skeptical laugh when we tell people where we're from," says the band's manager, Lee Tizzard. "They expect musicians from Newfoundland to be doing the Irish Celtic thing."

Working in one of the most economically depressed and isolated provinces of the country, Newfoundland musicians record more albums per year than those in the other three Atlantic provinces combined. Most of the albums are on independent labels, but, unlike in other parts of the country, most are recorded without benefit of government financial subsidies.

"It's an extremely potent [music] scene here and we play a good deal of local music," says Deborah Birmingham-Davis, music director and morning co-host at FM album rock station CHOZ. "We play Mean Streak, the Privateers, Pressure Drop, and the Thomas Trio & Red Albino."

The Newfoundland music scene is also somewhat isolated. Though top

Canadian acts perform here often enough, including Bryan Adams and Tom Cochrane this year, international acts rarely tour here—with Rod Stewart and David Bowie dates in 1989 being the highlight. "It costs an absolute fortune to ship everything over [from the mainland], especially in the wintertime," says Birmingham-Davis. "We get nothing in the wintertime. Everything freezes up and nobody wants to take the chance to ship their equipment over and have it locked in the middle of the ocean for four or five days until an icebreaker can get through to it."

Singer Shawn Bashe, from nearby Mount Pearl, is with the popular hard-rock band Meanstreak, which saved up \$10,000 to recently record and release an indie cassette, "In Your Face." Bashe says Newfoundland's isolation is partially responsible for the island's more potent musical scene.

"You've got young kids in the outport communities who've got nothing to do, so they buy a guitar and they practice from when they're 12 years old and they're amazing by the time they're 15," he says.

### LITTLE NATIONAL EXPOSURE

Over the years, Newfoundland music has been sporadically distributed nationally by such labels as Arc, Boot, and Marathon, but, with the exception of such top names as Dick Nolan, Harry Hibbs, Roy Payne, Johnny Burke, Ed Coffey, and Eddie Eastman, few artists became established on a national basis. Even as recently as two years ago, many recordings sold mainly through mail order or exclusively in regions within the province.

"Artists were putting their own independent projects into stores on a consignment basis and consignment was an accounting nightmare," says Fred Brokenshire, owner of local retail store Fred's Music, who started Duckworth Distribution in 1991 to ensure local records would be distributed properly nationally.

Two of the top-selling acts in Duckworth's catalog are Simani, an accordion, guitar, and vocal duo from the South coast consisting of Sim Savory and Bud David; and Buddy Wasisname & the Other Fellers. Both acts specialize in "ditties," nonserious songs with satirical, derogatory, or bawdy lyrics.

### PRICE CUTTING UNDERMINES AUSSIE MARKET

(Continued from page 48)

clear is that despite all the discounting, the volume did not substantially increase."

The MMA executive, whose ARIA role involved him in record industry efforts to enlighten—and deflect—the PSA, continues, "The government undoubtedly believes the prime reason for the price decline is as a direct result of their intervention. This has the effect of reinforcing many of the pre-existing notions of a Cartel."

One PSA byproduct was the government's decision to allow imports of

"Simani is huge," says Brokenshire, who also operates the Fred's retail store here. "Their Christmas album ["Christmas Fancy" released in 1984] has sold over 100,000 copies. When you get an underground hit from something like 'Peein' In the Snow' and 'Chainsaw Earle' [by Wasisname & the Other Fellers], you're also going to sell a lot of records."

A big supporter of Duckworth is celebrated traditional fiddler Kelly Russell, whose Pigeon Inlet Productions was the first label to sign on with the distributor. "Since I turned distribution over, there's been an increase in volume of sales," he says. "I don't get as much per unit for the product, but there's more and more people aware of it and buying it."

Pigeon Inlet, established in 1979 to preserve and revitalize the traditional music of the province, has to date released 27 albums, including those by contemporary and older nonprofessional performers. "My chief aim is to create something with Newfoundland music on par with what's been done with other islands such as Ireland and Jamaica," says Russell. "There's an uniqueness about the music here. Give us a few more years and I think it'll be well-known in many other places."

Russell figures the British Isles, particularly Ireland, is a likely key market for his product. "That's something I'm working on," he says. "Tickle Harbour has a very well-known Irish fiddle player, Shamus Creagh, so I think that their recording, plus Shamus as a solo artist, might be our foot in the door in Ireland."

Despite rosy predictions, musicians are aware that thousands of Newfoundlanders are moving to other parts of Canada in an attempt to escape the island's deepening recession, and such top acts as the Saints, Thomas Trio & Red Albino, and Kim Stockwood have left for greener pastures on the mainland. "It's difficult to stay here and do anything else without needing a day job too to put food on the table," says Birmingham-Davis. "To do anything, bands have to get out."

"You can only do so much in Newfoundland," sums up Bashe.

international repertoire into Australia from July 1994 onward, pending a review of prevailing market conditions (Billboard, June 27). Smellie suggests that if record industry profitability levels decline and more interest groups become active and motivated to speak out, "there will be a wider range of views to present a more balanced picture to the policy makers. This will be vital in the government's reassessment, which it is committed to undertake prior to opening up the market."

## Hastings Cheers Its Best-Ever Year At Annual Meet

■ BY ED CHRISTMAN

AMARILLO, Texas—At a time when most retailers and rackjobbers are struggling to generate strong sales in a sluggish economy, Hastings Books, Music & Video and its sister company, Western Merchandisers, have just completed a record-breaking year.

John Marmaduke, president and CEO of the two Amarillo-based companies, told employees in an opening address at their annual convention, "It's no secret that last year was our best year. It was our fourth consecutive year of record-breaking sales and profits."

Hastings and Western Merchandisers held their convention Nov. 11-14 at the Civic Center here. About 2,400 people, including employees and vendor representatives, attended.

Western Merchandisers was bought by Bentonville, Ark.-based Wal-Mart, its main account, in 1992, while the Hastings retail operation continues to be owned by Sam Marmaduke, chairman and founder. The two companies share overhead, executives, and some centralized functions.

While Marmaduke declined to reveal exact numbers to Billboard, he

said sales growth was up between the two companies about 40% over the previous year. "Our rack division attained record sales, in part, due to taking over 257 additional Wal-Marts," he said during his opening address. "In addition, we refitted 256 departments, and we rolled out a new product category, computer software, into their stores."

The retail operation achieved its sales growth by improving rental revenue, increasing selection for its various product lines, and relocating stores into larger spaces.

### IMPROVED DISTRIBUTION

In addition, the company continues to improve its distribution facility and systems, according to Sam and John Marmaduke. For example, the company will add 28,000 more square feet to its Amarillo warehouse.

Last year, the support division grew with the addition of a new Atlanta distribution post and the consolidation of Houston and Salt Lake City distribution centers into Dallas and Denver facilities, respectively.

Those moves improved the overall quality and efficiency of the operation, John Marmaduke said. Another job

slated for 1993 should improve performance dramatically at both the distribution facilities and in outlets: a full rollout of a point-of-sale system for both companies.

At the convention kickoff, company

*'We are continually faced with having to improve our selection'*

patriarch Sam Marmaduke said, "We are upgrading old stores and opening new ones. Our total retail space exceeds 1 million square feet."

Indeed, John Marmaduke told Billboard that Hastings, which runs 128 outlets, had added about 300,000 square feet over the last few years, without any net gain in stores.

For instance, in the company's hometown, Hastings replaced two smaller stores with two superoutlets. One of those outlets also has an upscale espresso bar.

Moreover, in 1993 Hastings plans to open 12 new stores, averaging be-

tween 15,000 square feet and 18,000 square feet, up from the 12,000 square feet the combo stores currently comprise, according to Phil Hill, VP of store operations. All will be multimedia stores, focusing on music, books, video, computer software, and accessories, as well as some new product lines.

In addition to the combo concept, which mainly will be used in strip centers or in freestanding stores, the chain has one 10,000-square-foot book and music store in a mall location, which John Marmaduke says is working. So the chain probably will try to add more of that concept to its portfolio.

### ADDING MORE PRODUCT LINES

Going forward, according to Marmaduke, Hastings will add more product lines, such as a wrapping and mailing service, photo processing, and copying machines, to its existing and new stores. Also, the chain may put in upscale personal stationery into the stores in an attempt to lure customers by offering merchandise not found in the office superstore chains.

"Our mission is entertainment and information," John Marmaduke said.

Hill added Hastings has "three dominant stores under one roof."

Currently, the superoutlets carry about 30,000-35,000 music titles, 45,000 book and magazine titles, and about 15,000 rental titles. In the next six to 12 months, the chain plans to add 10,000 music titles, 25,000 book and magazine titles, and rental titles. "We are trying to add more titles in reasonable chunks," Hill explained. "We are continually faced with having to improve our selection."

The company is also expanding product offering in its smaller stores as well.

"We will continue to grow our inventory," he continued. For instance, Hastings is adding about 5,000 to 10,000 music titles to its inventory in the average stores, and 10,000 book and magazine titles to the 30,000-35,000 titles already in stock.

Besides improving audio merchandise selection, the chain will add listening posts, which Marmaduke labeled as "the wave of the future."

Another key ingredient in the chain's inventory mix is computer software. A typical store carries about 500

stock-keeping units, and over the next year that number will grow to 1,500 SKUs, with entertainment titles accounting for about 60%.

In 1991, Hastings saw its video-rental revenue erode, according to John Marmaduke, because the company lost its focus and became complacent, while Blockbuster came into its markets and stole 33% of its business. In the last year, Hastings regained its dominance in video rental. "We went to the woodshed and improved put-through time, fixturing, signage, and selection," he said, while maintaining the same one-night price structure of 49-cent rentals for catalog and \$1.49 for hits on weekdays and \$2.49 during weekends.

In the Western Merchandisers operation, the company added 300 Wal-Marts to close out the year with 805 outlets it services. By the end of 1993, Western will service about 1,000 Wal-Marts, according to Sam Marmaduke.

In a meeting with vendors, John Marmaduke said Western is mainly concentrating on adding space for an improved book and computer software selection, at the expense of sell-through video. He also indicated the music department will grow.

Jerry Hopkins, executive VP with the rack operation, said typical rack locations contain about 5,000 music titles, while the video selection now consists of 1,000 titles, down from the 1,400 titles it previously carried.

"Even though we have seen more strong video titles this year than ever before, we have not seen the velocity that we did with last year's strong titles. Sell-through video has not been as strong. So computer software has bitten into video space."

Western Merchandisers continually refocuses the configuration/category balance, he said, with the overall goal of making Wal-Mart a destination for the music, book, and video purchasers.

In addition to Wal-Mart, Western Merchandisers is actively pursuing new accounts, he added.

John Marmaduke said that in addition to the sales it gets from Wal-Mart, Western Merchandisers also benefits in other ways. "Last year, we had the opportunity each week to share ideas from the freight dock to the parking lot with a world-class merchant—Wal-Mart. That allowed us to speed up our

*(Continued on page 57)*

## CounterAid Aims To Ring Up \$ For AIDS Multistore Celeb Event The Brainchild Of HMV Exec

■ BY TRUDI MILLER

NEW YORK—Celebrities will work behind the counters Dec. 6 at five New York record stores to benefit LIFEbeat, the music industry AIDS organization. Participating stores will donate a portion of that day's proceeds to LIFEbeat.

The event, called CounterAid, is the brainchild of HMV international promotions manager Rob Goldstone, who explains, "We originally got the idea three years ago in Australia. We wanted to bring the music industry and retail stores together, and get the message of AIDS awareness across to Joe Public, to every single shopper. The easiest way to do that was to put celebrities behind the counter." The first CounterAid event was done in Sydney in 1989, with 185 celebrities

and 60 retail stores participating. Since then, the event has been done annually, and a similar event has been carried out in the U.K. under a different name, says Goldstone.

"We thought it would be a great idea to bring to America," he adds. "We wanted to pitch it to the right people, and the clear choice was LIFEbeat, the industry's AIDS charity," with Dec. 6 picked as the date because it is World AIDS Day.

The stores participating in CounterAid are Tower Records on 4th Street and Broadway, Sam Goody at Rockefeller Plaza, J&R Music World on Park Row, Nobody Beats The Wiz at Herald Square, and HMV on 86th Street and Lexington Avenue.

The event is a kickoff for a larger, as yet unannounced LIFEbeat project to be held six months later "at ma-

ior retail outlets in New York and possibly Los Angeles," says LIFEbeat executive director Tim Rosta. That upcoming project will be announced at a press conference at HMV on the morning of CounterAid.

LIFEbeat has verbal commitments from a number of celebrities for CounterAid, "but it's premature to announce them at this time," Goldstone says. "We have representatives at every major label soliciting talent on their roster" for the event. "By next week, we're looking to make an announcement of specific names."

In the meantime, LIFEbeat is putting out a "call to arms" for more celebrity participants, says Goldstone. Anyone wishing to participate should call LIFEbeat at 212-245-3240.

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## Getting A Handle On Handleman's Expansion Of K mart Music, Vid Areas

**T**HE RACK IS ROCKING: The Handleman Co., the rackjobbing behemoth in Troy, Mich., is about to shake up the dynamics in the discount-department-store sector. The company is in the midst of expanding the music and video departments, which currently take in about 600 square feet, to 1,200 square feet, at its No. 1 account, the 2,375-unit K mart, also based in Troy. The departments will be expanded to about 2,000-2,400 square feet and moved to a more strategic location within K mart, sources say. Inventory will be enhanced, as well, with the new departments each stocking some 7,000 cassettes, 4,000 CDs, and 1,100 videos. In addition, the departments will be walled off to create a store-within-a-store effect. Moreover, in order to increase their performances, part-time employees may be hired to man the departments on weekends, sources say.

Another feature of the new departments will be an enhanced customized PICS Preview Machine.

About 200 K marts will get the jazzed-up outlets by Thanksgiving, with an additional 700-800 slated to be completed by the following June, sources say.

Handleman and K mart executives were unavailable to comment.

Some label and distribution execu-



by Ed Christman

tives suggest Handleman is reacting to the recent intrusion by Trans World Music Corp. into their backyard. The Albany, N.Y.-based company has gained a foothold in K mart, and is setting up six test locations. Those locations, some of which are already up and running, are leased departments, in the form of a store-within-a-store, taking in some 2,000 square feet, and are staffed by Trans World employees. Sources suggest Bob Higgins, chairman, president, and CEO, is salivating over the possibility of snatching a larger piece of the K mart pie. Higgins was unavailable to comment.

Other distribution executives, however, downplay the Trans World factor, and say they are excited by the Handleman initiative. For instance, one distribution executive says, "Handleman is being pro-active to K mart. The emphasis is on exciting merchandising, with new and better locations and more inventory."

**M**AKING TRACKS: Bill Follett, Los Angeles branch manager at PolyGram Group Distribution, has left the company. He is being replaced by Dallas branch manager K.P. Mattson, and Kyle Krause, sales manager in the Dallas branch, has been promoted to replace Mattson... In Nashville, Ronald G. Peek, senior VP of operations at Ingram Merchandising Services Inc., has left the company. His responsibilities are being split between Pat Nugent, VP of operations, and Justin Dudley, VP of purchasing... Arista Nashville has just added two regional marketing representatives to its sales staff. David Macias, formerly with Relativity, will handle the Western half of the U.S. and be based in Dallas, according to Mike Dungan, the label's VP of sales and marketing, while Linda Engbrenghof will handle the Eastern half and be based in Nashville. Engbrenghof was formerly Southeast regional rep at Arista, and she is being replaced in Atlanta by Carolyn Wright, formerly national manager of singles for the New York-based label. Meanwhile, Wright's slot is being filled by Paulina Perez, previously administrator of sales and tours at Arista.

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## Mondo Moves Into Reissue Realm

**REISSUE RAMBLE:** If there's one area in which young independent labels are at a disadvantage, it's the reissue market. Catalogless labels that want to dip a toe into the reissue stream might find the water a little chilly, since the major labels have discovered, since the rise of the compact disc, that there's gold in them thar vaults.

However, some enterprising indies have found they can still pry catalog product away from the majors and cash in on the desires of archivaly oriented CD collectors. New York's Razor & Tie Records has brought back some much-sought-after items by Graham Parker, Elliot Murphy, David Johansen, and Little Steven & The Disciples Of Soul.

Now comes Mondo Records of New Milford, Conn. Operated by Steve Sneider, formerly of CD One Stop, the label is seeking to make a mark with what the owner calls "strange rock bands of the '70s and '80s."

Strange they are. Mondo's initial releases are the first two albums by hard-rock act Y&T, which was originally known as Yesterday & Today when it cut these collections for London in 1976 and 1978. Coming from Mondo by the end of the year are albums by Stranger, Flo & Eddie, and the Producers; the label also has a sister imprint, Mondo Blues, which has issued previously unreleased albums by guitarist Luther Allison and his son Bernard.

"The premise is to target titles from the mid-to-late '70s and early

DECLARATIONS  
OF  
INDEPENDENTS



by Chris Morris

'80s that have yet to be released on compact disc," Sneider says. "Our aim is to target the niche markets and hopefully surprise a lot of people with our releases, allowing them to bury their vinyl once and for all."

The manifesto for enterprising indies that want to horn into the reissue market seems to be, "Dig deeper into that scratched-up LP collection."

**JEWEL-BOX ALERT:** "State Of Independents," the newsletter of the National Assn. of Independent Rec-

ord Distributors and Manufacturers, sends out an alarm in its current issue about the imminent April 1993 conversion to the jewel-box standard at retail outlets.

The publication prophesies what it calls a "double whammy" for indie labels and distributors—an avalanche of returns on product that hasn't been shrink-wrapped inside the longbox, and the possibility that bin space for independent product will decline as retailers shift to the jewel-box standard.

Thus, anyone in the indie community who hasn't come to grips with the issue is advised to get on the stick; further delays in grappling with the jewel box could hit you in the pocketbook. NAIRD is serving as a clearinghouse for information about the switchover; give the organization a call at its offices in Maple Shade, N.J.,

(Continued on next page)



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Now CBS Television is set to mine the treasury of Disney music in a primetime special. On Saturday, November 21, at 8:00 p.m., CBS will air a one-hour pre-Thanksgiving special entitled "*The Best of Disney Music: A Legacy in Song*." Walt Disney Records will run two commercials featuring *The Music of Disney: A Legacy in Song* boxed set during the telecast.



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## Retail

### INDEPENDENTS

(Continued from preceding page)

for more info.

**IT'S MAGIC:** Walt Disney Records graciously invited DI down to an advance screening last week of Disney Pictures' new animated production "Aladdin," which opened theatrically Nov. 11. Judging from the audience reaction to this delightful Arabian Nights adventure, its soundtrack should be another out-of-the-box hit for the independently distributed label.

Disney is already reaping rewards from the home video release of its last cartoon feature, "Beauty And The Beast"; its platinum soundtrack album, one of the biggest indie releases of '91, has bounced back up into the top 50 on The Billboard 200. "Aladdin" should have no problems blasting onto the chart; Robin Williams' delirious voice performance as the Genie (he also sings two comic songs on the Alan Menken-Howard Ashman-Tim Rice soundtrack) will translate into major box-office receipts—and instant sizzle for the accompanying album. Chalk up another winner for the Mouse.

**FLAG WAVING:** Bassist/vocalist Evan Seinfeld of the Brooklyn, N.Y.-based metal band Biohazard doesn't see much similarity between his group and the run-of-the-mill metal band.

"They sing about fantasies and demons," Seinfeld says. "I've never met Satan—he doesn't live in my neighborhood, on my block, in the projects. I can't conjure him up."

He continues, "Every song that we have is something that happened to us. That's what sets us apart from other metal bands, our conviction."

Biohazard's conviction goes off right in your face on the group's new album, "Urban Discipline," on New York-based Roadrunner Records. Seinfeld and his band mates—vocalist/guitarist Billy Graziadei, guitarist Bobby Hambel, and drummer Danny Schuler—swing hard, loudly, and uncompromisingly at such topics as the spread of AIDS, race relations, the media, the music industry, and police abuses. The band's message, Seinfeld says, is all about "street knowledge."

For the last year, Biohazard has been managed by Russell Simmons, Lyor Cohen, and Scott Koenig of New York-based Rush Artist Management, which handles a number of major rap acts as well. Seinfeld sees the association as an apt one.

"People draw comparisons between our music and rap," he says. "We sing about reality and what we see around us. It's important to us, coming from the streets, to share our version of reality with people."

Guitarist Graziadei says reality doesn't have to be translated for the fans the group has picked up during two European tours: "There are a lot of similarities. All the fucked-up shit, it's pretty much the same in all the major cities. It happens in their town, and they definitely do relate to it."

Biohazard will return to Europe as an opener for Kreator Sunday (15); the groups will be on the second leg of the tour in January as well. An opening stint for a major metal act, yet to be firmed, is set for December here, and the band will embark on a full-blown headlining tour of the U.S. in February.

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(Continued from page 23)

yielded a remarkably unlikable sound quality. In particular, vocals are grating. Studio remixing and editing were similarly uninspired; there are a number of poor edits and lumpy segues. For example, the band clearly jumps a few time zones between tracks 4 and 5, 7 and 8, 9 and 10, 10 and 11, and 15 and 16. The result is a patchwork collection of performances in clearly different venues, with considerable postproduction to boot. It is a live recording, but one as unappetizing as a Porta-Potty, because the listener is ultimately all too aware of the crazy-quilting needed to make this band sound good, or at least passable.

**Tod Machover/Andy Hong:** This record is mostly live with certain studio enhancements, all done to augment the feeling of immediacy that the band was looking for. In fact, we found that the CD conveyed a remarkable close sense of a live INXS concert. Rather than Pink Floyd, INXS depends on a musical style that emphasizes timbral complexity and mix rather than superposition and layering. Many elements in their instrumental textures (especially the constant guitar "washes," and—in this case—the higher final mix of audience level) help the various layers to blend, and make it very hard for the ear—or for our computer programs—to perform any precise acoustic source separation. Our analysis also shows that the general noise level on this recording is very high (a distinct hissing and buzzing can often be heard in the left channel), thus reducing the signal-to-noise ratio and increasing the level of timbral fusion.

This blending is emphasized in postproduction through several clever techniques of conscious sonic superposition, such as the obviously added radio transmitter sounds heard at the beginning of the album, and several other special effects. All of these effects are discretely processed with QSound, which makes them defuse slightly from the general sonic image and leap out at the listener. This QSound treatment is always used with discretion, permitting just enough to trick the listener into accepting a feeling of liveness, while never being so pronounced as to sound unnatural.

Our findings show the INXS disc was recorded mostly live, close-miked and digitally multitracked like the Pink Floyd recording. This listing of 16 tracks and 15 recording sites suggests that most of these recordings come from different places; but, even so, the performance and technical level is much more consistent than with Pink Floyd.

We did discern several different reverb times, especially between vocals and distorted guitar, but INXS was careful to make the different layers of reverb "believable" by minimizing decay time and maximizing dispersion in order to fill in the concert space, rather than sounding huge or overdramatic—as Pink Floyd intended to. Enough real crowd noise is left in the final mix (including several moments where the crowd sings along with various tunes) to increase this sense of believability.

Our feeling was that, although INXS certainly treated the album to sophisticated postproduction, the group probably didn't change very much about its live performance, nor did it add any subsequent musical lines in the studio. We think close-miking allowed for careful remixing and selective reverb, as well as extra control of crowd sounds.

**'DELICATE SOUND OF THUNDER'  
BY PINK FLOYD**

**David Ranada:** This is probably a hybrid recording, based on live tapes with processing or supplemental material added in postproduction studio sessions. The circumstantial evidence here is the separate credits given for the team that recorded the live events (Remote Recording Services) and the location where the recording was mixed for release (EMI's Abbey Road Studios). No "live" concert with a cheering audience of thousands could have taken place at Abbey Road. Furthermore, what occurred at Abbey Road wasn't merely a mixdown of live-concert tapes, because a simple mixdown session wouldn't require the credit given for "musical equipment technician." Some performing was going on at Abbey Road.

Yet the recording still sounds plausibly "live." The sonic cues that it *isn't* are very few and mostly reflect well on the technical prowess of the team that produced it. The sound quality, especially the vocals, is quite clean for a concert, and the dynamic range is wider than on the INXS disc. Audience reaction is well integrated to the musical and (presumably) onstage happenings, arguing again for the use of at least some live tracks. Then again, the famous bells at the start of "Time" and the jingling coins and cash register at the start of "Money" have probably always been prerecorded, even during actual concerts.

**Ken C. Pohlmann:** The recording credits of "Delicate Sound Of Thunder" are slim indeed. Aside from the obligatory photos of smoke and lasers, the CD booklet advises that the recording was made in August 1988 by Remote Recording Services and mixed at EMI Abbey Road. In every respect, this is a carefully, painstakingly engineered piece of work, leaving absolutely nothing to chance. The sound is studio-flawless, with seamless continuity and orchestration throughout. Even the audience's muted emotional response rises and falls exactly on cue, fading in and out like a Greek chorus.

Certainly, the album enjoyed considerable multitrack postproduction with remixing and editing, possibly including overdubs. There is no way of guessing exactly how much of it is real, and how much isn't; too much technology has been used too expertly. The result is perfect and perfectly sterile—conveying exactly the opposite of what a live recording should convey. In the end, one doesn't care whether this is a great studio album with a little audience noise mixed in, or a great concert recording with all the spontaneity mixed out; the result is the same as Illi-

nois: flat.

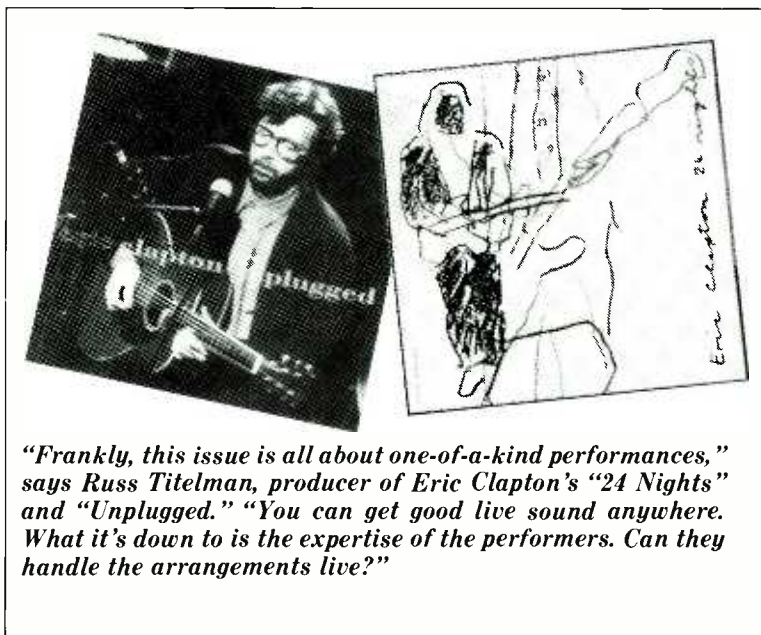
**Tod Machover/Andy Hong:** If the James Brown album was the most obviously live of the recordings studied here, then Pink Floyd's was certainly the least. The Pink Floyd recording was certainly the most highly produced of the three and sounded that way, leaving little feeling of directness and spontaneity, and leaving us to wonder what in fact was gained from capturing parts of these performances in live concert situations—if, in fact, they were.

Our measurements here showed an incredible difference in reverb time in various layers of sound (for instance, between acoustic guitars and lead vocals), and many other cues to suggest that there is at least as much studio production in this album as there is live performance. In fact, our impression was that this album had about the same level of production sophistication as a normal Pink Floyd al-

all acoustic instruments and voices were close-miked.

It is probable that there was virtually no ambient recording done at all. This is especially noticeable in the crowd reaction on the album, which our analysis shows might very well have been produced in the studio, rather than being recorded live. Comparisons of different audience tracks show an enormous similarity, both in general timbral quality and in envelope. Only in rare cases does this quality change and seem to indicate any direct reaction of the audience to something performed by the musicians (as in the entrance of the solo guitar at the beginning of "Shine On You Crazy Diamond").

In fact, at times the audience ambience is integrated into the instrumental texture, gradually turning into strange accompaniment figures that no longer sound natural at all (as in the crowd whistles during the opening two minutes of "On The Turning Away").



**"Frankly, this issue is all about one-of-a-kind performances," says Russ Titelman, producer of Eric Clapton's "24 Nights" and "Unplugged." "You can get good live sound anywhere. What it's down to is the expertise of the performers. Can they handle the arrangements live?"**

bum, and that the "liveness" the group had in mind was more conceptual than visceral.

In fact, it was hard for us to tell what in this album really *had* to be live and what *couldn't* have been done in the studio. The liner notes gave absolutely no help in figuring this out, not even indicating where and when the various tracks were supposedly recorded. There was little of the spontaneity here that was so abundant in the James Brown disc. However, certain drumming mistakes and vocal intonation imperfections indicated live performance, or at least single takes. A certain "energy" could be detected in some of the individual playing, which probably came from live origins; the generally free structure of the songs, long instrumental solos, and static, timbral transition passages also indicated a concert setting rather than a studio production.

We noticed major differences in instrumental quality and presence, particularly between the first and second CDs (the first being of much higher production value). We believe that each song was recorded from beginning-to-end (with virtually no postproduction editing) on a 48-track digital recording system. Synthesizers and electric instruments were run directly into the mixing board, and

Our opinion is that a variety of different crowd recordings were used: Some were actual reactions during Pink Floyd's live takes; some were recorded live, then sampled and injected into the mix during postproduction; and some were taken from stock CD sound libraries of audience sound.

Many cues were present to indicate an extensive postproduction manipulation of this "live" concert material. Close-miking allowed for major changes in the mix to take place in the studio, permitting Pink Floyd to achieve the combination of thick but clear texture for which they are famous. Complex reverb was one clear indication of postproduction treatment. Pink Floyd's "huge" epic timbre feel is achieved by hardly allowing any intermix at all between various layers of sound, emphasizing a different reverb for each layer.

Vocal reverbs were considerably longer than any live hall would permit; simultaneous acoustic guitars were considerably shorter. Drums were especially closely miked, and a very "big" reverb was added in the studio, with especially long predelays and release times, to produce a grainier sound with less precise edges. Our belief is that such drum processing made it easier to add extra drum tracks in postproduction, most probably

including a sampled kick bass and snare, which seem much tighter and more precise than the live acoustic drumming.

Many other small postproduction details were added, including stereo guitar spatial movements, which do not sound "live" at all and suggest that the record came from a sound studio. It is interesting to note that such production qualities became even more noticeable after comparing the first CD in the album with the second. Many of the songs on the second disc, such as "Brick In The Wall, Part II," sound much less highly produced and include more performance failings, intonation problems, lack of instrumental presence, etc. This serves only to emphasize the nonlive feeling of much of the first CD and the sense that the disc sounds much more like a Pink Floyd studio album than like one of their live performances.

**FLOYD REMOTE ENGINEER RESPONDS**

In summation, our experts found Pink Floyd's "Delicate Sound Of Thunder" to be—to put it mildly—the least convincing of the three self-described live albums they were given to examine.

Dave Hewitt of Remote Recording Services is formally credited on "Delicate Sound Of Thunder" as "recording engineer." He was contacted for his own description of how the remote recording was handled for the purportedly live Pink Floyd album.

Says Hewitt, "Delicate Sound Of Thunder" came essentially from one night at Nassau Coliseum [in Uniondale, N.Y.], although we recorded other nights at Nassau . . . They had a lot to work with. We used a 32-track digital locked up to a 24-track analog for drums and percussion."

So precisely how was the 1988 Pink Floyd project done?

"Well," said Hewitt, pausing for a moment, "it's funny how that project worked. Because of the complications with that Pink Floyd project, we'd sit there night after night to buff and polish all the pieces . . . There were a lot of cues."

Hewitt was told that in the opinion of Billboard's panel of audio experts the Pink Floyd live album had a large amount of re-engineering. Does that seem accurate to him?

"Well," he said, "knowing Pink Floyd's reputation for detail to the nth degree, that doesn't surprise me. I did not work on the postproduction, but I know they spent a great deal of studio time on that album."

Clearly, the business of live albums has gotten rather convoluted. Meantime, Warner Bros.' Russ Titelman offers what he feels is the simple caveat when approaching the recording—or the consumer purchase—of live albums.

"The real truth about live albums," says Titelman, "is what it's always been: I don't know that everyone is capable of doing it. You need a high level of musicianship, with everybody singing and playing in *tune* every night. It's a tall order to get it. Springsteen's done it and Eric Clapton, too, but how many others can?"

# Top Pop Catalog Albums™

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

THIS WEEK	WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ ★ NO. 1 ★ ★ ★				
1	2	ERIC CLAPTON <sup>▲</sup> POLYDOR 825382 (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 22 weeks at No. 1	79
2	17	THE EAGLES <sup>▲</sup> <sup>12</sup> ELEKTRA 5 (7.98/11.98)	GREATEST HITS 1971-1975	79
3	12	JAMES TAYLOR <sup>▲</sup> <sup>4</sup> WARNER OS. 3113 (7.98/11.98)	GREATEST HITS	79
4	8	JIMMY HOFFETT <sup>▲</sup> <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	79
5	16	STEVE MILLER BAND <sup>▲</sup> <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	79
6	—	SOUNDTRACK <sup>▲</sup> MOTOWN 6062 (7.98/11.98)	THE BIG CHILL	3
7	31	PATSY CLINE <sup>▲</sup> <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	79
8	40	MICHAEL BOLTON <sup>▲</sup> COLUMBIA 40473 (7.98/11.98)	THE HUNGER	36
9	—	NEIL DIAMOND MCA 37252 (7.98/12.98)	HIS 12 GREATEST HITS	1
10	4	BOB MARLEY AND THE WAILER. <sup>▲</sup> <sup>3</sup> TUFF GONG/ISLAND 846210/PLC (9.98/15.98)	LEGEND	68
11	5	ENYA <sup>▲</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	56
12	—	NAT KING COLE CAPITOL 93590 (7.98/11.98)	COLLECTOR'S SERIES	1
13	—	PHIL COLLINS <sup>▲</sup> <sup>7</sup> ATLANTIC 81240 (7.98/11.98)	JACKET REQUIRED	10
14	—	RIGHTEOUS BROTHERS VERVE 847248/MERCURY (9.98/13.98)	THE VERY BEST OF/UNL. SAINED MELODY	1
15	—	ANNE MURRAY <sup>▲</sup> <sup>4</sup> LIBERTY 46058 (7.98/11.98)	GREATEST HITS	23
16	7	JOURNEY <sup>▲</sup> <sup>3</sup> COLUMBIA 44493 (9.98/15.98)	JOURNEY'S GREATEST HITS	79
17	10	GUNS N' ROSES <sup>▲</sup> <sup>8</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	79
18	—	CHICAGO COLUMBIA 33900 (7.98/11.98)	GREATEST HITS	1
19	11	METALLICA <sup>▲</sup> <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	70
20	—	GRATEFUL DEAD <sup>▲</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	24
21	—	THE DOORS <sup>▲</sup> <sup>2</sup> ELEKTRA 74007 (7.98/11.98)	THE DOORS	4
22	9	MEAT LOAF <sup>▲</sup> <sup>6</sup> CLEVELAND INT'L. 34974/EPIC (5.98/9.98)	BAT OUT OF HELL	79
23	—	GENESIS <sup>▲</sup> <sup>5</sup> ATLANTIC 81641 (7.98/11.98)	INVISIBLE TOUCH	4
24	14	U2 <sup>▲</sup> <sup>5</sup> ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	47
25	18	METALLICA <sup>▲</sup> <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	64
26	19	PINK FLOYD <sup>▲</sup> <sup>8</sup> COLUMBIA 36183 (15.98/31.98)	THE WALL	79
27	21	METALLICA <sup>▲</sup> <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	65
28	22	DEF LEPPARD <sup>▲</sup> <sup>10</sup> MERCURY 830675 (9.98/15.98)	HYSTERIA	73
29	28	PINK FLOYD <sup>▲</sup> <sup>12</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	79
30	26	THE DOORS <sup>▲</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	68
31	27	BILLY JOEL <sup>▲</sup> <sup>4</sup> COLUMBIA 40121 (11.98/28.98)	GREATEST HITS VOL. I & II	79
32	24	THE RIGHTEOUS BROTHERS <sup>▲</sup> CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	79
33	23	ELTON JOHN POLYDOR 512532/PLG (7.98/11.98)	GREATEST HITS	75
34	—	PINK FLOYD COLUMBIA 34474 (7.98/11.98)	ANIMALS	1
35	45	FLEETWOOD MAC WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	62
36	33	THE EAGLES ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	79
37	1	THE BEATLES <sup>▲</sup> <sup>8</sup> CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	12
38	25	AEROSMITH <sup>▲</sup> <sup>6</sup> COLUMBIA 36865 (5.98/9.98)	GREATEST HITS	79
39	—	MANNHEIM STEAMROLLER <sup>▲</sup> <sup>2</sup> AMERICAN GRAMAPHONE 1988 (9.98/16.98)	A FRESH AIRE CHRISTMAS	9
40	35	METALLICA <sup>▲</sup> ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	43
41	34	AC/DC <sup>▲</sup> <sup>10</sup> ATLANTIC 16018/AG (7.98/11.98)	BACK IN BLACK	79
42	36	CHICAGO <sup>▲</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	75
43	—	MANNHEIM STEAMROLLER <sup>▲</sup> <sup>2</sup> AMERICAN GRAMAPHONE 1984 (9.98/15.98)	CHRISTMAS	9
44	—	SOUNDTRACK <sup>▲</sup> <sup>3</sup> EMI 93492/ERG (10.98/15.98)	PRETTY WOMAN	1
45	41	LED ZEPPELIN <sup>▲</sup> <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	79
46	—	GEORGE WINSTON <sup>▲</sup> WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	10
47	44	ENYA ATLANTIC 81842/AG (7.98/11.98)	ENYA	37
48	43	ANDREW LLOYD WEBBER <sup>▲</sup> MCA 6284 (10.98/15.98)	PREMIERE COLLECTION	43
49	3	THE BEATLES <sup>▲</sup> <sup>9</sup> CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	5
50	46	JIMI HENDRIX <sup>▲</sup> <sup>2</sup> REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	27

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

### HASTINGS CHEERS ITS BEST-EVER YEAR

(Continued from page 53)

learning cycle, compressing a few years into one. So far the Wal-Mart marriage is real good for us. We have improved operations with their ideas."

#### FOCUS ON LEARNING

Looking to the future, "the '90s offer each of us our greatest opportunities," John Marmaduke told employees in his opening address. In the '90s, learning organizations will prosper," he said. "The marketplace is accelerating. Only learning organizations can adapt profitably in the accelerating pace of the '90s.

"It's incumbent upon each of us to build a learning organization. The learning organization does more than teach, [it] inspires. [It] does more than earn, [it] enriches. [It] does more than give, [it] serves. [It] does more than

live, [it] grows. [It] does more than be friendly, [it's] a friend."

Moreover, he urged employees not to be threatened by the advancement of technology in the operation of the company's business. "Systems are a tool, not the solution," he said. "You drive the systems. You are the critical ingredient, not technology. The benchmark of a class organization is how fast bad news travels upward."

On the closing night of the convention, Sam Marmaduke reminded employees that, in the coming year, there is a lot of work ahead of them. "Our success is based on the product, our organization, and the foundation of it all, our people," he said. "So work hard and be proud of what you do. You are the best."

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ▶ THE JEFF HEALEY BAND

Feel This  
PRODUCERS: Joe Hardy & the Jeff Healey Band  
Arista 18706

Third album shows the Canadian blues/rock trio fronted by guitar phenomenon as solid as ever. Starting players on a team of rock radio hopefuls are first single "Cruel Little Number," already invading airwaves; rockers "Leave The Light On" and "Baby's Looking Hot"; and Tom Petty-penned ballad "Lost In Your Eyes," which could catch at top 40 as well. On this record, as always, Healey's playing affirms his stature as a worthy heir to the Vaughan throne.

### ▶ ORIGINAL MOTION PICTURE SOUNDTRACK

Aladdin  
PRODUCER: Alan Menken  
Walt Disney 60846

New animated feature from Disney looms as a smash, thanks largely to the manic comedic performance of genie Robin Williams, who takes the lead on two merry vocals on the soundtrack. Commercial draw here is the theme "A Whole New World" by Peabo Bryson and Regina Belle, going out as a single via Capitol. Just like its precursors "The Little Mermaid" and "Beauty And The Beast," latest from the House That Walt Built should draw huge crowds at the local Bijou—and that's good news for the accompanying album.

### ▶ GENESIS

Live/The Way We Walk; Volume One: The Shorts  
PRODUCERS: Nick Davis, Robert Colby & Genesis  
Atlantic 82452

Veteran smash-making outfit has finally figured out how to please its longtime fans as well as its relatively recent core of followers (those who have elevated the group from progressive icon to consistent platinum seller). In the first installment of a two-part series, Genesis covers the latter contingent with live renditions of hits like "I Can't Dance," "Invisible Touch," and

"Mama." Second set—due in January—will feature older and longer pieces. State-of-the-art sound and inspired performances are de rigueur for any Genesis recording, live or otherwise.

★ PAUL BRADY  
Songs & Crazy Dreams  
PRODUCERS: Various  
Fontana 512 397

Irish singer/songwriter who grew out of the U.K. folk revival (as Christy Moore's replacement in Planxty) into his own as a performer and songsmith is anthologized on a compilation that should enhance his American reputation. Unjustly underrecognized stateside, Brady is a masterful composer and a big-voiced singer with a sharp edge. Songs like "Crazy Dreams," "Paradise Is Here" (covered by Tina Turner), furious "Nothing But The Same Old Story," and devastating "The Island" capture the breadth of this fine musician's talents.

### MY LITTLE FUNHOUSE

Standunder  
PRODUCER: Bill Price  
Geffen 24497

Kilkenny, Ireland's first major export has clearly cut its teeth on red-white-and-blue rock in the vein of Aerosmith, the Black Crowes, and Guns N' Roses (for whom the young five-piece recently opened). What the hormonally enthused lads lack in originality, they make up for in vigor, particularly on rockers "L.S.D." and "I Want Some Of That." The latter, along with acoustic-laced numbers "Wishing Well" and "Raintown," could find a spot on the album-rock dial.

### TEXAS TORNADOS

Hangin' On By A Thread  
PRODUCERS: Bill Halverson, Texas Tornados  
Reprise 45058

Third album by the Tex-Mex supergroup is somewhat sleeper than past outings but should still spell sheer bliss for fans of border rock. Mexican flavor is stronger on this set, with Freddy Fender and Flaco Jimenez's influences deeply felt on numbers in Spanish; tracks like Doug Sahm's title cut and norteño waltz cover of Bob Dylan's "To Ramona" are perkier album-rock selections.

### JUNK MONKEYS

Bliss  
PRODUCERS: Michael Nehra, Al Sulton, David Bierman  
Metal Blade Modern 45100

Like another of Metal Blade's acts, the Goo Goo Dolls, this Detroit-based quartet boasts a hard attack that carves a furrow between hard rock and modern rock and a sure sense of melodicism. "Frayed" and title track stand out among an extremely consistent collection that could entice members of both above-mentioned stylistic camps.

### ★ THE SKELETONS

Waiting  
PRODUCERS: The Skeletons  
Alias 030

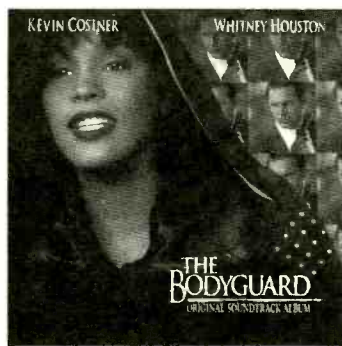
Springfield, Mo.'s magnificent five-piece makes spirited rock'n'roll on long-awaited release. All hands sing, guitarist D. Clinton Thompson swings, and material is a uniquely pleasing cocktail of buoyant originals and striking covers. Recommended numbers include bassist Lou Whitney's madly funny "That'll Work," delectable "Things We Need," Cordell Hurd's romping "Play With My Mind," and epic seven-minute version of Ronnie Self's horrific "Waiting For My Gun To Hit Me." Rockers, look no further—here's the McCoy.

### DRUNKEN BOAT

See Ruby Falls  
PRODUCER: Timothy Sommer  
First Warning 75714

Newest from this rocking five-piece alternative combo ranges freely between acoustic grace and postpunk fury

## SPOTLIGHT



VARIOUS ARTISTS  
The Bodyguard Original Soundtrack Album  
PRODUCERS: Various  
Arista 18699

File this one in the Whitney Houston bin. Packed with six strong entries from the pop/R&B diva and budding actress—including chart-climbing Dolly Parton ballad "I Will Always Love You," perky cover of Ashford & Simpson's "I'm Every Woman," and other surefire hits—the star-jammed soundtrack also contains new recordings from blue-ribbon artists like Lisa Stansfield, Kenny G & Aaron Neville, Curtis Stigers, and Joe Cocker (with Sass Jordan). Also marks debut by Cliviles & Cole creation S.O.U.L. S.Y.S.T.E.M. Soundtrack will carry its own weight, though a solid box-office showing by the film wouldn't hurt.

(interspersed with some truly offbeat touches). Vocalist Todd Colby has a Pixie-esque quality, especially on such rousers as "Go Driving" and the extended racket-rock opus "Flatland." Among the enchantingly melodic tracks are "Day Long Day" and "Shuffle." Also includes an idiosyncratic remake of War's "Low Rider."

### ★ KATE JACOBS

The Calm Comes After  
PRODUCERS: Kate Jacobs, James MacMillan, Dave Schramm & Charlie Shaw  
Small Pond 0001

The sweet waifish vocals and thoughtful lyrics of this New Jersey-based singer/songwriter are more than a little reminiscent of Nanci Griffith, but that's all to the good on this gentle, enjoyable debut. Best of a solid set includes the twangy pop hooks of "Iris Has Faith," the countrified grooves of "Easy To Steal" and "Deep Talk," and the fine sing-along folk-pop of "What Comes Together."

## R & B

### ▶ GRAND PUBA

Reel To Reel  
PRODUCERS: Various  
Elektra 61314

On this solo set, former Brand Nubian and Masters Of Ceremony star plays Butterfingers as he drops many rhyme styles over fat, souled-out grooves. As he kicks Five Percent Nation doctrine, Afro-conscious science, and free-flowing chat about skinz and jealous wanna-bes, he shows a willingness to experiment—he even rap-sings in the gently cascading "Baby What's Your Name?"—and reaffirms his status as one of rap music's best. A winner.

### ▶ PORTRAIT

PRODUCERS: Portrait  
Capitol 93496

Quartet of R&B newcomers displays polished vocal and production skills on radio-ready collection of danceable up-tempo and slow-groovin' tracks. Portrait has a knack for jazzy melody that differentiates group from other R&B quartets. Hip-hop-flavored jack swinger

"Honey Dip" is likely next single, following the successful "Here We Go Again"; smooth and sophisticated tracks like "You," "Feelings," and the slower "Precious Moments" and "Yours Forever" give a classic R&B feel.

### POSITIVE K

The Skills Dat Pay Da Bills  
PRODUCERS: Various  
Island 514 057

This dapper rapper pitches some of the most colorful and joyous B-boy rhymes against chunky bits of soul music. In hilarious first single "I Got A Man," he brings the flavor like no other. And there's plenty more here that's hardcore, funky, and compelling as hell, including "Carhoppers," "A Flower Grows In Brooklyn," and "Minnie The Moocher," a ragamuffin cut featuring Grand Daddy I.U.

## JAZZ

### ▶ STEVE COLEMAN AND FIVE ELEMENTS

Drop Kick  
PRODUCERS: Steve Coleman; Louis Coleman  
Novus 01241

The avant-rocking outlook of Coleman and Co. remains elementally uncompromised on this newest hard-hitting, rough-riffing set, highlighted by alto saxman Coleman's funky-free playing. Standouts of a rhythm-intensive set include the tough, angular "Ramses," the tense, lurching groove of the title track, the intricate, hypnotic theme of "Terra Nova," and the fast-moving "Shift On The Fly."

### MAXINE SULLIVAN AT VINE ST.

PRODUCER: Ron Bernstein, Miriam Cutler & David Kreisberg  
DRG 8436

The great stylist died a year after this digital recording was made at the Hollywood venue in 1986. Backed by a nicely swinging quartet, Sullivan is as comfortable vocally as her musicians are instrumentally. Of the 12-song program, she sings seven songs with lyrics by the great Johnny Mercer, including two lovely forgotten movie songs, "Say With A Kiss" (music by Harry Warren) and

"Not Mine" (music by Victor Schertzinger).

### ★ JELLY ROLL MORTON

Original Versions Of The Music Inspiring Jelly's Last Jam & Other Morton Classics  
REISSUE PRODUCERS: Bob Thiele & Orrin Keepnews  
Bluebird 66103

According to his own legend, Jelly Roll Morton fused ragtime with the blues and created jazz. While his actual achievements may have been a bit less Promethean than all that, these 1926-30 tracks bear witness to the vibrance and originality of Morton's archetypal jazz. At times swinging maniacally, at others wailing bluesily, the beauty of Morton's musical concoctions is apparent on tracks like "Wild Man Blues," "Beale Street Blues," and "Doctor Jazz" (the latter featuring Morton himself on vocals). Some of these compositions were featured in the Broadway musical "Jelly's Last Jam," which is as good a reason as any for this delightful collection.

## L A T I N

### ▶ DANIELA ROMO

De Mil Colores  
PRODUCER: Bebu Silvestri  
Capitol/EMI Latin 80767

On her latest effort, smoky-voiced songstress paints a pleasantly familiar musical landscape dotted with gut-wrenching tales of being in, out of, and around love. Slinky first single "Para Que Te Quedes Conmigo" already threatens to top the Hot Latin Tracks chart, with the spry title cut and polka-flavored "Que Vengan Los Bomberos" waiting in the wings.

### ▶ NINO SEGARRA

Loco De Amor  
PRODUCER: Nino Segarra  
M.P.I. 6075

Perennial dancefloor and tropical radio favorite returns with his usual crop of romantic salsa sizzlers, offset by an emotion-drenched bolero medley. The hit-filled album's other medley—based on Camilo Sesto standards—also is first-rate, along with leadoff single "Tu Volveras A Mi," "Pero Te Quiero," and the title track.

## C L A S S I C A L

### ★ RACHMANINOFF: RHAPSODY ON A THEME OF PAGANINI/LUTOSLAWSKI: PAGANINI VARIATIONS/SHOSTAKOVICH: PIANO CONCERTO NO. 1

Peter Jablonski, Piano, Royal Philharmonic Orchestra, Ashkenazy  
London 436 239

Major attraction here is Lutoslawski's wry look at Paganini's 24th Caprice, which also inspired Rachmaninoff's familiar set of variations. It's a freaky piece that has already won wide attention in its original two-piano version. This is Lutoslawski's own reworking for single piano and orchestra and proves even more stimulating. Young Jablonski tackles it with high spirits and infallible accuracy, despite "wrong note" hazards along the way. Strong performances of the other works and bright, detailed sound provide additional values.

### BRIGADOON

John McGlinn, Ambrosian Chorus, London Sinfonieta  
PRODUCER: Simon Woods  
Broadway Angel CDC 7 54481

Conductor McGlinn's authoritative Broadway sense is joyfully back again with a full-score studio re-creation of this 1947 Alan Jay Lerner-Frederick Loewe opus, which can be measured against show music's greatest creations. McGlinn would likely say this new "Brigadoon" is not meant to replace RCA Victor's original cast album but, rather, to respectfully and studiously bring it into the digital era.

## NEW & NOTEWORTHY

### JEFFERSON AIRPLANE

Loves You  
COMPILATION PRODUCER: Paul Williams  
RCA 61110

Synonymous with Haight-Ashbury, the Summer of Love, Woodstock, acid, and other things '60s, the Airplane had a seismic effect on contemporaries and spawned formidable offshoots of its own in Hot Tuna and the Starship incarnations. The band's career is encapsulated in this appropriately psychedelic three-disc set, loaded with previously unissued alternate versions, live recordings, and studio tracks that sadly never made it onto the albums. Jeff Tamarkin's meticulously annotated essay serves as an authoritative bio of the Airplane, suitable as a reference guide for connoisseurs and an introduction for novices.

### HANK WILLIAMS JR.

The Bocephus Box  
PRODUCER: Jimmy Guterman  
Curb/Capricorn 45104

Bocephus fans will be elated to find this three-CD collection in their holiday talks. The box, which highlights Williams' peak years, 1979-92, contains 62 songs selected from at least 20 albums, including seven live recordings, four new studio tracks, and some previously unreleased outtakes. The well-blended selection of known favorites and new material, coupled with credible compilation production, makes for an accurate representation of one of country's most noted rebels.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Charity Begins At Retail ..... 63 Warner Firing Off Sex Pistols Film ..... 65  
Crawford Video Is In Fine Shape ..... 64 Laser Scans: MCA/Uni Raises 'Cain' ..... 67

## PICTURE THIS

By Seth Goldstein



**CLONES:** Disney's "Aladdin," opening this month, has already attracted home video clones being released in the wake of its anticipated theatrical success. **Starmaker Entertainment**, an old hand at this sort of thing, has an animated feature of the same name, made in the U.K. expressly for home video by British partner **Paul Levinson**. Its "Aladdin" will carry a \$9.99 suggested list, and should ship in excess of 100,000 units on street date.

Starmaker president **Ken Palmer** expects the Disney version to fuel his reorders well beyond the studio's own cassette release, probably late in 1993. There's always the chance he'll match the million-plus unit sales of the Starmaker "Little Mermaid," acquired for a lot less than his "Aladdin" cost.

**CBS/Fox Video** is chipping in with the \$59.98 "Bernard And The Genie." The made-for-TV movie, due in mid-November, is being released to take advantage of the "Aladdin" theme, says CBS/Fox marketing director **Mindy Pickard**. "Bernard" is another British title—"the most marketable film that we've seen come out of the BBC library," she claims.

Meanwhile, **Worldvision Video** hopes its 40-minute, \$9.98 "Dracula: Fact Or Fiction?" will ride in the slipstream of **Columbia TriStar's** "Bram Stoker's Dracula." Worldvision claims initial orders of 20,000, delivered to **Handleman** and direct accounts like **K mart** and **Musicland**. **MPI Home Video**, as noted (Billboard, Nov. 7), has "Bram Stoker's Dracula," a 1973 feature.

**PARTNERS:** The air-crash death of **MCA Home Video** president **Rob Blattner** cost the industry a valued executive. Typical of his innovative leadership was the recent signing of independent producer **Shapiro Glickenhau Entertainment** to an output deal that guaranteed SGE theatrical and home video distribution, including six titles through 1993.

MCA's current three-film contribution is an estimated \$8 million-\$10 million, about half of the outlay for production and P&A. In return, the studio collects a 20% fee based on domestic revenues.

SGE rental titles such as "Talons Of The Eagle" finish in the 25,000-  
(Continued on page 68)

## Resolution Expands Business Base Duper Looks To Books, Other Media

BY SETH GOLDSTEIN

NEW YORK—Videocassette duplication was Resolution Inc.'s vehicle for the '80s. Other media, including books, will carry the South Burlington, Vt., company through the '90s. Revenues from that side of the business already account for 50% of the company's total and 30% of its growth, say president **William Schubart** and sales and marketing director **Linda Citro**.

Their involvement with projects outside plain-vanilla manufacture parallels the preoccupation of other dubbers such as **Rank** and **Technicolor**, which recently dropped "Videocassette" from its name in favor of "Video Services" (Billboard, Oct. 31). Resolution has cause to go beyond video: It lacks the studio contracts that keep **Rank** and **Technicolor** VCRs humming.

"The reason we're seeing growth" in a flat market, Schubart says, has more to do with additional services. "Our very best client relationships are where we are highly integrated into their marketing plans."

His Exhibit A is the Corporation for Public Broadcasting's **Annenberg Project**, which delivers materials for 28 college-credit courses. Some video dubbing is required, but "what they need" are order process-

ing, telemarketing, and royalty reports—"anything associated with a sale," Schubart notes. Resolution handles all that, and deals with publishers as well. Citro calls the CPB arrangement Resolution's "most comprehensive" to date, larger in

*'Our best client relationships are where we are highly integrated into their marketing plans'*

scale than the work undertaken for the Arts & Entertainment cable channel and ABC.

Furthest removed from video is Resolution's foray into books. "We very quietly let in a book publisher last year," says Schubart, who will not identify the customer except to call it "midsized." Resolution handles a "sizable" number of orders a day, he adds. "It evolves from duplication, but I'm not sure duplication will always be a part of it."

Schubart notes "a lot of [direct-response] activity" is being pitched at consumers, unlike the "business to

business" jobs that predominated until recently. About 70% of the output is in the high-speed, extended-play mode, using the thermal-magnetic duplication process. Resolution has overcome the technical glitches and now churns out an average of 750,000-800,000 EP cassettes a month of a maximum capacity of 1 million.

"We're quite stunned by the quality," says Schubart. "The stuff coming out is very, very difficult to separate from real-time." As a result, Resolution's 800 real-time VCRs are mostly "relegated to catalog maintenance" for such accounts as **Academy Entertainment**, the largest of the company's few home entertainment customers.

Many of the direct-response assignments compress the preorder-shipment procedure that can take months to complete. For product ordered after a TV broadcast, Schubart notes, "you run your 800 number and your billboard, then you manufacture to fill, and get it out the door in 48 hours." In theory at least,  
(Continued on page 63)

## Telcos Testing Home Video On Phone Lines

BY SUSAN NUNZIATA and SETH GOLDSTEIN

NEW YORK—The telcos are determined to break into home video.

Last week, **Bellcore**, the research consortium for regional Bell telephone companies, demonstrated a service that lets customers receive movies over phone lines. The concept is similar to the Bell Atlantic test, slated to begin next summer, which will also provide video-on-demand service.

However, **Bellcore** is taking it several steps further, incorporating functions limited to a VCR. The system, designed in conjunction with **Bell Northern Research**, provides a remote control device that allows the user to pause the picture, reverse it, or fast-forward. "And you'll be able to talk on the phone at the same time,"

(Continued on page 66)



**O'Neal And The Little People.** The 7-foot, 1-inch **Shaquille O'Neal**, No. 1 pick in the 1992 NBA draft and putative star of the Orlando Magic, stands head and shoulders above executives of **PPI Entertainment Group**, releasing his first basketball video. The 45-minute tape, "Shaquille O'Neal: The Shaq Attaq," which features rap group **Fu-Schnickens**, was produced with another NBA pro, **Reebok**. Pictured, from left, are **Mark Shimmel**, **Kahane Entertainment**; **Donald Kasen**, **PPI Entertainment**; **O'Neal**; **Joseph Porello**, **PPI**; **Ken Ehrlich**, producer/director; and **Beth Schueler**, **Management Plus Enterprises**.

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Just in time for the holidays, Playboy presents three unforgettable collections — *Best of Sexy Lingerie*, *Best of Wet & Wild* and *Best of Playmate Video Calendars* — featuring exciting never-before-seen footage, for those who simply want the best. Stock up today!

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Walt Disney Ever Produ



# ...t Animated Feature ...ced"\* Is Coming To Life!

Available To 40 Million Video Owners†  
For The First Time—The Limited Release  
Of The Restored Masterpiece.

*"Pinocchio is a classic that has  
carved an honored place for itself  
in motion picture history."*

—GENE SHALIT, NBC-TV

- Winner of 2 Academy Awards®, for Best Score and Best Song, "When You Wish Upon A Star"—the same awards won by *Beauty And The Beast*!
- Ranks Among Disney's Most Highly Demanded Titles!

	PURCHASE INTENT SCORES (%)		
	PRC Buyers	Parents	Own Disney
Beauty and the Beast	63	64	67
<b>Pinocchio</b>	<b>51</b>	<b>54</b>	<b>55</b>
101 Dalmatians	50	47	50

Independent Research Study

- Promoted in millions of *Beauty and the Beast* videocassettes!
- Multi-Targeted Disney Support!
  - Major TV Advertising
  - National Publicity
  - Magical Disney P.O.P.

## Available on Video March 26!

Digitally Mastered / Hi-Fi Stereo / Color  
Dolby Surround / Running Time: 98 Minutes



\$24.99 Suggested Retail Price

Cassette Stock #239  
48-Unit Stock #1671

WALT DISNEY  
HOME VIDEO

\* Los Angeles Times, 1992 † Independent research study. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521.

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⊙ EXCLUSIVE DESIGN—EACH WATCH A \$9.99 VALUE!

⊙ INSTANT INCENTIVE! NO MAIL-IN OR COUPON.

⊙ FREE WATCH INCREASES ORIGINAL PURCHASE INTENT BY AS MUCH AS 50%!†

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⊙ INTRODUCING AN ALL-NEW MUPPET VIDEO COLLECTION! Including the award-winning "Muppet Babies," "It's The Muppets!" and "The Tale Of The Bunny Picnic," suggested retail price \$12.99 each.

Limited Watch Quantities!  
Order Now!

Prebook Date: 1/5/93  
N.A.A.D.: 1/29/93



\$22.99 Each  
Suggested Retail Price



Jim Henson  
V I D E O

\*Watch available only while supplies last. †Independent research.  
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# Top Video Rentals

## Sight & Sound Encourages Retailers To Lend A Hand

**COMMUNITY INVOLVEMENT:** Home video retailers across a wide region of the U.S. are being encouraged to support local charities this Christmas, according to Lynn Petersen, public relations coordinator at eight-branch Sight & Sound Distributors, St. Louis.

The wholesaler is supplying accounts with a generic poster that has the theme "Hands Helping Hands," says Petersen. There is a space on the poster for including the identity of whatever local charity is involved.

According to Petersen, the program was inspired by Rich Eimeke, owner of Hollywood And Vine video store in St. Louis. "He's been doing this a couple of years," she says. "What he found was that the public is much more inclined to give when it's a local charity they are familiar with."

**BAKER & TAYLOR ADDS:** Distribution giant Baker & Taylor is holding two grand-opening events to herald new facilities in Dallas and San Francisco. The Carrollton, Texas, affair is Nov. 24. The other, in Hayward, Calif., is Dec. 3.

**CANADIAN CONNECTION:** Home video retailing is expanding in western Canada, says Bill Shellard, head of 10-year-old operation Variety Video in Vancouver and of the VSDA's British Columbia Chapter. "We had a trade show this past April and signed up 40 new store members," says Shellard. "About half were up-country stores," he says of expansion into the interior of the province.

**FAMILY VALUES:** Movies that can be classified as family-type entertainment are offered for real value at 20/20 Video in Santa Monica, the seaside Los Angeles suburb. "We're running them at \$1 all the time, seven days a week," says owner Frank Vaziri.

At most stores, Vaziri's boast would seem somewhat meaningless because rentals are for a single day. But that's not the case at 20/20, where tapes are borrowed for two full evenings. The movie is due back prior to the 10 a.m. store opening on the third day.

Vaziri is hoping to cultivate the loyalty

of the family business because of his location on the end of the Wilshire Boulevard strip that cuts through West Los Angeles toward the ocean. It's arguably one of the most competitive corridors anywhere, with a Music Plus running all movies at 99 cents four days a week.

While Vaziri is only a block from the Music Plus, he feels other pressures as well. An example is Extravaganza Video with its 25 cents, Tuesday and Thursday offer, for everything in stock, initiated by Odyssey Video, just opposite. Even

closer along Wilshire is a Wherehouse, with \$1.50 rentals seven days a week.

Two other nearby formidable threats are

Blockbuster, eight blocks away, and a Tower Records/Tower Video, in neighboring Marina del Rey. Newcomer Audio Video City has weighed in with disc rentals. Vaziri does enjoy some respite from the chain juggernaut. What was once a Licorice Pizza, and then Sam Goody Music & Video, has left the Wilshire-strip battleground.

Vaziri is sacrificing a lot to build up the family trade. "Our business is from people a mile around the store. We have 500 families that I know when I see them," Vaziri says, determined to preserve his bastion of core support. "I am even thinking of cutting the return deadline from 10 a.m. to noon."

**WILSHIRE WARFARE:** Up and down the Westside Wilshire strip, retailers like Vaziri are hoping that the Blockbuster acquisition of Music Plus will take that store out of the rental strife. But Steve Gabor, owner of Odyssey, says, "The real pressure is going to come from Tower. I can't believe what they're doing is so ignored. They are 99 cents on new releases for the first 60 days, the peak period for a title. It's a brilliant strategy and I believe it's aimed squarely at Wherehouse and their \$1.50."

"Tower near our store in Marina del Rey only brought in 10 copies of 'Basic Instinct.' That's light. What they're willing to do is suffer the frustration of customers rarely able to find a new release in stock for the sake of establishing that they are a value retailer."



by Earl Paige

## RESOLUTION EXPANDS ITS BUSINESS BASE

(Continued from page 59)

excess inventory is kept to a minimum.

Resolution has been working to bring costs of 50,000-150,000 cassettes to \$1.50 each. "We're experimenting with a lot of packaging," says Schubart, including a cassette box designed by Citro "that's getting a lot of use."

Tests of the Global Zero recyclable shell have been positive, but Schubart is loath to recommend it to customers until production runs knock more than "a penny or two" off the price of conventional units. At present, he says, streamlined shells are not priced "adequately below standard grade."

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	3	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
2	4	2	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
3	2	5	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
4	25	2	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
5	8	3	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
6	13	2	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
7	3	6	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
8	14	2	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
9	5	11	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
10	6	10	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
11	9	4	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
12	7	11	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
13	16	2	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
14	10	11	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
15	11	10	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
16	12	8	WHITE SANDS	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
17	17	4	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
18	15	13	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
19	18	5	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
20	27	2	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
21	21	9	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
22	20	9	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
23	19	18	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
24	22	12	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
25	23	9	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackie	1992	PG-13
26	29	7	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
27	24	6	ONE FALSE MOVE	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R
28	40	8	MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R
29	28	9	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
30	34	2	SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
31	33	3	COLD HEAVEN	Hemdale Home Video 7020	Theresa Russell James Russo	1992	R
32	26	11	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
33	38	7	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G
34	NEW		PROSPERO'S BOOKS	Miramax Films FoxVideo M012883	Sir John Gielgud	1992	R
35	NEW		TO PROTECT AND SERVE	Live Home Video 9986	C. Thomas Howell Lezlie Deane	1992	R
36	32	3	HIGH HEELS	Miramax Home Video Paramount Home Video 15121	Victoria Abril Marisa Paredes	1992	R
37	36	16	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
38	39	3	NEWSIES	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG
39	30	7	IRON EAGLE III: ACES	New Line Cinema Columbia TriStar Home Video 75883	Louis Gossett Jr. Rachel McLish	1992	R
40	31	22	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R

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

## 3 Female Celebs Keep Fit-Video Supply Healthy

BY CHRIS MCGOWAN

LOS ANGELES—The tireless health-and-fitness video category shows no sign of running out of wind, and three new female coaches will step onto the workout mats next month with their own programs to slim down and shape up.

Vestron Video's "Marla Maples: Journey To Fitness" features the actress/TV personality and debuts Dec. 9; Strand Home Video's "Body In Progress" stars Jennie Garth ("Beverly Hills 90210") and bows Dec. 10; and MCA Home Video's "Dixie Carter's Unworkout" is hosted by Carter ("Designing Women") and launches Dec. 16. All three tapes retail for \$19.98.

The Maples title, distributed by LIVE Home Video, is a daily workout program that encompasses stretching, toning, relaxation, and cardiovascular activities. Free weights, nutrition information, and visualization techniques are used to create a "total" workout.

"Journey To Fitness" was designed by Maples and UCLA dance kinesiologist Judy Gantz, a former fitness editor for Shape magazine. The aim of the program is to keep "a healthy, unified relationship between one's body and mind."

Garth, who plays Kelly Taylor in the "Beverly Hills 90210" TV series, aims her "Body In Progress" tape at the under-25 age group. Garth "has a huge following within the female youth market, a segment which some of the more established artists just aren't reaching," says Don Gold, VP of sales for Strand Home Video.

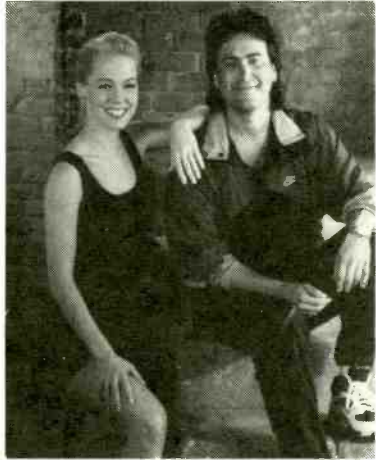
"Body In Progress" will get a major promotional push through sponsorship agreements struck with 7-Up and

Nike. A six-figure advertising budget has been allocated to the tape, according to Strand.

Garth's video combines a low-impact aerobic workout with nutritional tips. The program addresses self-esteem issues, the importance of avoiding eating disorders, respecting your body, and the concept that being fit is much more than just watching your weight.

MCA will support Carter's home video debut with extensive consumer advertising in a number of women's magazines, and a major publicity campaign to back personal appearances by Carter in Los Angeles and New York.

Carter's program, involving yoga, stretching, deep breathing, and dance movements, was developed over the years by the actress and singer; it seeks to give the user a more relaxed, toned, and energized body.

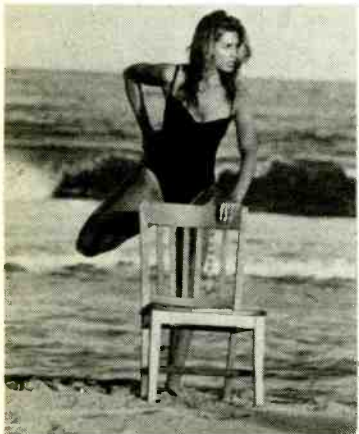


Jennie Garth, who stars in "Beverly Hills 90210," is featured in "Body In Progress," one of three new fitness tapes reaching the market next month.

## Cindy's Workout A Winner Stretches To No. 5 On Sales Chart

BY JIM McCULLAUGH

LOS ANGELES—Occupying the No. 5 position this week on Billboard's Top Video Sales chart—it already holds first place on the Special Interest list—GoodTimes Home



Cindy Crawford isn't chair-bound as she works out seaside for her new exercise cassette, now a multimillion-unit best seller. Life sure is a beach.

Video's much-touted "Cindy Crawford: Shape Your Body Workout" is living up to its hype.

Industry sources think the title could sell 2 million-3 million copies by year's end and continue to be an "evergreen" seller thereafter. GoodTimes senior VP Andrew Greenberg, who served as an executive producer, calls it the "biggest initial launch of any health or fitness tape the industry has seen to date."

Released Sept. 30 at a suggested list of \$19.95, the 100-minute fitness program is also the beneficiary of a \$12 million advertising and cross-promotion campaign between GoodTimes and Revlon. Each cassette contains \$10 worth of free Revlon coupons. Moreover, there is a \$5 rebate offer on the video with proof of purchase and any two Revlon products.

According to Greenberg, "The initial objective was to create an event, not just another exercise tape. Naturally we had a great talent. Most importantly, the program had to be successful."  
(Continued on page 66)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	2	3	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
2	15	2	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	1	6	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
4	3	7	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
5	4	5	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
6	5	10	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
7	6	13	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
8	8	16	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
9	7	76	CASARLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
10	11	7	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
11	20	2	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
12	13	3	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
13	10	3	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
14	12	31	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
15	9	20	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
16	16	10	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
17	26	3	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
18	17	11	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
19	23	13	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
20	14	16	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
21	19	11	KISS: X-TREME CLOSE-UP ●	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
22	22	5	PENTHOUSE: PARADISE REVISTED	Penthouse Video A*Vision Entertainment 50338-3	Various Artists	1992	NR	19.98
23	21	20	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
24	18	5	BACKDRAFT ◊	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.98
25	24	4	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
26	27	12	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
27	25	12	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
28	NEW ▶		QUEEN: CLASSIC QUEEN	Elektra Entertainment 40143	Queen	1992	NR	19.98
29	NEW ▶		AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
30	NEW ▶		QUEEN'S GREATEST HITS	Elektra Entertainment 40144	Queen	1992	NR	19.98
31	32	7	TIME OUT: TRUTH ABOUT HIV, AIDS & YOU	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
32	31	6	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.95
33	NEW ▶		TROLLIES	Peter Pan Video 673	Animated	1992	NR	12.98
34	34	26	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
35	37	5	ELTON JOHN: LIVE	A*Vision Entertainment 50358-3	Elton John	1992	NR	24.98
36	35	6	PENTHOUSE: PET OF THE YEAR PLAYOFF 1992	Penthouse Video A*Vision Entertainment 6-50336	Various Artists	1992	NR	19.98
37	33	13	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
38	30	18	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
39	28	53	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
40	29	3	ABBOTT & COSTELLO MEET THE INVISIBLE MAN	Universal City Studios MCA/Universal Home Video 80673	Bud Abbott Lou Costello	1951	NR	14.98

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

## Warner Issuing Sex Pistols' 'Swindle' Film

BY JIM BESSMAN

NEW YORK—One of the great rock 'n' roll movies—and one of the least seen—will finally be widely available domestically with Warner Reprise Video's Nov. 24 release of "The Great Rock 'n' Roll Swindle," the high-concept portrait of punk's notorious Sex Pistols.

The 1980 Julien Temple-directed flick has remained an underground cult classic in the U.S. due to contractual uncertainties, though it has been out on home video in England. Now, with legality determined, Warner Reprise is issuing the title in both videocassette and laser formats, priced respectively at \$24.98 and \$34.98. Additionally, Warner Bros. Records is simultaneously releasing the album soundtrack.

"Interest in the Sex Pistols is perhaps greater than at any time in the last 10 years," says Warner Bros. senior VP/director of publicity Bob Merlis. He explains that "Never Mind the Bollocks, Here's the Sex Pistols"—the label's sole Sex Pistols album and the only one released during the band's brief career—was certified platinum this year, 15 years after its 1977 debut.

"Now there's a new generation of fans who were too young then, or not even born yet. And 'The Great Rock 'N' Roll Swindle' has taken on a cult status, because it's never been legitimately released in the U.S. People have gone blind on pirated copies made from second, third, and fourth generation tape."

Produced after the Sex Pistols' ignominious demise immediately following its scandalous 1977 U.S. tour, the movie blends the band's manager Malcolm McLaren's cynical history of the group, explicit animation, a detective story starring the band's guitarist Steve Jones, and performances by the band, including the final show at San Francisco's Winterland. Among soundtrack highlights are such Sex Pistols classics as "God Save The Queen" and "Anarchy In The U.K.," and late bassist Sid Vicious' immortal version of "My Way."

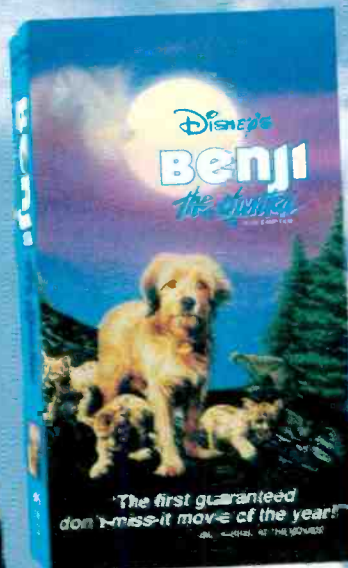
Warner Bros. Records' senior VP/creative director John Beug says that "The Great Rock 'N' Roll Swindle" has been kept out of the domestic marketplace due to a lengthy disagreement over its ownership. According to Eclipse Management's Anita Camarata, whose firm manages Nelson, Thunder, and Peter Frampton in addition to Jones, Cook, and Vicious' mother, and estate controller Ann Beverly, a study of the Sex Pistols' tangled prior contracts discovered that ownership of the movie, unbeknownst to the surviving members, had reverted to the band.

As Camarata notes, the Sex Pistols' untidy disbanding led to vocalist Johnny Rotten's successful lawsuit against McLaren, though apparently no one understood that the movie rights belonged to the band until now. "Enough time has passed now so that any anger and tension arising from the breakup has worn off," says Camarata.

# PROVEN FAMILY FAVORITES NEWLY AVAILABLE AT JUST \$19.99!\*



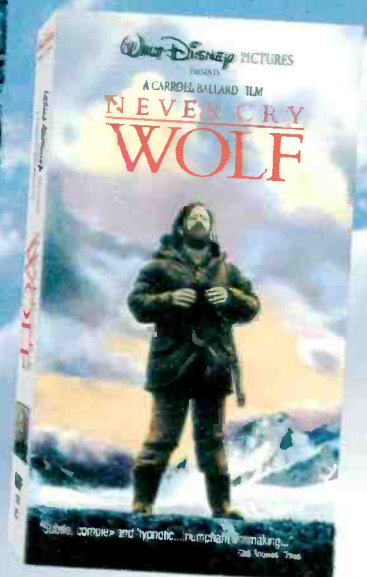
**Stock #122**  
The Disney thriller that takes you speeding through the inner circuitry of a power-hungry computer!



**Stock #594**  
The final chapter in the popular Benji series is as fun-loving and adventurous as ever!



**Stock #499**  
A young boy has an extraordinary adventure aboard a spectacular, futuristic spacecraft!



**Stock #182**  
The award-winning, \$30 million box office smash about one man's struggle to study the wolves in the frozen Arctic wilderness!

## 10 Adventurous Titles That Continue To Be Big Family Hits!

**The Rocketeer**  
**Honey, I Shrank The Kids**  
**White Fang**  
**Return To Snowy River**  
**Wild Hearts Can't Be Broken**  
32-unit Prepack Display (Stock #1708)

**Shipwrecked**  
**Mark Twain And Me**  
**Back To Hannibal**  
**Anne of Avonlea (\$29.95 Each)**  
**Anne of Green Gables (\$29.95 Each)**  
4-unit Prepack Shipper (Stock #1706)

**Prebook: 1/19/93 Will Call: 2/9/93 NAAD: 2/12/93**

WALT DISNEY  
HOME VIDEO

Walt Disney Home Video, distributed by Buena Vista Home Video, Burbank, CA 9152. Printed in U.S.A. ©The Walt Disney Company.

\*Suggested Retail Price.

## CINDY'S WORKOUT STRETCHES TO NO. 5 ON SALES CHART

(Continued from page 64)

perior in a lot of different ways."

Greenberg says Crawford, also an executive producer, wanted a contemporary "MTV-like approach to the tape." For that reason, Propaganda Films was called in to produce the video, while Peter Care, who has directed such clips as R.E.M.'s "Radio Song" and Paul Carrack's "Don't Shed A Tear," directed.

Aimed primarily at the 16-35 age demographic and any other "health conscious" user, the program com-

prises two complete workout routines at 45 minutes each and one mini-workout. It's designed to break the traditional fitness tape mold with a one-on-one toning and physical fitness approach that Crawford developed with her personal trainer Radu Teodorescu.

"We shot it almost like a film," explains Greenberg, "using film instead of tape, multiple camera angles, and various locations. The soundtrack is contemporary."

Greenberg cites the widespread re-

tail placement the tape has received in nonvideo outlets such as drug stores, with point-of-purchase displays encompassing an assortment of Revlon products and the cassette, as instrumental in the early success. GoodTimes has saturated specialty stores with P-O-P material as well.

"We think it's one of the better cross-promotional campaigns in the video industry to date," says Greenberg. "The distribution that GoodTimes and Revlon brought to the ta-

ble is massive. I don't think there's a mass-merchant, record store, or home video store in this country that doesn't have Cindy Crawford on the shelf right now with good positioning. We also spent six months designing the promotional campaign, which has included Cindy herself making national personal appearances in support of the tape.

"The only thing that rivals this campaign for us is the one we did several years ago with 'Peter Pan.'"

## TELCOS AND VIDEO

(Continued from page 59)

says co-inventor Lanny Smoot.

Signals from a small box atop the TV set transmit requests to telco computers which deliver the programs compressed to 1/100 their digital content via optical fiber to local switching centers. From there, the signals are switched to the subscriber's line and slowed so that they can be carried over regular copper lines. An electronic buffer built into the system provides computerized video images that flash on-screen during pauses, rewinds, and the like. Field trials could begin as early as 1993.

The Bell Atlantic system also uses digital compression technology to allow transmission of a single channel of high-quality video over existing copper telephone lines. About 400 Bell Atlantic employees in Northern Virginia will have their phone lines equipped with the technology for the test phase. The company says it hopes to introduce the system commercially in 1994 at a price still to be determined.

A menu of about 100 programs will be available and viewers can choose their viewing times. Unlike cable, the system will not feature live programming or a range of pre-programmed channels. The arrangement would be more like a video-rental service.

Unlike tests relying on fiber optics, the Bell Atlantic project eliminates the need to replace existing copper coaxial cables with expensive fiber optics at a cost of \$100 billion to \$400 billion, according to an article in The New York Times.

Bell Atlantic uses a new technology called Asymmetric Digital Subscriber Line that involves adding digital compression/decompression devices at each end of an existing phone line.

The video programming would be stored in a main computer in compressed, coded form and transmitted that way to users. A TV-top unit would decode and decompress the video and send it to the TV screen. The system would provide true video on demand, giving users the ability to choose a precise viewing time, as well as the capability to pause a program and return to it.

Bell Atlantic filed a request Oct. 21 with the FCC seeking approval for its experiment next summer.

# VIDEO TAKES THE SPOTLIGHT

The first issue of the year and the single most informative video issue, it provides a complete wrap-up of the 1992 video charts, plus a recap of the year's news and trends and predictions for the future. A showcase of talent and services, everyone's in the spotlight in this collector's issue!

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# MCA/Universal Raises De Palma's 'Cain,' 'Scarface' In January

**DOUBLE DE PALMA:** On Jan. 27, MCA/Universal Home Video will launch two Brian De Palma thrillers: "Raising Cain" with John Lithgow and Lolita Davidovich (widescreen, \$34.98), and a new laser edition of "Scarface" with Al Pacino and Michelle Pfeiffer (1983, wide, \$39.98). Also due from MCA that month, at \$34.98 apiece: "Quicksand: No Escape" with Donald Sutherland and Tim Matheson; Callan Pinckney's exercise program "Callanetics"; and volumes one and two of "Casper Cartoons."

**MURPHY'S DISC:** Paramount Home Video bows "Boomerang" with Eddie Murphy (wide or pan-scan, \$34.95) Dec. 22. Robin Givens co-stars.

**DAVE'S VIDEO,** a laserdisc mecca in L.A.'s San Fernando Valley, has moved to a new 4,700-square-foot store at 12144 Ventura Blvd. in Studio City. That larger outlet stocks some 7,000 domestic titles, has a demo room for Pioneer's Elite laser hardware line, and will soon be carrying Voyager Co. CD-ROM software.

**LUMIVISION** launches the spectacular IMAX global documentary "Blue Planet" (CAV, \$39.95) Nov. 30. Also due that date are "Dinosaur!" (\$69.95), hosted by Walter Cronkite; "Opera Stars In Concert" (\$34.95), with Alfredo Kraus, Ruggero Raimondi, Paulo Coni, and other notable singers; and "In The Land Of The War Canoes" (\$29.95), a restored edition of the landmark Edward S. Curtis documentary of the Kwakiutl people.

**TELDEC** has just released "The Red Star Army Chorus And Dance

## LASER SCANS

by Chris McGowan

Ensemble" (\$34.97), a performance by the 130-member ensemble, which centers its rousing singing and dancing around folk songs of old Russia.

**POLYGRAM** recently bowed "Essential Opera" on its London label (\$29.95); the all-star disc is a splendid introduction to opera and features highlights from popular works sung by such talents as Luciano Pavarotti, Placido Domingo, and Joan Sutherland.

**COLLECTOR'S CORNER:** FoxVideo's special edition of "Alien" (1979, wide, six sides, CAV, extras, \$99.98) is a marvelous presentation of Ridley Scott's landmark sci-fi thriller. The letterboxed visuals and digital audio are superb, and the two-side supplementary section will fascinate movie buffs. It reveals screenwriter Dan O'Bannon's early concepts for the film, shows artist H.R. Giger's preliminary sketches, and details how various sets and models were designed, and key effects were realized.

In Columbia TriStar's "The Prince Of Tides" (wide, \$39.95), former football coach Tom Wingo (Nick Nolte) is a good man who suffered some horrendous childhood traumas; psychiatrist Susan Lowenstein (Barbra Streisand) helps him confront the past, accept his life, and revive his spirit. The moving and inspiring tale deserves all the acclaim it won, and is best seen in this letterboxed disc edition.

Voyager's Criterion Collection

release of "Jason And The Argonauts" (1963, three sides, CAV, extras, \$99.95) is a mythological fantasy brought to life by the stop-action special effects of Ray Harryhausen and film historian Bruce Eder on one track, and includes an extensive supplementary section with animation tests, artwork, production stills, casting notes, models, sequences that demonstrate Harryhausen's technique, and theatrical trailers for his films.

Voyager's "Lolita" (1962, wide, \$59.95) is Stanley Kubrick's droll, inspired adaptation of Vladimir

Nabokov's story about middle-aged professor Humbert Humbert (James Mason) who falls for a precocious teenage nymph (Sue Lyon). Peter Sellers is the pesky playwright Clare Quilty—the foil for Humbert's obsessive intentions. "Lolita" is deeply cynical, consistently funny, politically incorrect, and one of Kubrick's greatest films.

The letterboxed laserdisc edition of LIVE Home Video's "Basic Instinct" (\$39.95), released by Pioneer, is an excellent way to view the Paul Verhoeven thriller, which stars Sharon Stone and Michael Douglas.

Lock the doors and turn up the digital sound. Pioneer also recently bowed a \$24.95 letterboxed edition of Paramount's "Raiders Of The Lost Ark" (remastered, 1981). Bull-whip-cracking Indiana Jones races to beat the Nazis to the lost Ark of the Covenant. The disc features top-notch visuals and audio effects.

Meanwhile, LumiVision's "Les Biches" (1968, wide, \$34.95) is set in St. Tropez and Paris, and depicts a bisexual love triangle that disintegrates into madness and murder. Claude Chabrol's film was daring for its time, and still is today.

Billboard®

FOR WEEK ENDING NOVEMBER 21, 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	21	3	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
2	1	3	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
3	6	3	BEETHOVEN	Universal City Studios MCA/Universal Home Video 41222	Charles Grodin Bonnie Hunt	1991	PG-13	34.98
4	7	3	ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt	1979	R	99.98
5	3	9	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
6	4	9	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy	1991	PG-13	39.98
7	5	7	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Image Entertainment 1334	Annabella Sciorra Rebecca DeMornay	1992	R	39.99
8	2	41	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
9	20	47	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
10	NEW ▶		STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51216	Brian Krause Madchen Amick	1992	PG	34.95
11	8	7	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
12	10	9	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
13	NEW ▶		THE CUTTING EDGE	MGM/UA Home Video Pioneer LDCA, Inc. MI102315	D.B. Sweeney Moira Kelly	1992	PG	29.95
14	11	13	WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
15	NEW ▶		THE BABE	Universal City Studios MCA/Universal Home Video 41286	John Goodman Kelly McGillis	1992	PG	34.98
16	17	17	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
17	18	15	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
18	9	7	MEDICINE MAN	Hollywood Pictures Image Entertainment 1358	Sean Connery Lorraine Bracco	1992	PG-13	39.99
19	15	25	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford	1984	PG	24.95
20	NEW ▶		THUNDERHEART	Columbia TriStar Home Video 70696	Val Kilmer Fred Ward	1992	R	34.95
21	12	7	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R	39.98
22	25	21	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
23	13	7	WHITE MEN CAN'T JUMP	FoxVideo Image Entertainment 1959-85	Woody Harrelson Wesley Snipes	1992	R	39.98
24	19	7	THE RESCUERS	Walt Disney Home Video Image Entertainment 1399	Animated	1977	G	29.99
25	24	23	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	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.

## 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	Passenger 57 (Warner Bros.)	10,513,925	1,734 6,063	—	10,513,925
2	Under Siege (Warner Bros.)	5,682,925	2,248 2,528	4	59,492,365
3	A River Runs Through It (Columbia)	5,044,540	1,008 5,005	4	14,085,043
4	The Mighty Ducks (Buena Vista)	4,007,331	1,816 2,207	5	35,127,807
5	Jennifer Eight (Paramount)	3,619,666	967 3,743	—	3,619,666
6	Last of the Mohicans (20th Century Fox)	3,451,025	1,832 1,884	6	59,282,089
7	Candyman (TriStar)	2,511,340	1,486 1,690	3	19,158,500
8	Consenting Adults (Buena Vista)	2,058,523	1,427 1,443	3	16,985,012
9	Pure Country (Warner Bros.)	1,575,094	920 1,712	2	7,754,022
10	Sneakers (Universal)	1,101,790	922 1,195	8	46,339,993

# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MUSIC

Queen, "Greatest Hits," Hollywood Home Video, 60 minutes, \$19.98. As the Hollywood label continues to mine the jewels of veteran rock band Queen, it turns its attention to the video sector with this accompaniment to the like-titled album. Clip compilation is a fun and revealing look at the sounds and styles of Freddie Mercury, Brian May, Roger Taylor, and John Deacon during their '70s and early-'80s heyday, with "We Will Rock You," "Bicycle," and "Play The Game" among the best numbers. Most hilarious moment comes during a clip featuring the band members dressed in drag—a vacuuming Mercury and roller-haired May—hanging in a suburban living room. Also available is a "Classic Queen" video compilation.

CATHERINE APPLEFELD



Sting, "Unplugged," PolyGram Video, 55 minutes, \$14.95.

Call it optimum Sting: a live audience, an intimate setting, a simple four-piece of bass, guitar, drums, and percussion, and nothing else that would impede the emergence of the beautiful songs, which, uncaged and unencumbered, quite simply take flight. Filmed during his "Soul Cages" tour, the show's lineup includes familiar favorites "Every Breath You Take" and "Message In A Bottle," newer hits "Mad About You" and "All This Time," and lesser-known lovelies like "Tea In The Sahara." This vid version boasts two musical segments not included in the MTV broadcast as well as exclusive short interview segments pre- and postconcert. With music this powerful, who needs electricity?

MARILYN A. GILLEN

Black Crowes, "Who Killed That Bird Out On Your Window Sill . . . The Movie," Warner Reprise Video, 83 minutes, \$19.98.

First Black Crowes longform is as energetic and unpredictable as the band it documents. Packed with band interviews, clips, and concert footage, including from the Crowes' set at the historical Monsters Of Rock show in 1991 in Moscow, it splatters a portrait of five guys who love to hang out and party, but who take their music and beliefs very seriously. Front man/activist Chris Robinson provides the tape's most salient moments, particularly when offering his take on why marijuana should be legalized and expounding on

some of the trouble the band has found itself in. C.A.

Siouxsie & the Banshees, "Twice Upon A Time/The Singles," Geffen Video, 55 minutes, \$9.98.



Punk-ette Siouxsie and her sidekicks the Banshees get the classic compilation treatment in this melange featuring tracks culled mainly from their "Superstition" album. "Kiss Them for Me" and "Peek-A-Boo" are among the highlights, with "Face To Face," the group's contribution to the soundtrack from hit film "Batman Returns," also a winner. C.A.

Das EFX, "Dead Serious," A\*Vision Entertainment, 30 minutes, \$14.98.

Coming "straight out da sewer," Das EFX speeded right to the front of the rap race last year. It riggedy-rhymed like no one else and inspired numerous copycats. The EastWest duo's underground feel and appeal were reflected in its clips for the singles "They Want EFX," "Mic Checka," and "Straight From Da Sewer," and those dark, hardcore promotional tools are in this set, alongside live footage of the crew (Krazy Drayz and Skoob) performing two more songs accompanied on the turntables by Redman. All this is cool, but not very necessary. Also here, between the songs, are excerpts from an interview segment shot on location at the "Straight From Da Sewer" set. Nothing revealing here, either, but at one point Drayz says, referring to the machinations he and Skoob inspired, "There's a lot of artificial sewage floating around here!"

HAVELOCK NELSON

## CHILDREN'S

"Kidsongs: We Wish You A Merry Christmas," Warner Reprise, 30 minutes, \$14.98. This 13th release of the best-selling series stages 10 original and traditional holiday tunes. Children and adults sing their way through a town Christmas tree lighting, sleigh ride, and visit to the North Pole. Best cuts include "All I Want For Christmas," sung by an African-American girl; "Frosty The Snowman," set in an old-fashioned dream; and "Rudolph The Red-Nosed Reindeer," sung by the Kidsongs Kids with Santa and his elves. Boggling things down are a long and staid "Twelve Days Of

Christmas," scenes that are too dark for their night settings, and a generic feel to the whole thing. Still, as expected from Kidsongs, the arrangements are very singable, making this a pleasant enough holiday video. CATHERINE CELLA

"In The Nick Of Time," Tyndale Family Video (708-668-8300), 45 minutes, \$19.99. This is the latest episode of the "New Adventures Of McGee And Me!," the popular live-action series about a teen named Nick and his cartoon friend McGee. Here, Nick and two friends are taken unwillingly on a mountain-climbing trip by their dads. During the trip they learn to face their fears and relate to each other better. And it's not just the kids who learn: One dad, an annoying practical joker, learns to quit joking so much and relate to his son on a more honest level. Another dad who's constantly lecturing his daughter realizes she's a good girl and he should show more faith in her. This tape achieves what so few kids' titles do: It offers positive moral lessons (in an unobtrusive way), while at the same time being genuinely entertaining, with an interesting plot, memorable characters, suspense, and funny one-liners. There are a few religious messages too, but they're very mild: Basically, appreciate the beautiful world God made and turn to God for inner-strength.

TRUDI MILLER

## DOCUMENTARY

"Eyes On The Prize: Awakenings," PBS Home Video/Pacific Arts Home Video, 60 minutes, \$19.95.



First in a six-part documentary examining the civil rights movement and its precursors is a comprehensive look at two events in particular that spurred the black freedom movement in the south from 1954-56: the murder of black man Emmett Till and the subsequent trial of his white assailants in Sumner, Miss., and the Montgomery, Ala., bus boycott. Recent interviews with Rosa Parks, Martin Luther King Jr.'s widow, Coretta, and various journalists and politicians provide additional context to the newsreel footage tracing the resistance of white Southerners and the Southern government and various speeches by King. Tape is a fascinating and well-documented study, as viewers

have come to expect from PBS. C.A.

## INSTRUCTIONAL

"Road & Track's 'In Control' With Sam Posey," Multivision, 35 minutes, \$39.95.

This is a fast-paced, how-to video that brings the viewer right into the driver's seat to learn what it takes to control a car in a real driving emergency. Posey, an Emmy Award-winning sports analyst, and the engineers from the Road & Track editorial staff demonstrate and explain all of the techniques in a simple and easily understood manner. Extensive use of stop-action and slow-motion filming make even the fastest moves easy to follow. Student and veteran drivers alike will find this program very informative but are cautioned against attempting these methods without proper supervision. While this tape by itself won't make an expert driver out of a mediocre one, the information contained within is a step in that direction.

MARC GIAQUINTO

"Gourmet Vietnamese Cooking Series," 411 Video Information (408-647-9253), 60 minutes each, \$29.95 each.



Rosalie Nguyen believes in the Power of One. In her spare kitchen, the Vietnamese masterchef prepares mouth-watering traditional dishes employing a single pot or sauce pan on a tiny, countertop gas grill with the most rudimentary of utensils. A food processor makes an occasional appearance, but otherwise Nguyen relies on ordinary spoons to measure and a pair of chopsticks to stir. No hi-tech appliances need apply, one reason for the appeal of the six-cassette series. Another reason is the simplicity of preparation, reinforced by the constant repetition of steps basic to each recipe, six per tape. The single camera in this amateur production (background noises are clearly audible) follows Nguyen's every move even as her tiny kitchen expands mightily in size in volume 3 and guests are added in an unnecessary attempt to enliven proceedings. One woman drops in regularly to describe the action as "terrific!" She's a distraction. One other criticism: The cassette boxes for the four tapes under review list only the dishes for volumes 1 and 2. Otherwise, you don't know what's cooking until you watch. Not to worry, however. Viewers who enjoy the first two will not be disappointed.

SETH GOLDSTEIN

Billboard.

FOR WEEK ENDING NOVEMBER 21, 1992

# Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★ ★ NO. 1 ★ ★						
1	30	3	<b>ACHTUNG BABY</b> PolyGram Video 440085557-3	U2	LF	19.95
2	1	11	<b>X-TREME CLOSE-UP ●</b> PolyGram Video 440085395-3	Kiss	LF	19.95
3	3	5	<b>DIAMONDS AND PEARLS</b> Warner Reprise Video 3-38291	Prince & The N.P.G.	LF	19.98
4	2	11	<b>UNPLUGGED ●</b> Warner Reprise Video 38311	Eric Clapton	LF	19.98
5	5	21	<b>THIS IS GARTH BROOKS ▲<sup>B</sup></b> Liberty Home Video 40038	Garth Brooks	LF	24.98
6	4	13	<b>BILLY RAY CYRUS ▲<sup>A</sup></b> PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
7	17	3	<b>CLASSIC QUEEN</b> Elektra Entertainment 40143	Queen	LF	19.98
8	<b>NEW ▶</b>		<b>LIVE</b> A*Vision Entertainment 50346-3	AC/DC	LF	19.98
9	15	3	<b>QUEEN'S GREATEST HITS</b> Elektra Entertainment 40144	Queen	LF	19.98
10	23	31	<b>SOUL AND PASSION ●</b> SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
11	8	9	<b>BLACK SABBATH STORY: VOL. 1 1970-78</b> Warner Reprise Video 38316	Black Sabbath	LF	19.98
12	7	7	<b>OOOOOOHHH . . . ON THE VIDEO TIP</b> Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
13	<b>NEW ▶</b>		<b>BEYOND THE MIND'S EYE</b> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
14	16	3	<b>WHAT HITS!?</b> EMI Home Video 33155	Red Hot Chili Peppers	LF	19.98
15	9	5	<b>LIVE</b> A*Vision Entertainment 50358-3	Elton John	LF	24.98
16	12	5	<b>TIME WILL TELL</b> PolyGram Video 440084059-3	Bob Marley	LF	19.95
17	19	3	<b>THREE TENORS: ENCORE</b> New Line Home Video 75933	Carreras - Domingo - Pavarotti	LF	19.95
18	27	23	<b>VIDEO LIBRARY</b> Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
19	10	21	<b>UNPLUGGED + 3 ●</b> SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
20	22	9	<b>FUNKY DIVAS</b> A*Vision Entertainment 50326-3	En Vogue	LF	14.98
21	25	111	<b>THE THREE TENORS IN CONCERT ▲<sup>B</sup></b> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
22	<b>NEW ▶</b>		<b>BACKSTAGE PASS</b> Grateful Dead Merchandising, Inc.	Grateful Dead	LF	19.95
23	24	41	<b>WE WILL ROCK YOU</b> MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
24	6	7	<b>I STILL BELIEVE IN YOU</b> MCA Music Video 10679	Vince Gill	SF	9.98
25	11	25	<b>JUMP</b> SMV Enterprises 9V5-49139	Kris Kross	VS	9.98
26	20	7	<b>WHAT GOD WANTS, PART 1</b> SMV Enterprises 9V-49148	Roger Waters	SF	9.98
27	<b>NEW ▶</b>		<b>OLD FASHIONED CHRISTMAS</b> PolyGram Video 4400895353	Amy Grant	LF	14.95
28	26	5	<b>THE ENEMY STRIKES-LIVE</b> SMV Enterprises 19V49154	Public Enemy	LF	19.98
29	<b>NEW ▶</b>		<b>LIVE AT GREAT WOODS</b> SMV Enterprises 19V-49146	Allman Brothers Band	LF	19.98
30	14	41	<b>LIVE AT THE EL MOCAMBO ●</b> SMV Enterprises 19V-49111	Stevie Ray Vaughan	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 page 59)

unit range, but "Slaughter Of The Innocents," set for March theatrical release, is thought to have greater potential. It should arrive on tape in June or July. Blattner died on his return from the "Slaughter" set in Utah.

**POWERING UP:** Wednesday (18) marks the national rollout of **Voice Powered Technology's** VCR Voice Programmer, hyped as the "black box" answer to the universal question, "How do I work this thing?" The missing ingredient until now: Vocal instructions, to which VPT's gizmo responds, per-

forming functions (like programming the record mode) that still boggle the mind. VPT reveals marketing strategies for the \$169 device a month after the company began trading on the Nasdaq exchange and emerged from the SEC-imposed quiet period. The 1.3 million-share offering raised about \$5.5 million. Actually, VPT vocalized a bit before the formal announcement via radio ads in New York and other major urban markets. It was expanding on tests run earlier in smaller communities (where results were promising).

# LIONEL

# RICHIE

## *Back To Front*

**T H E  
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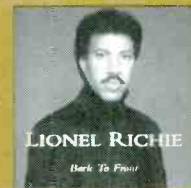
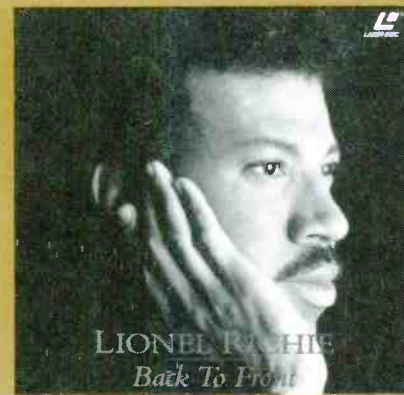
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## U.S. MD Manufacturing Plant No Small Operation

■ BY SUSAN NUNZIATA

TERRE HAUTE, Ind.—The first U.S.-based prerecorded MiniDisc manufacturing plant was officially opened Oct. 29 here by Sony's Digital Audio Disc Corp. The plant, which joins an existing 400,000-square-foot CD-manufacturing plant, has a capacity for 500,000 MDs per month and also is the site of the company's new, highly automated production systems for CD-ROM.

The first MD release to roll off the line was Mariah Carey's "MTV Unplugged," in an initial run of 7,500-10,000 units (Billboard, Nov. 7).

The new, 160,000-square-foot MD facility joins the company's 8-year-old CD plant, which has a capacity for about 10 million discs per month. MD mastering and editing is done in the main facility, while replication is completed at the new facility across the road.

Prerecorded MD replication, which uses essentially the same process as CD production, is done on modified equipment originally installed for CD-ROM production, according to the company's Mike Mitchell.

In addition to its CD audio capacity, DADC is also the largest producer of CD-ROM in the world, according to Mitchell. By year's end, the company expects to be producing 3 million CD-ROMs per month. "Right now, ROM and audio CDs are doing battle daily to see who makes the most cuts. This time last year, we hit the 50/50 mark between CD audio and CD-ROM."

Mitchell notes that CD-ROM runs tend to be smaller in size, averaging 700-1,500 discs per order as opposed to the average 3,000-5,000-unit reorder for an audio release.

The new facility features four new in-line production units for CD-ROM designed by the DADC engineering staff. In the original CD facility, the stages of disc production are done in separate areas set aside for molding, the application of reflective and protective layers, and printing, with a separate, 30-employee room set up for quality checks.

In the new facility, DADC engineers designed a system that molds, applies the reflective and protective layers, and checks the quality of the discs in an area of about 20-by-20 feet.

Four of these molding machines produce 1.2 million discs a month with approximately two operators and a technician. With the new gear, the company can manufacture a CD-ROM and have it, if needed, on the shipping dock in three hours, says a spokesman.

The new system also has fewer strict clean-room requirements. There are still Class 100 isolated clean areas within the system, but the room in which the modular units are installed does not need a clean-room classification.

### SIMILAR TO CD REPLICATION

Although the mastering and mastering processes for MD differ from that of CD—due to the data reduction and the insertion of text information—the rest of the replication process is basically the same, with

some additional steps.

The mastering and mastering processes work together to produce a stamper. This stamper is put inside an injection molding machine where an optical grade molten polycarbonate is injected under high temperature and pressure against the stamper to replicate the pit information that is resident on it.

When that process is complete, a clear substrate emerges encoded with the data. "In the case of MD, it started as a 16-bit digital audio program and, through the ATRAC compression, was reduced to four bits with no real audible difference in sound quality," says Mitchell. "Compared to CD it's much smaller but houses virtually the same amount of information: 74 minutes, 16 seconds of digital audio."

Once these substrates are taken out

of the injection mold, they are sent through a sputter process, or aluminum deposition process. "We're using sputtering hardware based on high-vacuum, high-power technologies to literally create a stripping action from a sacrificial aluminum target by injecting an inert argon gas which we create under high-power, high-vacuum indoor plasma to strip the atoms off of the target and deposit them in a very fine layer, an extremely thin layer, on the clear substrate," explains Mitchell. "What we have when that's over is something that's really playable but only for a limited period. Aluminum is prone to oxidation, so we have to protect against that."

In the next phase, a protective layer of resin is dispensed on the disc. "We spin [the disc] very fast after [the resin] has been applied, disperse it

across the entire aluminized surface, then pass it under an ultraviolet irradiator to chemically harden, or cure, or dry, to seal the aluminum in and protect it from the environment and from handling."

Once this step is complete, the disc is run through a laser-based scanning device that scans the disc looking for functional defects. Once it passes this stage, the disc moves on to its next phase, where a stainless steel clamping plate is ultrasonically welded to the disc's center hub.

Meanwhile, the MD caddies are printed and prepared for assembly. Discs then meet the caddies, where the disc is first placed on one-half of the caddy and a shutter lock is inserted. The caddy, or shell, is then ultrasonically welded together and a shutter is inserted.

The completed MD is then inserted in a jewel-box-type package that measures about 3.5-by-4.25 inches and shrink-wrapped in a cigarette-type wrapper with a tear-tape for easy opening.

According to a DADC spokesman, the MD package, which is about a half-inch thick, costs approximately the same as a jewel box and uses about the same amount of material.

According to James Frische, chairman and CEO, DADC, and senior VP/manufacturing for Sony Music, the early reject rates for MD are similar to the early startup rates of CD. He adds, "We see MD yields being equal to [current] CD yields. They're not today because we just started the facility up, but we're moving very quickly to the same rate."

## Hardy At Home Producing New Healey Album

NEW YORK—To record the Jeff Healey Band's new album, "Feel This," co-producer/engineer Joe Hardy transformed a Toronto house into an impromptu recording studio.

"This house wasn't meant to be a studio," says Hardy. "We used the marble foyer, we had mikes in the kitchen and up the stairways. We were miking bathrooms. We pretty much took over the house."

Although Memphis-based, Hardy has made some of his most important projects with Canadian artists, starting with blues player Colin James and including Healey and Tom Cochrane's "Mad Mad World."

Hardy launched his engineering career at Ardent Recording in Memphis, where his college band would cut classes to record. "Our engineer would take qualudes and drink too much and pass out. We were skipping midterms to go down and record, and we would just be pushing buttons until we got it down on tape," he says. "Eventually, I developed a knack for engineering; I like knobs and buttons. So, I dropped out of college."

At Ardent, Hardy mixed "thousands of things," including ZZ Top. Hardy has also worked with Georgia Satellites, Steve Earle, C.J. Chenier, and Little Caesar.

Although he frequently brings his projects to Ardent for mixing, Hardy, who writes for Warner/Chappell, also has his own studio: "A little eight-track studio that hums and buzzes in the backhouse."

Hardy, who also recorded overdubs for Cochrane's album in a house using an Akai ADAM digital multitrack system, notes, "This

house thing is the wave of the future. You don't have to keep your eye on the clock all the time; you can try something and, if it fails miserably, you can erase it without worrying about a \$2,000 studio bill. It allows you to experiment more and get better performances out of everybody."

Hardy adds, "It bodes ill for regular studios. Regular studios will still be used for cutting drums. It's hard to record drums at your house. Real studios will be used for recording tracks and mixing because mixing is a specialized function. But for overdubs and vocals and all that, there's no reason not to record it in somebody's house. If you happen to come in drunk one night and do this great vocal, you can use it."

Hardy is excited about the potential for systems like the ADAM and Alesis' ADAT, both of which he feels will add further fuel to the growing fire of home recording.

"These Alesis and Akai machines are tools that have been denied everybody for 20 years," he says. "It's

so hard in a studio, in a clinical environment, to get things to sound as good as they did in your own place. Now we can go home and use them."

Hardy used an interesting assortment of equipment on the Healey project, including an Amek console used mainly to monitor through, and an eight-channel Raindirk board for mike pre-amps, along with Neve mike pre-amps. He also brought in a range of tube equipment that included Pultecs, EMTs, and a tube clone of the UREI LA-2A.

The combination was topped off with a Studer 48-track digital tape machine, and Hardy is full of praise for the ease of operation and sound offered by digital. "With digital, you can punch a syllable in and out, and it's no big deal," he says. "Most vocalists hate to sing. They come in, do three takes top to bottom, and go out to the bar while you sit there all night comping the vocals."

But, despite his eclectic array and his obvious fascination with technol-

ogy, Hardy is cavalier about gear. "I still push the buttons until the mikes come on," he quips. "I'm probably not as anal about stuff as most producers are. People will ask all the time what kind of mike I used, and usually it's whatever the black one was because I like black. Between condenser mikes, I don't think there's really any difference."

Hardy mixed the Healey album at Toronto's Sounds Interchange, which is full of Solid State Logic consoles, the boards he prefers to work with, and they have "every goody known to man."

Hardy specializes in straight-ahead rock records, for which he says some of the best material is unplanned. "An element of serendipity can add a lot," he says. "Good players can play better than they think they can if they don't analyze it too much. Jeff [Healey] will just sit down and knock off stuff he's never played before, and it'll sound great."

Staying in "record" mode is essential, advises Hardy. "If it's all distorted because the mike's too loud, you erase it. I've gotten more ad libs from vocalists when they think they're going to go back and do it over. I've gotten things where you're not that worried about pitch, you're just getting attitude. When people are having fun they work better. It's apparent in some way, it makes for a better record."

Whether it means sharing salient stories from tabloid newspapers like The National Enquirer or sharing war stories about A&R executives, uppity artists, and annoying producers, Hardy likes to keep it fun.

"I have a pretty good sense of humor about stuff," he says. "None of this is very important. I mean, it's important in that, when you do a record, it's two years of the artist's life, but it's not like it's cancer research." SUSAN NUNZIATA



Producer Joe Hardy, center, launched his career at Memphis-based Ardent Recording. Now independent, he still returns to the facility frequently to mix. Here, he shares vibes with members of the band Nick Barker & the Reptiles: Chris Harris, left, and Nick Barker.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 14, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
<b>TITLE</b> Artist/ Producer (Label)	HOW DO YOU TALK TO AN ANGEL The Heights/ S.Tyrell (Capitol)	AIN'T NOBODY LIKE YOU Miki Howard L. Humes (Giant)	NO ONE ELSE ON EARTH Wynonna/ T.Brown (Curb)	LOST IN THE STORM Chubb Rock/ Chubb Rock Trakmasterz (Select)	DRIVE R.E.M./ Scott Litt & R.E.M. (Warner Bros.)
<b>RECORDING STUDIO(S)</b> Engineer(s)	TYRELL (Los Angeles) Michael C. Ross	SKYLINE/ MESSINA/ MARATHON (New York) John Agnello	SOUNDSTAGE (Nashville) Chuck Ainley	CHUNG KING (New York) Rich Bourg	KINGSAWAY/ BOSSTOWN (New Orleans, LA/ Atlanta, GA) Clif Norrell
<b>RECORDING CONSOLE(S)</b>	Trident Series 80 B	SSL 4064 E Series/ API w/ GMI Automation/ Neve VR 60	SSL 4000 E Series G Computer	Neve VR 60 w/ Flying Faders	API Custom
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A-820 (Dolby SR)	Studer A-800 MK III /Studer A-827/ Otari MTR 90 MK III	Mitsubishi X-850	Studer A-827	Studer A-80
<b>STUDIO MONITOR(S)</b>	Mastering Lab Tannoy	Custom Skyline/ JBL 4350/Tannoy FSMU	Hidley/Kinoshita	Tannoy DMT 12	Yamaha NS10
<b>MASTER TAPE</b>	Ampex 499	Ampex 456	Ampex 467	Ampex 499	3M 996
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	ONE ON ONE (Los Angeles) Chris Lord Alge	SIGMA SOUND (New York) Mike Fossenkemper	MASTERFONICS (Nashville) Chuck Ainley	CHUNG KING (New York) Steve Ett	BAD ANIMALS (Seattle, WA) Clif Norrell Scott Litt
<b>CONSOLE(S)</b>	SSL 4000 E Series	Neve V III	SSL 4000 E Series G Computer	Neve VR 60 w/ Flying Faders	SSL 4000 G Series With Ultimotion
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A-800 (dolby SR)	Studer A-800	Otari DTR-900II	Studer A-827	Studer A-820, Mitsubishi X-880/ Ampex ATR-100
<b>STUDIO MONITOR(S)</b>	TAD	Westlake BBSM 6	Kinoshita/Hidley	Tannoy DMT 12	Yamaha NS10
<b>MASTER TAPE</b>	Ampex 499	Ampex 456	Ampex 467	Ampex 499	3M 996
<b>MASTERING (ALBUM)</b> Engineer	A&M MASTERING Alan Yoshida	FUTURE DISC Eddie Schreyer	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	HIT FACTORY DMS Herb Powers	PRECISION Stephen Marcussen
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	HTM	WEA Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	Capitol Manufacturing	WEA Manufacturing	Specialty	Uni Manufacturing	WEA Manufacturing

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## NEW PRODUCTS & SERVICES

A column by Zenon Schoepe on the European professional audio industry.

### GERMANY

**T**HE 94TH AUDIO Engineering Society Convention has been scheduled for March 16-19, 1993, at the International Congress Center in Berlin. The meet is expected to attract some 7,000 attendees and 300 exhibitors. The AES says the city was chosen because its position between the two former political blocs offers the opportunity to unite experts from both sides.

The convention will host the usual seminars, lectures, and workshops, with opportunities to visit the local pro audio manufacturing base and various broadcasting centers. A special event commemorating the 50th anniversary of the first stereo radio recording will be held.

Chairman of the convention is Reinhard Sahr, director of the Rundfunk-Fernsehen-Telekommunikation AG in Stassfurt, with Ernst-Joachim Voeler of the Institut für Akustik und Bauphysik in Oberursel chairing the papers.

**T**HE FIRST CADAC J-Type console in Germany—an 18-channel, motorized fader, two-sub/matrix module and two DC master module version—will be installed in the Dortmund opera house. Audio Vertrieb Dudda in Cologne has been appointed distributor for Cadac consoles in Germany. Dudda also runs a PA hire and servicing business mainly for private and public broadcasters.

### PORTUGAL

**D**RUMMER TREVOR MORAIS and his partner, producer Rupert Hine, will open a luxury resort studio in January 1993 near Marbella on the Costa del Sol. Owned by Morais and run by Morais and Hine, Bob Richards of Toronto-based McClear Pathe Studios also has an interest.

Equipment in the purpose-built, six-bedroom house placed in spectacular coastal scenery is still being finalized, but will include a Mitsubishi digital and two Studer analog 24 tracks with Dolby SR and a DDA and 56-channel Solid State Logic 4000 in a novel control room arrangement.

"There will be a control room and playing area with two overdub areas," said Morais. "For the control room, the idea is that the console moves into two different positions—one when you're working with the band playing in the studio area, and one [when], if you're mixing, the console will come round on a right angle. The control room is about 29 feet by 29 feet, and if you want the DDA then we will wheel it in, and if you want to use the SSL we will wheel that in," he said.

"We want to create a room that is very flexible in its working mode and its pricing mode," continued Morais. "When Rupert and I first started working together, we used different studios for different things and different prices and that's what we want to try here. Everybody is using so many different formats that it would be impossible to turn a studio in just one direction so we thought we'd try to be flexible instead."

### U.K.

**G**REG LAKE, ONE-THIRD of the reformed Emerson, Lake & Palmer, has bought an outboard rig of four 24u flightcases including two TC Electronic 2290s, three BSS DPR901 dynamic equalizers (controlled by Apple Mac in real-time on stage), three Akai S1100 samplers, five EMO rack lights, five EMO power supplies, and three Q-Logics Midimetros. Lake has also taken delivery of a Tascam 688 eight-track personal multitracker for on-the-road writing duties.

**T**HE EUROPEAN Bryan Adams tour used 168,000 watts of Carver amplification. Canadian PA company Jason Sound made use of Carver's new PT2400 1,200-watt-per-channel amps to power the J61 bass cabs.

**T**HE FIRST Euphonix eight-fader portable version of the CSII digitally controlled analog mixing console has gone to U.K. distributor Studio Sales in London, where it will be used for demonstration purposes.

**T**HE DATES FOR next year's Assn. of Professional Recording Services exhibition are June 23-25 at Olympia 2, London.

**T**HE new Ultravox album "Revelation" and the new Imagination album "The Fascination Of The Physical" were both recorded and mixed on Berwick Street Studios' DDA AMR24 console newly equipped with Uptown moving fader automation.

### NETHERLANDS

**W**ESTLAND STUDIOS, the production and installation company, has opened an audio-, lighting-, and video-rental operation called Westland AV Rent in the Circle Studios complex in Dordrecht.

**T**HE VALKIESER GROUP has bought a second DAR SoundStation II for its Hilversum studios to handle the digital audio side of its CD-I operations.

### SWEDEN

**H**ULATSFREDFESTIVALEN, the country's largest rock festival, saw the world debut of Yamaha's new front-of-house board, the PM4000. The event attracted 22,000 and was spread over eight stages.

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## LIFELINES

### BIRTHS

Girl, Nora Ann, to **Michael Swidler** and **Julie Greifer Swidler**, Sept. 18 in New York. She is VP of legal affairs and assistant general counsel at PolyGram.

Girl, Harley Ann, to **Howard** and **Monica Benson**, Oct. 2 in Los Angeles. He is a record producer. She is a music publisher.

Girl, Sydney Shoshana, to **Ron** and **Pamela Orenstein**, Oct. 22 in Santa Monica, Calif. He is a telecine recordist at Post Logic. She is advertising manager for Westwood One Companies.

Boy, Keaton James, to **Randy** and **Lorene Frey**, Oct. 27 in Santa Monica, Calif. He is director of creative services/programming for NVS-TV (National Video Subscription Inc.), a video pool in Anaheim, Calif.

Boy, Aubrey Gaylon IV (Adam), to **A.G. Howard III** and **Angela Howard**, Oct. 30 in Memphis. She is the manager of Tracks No. 168 there.

Boy, Devon Markell, to **Joe** and **Jackie Lowery**, Oct. 31 in Miami. They are, respectively, president and VP of Miami Record Pool; they are also the record pool's co-owners.

Boy, Andrew Robert, to **Peter** and **Anna Diemer**, Nov. 9 in Toronto. He is VP of national promotion for Capitol.

### MARRIAGES

**John Lappen** to **Pamela Brezinski**, Oct. 17 in Los Angeles. He is manager of special products for Priority Records there.

"Dr." **Dave Marcus** to **Tamara Kline**, Oct. 31 in Hollywood, Calif. He is sound designer at Margarita Mix there. She is a composer of music for commercials, film, and television, and head of Tamara Kline Music in Hollywood.

**John Lannert** to **Stephanie Del Valle**, Nov. 7 in Key Biscayne, Fla. He is Billboard's bureau chief for the Caribbean and Latin America.

**Josh Ziemann** to **Cindy Gray**, Nov. 8 in Tarrytown, N.Y. He is director of marketing at Mercury Records. She is music publicist at Susan Blond Inc.

### DEATHS

**Sue-Jo Moffatt**, 84, of natural causes, Oct. 25 in Fort Worth, Texas. Moffatt was mother and publicist of singer/songwriters Katy Moffatt and Hugh Moffatt. Besides her children, she is survived by her husband, Lester, and three grandchildren.

**Emiliano Salvador**, 41, of a heart attack, Oct. 22 in Havana. Salvador was one of the most important jazz pianists in Cuba, frequently framing his experimentation in terms of traditional forms such as son, guajira, and danzon. He began his career at age 9 in his father's group, Orquesta Popular. In 1969, he co-founded the influ-

ential Grupo Experimentacion Sonora del ICAIC, which worked under the auspices of the Cuban Film Institute. He also performed with Pablo Milanes' group, and was much in demand as a composer and arranger of film scores and records. In later years he usually performed accompanied by a quartet of piano, bass, drums, and Cuban percussion. He recorded five Cuban albums and at the time of his death had completed a new CD with the Cuban company PM Records.

**Guy Pastor**, 55, of a heart attack, Oct. 29 in Hollywood, Calif. Pastor was a critically acclaimed singer, pianist, and conductor who made many recordings for Capitol, Roulette, Discovery, and U.S.A. Records. He performed on "The Ed Sullivan Show" and "The Tonight Show With Johnny Carson," and portrayed his own father, band leader Tony Pastor, in the TV movie "The Rosemary Clooney Story." At various times in his career, Pastor and his brother Tony Jr. sang with their father's band, the Tony Pastor Orchestra, in Las Vegas, where they recorded the live album "Shakin' Up Vegas" for Capitol Records. Guy Pastor also formed the group the Pastor Brothers, featuring himself, Tony Jr., and younger brother John. The trio recorded for Alithia Records and starred in a worldwide concert tour with Pearl Bailey. Recently, Pastor put his career on hold to act as musical conduc-

tor and accompanist for the ailing Johnnie Ray (who died soon after) on a tour of the U.S., U.K., and Australia. He also has been heard on numerous radio commercials with brother Tony Jr. and singer Sue Raney. Aside from his two brothers, he is survived by his mother, Dorothy.

**Chester Foy Lee**, 63, of cancer, Nov. 4 in Booneville, Miss. Lee was a producer, publisher, and 30-year associate of producer Huey P. Meaux. He is survived by his wife, Hazel, his son, his sister, and his brother.

**Larry Levan**, 38, of heart failure resulting from endocarditis, Nov. 8 in New York. Levan was a club DJ, producer, and remixer. From 1976-87, he was the head DJ at New York's famed Paradise Garage, where he is forged what was then a radical style of programming. He often embellished tracks with bits and pieces of other instrumentals and keyboard overlays. This led to work as a remixer and producer of hits by dance acts like Taana Gardner and Instant Funk. The distinctive sounds on his records continue to influence club records to this day. Levan is survived by his mother, Minnie, and his brother, Issac, and his sister, Minnie.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

### NOVEMBER

Nov. 14, **The Musician's Survival Course**, seminar presented by Musician magazine, Lone Star Roadhouse, New York. 908-495-1763.

Nov. 18, **Silver Clef Award Dinner and Auction** to benefit the Nordoff-Robbins Music Therapy Clinic at New York Univ., Roseland, New York. 212-541-7948.

Nov. 19-22, **Young Black Programmers Coalition National Convention**, Hyatt Regency Hotel, Houston. Irene Ware, 205-432-8661.

Nov. 19-22, **Fifth Annual National Conference of College Broadcasters**, sponsored by the National Assn. of College Broadcasters, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

Nov. 23, "Everything You Need To Know

About Record Deals," seminar presented by Women In Music, Lone Star Roadhouse, New York. 212-459-4580.

Nov. 24, **ITA Annual Update Seminar: "Current Status and Future Trends in Magnetic and Optical Manufacturing."** Plaza Hotel, New York. Charles Van Horn, 212-643-0620.

### DECEMBER

Dec. 3, **Seventh Annual Salute to the American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. Steve Schaalchlin, 213-463-7178.

Dec. 9, **Third Annual Billboard Music Awards**, Universal Amphitheater, Universal City, Calif. 212-536-5018.



**Music 101.** Twelve music industry executives have formed the MBT Working Committee to advise New York Univ.'s Music Business and Technology Program about curriculum development and internships. Shown discussing the program, from left, are Rick Dobbis, president, PolyGram Label Group; Steve Ralbovsky, senior VP of A&R, Elektra Records; Paul Robinson, attorney, Mayer, Katz, Baker and Leibowitz; Bob Buziak, president/COO, Chameleon Entertainment; Prof. Linda Beasley, NYU; and Jim Caparro, president, PolyGram Group Distribution.

## 2 Music-Industry Groups Make Philanthropic Strides

■ BY LARRY FLICK

NEW YORK—Two nonprofit organizations are making strides toward establishing programs that will provide housing and financial assistance for less fortunate members of the music industry.

MusiCares, the philanthropic arm of NARAS, the recording academy, launched its new payroll pledge drive by hosting an introductory presentation Oct. 22 in Los Angeles.

The campaign is designed to raise money to sustain MusiCares' emergency assistance program and to help create new human-resource programs for members of the recording industry. Through this program, all employees of participating companies will have the opportunity to donate to the organization via direct payroll deductions.

"Right now, we're at the point of consciousness raising," says Michael Greene, president of the recording academy and the NARAS Foundation, which oversees MusiCares' operations. "The early response is both gratifying and encouraging."

Among those attending the MusiCares presentation were BMI, EMI, Capitol, Geffen, MCA, MCA Music Publishing, Warner/Chappell, and Sony Music. MusiCares will begin soliciting these companies and others for a commitment to the drive in the coming weeks.

Industry veteran Dick Clark is

among the key figures in the formation of the National Music Foundation, a multifaceted organization geared toward providing housing for senior members of the industry as well as education for novices.

The Foundation is currently in the process of choosing a location for its National Music Center. The facility will have a residence for industry veterans and musicians who cannot afford to retire on their own. There will also be a definitive library of American music, a performance/rehearsal center, and an American music museum.

"Our dream is to provide assistance to people who have contributed to music throughout their lives, as well as create a training ground for young talent," says Gloria Pennington, president/CEO of the foundation. "The Center will work from a college campus concept of casual but educational interaction. The core idea is for there to be a flow of knowledge from seasoned professionals to newcomers."

The foundation exists exclusively on private donations. The selected site will be announced at a dinner and reception in honor of Emilio and Gloria Estefan Jan. 24, the night before the American Music Awards.

The board of directors includes Herb Alpert, Johnny Cash, Hammer, and Charles Koppelman, chairman/CEO of the EMI Records Group.

## GOOD WORKS

**ELTON JOHN** has established **The Elton John AIDS Foundation**, to fund AIDS-related causes in the U.S. The organization will be based in Atlanta and directed by John himself. An advisory committee will also be appointed. For more info, call **Sarah McMullen** at 310-289-8235.

**A NEW YEAR OF HOPE:** A New Year's AID benefit for AIDS research, in association with AmFAR, the AIDS research foundation, will be held at Philadelphia's waterfront venues the **Aztec Club** and **Kokomo Bay Cafe**. Guest performers will be announced soon. For more info, call **Stefano Lalwani** or **Rick Miller** at 215-574-5730.

**GOOD PLAY:** Narada recording pianist **Michael Jones** played a benefit concert Oct. 15 for 75 patients and staff of the Milwaukee Psychiatric Hospital. In addition, he also gave the hospital his entire Narada catalog of music for use in activity therapy. The piano used by Jones was donated by **Billings Piano**.

**ALL PROCEEDS** of a two-week Broadway engagement by the **Boys Choir Of Harlem** will benefit the opening of the Boys Choir Of Harlem High School and the expansion of outreach programs. The show, Jan. 19-31 at the Richard Rodgers Theatre, will mark the 25th anniversary of the group. Also, the engagement will feature appearances by **Debbie Allen**, **James Taylor**, **Patti Austin**, and **Danny Glover**. The sponsors of the event, the **Boys Choir Of Harlem Foundation** and the **Nederlander Organization**, are looking for more guests and sponsorships. For more info, call 914-381-2720.

**LEARNING ABOUT THE BIZ:** Add Joy To Learning (AJL) has set a nonprofit free workshop on various aspects of the music industry. The workshop takes place Friday afternoons at New York Univ. under the series name of "Career Opportunities In The Music Industry." For more info, call **Audrey Levine** at 212-807-8344.



## New President Means New FCC Chairman

BY BILL HOLLAND

WASHINGTON, D.C.—With Bill Clinton as President Elect, the FCC will soon have its first Democratic chairman since Charles Ferris, who lost his seat to incoming Republican appointee Mark Fowler in March 1981.

Current chairman Al Sikes, appointed by President George Bush, will step down before the inauguration, according to tradi-

## WASHINGTON ROUNDUP

tion, since a new President nominates persons from his own party to chair federal agencies.

Clinton is expected to announce his choice for FCC chairman in February or March. Insiders say veteran commissioner and Democrat Jim Quello, who has held a seat on the commission since 1974, may preside as interim commissioner until then. Quello, by the way, has held a seat through the chairmanships of Richard Wiley, Ferris, Fowler, Dennis Patrick, and Sikes.

Other Bush administration political appointees leaving the commission include early-exiter Bob Pettit, who left his position of general counsel a few weeks before the election; Laurie Secrest, head of public affairs; Linda Solheim, director of legislative affairs; Walda Roseman, head of the office of International Communications; and Cherly Tritt, chief of the common carrier division.

(Continued on page 77)

# AC, Urban Formats See Summer Slumps

BY PHYLLIS STARK

NEW YORK—The adult contemporary and urban radio formats took painful blows in the summer Arbitrons, according to the exclusive Billboard/Arbitron national format ratings.

AC's share of national listening dipped from its spring share of 18.2% to 17.3% among adults ages 12-plus, its lowest percentage since 1989. Urban was off 10.7%-9.2%, but remains well ahead of its 8.1% audience share three years ago.

AC was also down in every demo and daypart, with the exception of teens, where it took a small, but surprising upward turn (8.2%-8.4%). Most notably, AC was off in mid-days (21.2%-19.7%), and afternoons (18.5%-17.7%), and among adults ages 18-34 (16.8%-16.2%), 25-54 (20.7%-19.9%), 35-64 (21.8%-21%), and women ages 18-plus (22.8%-21.6%). And while the format gained three stations in the top 100 continuously measured markets since the spring, it lost a significant 17 minutes of time spent listening (8:06-7:49).

Nevertheless, AC remained the most-listened-to format, and had a healthy lead over the second most popular format, news/talk, which was up 13.4%-14% from the spring as a result of its annual summer baseball surge. N/T also picked up significant shares in mornings (17.2%-17.9%), afternoons (11.7%-12.5%), nights (13.5%-14.3%), and among both women 18-plus (12.8%-13.6%) and men 18-plus (15.8%-16.4%).

Despite its gloomy 12-plus picture, urban actually took a healthy leap forward in the advertiser-friendly 25-54 demo, where it grew 8.5%-9.1%.

Country continued its steady growth pattern, and was up 12.7%-12.9% from the spring, retaining its third-place position. Country was particularly strong among adults 18-34 this time, rising seven-tenths

of a point from the spring (11%-11.7%). The format gained 13 new converts since the spring for a total of 327 stations in the top 100 markets, but lost 17 minutes of TSL.

Top 40, the fourth-place finisher, was off just two-tenths of a point from the spring (10.5%-10.3%), but dipped in mornings (9.6%-8.9%) and nights (13.5%-12.9%), and among its core teen demo (40.2%-37.5%). The summer teen share is its lowest in that demo since Billboard and Arbitron began tracking national listening three years ago. Top 40 lost 13 stations from the spring, and now

has a total of 183 top 100 market outlets.

Fifth-place-finisher album rock was up two-tenths of a point (9.9%-10.1%), while classic rock added a tenth (3.6%-3.7%). Modern rock was flat at 1.2% despite losing five stations in the top 100 markets. Surprisingly, modern rock gained an impressive 32 minutes of TSL (7:03-7:35).

Easy listening was off 1.7%-1.0% with particularly strong losses in middays (2.0%-1.1%) and adults 35-64 (2.0%-1.2%). Easy also lost shares among both women (2.0%-1.2%) and

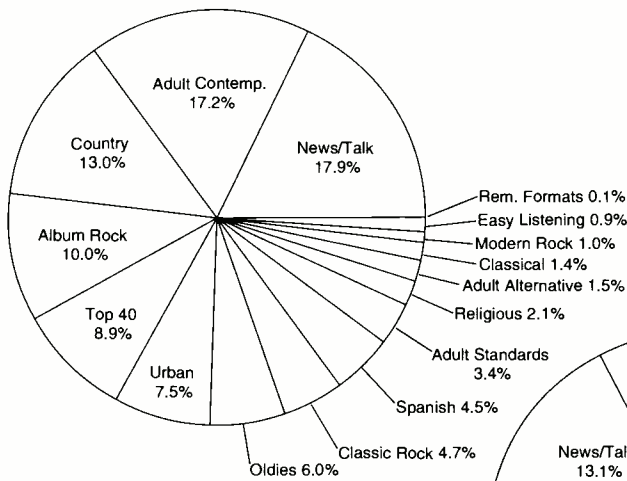
men (1.5%-0.8%) 18-plus and lost 11 stations and 20 minutes of TSL since the spring.

In the first Billboard/Arbitron national format ratings in the spring of 1989, easy listening had a 6.8% share, but the format has been steadily losing outlets and declining in audience share ever since.

In other formats, oldies was up a tenth of a point (6.4%-6.5%), partly as a result of a strong showing among teens (2.7%-3.5%). Spanish was off 4.5%-4.2% and lost eight outlets from the spring.

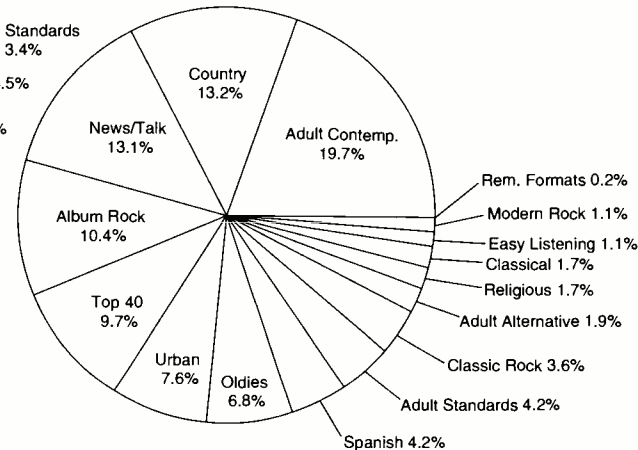
(Continued on page 77)

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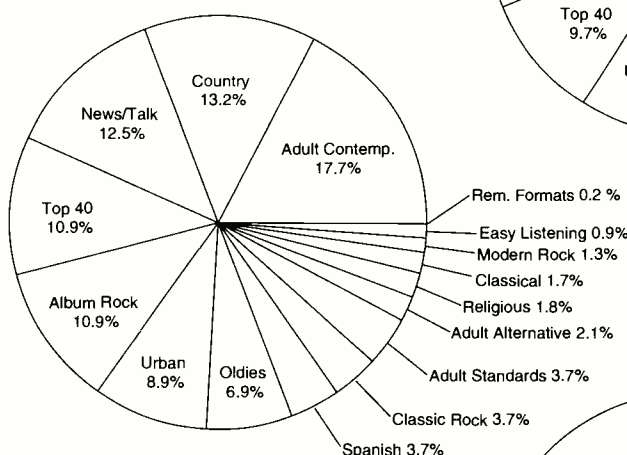


## FORMAT SHARE BY DAYPART SUMMER '92 ARBITRONS

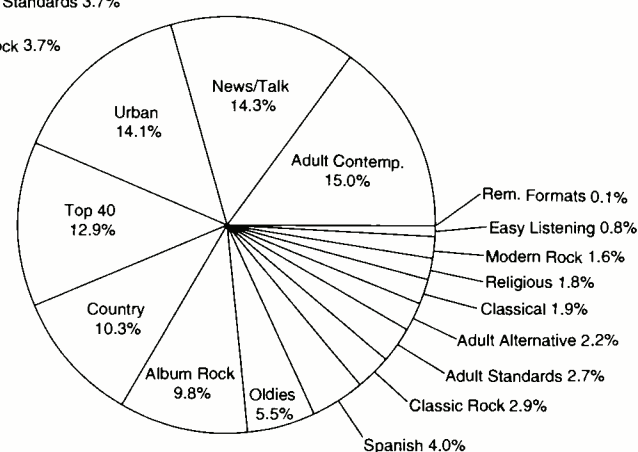
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.



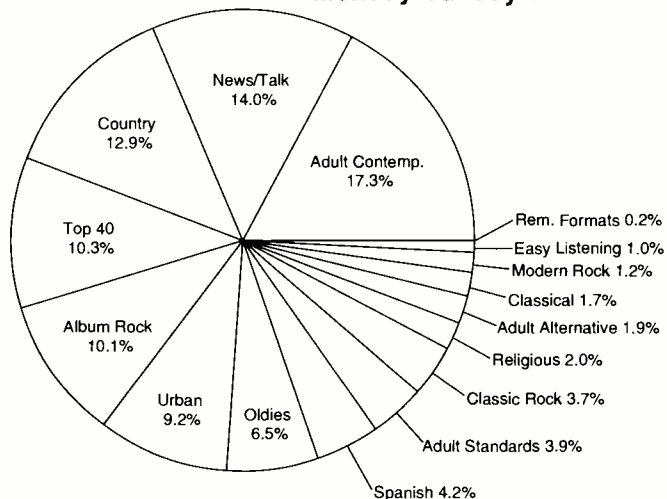
Persons 12+ Monday-Friday 7 p.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
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Billboard magazine.

## ARBITRON FORMAT SHARE SUMMER '92

Persons 12+ Monday-Sunday 6 a.m.-Midnight



# Radio

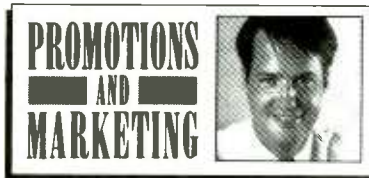
## New Software Aims To Cushion Promo Workload

NEW YORK—Both programming and sales departments have enjoyed the help of specialized computer software for years. Until now, only the promotion department, which is pressed with mounds of paperwork, has been without a software package of its own.

Kipper McGee, former GM at KIOA Des Moines, Iowa, is currently out pitching to station owners his **TaskMaster**, which he dubs the first promotions software. His company, also called TaskMaster, is based in Des Moines.

The program is designed to help promotion heads, at the press of a key, track past and future events, call up case histories for specific clients, and keep track of what's in the prize closet.

McGee, who says TaskMaster will cost less than music software, suggests the computer needs of promotion departments have been over-



by Eric Boehlert

looked because the explosion of value-added, client-oriented promotions, and the documentation that goes with it, is a relatively recent phenomenon. Now that it's happened, though, "there's a need to make sure details don't fall through the cracks," says McGee, asking, "how many buys do you have to miss [due to botched promos] before you make an investment?"

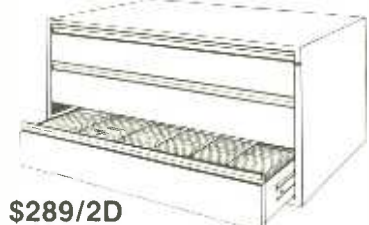
The idea of TaskMaster, says McGee, is not to replace promotional personnel with a machine but rather to semi-automate the mundane aspects of running a promotion department. That leaves "more time to go out with account execs to pitch clients" and generate station revenue, says Paul Miraldi, promotion director at KDWB Minneapolis, and one of the first to use TaskMaster.

Brad Fuhr, sales manager at WPGU Champaign, Ill., and another early user, says the software package

(Continued on page 79)

## CD STORAGE

- Stackable, lockable, all steel.
- 2 & 3 drawer cabinets, 6 colors
- 300 CD Jewel Boxes per drawer
- 900 per 3 drawer unit (3' wide)
- or 1800 CD's in Retainer Trays



\$289/2D  
\$369/3D

1-800-387-9790



# 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.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
①	3	3	5	*** No. 1 *** KEEP THE FAITH KEEP THE FAITH	◆ BON JOVI JAMBICO/MERCURY
2	1	1	11	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
③	4	5	7	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
4	2	2	8	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
⑤	8	8	7	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
6	5	9	7	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
7	6	7	9	WHERE YOU GOIN' NOW DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
8	7	4	11	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
⑨	12	12	7	TIME AFTER TIME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
10	9	10	14	JEREMY TEN	◆ PEARL JAM EPIC
11	10	16	4	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
⑫	15	19	5	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN AND THE JU JU HOUNDS Geffen
⑬	17	21	3	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
⑭	16	—	2	WAR OF MAN HARVEST MOON	NEIL YOUNG REPRISE
15	11	6	14	HOW ABOUT THAT HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
16	14	17	6	YESTERDAYS USE YOUR ILLUSION II	◆ GUNS N' ROSES Geffen
17	13	11	22	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
18	18	13	16	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
⑰	23	20	5	SHAKE FOR ME IN THE BEGINNING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
20	20	23	7	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
21	21	14	12	LAYLA UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
22	19	18	18	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
⑳	29	38	3	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
㉑	26	26	6	THEM BONES DIRT	◆ ALICE IN CHAINS COLUMBIA
⑳	39	—	2	*** POWER TRACK *** FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
26	24	24	9	JOHNNY HAVE YOU SEEN HER? UNTITLED	◆ THE REMBRANDTS ATCO EASTWEST
⑳	28	32	5	WALK ON THE OCEAN FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
⑳	37	—	2	THE LUMBERJACK JACKYL	JACKYL Geffen
29	30	25	18	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
⑳	36	—	2	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/Geffen
⑳	32	34	4	NOBODY HEARS THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
⑳	38	—	2	UNSUNG MEANTIME	◆ HELMET INTERSCOPE/ATLANTIC
33	35	27	11	HOT CHERIE DOUBLE ECLIPSE	◆ HARDLINE MCA
34	34	33	4	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
35	25	15	12	START THE CAR START THE CAR	◆ JUDE COLE REPRISE
⑳	40	40	3	STEAM US	PETER GABRIEL Geffen
37	27	28	15	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC/Geffen
38	33	29	14	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	◆ DEF LEPPARD MERCURY
39	31	31	4	HIGHWAY TO HELL LIVE	◆ AC/DC ATCO EASTWEST
⑳	NEW ▶	1	1	*** FLASHMAKER *** IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	3	3	6	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	3	6	EVEN FLOW TEN	◆ PEARL JAM EPIC
2	1	1	3	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
3	4	2	22	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
4	9	5	17	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
5	8	6	20	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
6	2	4	11	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
7	5	—	15	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
8	10	9	18	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
9	7	—	2	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
10	6	8	8	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.

# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
①	2	2	9	*** No. 1 *** THESE ARE DAYS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
②	3	7	6	LOVE BLIND	◆ THE SUNDAYS DGC
③	4	6	7	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
4	1	1	8	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
⑤	17	25	3	TROUT HOME BREW	NENEH CHERRY VIRGIN
6	6	5	12	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
7	7	10	5	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
⑧	10	18	5	NOT SLEEPING AROUND ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
⑨	9	16	3	TASTE IT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
10	12	17	6	UH HUH OH YEH PAUL WELLER	◆ PAUL WELLER GOLDISCS/LONDON
⑰	23	23	3	STEAM US	PETER GABRIEL Geffen
12	5	4	11	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
13	11	12	6	LIFETIME PILING UP SAND IN THE VASELINE	TALKING HEADS SIRE/WARNER BROS.
⑰	25	26	3	DIZZ KNEE LAND PUZZLE	◆ DADA I.R.S.
⑰	NEW ▶	1	1	BEHIND THE SUN WHAT HITS?!	◆ RED HOT CHILI PEPPERS EMVERG
16	13	15	8	HAPPINESS IN SLAVERY BROKEN	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
⑰	NEW ▶	1	1	IRON LION ZION SONGS OF FREEDOM	◆ BOB MARLEY TUFF GONG/ISLAND/PLG
⑰	28	—	2	MRS. ROBINSON IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
19	16	9	11	SPIRITUAL HIGH MOODFOOD	◆ MOODSWINGS ARISTA
⑰	30	—	2	GET OUT OF CONTROL FOOLISH THING DESIRE	◆ DANIEL ASH COLUMBIA
⑰	29	—	2	SOULED OUT SUPREME LOVE GODS	◆ SUPREME LOVE GODS DEF AMERICAN
22	14	13	12	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
23	24	28	3	SUCK YOU DRY PIECE OF CAKE	◆ MUDHONEY REPRISE
24	8	3	12	BLOOD MAKES NOISE 99.9 F	◆ SUZANNE VEGA A&M
25	26	27	4	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
26	18	14	8	GLAMOROUS GLUE YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
27	15	8	12	POISON HEART MONDO BIZARRO	◆ THE RAMONES RADIOACTIVE/MCA
⑰	NEW ▶	1	1	IGNORELAND AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
29	19	11	13	HELPLESS COPPER BLUE	◆ SUGAR RYKODISC
⑰	NEW ▶	1	1	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE

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

## WASHINGTON ROUNDUP (Continued from page 75)

Other bureau chiefs, including mass media bureau chief Roy Stewart, are career employees. While Stewart has job security, the Clinton administration may elect to install a political appointee in the bureau chief slot.

### INFINITY CONFIRMS STERN SIMULCAST

Infinity Broadcasting president Mel Karmazin replied to FCC queries as to whether the Howard Stern shows cited for indecency, which drew a \$105,000 fine in late October as broadcast on Greater Media's KLSX Los Angeles, were also aired on Infinity's WXRK (K-Rock) New York, WYSP Philadelphia, and WJFK-FM, Washington, D.C.

In his reply, Karmazin said Infinity assumes the broadcasts were aired on his stations, but he points out that the FCC has apparently received no complaints from listeners in those cities about the broadcasts on the dates mentioned. Karmazin also notes that ratings data show no appreciable child listeners in the audience in those cities during the morning-drive slots.

Whether or not those two points will make a dent on an FCC seemingly intent on nailing Stern and Infinity is an unanswered question at this point.

### WRSF: \$20,000 'MAIN STUDIO' FINE

Last month, when the FCC clarified its "main studio" rule, it also turned down a request by Jones-Eastern to reconsider the earlier main-studio violation decision that its WRSF Columbia, N.C., had a "ghost management" that seldom was on site at the main studio.

After hearing again from Jones-Eastern, the FCC on Nov. 9 fined the company \$20,000 for relocating its studio to Nags Head, N.C., without commission approval.

### NAB: FORGET DIRECTIONAL ANTENNAS

The National Assn. of Broadcasters has warned the FCC that greater use of FM directional antennas "will only lead to the same kind of interference and overcrowding problems" that once plagued the AM band.

NAB asked the commission to overturn a recent staff decision to encourage greater use of directional antennas and nix the proposal to remove the safeguard "short spacing" rule that restricts the use of the directional antennas.

## FORMAT RATINGS

(Continued from page 75)

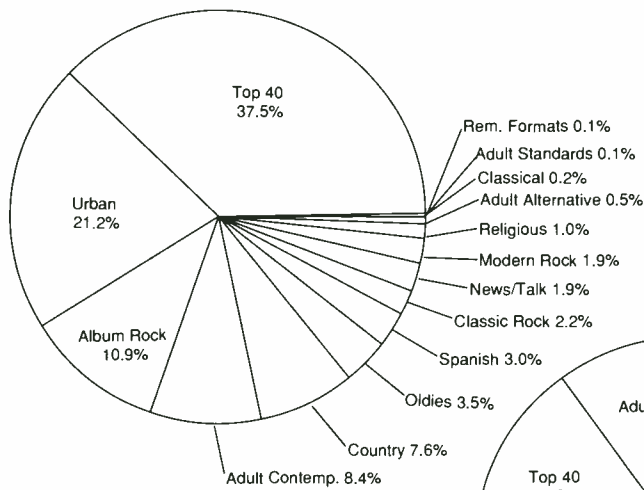
Adult standards was up 3.3%-3.9% with a strong showing in women 18-plus (3.9%-4.7%). Adult alternative was flat at 1.9%, but lost 18 minutes of TSL.

Religious was flat at 2.0%, and classical held at 1.7%, but lost 17 minutes of TSL.

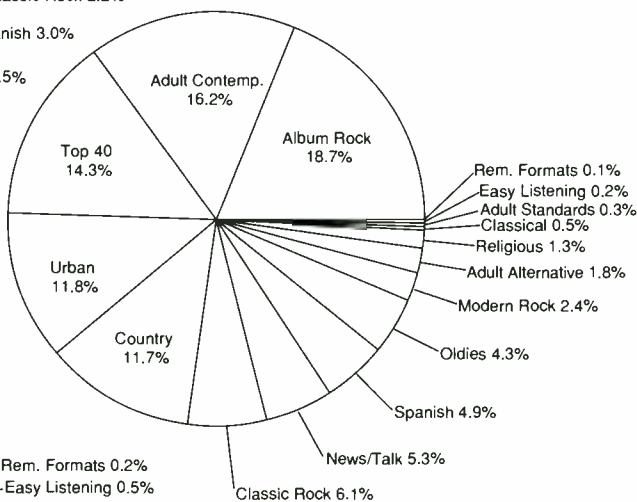
For complete ratings information, see charts, this page and page 75.

## FORMAT SHARE SUMMER '92 ARBITRONS

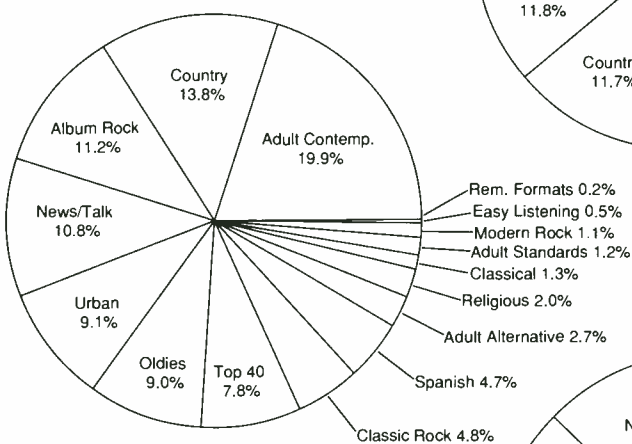
**Persons 12-17**  
Monday-Sunday 6 a.m.-Midnight



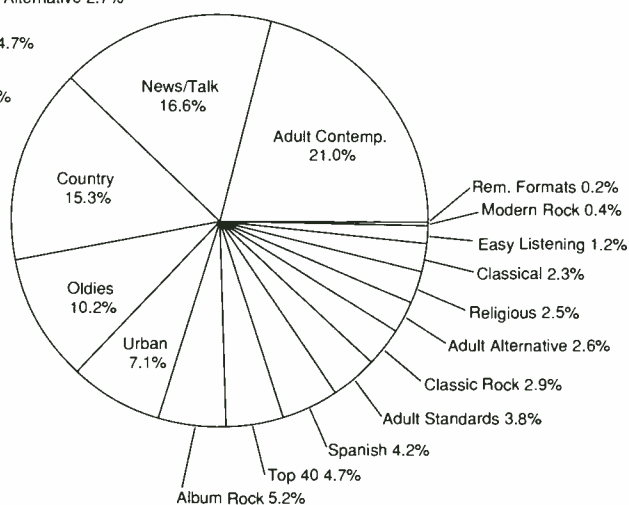
**Persons 18-34**  
Monday-Sunday 6 a.m.-Midnight



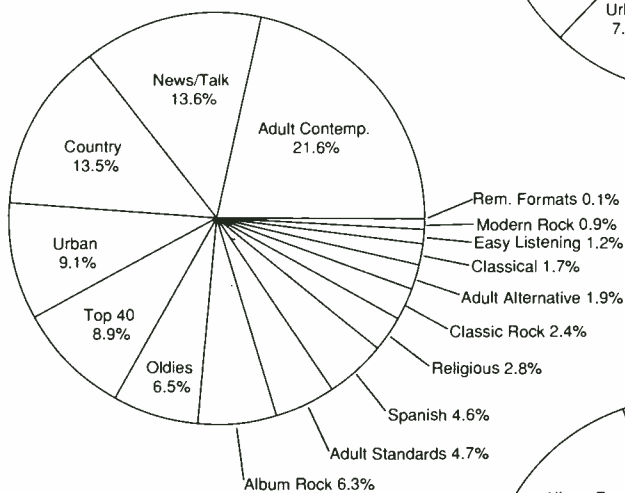
**Persons 25-54**  
Monday-Sunday 6 a.m.-Midnight



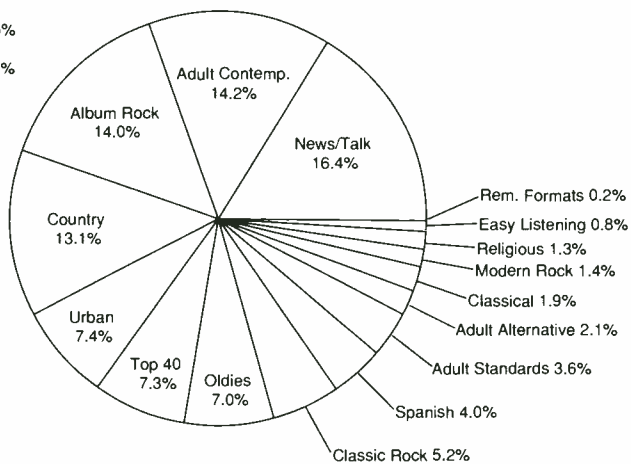
**Persons 35-64**  
Monday-Sunday 6 a.m.-Midnight



**Women 18+**  
Monday-Sunday 6 a.m.-Midnight



**Men 18+**  
Monday-Sunday 6 a.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
Copyright 1992, the Arbitron Co.,  
Billboard magazine.

# Hits! in Tokio

### Week of November 1, 1992

- 1 My Name Is Prince Prince & The New Power Generation
- 2 Erotica Madonna
- 3 Jamaican In N Y Shinehead
- 4 Layla Eric Clapton
- 5 She's Playing Hard To Get Hi Five
- 6 Good Enough Bobby Brown
- 7 To Love Somebody Michael Bolton
- 8 Music OMAR
- 9 Kickin' It After 7
- 10 Drive R.E.M.
- 11 I'm Overjoyed Nona Gaye
- 12 Digging In The Dirt Peter Gabriel
- 13 End Of The Road Boyz II Men
- 14 No Ordinary Love Sade
- 15 It's A Fine Day Opus III
- 16 I Will Be Here For You Michael W. Smith
- 17 Walking On Broken Glass Annie Lennox
- 18 Sometimes Love Just Ain't Enough Patty Smyth
- 19 I'd Die Without You P.M. Dawn
- 20 Natural High Vanessa Paradis
- 21 Only You Toto
- 22 Free Your Mind En Vogue
- 23 The One Elton John
- 24 How Do You Do Roxette
- 25 You Ten Sharp
- 26 Really Miss Your Love The Jazzmasters
- 27 Just Another Day Jon Secada
- 28 Humpin' Around Bobby Brown
- 29 Frenesi Linda Ronstadt
- 30 Keep The Faith Bon Jovi
- 31 Linha Do Equador Djavan
- 32 Be My Baby Vanessa Paradis
- 33 Try My Love Shinehead
- 34 Ain't No Doubt Jimmy Nail
- 35 Sweet Lullaby Deep Forest
- 36 Nothing Broken But My Heart Celine Dion
- 37 Slow And Sexy Shabba Ranks featuring Johnny Gill
- 38 Games Chuckii Booker
- 39 Blue Days The Jazzmasters
- 40 Step By Step Wendy Moten
- 41 This Used To Be My Playground Madonna
- 42 Not Enough Time Inxs
- 43 Stay Shakespear's Sister
- 44 Groovin' In The Midnight Maxi Priest
- 45 Give It Up Wilson Phillips
- 46 Money Love Noncherry
- 47 Everything Reminds Me Of You Commodores
- 48 Fly Me To The Moon Sinedu Comor
- 49 Sister Sante Emanuel Walsh
- 50 Am I The Same Girl Swing Out Sister



# J-WAVE

## 81.3FM

## TO OUR READERS

PD of the Week will return in the next issue.

# POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

### HOT 100

### COUNTRY

**KDWB 101.3**

Minneapolis/St. Paul PD: Mark Bolke

- 1 Hi-Five, She's Playing Hard To Get
- 2 En Vogue, Free Your Mind
- 3 Def Leppard, Have You Ever Needed Someone
- 4 Annie Lennox, Walking On Broken Glass
- 5 Del Amitri, Always The Last To Know
- 6 Heights, How Do You Talk To An Angel
- 7 Firehouse, When I Look Into Your Eyes
- 8 Arrested Development, Tennessee
- 9 Patty Smyth, Sometimes Love Just Ain't
- 10 Mary J. Blige, Real Love
- 11 Jade, I Wanna Love You
- 12 Boyz II Men, End Of The Road
- 13 Bobby Brown, Humpin' Around
- 14 Expose, I Wish The Phone Would Ring
- 15 Bryan Adams, Do I Have To Say The Words
- 16 Roxette, How Do You Do!
- 17 Damn Yankees, Where You Goin' Now
- 18 P.M. Dawn, I'd Die Without You
- 19 Jon Secada, Do You Believe In Us
- 20 Maxi Priest, Groovin' In The Midnight
- 21 Go West, Faithful
- 22 Classic Example, It's Alright
- 23 Color Me Badd, Forever Love
- 24 Firehouse, Just Another Day
- 25 Tom Cochrane, Life Is A Highway
- 26 TLC, Baby-Baby
- 27 Bobby Brown, Good Enough
- 28 Toad The Wet Sprocket, All I Want
- 29 Michael Bolton, Street Bars
- 30 TLC, What About Your Friends

**104 KRBE**

Houston PD: Steve Wyrostok

- 1 Snap, Rhythm Is A Dancer
- 2 Unlimited, Get Ready For This
- 3 INXS, Not Enough Time
- 4 Ephraim Lewis, Drowning In Your Eyes
- 5 Charlie & Eddie, Would I Lie To You
- 6 P.M. Dawn, I'd Die Without You
- 7 Shai, If I Ever Fall In Love
- 8 Red Hot Chili Peppers, Breaking The Gir
- 9 En Vogue, Free Your Mind
- 10 Madonna, Erotica
- 11 Mary J. Blige, Real Love
- 12 Shamen, LSI (Love, Sex, Intelligence)
- 13 Rembrandts, Johnny Have You Seen Her?
- 14 Peter Gabriel, Digging In The Dirt
- 15 Annie Lennox, Walking On Broken Glass
- 16 Spin Doctors, Divine Thing
- 17 U2, Who's Gonna Ride Your Wild Horses
- 18 Cure, A Letter To Elise
- 19 Cathy Dennis, You Lied To Me
- 20 Army Of Lovers, Obsession
- 21 Go West, Faithful
- 22 Utah Saints, Something Good
- 23 Spin Doctors, Little Miss Can't Be Wron
- 24 Jon Secada, Just Another Day
- 25 Heights, How Do You Talk To An Angel
- 26 Shance, Saving Forever For You
- 27 Sophie B. Hawkins, Damn I Wish I Was Yo
- 28 C.C. Babypop, Baby
- 29 Toad The Wet Sprocket, Walk On The Ocea
- 30 Toad The Wet Sprocket, All I Want

**EAGLE 106**

Philadelphia PD: Brian Philips

- 1 Boyz II Men, In The Still Of The
- 2 Heights, How Do You Talk To An Angel
- 3 Madonna, Deeper In Deeper
- 4 Bobby Brown, Good Enough
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Def Leppard, Have You Ever Needed Someo
- 7 Toad The Wet Sprocket, All I Want
- 8 P.M. Dawn, I'd Die Without You
- 9 Bryan Adams, Do I Have To Say The Words
- 10 Jon Secada, Just Another Day
- 11 Whitney Houston, I Will Always Love You
- 12 Technronic, Move This
- 13 K.W.S., Please Don't Go
- 14 Genesis, Never A Time
- 15 Jon Secada, Do You Believe In Us
- 16 Michael Bolton, To Love Somebody
- 17 TLC, Baby-Baby
- 18 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 19 Eric Clapton, Layla
- 20 Mary J. Blige, Real Love
- 21 Damn Yankees, Where You Goin' Now
- 22 Shance, Saving Forever For You
- 23 Goddess, Sexual
- 24 Boyz II Men, End Of The Road
- 25 Spin Doctors, Little Miss Can't Be Wron
- 26 Madonna, Erotica
- 27 Elton John, The One
- 28 Shai, If I Ever Fall In Love
- 29 Saigon Kick, Love Is On The Way
- 30 Guns N' Roses, November Rain

**MIX 107.3**

Washington, D.C. PD: Lorin Palagi

- 1 Jon Secada, Just Another Day
- 2 Toad The Wet Sprocket, All I Want
- 3 Peter Cetera, Restless Heart
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Richard Marx, Take This Heart
- 6 Elton John, The One
- 7 Annie Lennox, Walking On Broken Glass
- 8 Bonnie Raitt, Not The Only One
- 9 Heights, How Do You Talk To An Angel
- 10 Billy Joel, All Shook Up
- 11 Eric Clapton, Layla
- 12 Whitney Houston, I Will Always Love You
- 13 Swing Out Sister, Am I The Same Girl
- 14 Bryan Adams, Do I Have To Say The Words
- 15 Michael W. Smith, I Will Be Here For Yo
- 16 Kenny Loggins, Conviction Of The Heart
- 17 Kenny Loggins, If You Believe
- 18 Genesis, Never A Time
- 19 Bonnie Raitt, Come To Me
- 20 Restless Heart, When She Cries
- 21 k.d. lang, Constant Craving
- 22 Michael Bolton, Reach Out, I'll Be Ther
- 23 Richard Marx, Chains Around My Heart
- 24 Jon Secada, Do You Believe In Us
- 25 Eddie Money, I'll Get By
- 26 Elton John, The Last Song
- 27 Bruce Cole, House Full Of Reasons
- 28 Bryan Adams, (Everything I Do) I Do It
- 29 Amy Grant, Every Heartbeat
- 30

**KIKK 95.7 FM**

Houston PD: Jim Robertson

- 1 Mark Chesnut, Bubba Shot The Jukebox
- 2 George Strait, I Cross My Heart
- 3 Clint Black, Burn One Down
- 4 Alabama, I'm In A Hurry (And Don't Know)
- 5 Vince Gill, Don't Let Our Love Start Si
- 6 Kathy Mattea, Lonesome Standard Time
- 7 Alan Jackson, She's Got The Rhythm (And
- 8 Tanya Tucker, Two Sparrows In A Hurrica
- 9 Lorrie Morgan, Watch Me
- 10 Pam Tillis, Shake The Sugar Tree
- 11 Hal Ketchum, Sure Love
- 12 John Michael Montgomery, Life's A Dance
- 13 Brooks & Dunn, Lost And Found
- 14 Billy Dean, If There Hadn't Been You
- 15 Marty Stuart, Now That's Country
- 16 Mark Collie, Even The Man In The Moon I
- 17 Tanya Tucker, Two Sparrows In A Hurrica
- 18 Tracy Lawrence, Somebody Paints The
- 19 Trisha Yearwood, Walkaway Joe
- 20 Garth Brooks, Somewhere Other Than The
- 21 John Anderson, Seminole Wind
- 22 George Strait, Overnight Male
- 23 Rodney Foster, Just Call Me Lonesome
- 24 Wynonna, No One Else On Earth
- 25 Collin Raye, In This Life
- 26 Billy Ray Cyrus, Could've Been Me
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Lee Roy Parnell, Love Without Mercy
- 29 Brooks & Dunn, Neon Moon
- 30 John Anderson, Straight Tequila Night

**KZLA 93.9 FM**

Los Angeles PD: Bob Guerra

- 1 Alabama, I'm In A Hurry (And Don't Know)
- 2 Mark Collie, Even The Man In The Moon I
- 3 Rodney Foster, Just Call Me Lonesome
- 4 George Strait, I Cross My Heart
- 5 Lorrie Morgan, Watch Me
- 6 Billy Dean, If There Hadn't Been You
- 7 Suzy Bogguss, Letting Go
- 8 Pam Tillis, Shake The Sugar Tree
- 9 Travis Tritt, Lord Have Mercy On The Wo
- 10 Vince Gill, Don't Let Our Love Start Si
- 11 Restless Heart, When She Cries
- 12 Alan Jackson, She's Got The Rhythm (And
- 13 Mark Chesnut, Bubba Shot The Jukebox
- 14 Marty Stuart, Now That's Country
- 15 Kathy Mattea, Lonesome Standard Time
- 16 Clint Black, Burn One Down
- 17 Hal Ketchum, Sure Love
- 18 Wynonna, No One Else On Earth
- 19 Mary-Chapin Carpenter, Not Too Much To
- 20 Sammy Kershaw, Anywhere But Here
- 21 Steve Warner, A Woman Loves
- 22 Alan Jackson, Love's Got A Hold On You
- 23 Tanya Tucker, Two Sparrows In A Hurrica
- 24 Reba McEntire, The Greatest Man I Never
- 25 Tracy Lawrence, Somebody Paints The
- 26 Tanya Tucker, If Your Heart Ain't Busy
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Collin Raye, In This Life
- 29 Garth Brooks, We Shall Be Free
- 30 Aaron Tippin, I Wouldn't Have It Any Ot

**EAGLE 97.7**

Dallas PD: Brian Krysz

- 1 Heights, How Do You Talk To An Angel
- 2 Pearl Jam, Jeremy
- 3 Bon Jovi, Keep The Faith
- 4 Damn Yankees, Where You Goin' Now
- 5 Spin Doctors, Little Miss Can't Be Wron
- 6 Def Leppard, Have You Ever Needed Someo
- 7 Saigon Kick, Love Is On The Way
- 8 Firehouse, When I Look Into Your Eyes
- 9 R.E.M., Drive
- 10 Eric Clapton, Layla
- 11 Peter Gabriel, Digging In The Dirt
- 12 Extreme, Rest In Peace
- 13 U2, Who's Gonna Ride Your Wild Horses
- 14 Tom Cochrane, Washed Away
- 15 Michael Bolton, Street Bars
- 16 Rembrandts, Johnny Have You Seen Her?
- 17 INXS, Taste It
- 18 Dan Baird, I Love You Period
- 19 Spin Doctors, Divine Thing
- 20 Del Amitri, Always The Last To Know
- 21 Toad The Wet Sprocket, All I Want
- 22 Guns N' Roses, Yesterday
- 23 Keith Richards, Wicked As It Seems
- 24 Bad Company, How About That
- 25 Jeff Healey Band, Cruel Little Number
- 26 Peter, Road Of A Thousand Dreams
- 27 Ozzy Osbourne, Time After Time
- 28 Guns N' Roses, November Rain
- 29 Spin Doctors, Pleasure
- 30 Soup Dragons, Jesus He Knows Me
- 31 Jude Cole, Start The Car

**KUBE 93.5 FM**

Seattle PD: Bob Case

- 1 Shai, If I Ever Fall In Love
- 2 Arrested Development, Mr. Wendal
- 3 Paperboy, Ditty
- 4 Boyz II Men, In The Still Of The
- 5 Troop, Sweet November
- 6 Boyz II Men, End Of The Road
- 7 Prince & The New Power Generat., - 7 -
- 8 N2Deep, Back To The Hotel
- 9 P.M. Dawn, I'd Die Without You
- 10 Whitney Houston, I Will Always Love You
- 11 Snap, Rhythm Is A Dancer
- 12 Mary J. Blige, Real Love
- 13 Madonna, Rain
- 14 Heights, How Do You Talk To An Angel
- 15 TLC, What About Your Friends
- 16 Arrested Development, People Everyday
- 17 Jodeci, Come & Talk To Me
- 18 Lo-Key?, I Got A Thang 4 Ya!
- 19 TLC, Baby-Baby
- 20 Chante Moore, Love's Taken Over
- 21 R. Kelly & Public Announcement, Slow Da
- 22 House Of Pain, Jump Around
- 23 Jade, I Wanna Love You
- 24 Wreckx-N-Effect, Rump Shaker
- 25 Bobby Brown, Humpin' Around
- 26 En Vogue, Jesus He Knows Me
- 27 Technronic, Move This
- 28 Mary J. Blige, What's The 411?
- 29 TLC, Ain't 2 Proud 2 Beg
- 30 Mc Brains, Brainstorming

**Q102**

Philadelphia PD: Jefferson Ward

- 1 Wreckx-N-Effect, Rump Shaker
- 2 TLC, What About Your Friends
- 3 Shai, If I Ever Fall In Love
- 4 Boyz II Men, End Of The Road
- 5 Boyz II Men, In The Still Of The
- 6 Bell Biv DeVoe, Gangsta
- 7 Arrested Development, People Everyday
- 8 Whitney Houston, I Will Always Love You
- 9 House Of Pain, Jump Around
- 10 Home Team, Pick It Up
- 11 Bobby Konders & Massive Sounds, Mack Da
- 12 Mury J. Blige, You Ready Me
- 13 Das EFX, They Want Elix
- 14 TLC, Baby-Baby
- 15 Jodeci, I'm Still Waiting
- 16 Arrested Development, Mr. Wendal
- 17 Kris Kross, Jump
- 18 Pete Rock & C.L. Smooth, They Reminisce
- 19 Mary J. Blige, You Ready Me
- 20 Das EFX, They Want Elix
- 21 TLC, Baby-Baby
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 P.M. Dawn, I'd Die Without You
- 24 Arrested Development, Tennessee
- 25 Johnny Gill, The Real Deal
- 26 Black Sheep, The Choice Is Yours
- 27 Mad Cobra, Flex
- 28 En Vogue, Giving Him Something He Can F
- 29 Mary J. Blige, What's The 411?
- 30 R. Kelly & Public Announcement, Slow Da
- 31 Jodeci, Come & Talk To Me

**STAR 94 FM**

Atlanta PD: Lee Chesnut

- 1 Bryan Adams, Do I Have To Say The Words
- 2 Michael Bolton, To Love Somebody
- 3 Charlie & Eddie, Would I Lie To You
- 4 Eric Clapton, Layla
- 5 Annie Lennox, Walking On Broken Glass
- 6 Elton John, The Last Song
- 7 Whitney Houston, I Will Always Love You
- 8 Jon Secada, Do You Believe In Us
- 9 Heights, How Do You Talk To An Angel
- 10 Boyz II Men, End Of The Road
- 11 Kenny Loggins, If You Believe
- 12 Richard Marx, Chains Around My Heart
- 13 Del Amitri, Always The Last To Know
- 14 Patty Smyth, Sometimes Love Just Ain't
- 15 Gloria Estefan, Always Tomorrow
- 16 Genesis, Never A Time
- 17 Celine Dion, Nothing Broken But My Hear
- 18 Annie Lennox, Why
- 19 Mary-Chapin Carpenter, Passionate Kiss
- 20 Rembrandts, Johnny Have You Seen Her?
- 21 Restless Heart, When She Cries
- 22 Peter Cetera, Restless Heart
- 23 Damn Yankees, Where You Goin' Now
- 24 Michael W. Smith, I Will Be Here For Yo
- 25 P.M. Dawn, I'd Die Without You
- 26 Saigon Kick, Love Is On The Way
- 27 Genesis, Jesus He Knows Me
- 28 Go West, Faithful
- 29 Toad The Wet Sprocket, All I Want
- 30 Michael Bolton, Reach Out, I'll Be Ther

**KPLX 99.5**

Dallas PD: Bobby Kraig

- 1 Clint Black, Burn One Down
- 2 Alan Jackson, She's Got The Rhythm (And
- 3 George Strait, I Cross My Heart
- 4 Billy Dean, If There Hadn't Been You
- 5 Wynonna, No One Else On Earth
- 6 Kathy Mattea, Lonesome Standard Time
- 7 Vince Gill, Don't Let Our Love Start Si
- 8 Lorrie Morgan, Watch Me
- 9 John Anderson, Seminole Wind
- 10 Mark Chesnut, Bubba Shot The Jukebox
- 11 Lee Roy Parnell, Love Without Mercy
- 12 Alabama, I'm In A Hurry (And Don't Know
- 13 Tanya Tucker, Two Sparrows In A Hurrica
- 14 Brooks & Dunn, Lost And Found
- 15 Garth Brooks, Somewhere Other Than The
- 16 Pam Tillis, Shake The Sugar Tree
- 17 Restless Heart, When She Cries
- 18 Rodney Foster, Just Call Me Lonesome
- 19 Mary-Chapin Carpenter, I Feel Lucky
- 20 Mark Collie, Even The Man In The Moon I
- 21 Lee Roy Parnell, What Kind Of Fool Do Y
- 22 Alabama, Take A Little Trip
- 23 Aaron Tippin, There Ain't Nothin' Wrong
- 24 Trisha Yearwood, Walkaway Joe
- 25 Chris LeDoux, Cadillac Ranch
- 26 Brooks & Dunn, Neon Moon
- 27 Billy Ray Cyrus, Could've Been Me
- 28 Reba McEntire, If I Didn't Have You
- 29 Wynonna, No One Else On Earth
- 30 Tim Mensy, That's Good

**WPOC 93.1 FM**

Baltimore PD: Bob Moody

- 1 Mary-Chapin Carpenter, Not Too Much To
- 2 Marty Stuart, Now That's Country
- 3 Kathy Mattea, Lonesome Standard Time
- 4 Mark Chesnut, Bubba Shot The Jukebox
- 5 Garth Brooks, Somewhere Other Than The
- 6 Alabama, I'm In A Hurry (And Don't Know
- 7 Tanya Tucker, Two Sparrows In A Hurrica
- 8 George Strait, I Cross My Heart
- 9 Billy Dean, If There Hadn't Been You
- 10 Billy Ray Cyrus, Where I Gonna Live?
- 11 John Michael Montgomery, Life's A Dance
- 12 Clint Black, Burn One Down
- 13 Tanya Tucker, Two Sparrows In A Hurrica
- 14 Rodney Foster, Just Call Me Lonesome
- 15 Pam Tillis, Shake The Sugar Tree
- 16 Doug Stone, Too Busy Being In Love
- 17 Ricky Van Shelton, Wild Man
- 18 Hal Ketchum, Sure Love
- 19 Wynonna, No One Else On Earth
- 20 Brooks & Dunn, Lost And Found
- 21 Lorrie Morgan, Watch Me
- 22 Trisha Yearwood, Walkaway Joe
- 23 Vince Gill, Don't Let Our Love Start Si
- 24 Tracy Lawrence, Someday
- 25 Michelle Wright, He Would Be Sixteen
- 26 Lee Roy Parnell, Love Without Mercy
- 27 Clinton Gregory, Who Needs It
- 28 Tim Mensy, That's Good
- 29 Mike Reno, Call Home
- 30 Mark Collie, Even The Man In The Moon I

**MIX 96.5**

Houston PD: Dave Van Stone

- 1 Bonnie Raitt, Come To Me
- 2 Peter Cetera, Restless Heart
- 3 Tom Cochrane, Life Is A Highway
- 4 Eric Clapton, Layla
- 5 Annie Lennox, Walking On Broken Glass
- 6 Toad The Wet Sprocket, All I Want
- 7 Michael Bolton, To Love Somebody
- 8 Grayson Hugh, Talk It Over
- 9 Charles & Eddie, Would I Lie To You
- 10 Restless Heart, When She Cries
- 11 Heights, How Do You Talk To An Angel
- 12 Richard Marx, Take This Heart
- 13 Rodney Crowell, Kind Of Love
- 14 Ephraim Lewis, Drowning In Your Eyes
- 15 Jon Secada, Do You Believe In Us
- 16 Celine Dion, Nothing Broken But My Hear
- 17 Kenny Loggins, The Real Thing
- 18 Genesis, Never A Time
- 19 Michael W. Smith, I Will Be Here For Yo
- 20 Richard Marx, Chains Around My Heart
- 21 Madonna, Rain
- 22 Damn Yankees, Where You Goin' Now
- 23 Tom Cochrane, Washed Away
- 24 Elton John, The Last Song
- 25 Jude Cole, House Full Of Reasons
- 26 Amy Grant, Good For Me
- 27 Daryl Hall & John Oates, Don't Hold Bac
- 28 Johnny Hates Jazz, Shattered Dreams
- 29 Kenny Loggins, Conviction Of The Heart
- 30 Genesis, No Son Of Mine

**POWER 99 FM**

Atlanta PD: Rick Stacy

- 1 Temple Of The Dog, Hungry Strike
- 2 Neneh Cherry, Trout
- 3 900 Maniacs, These Are Days
- 4 Spin Doctors, Little Miss Can't Be Wron
- 5 Morrissey, Tomorrow
- 6 Utah Saints, Something Good
- 7 Moodsings, Spiritual High (State Of In
- 8 Red Hot Chili Peppers, Breaking The Gir
- 9 Peter Gabriel, Sighing In The Dirt
- 10 Toad The Wet Sprocket, Walk On The Ocea
- 11 Dada, Dizz Knee Land
- 12 InXS, Taste It
- 13 Shakespear's Sister, I Don't Care
- 14 Suzanne Vega, Blood Makes Noise
- 15 Michael Penn, Seen The Doctor
- 16 L.P., Pretend We're Dead
- 17 Soup Dragons, Divine Thing
- 18 Mark Curry, Sorry About The Weather
- 19 Gary & Effect, What Do You See
- 20 U2, Who's Gonna Ride Your Wild Horses
- 21 Information Society, Peace & Love Inc.
- 22 P.M. Dawn, I'd Die Without You
- 23 B-52's, Revolution Earth
- 24 Rembrandts, Johnny Have You Seen Her?
- 25 Del Amitri, Always The Last To Know
- 26 Nirvana, Lithium
- 27 Madonna, Erotica
- 28 Big Audio Dynamite II, The Globe
- 29 Tom Amos, Crucify
- 30 INXS, Not Enough Time

**HOT 97 FM**

New York PD: Joel Salkowitz

- 1 Snap, Rhythm Is A Dancer
- 2 TLC, What About Your Friends
- 3 Mary J. Blige, Real Love
- 4 Arrested Development, People Everyday
- 5 Jodeci, Come & Talk To Me
- 6 Boyz II Men, End Of The Road
- 7 P.M. Dawn, I'd Die Without You
- 8 Malaka, So Much Love
- 9 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 10 En Vogue, Give It Up, Turn It Loose
- 11 Shai, If I Ever Fall In Love
- 12 Mad Cobra, Flex
- 13 Father M.C., One Nite Stand
- 14 Shance, Saving Forever For You
- 15 Miki Howard, Ain't Nobody Like You
- 16 Toad The Wet Sprocket, Walk On The Ocea
- 17 Trey Lorenz, Someone To Hold
- 18 Celine Dion, Love Can Move Mountains
- 19 Around The Way, Really Into You
- 20 Hi-Five, She's Playing Hard To Get
- 21 Madonna, Deeper And Deeper
- 22 Wreckx-N-Effect, Rump Shaker
- 23 Johnny Gill, They Want Elix
- 24 AB Logic, The Hitman
- 25 Lil Suzy, Take Me In Your Arms
- 26 Expose, I Wish The Phone Would Ring
- 27 Bell Biv DeVoe, Gangsta
- 28 2 Unlimited, I Light Your Zone
- 29 TLC, Baby-Baby
- 30 Mc Serch, Here It Comes

**K108 108 FM**

Boston PD: Steve Rivers

- 1 P.M. Dawn, I'd Die Without You
- 2 Eric Clapton, Layla
- 3 Bobby Brown, Good Enough
- 4 Boyz II Men, End Of The Road
- 5 Luther Vandross & Janet Jackson, The Bes
- 6 Snap, Rhythm Is A Dancer
- 7 Heights, How Do You Talk To An Angel
- 8 Mary J. Blige, Real Love
- 9 Patty Smyth, Sometimes Love Just Ain't
- 10 Hi-Five, She's Playing Hard To Get
- 11 Jon Secada, Do You Believe In Us
- 12 TLC, Baby-Baby
- 13 C.C. Peniston, Keep On Walkin'
- 14 K.W.S., Please Don't Go
- 15 En Vogue, Free Your Mind
- 16 En Vogue, Giving Him Something He Can F
- 17 Madonna, Deeper And Deeper
- 18 Bobby Brown, Humpin' Around
- 19 Annie Lennox, Walking On Broken Glass
- 20 Jon Secada, Just Another Day
- 21 Shai, If I Ever Fall In Love
- 22 Boyz II Men, In The Still Of The
- 23 Technronic, Move This
- 24 Malaka, So Much Love
- 25 Donna Delory, Praying For Love
- 26 Classic Example, It's Alright
- 27 U2, Who's Gonna Ride Your Wild Horses
- 28 Def Leppard, Have You Ever Needed Someo

**92.3 KRST**

Albuquerque PD: Jim Patrick

- 1 Travis Tritt, Lord Have Mercy On The Wo
- 2 Mark Chesnut, Bubba Shot The Jukebox
- 3 Alabama, I'm In A Hurry (And Don't Know)
- 4 Billy Dean, If There Hadn't Been You
- 5 Pam Tillis, Shake The Sugar Tree
- 6 Lorrie Morgan, Watch Me
- 7 Tanya Tucker, Two Sparrows In A Hurrica
- 8 Mark Collie, Even The Man In The Moon I
- 9 Clint Black, Burn One Down
- 10 Marty Stuart, Now That's Country
- 11 Brooks & Dunn, Lost And Found
- 12 Tracy Lawrence, Somebody Paints The
- 13 Kathy Mattea, Lonesome Standard Time
- 14 Hal Ketchum, Sure Love
- 15 George Strait, I Cross My Heart
- 16 Rodney Foster, Just Call Me Lonesome
- 17 John Anderson, Seminole Wind
- 18 Billy Ray Cyrus, Where I Gonna Live?
- 19 Lee Roy Parnell, Love Without Mercy
- 20 Mary-Chapin Carpenter, Not Too Much To
- 21 Collin Raye, In This Life
- 22 John Michael Montgomery, Life's A Dance
- 23 Clinton Gregory, Who Needs It
- 24 Vince Gill, Don't Let Our Love Start Si
- 25 Reba McEntire, The Greatest Man I Never
- 26 Brooks & Dunn, Lost And Found
- 27 Tanya Tucker, Two Sparrows In A Hurrica
- 28 Collin Raye, In This Life
- 29 Gint Black, Burn One Down
- 30 Diamond Rio, Nowhere Bound

**104.7 COUNTRY**

Detroit PD: Barry Mardit

- 1 Billy Dean, If There Hadn't Been You
- 2 John Anderson, Seminole Wind
- 3 Pam Tillis, Shake The Sugar Tree
- 4 Travis Tritt, Lord Have Mercy On The Wo
- 5 Wynonna, No One Else On Earth
- 6 Alabama, I'm In A Hurry (And Don't Know
- 7 Rodney Foster, Just Call Me Lonesome
- 8 Billy Ray Cyrus, Where I Gonna Live?
- 9 Suzy Bogguss, Letting Go
- 10 Mark Chesnut, Bubba Shot The Jukebox
- 11 Lorrie Morgan, Watch Me
- 12 Mark Collie, Even The Man In The Moon I
- 13 Tracy Lawrence, Someday
- 14 Brooks & Dunn, Lost And Found
- 15 Tanya Tucker, Two Sparrows In A Hurrica
- 16 Collin Raye, In This Life
- 17 Gint Black, Burn One Down
- 18 Vince Gill, Don't Let Our Love Start Si
- 19 Diamond Rio, Nowhere Bound
- 20 Aaron Tippin, I Wouldn't Have It Any Ot
- 21 Randy Travis, If I Didn't Have You
- 22 Sammy Kershaw, Anywhere But Here
- 23 Billy Ray Cyrus, Could've Been Me
- 24 Marty Stuart, Now That's Country
- 25 Alan Jackson, She's Got The Rhythm (And
- 26 George Strait, I Cross My Heart
- 27 Mary-Chapin Carpenter, Not Too Much To
- 28 Kathy Mattea, Lonesome Standard Time
- 29 Confederate Railroad, Jesus And Mama
- 30 Tracy Lawrence, Somebody Paints The

**KPLX 99.5**

Seattle PD: Casey Keating

- 1 Heights, How Do You Talk To An Angel
- 2 P.M. Dawn, I'd Die Without You
- 3 Guns N' Roses, November Rain
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 K.W.S., Please Don't Go
- 6 Technronic, Move This
- 7 Boyz II Men, End Of The Road
- 8 Mary J. Blige, Real Love
- 9 TLC, Baby-Baby
- 10 Jade, I Wanna Love You
- 11 Snap, Rhythm Is A Dancer
- 12 Bobby Brown, Good Enough
- 13 Expose, I Wish The Phone Would Ring
- 14 Richard Marx, Take This Heart
- 15 Boyz II Men, In The Still Of The
- 16 Shai, If I Ever Fall In Love
- 17 Elton John, The One
- 18 Madonna, Deeper And Deeper
- 19 Bryan Adams, Do I Have To Say The Words
- 20 Go West, Faithful
- 21 Jon Secada, Just Another Day
- 22 Jodeci, Come & Talk To Me
- 23 Tom Cochrane, Washed Away
- 24 Def Leppard, Have You Ever Needed Someo
- 25 Annie Lennox, Walking On Broken Glass
- 26 Prince & The New Power Generat., - 7 -
- 27 Sophie B. Hawkins, Damn I Wish I Was Yo
- 28 Bobby Brown, Humpin' Around
- 29 En Vogue, Free Your Mind
- 30 C.C. Peniston, Keep On Walkin'

**B94 FM**

Pittsburgh PD: Buddy Scott

- 1 Heights, How Do You Talk To An Angel
- 2 P.M. Dawn, I'd Die Without You
- 3 Boyz II Men, End Of The Road
- 4 TLC, What About Your Friends
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Bryan Adams, Do I Have To Say The Words
- 7 Firehouse, When I Look Into Your Eyes
- 8 Mary J. Blige, Real Love
- 9 Annie Lennox, Walking On Broken Glass
- 10 Rhythm Syndicate, I Wanna Make Love To
- 11 Bobby Brown, Good Enough
- 12 Jade, I Wanna Love You
- 13 Hi-Five, She's Playing Hard To Get
- 14 En Vogue, Free Your Mind
- 15 Def Leppard, Have You Ever Needed Someo
- 16 Trey Lorenz, Someone To Hold
- 17 Color Me Badd, Forever Love
- 18 Bobby Brown, Humpin' Around
- 19 Tom Cochrane, Washed Away
- 20 Expose, I Wish The Phone Would Ring
- 21 Madonna, Erotica
- 22 Jon Secada, Do You Believe In Us
- 23 Michael Bolton, To Love Somebody
- 24 Snap, Rhythm Is A Dancer
- 25 Go West, Faithful
- 26 Saigon Kick, Love Is On The Way
- 27 Bon Jovi, Keep The Faith
- 28 Elton John, The One
- 29 Eric Clapton, Layla
- 30 Romantics, What I Like About You

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## PROMOTIONS AND MARKETING

*(Continued from page 76)*

helps keep track of detail changes during the constant copying and distributing of promotion schedules to sales and programming.

McGee thinks TaskMaster would work best at a medium-size-market station that is large enough to be in demand for lots of client promotion work but small enough that the station's promotion director is busy handling an air shift and other duties.

### IDEA MILL: RECYCLED CANDIDATES

So what do you do with all those Bush, Clinton, and Perot campaign signs? On Nov. 4, KIIS Los Angeles invited listeners to bring their posters to the Hollywood Bowl and redeem them for 25 cents each. Morning man Rick Dees was there to shovel the old signs into the recycling bin.

Rhino Records recently teamed up

with three leading oldies stations to help promote its oldies catalog. Rhino delivered 5,000 custom cassettes, with songs by the Rascals, Ray Charles, and Aretha Franklin, to WCBS-FM New York, WJMK Chicago, and WODS Boston. The stations were free to hand out the Rhino Atlantic Remasters tapes as prizes.

In a curious arrangement, classical WQED Pittsburgh is producing more than 100 hourlong CDs of music for the newly christened Pittsburgh airport, Midfield Terminal. PPG Industries is providing the needed grant for the project. WQED has been programming classical music in the city's subway system for seven years.

Two days after Thanksgiving WNCX Cleveland air personality Jerry Shirley will be "locked" in a mobile home for 30 days, or for however

long it takes WNCX listeners to fill up a trailer with food for the needy. Last year Shirley was in for just 14 days, before 20-plus tons of food was collected. Crosstown WKYC-TV is a sponsor this year.

KKSF San Francisco's third benefit sampler CD is out. Featuring songs by Bonnie Raitt and Al Jarreau, the sampler's proceeds will go to the San Francisco AIDS Foundation. To date, the two previous CDs have raised more than \$300,000.

For sheer size, WXKS-FM (Kiss 108) Boston's first-ever three-day KISS Fall Fest held on the Boston Common over Columbus Day Weekend was impressive. The event was attended by 100,000 people who saw 50 artists. More than 20 sponsors signed on with KISS and helped pick up the fest's half-a-million-dollar tab.

1590 RAPS.

498<sup>5</sup>

MAJIC 102 FM

October 12, 1992

Mr. Lenny Silver  
AMHERST RECORDS  
1800 Main Street  
Buffalo, NY 14208

Dear Lenny:

Subject: Christmas Album

I'm just sitting here listening to the new Stylistics' Christmas album. Here it is October 9th, 3 months away from that special day, December 25th, the day that we celebrate the birth of our Lord and Savior. I can't but feel the much anticipated joy of the season already.

I've heard many Christmas albums over the years but I have to admit this is truly the greatest! The best since the Temps incredible Christmas LP!

Every song expresses in its own way the joy and excitement of the special Christmas Season! I'm speechless!!! Russell Thompkins (if it's possible) sounds better than he's ever sounded!


Lenny, you've done it again. This time you've left your mark on the most wonderful time of the year. Congratulation and Merry Christmas.

Sincerely,

*Ron Atkins*  
Ron Atkins  
Program Director  
102 Jamz Houston

RA:ly

24 Greenway Plaza #1508 Houston, TX 77046 P.O. Box 22900 Houston, Texas 77227 (713) 623-0102 FAX (713) 623-0106



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STYLISTICS

Christmas

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★ ★ ★ NO. 1 ★ ★ ★					
1	1	2	7	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON 2 weeks at No. 1
2	2	1	11	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
3	3	6	6	THE LAST SONG MCA 54510	◆ ELTON JOHN
4	4	8	9	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	10	12	6	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
6	7	10	11	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
7	5	7	12	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
8	11	11	11	LAYLA REPRISE 18787	◆ ERIC CLAPTON
9	12	16	7	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
10	6	3	17	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
11	15	25	4	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
12	17	26	4	NEVER A TIME ATLANTIC 87411	GENESIS
★ ★ ★ POWER PICK ★ ★ ★					
13	28	—	2	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
14	9	5	17	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
15	8	4	15	AM I THE SAME GIRL FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
16	18	21	14	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
17	20	23	6	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
18	13	9	17	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
19	21	24	6	FEELS LIKE HEAVEN WARNER BROS. 18651	PETER CETERA WITH CHAKA KHAN
20	16	15	22	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
21	22	22	8	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
22	14	14	16	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
23	19	17	22	THE ONE MCA 54423	◆ ELTON JOHN
24	23	18	24	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
25	27	35	3	THEME FROM NORTHERN EXPOSURE MCA ALBUM CUT	DAVID SCHWARTZ
26	30	32	5	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
27	31	43	3	FAITHFUL EMI 50411/ERG	◆ GO WEST
28	24	20	15	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
29	29	29	30	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
30	26	19	23	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
31	25	13	14	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
32	32	27	18	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
33	36	38	4	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW
34	40	—	2	NO ORDINARY LOVE EPIC 74734	◆ SADE
35	37	39	10	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
36	34	36	34	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
37	NEW ▶	1	1	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
38	NEW ▶	1	1	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
39	NEW ▶	1	1	FOREVER IN LOVE ARISTA 1-2482	KENNY G
40	46	—	2	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
41	NEW ▶	1	1	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
42	39	40	26	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
43	38	37	17	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
44	NEW ▶	1	1	IF THERE HADN'T BEEN YOU SBK 57884/ERG	◆ BILLY DEAN
45	42	44	32	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
46	35	31	7	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR
47	44	41	32	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
48	41	33	15	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
49	49	49	8	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
50	33	28	19	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES

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

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ **BOYZ II MEN** In The Still Of The Night (I'll Remember) (2:51)

PRODUCERS: Boyz II Men  
WRITER: F. Parris  
PUBLISHER: LLEE, BMI  
Motown 6310822 (c/o PGD) (cassette single)

Following what has become one of the biggest hits in pop history can be a tad daunting. However, harmonious act delivers a shrug off the pressure with a delightful a cappella rendition of the Five Satins' timeless classic. Track has already garnered heavy radio play, and will have a stellar chart debut now that it is commercially available. From the soundtrack to "The Jacksons: An American Dream."

### ▶ **EN VOGUE** Give It Up, Turn It Loose (4:05)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
EastWest 4843 (c/o Atlantic) (cassette single)

Further proving the versatility and depth of its double-platinum "Funky Divas" collection, quartet vocally glides with ease over a languid, retro-soul shuffle beat. Jazzzy flutes and restrained funk guitars add texture that will warm the hearts of pop and urban folks alike. Album's fourth single appears to have nearly the same sales and radio muscle as its first. Quite impressive.

### ★ **BAD COMPANY** This Could Be The One (4:39)

PRODUCER: Terry Thomas  
WRITERS: Howe, Thomas  
PUBLISHERS: Warner/Chappell/TJT Songs/Phantom/WB, ASCAP  
Atco 4836 (c/o Atlantic) (cassette single)

Second single from "Here Comes Trouble" is a low-key rock ballad. Romantic lyrics are framed by sweet acoustic strumming and subtle electric guitar riffs. Instantly memorable chorus and a familiar lead vocal should help lock song's place at both top 40 and album-rock formats.

### THE MOVEMENT B.I.N.G.O. (2:38)

PRODUCERS: Walter "Kandon" Kahn, The Movement  
WRITERS: A.J. Mora, R. Visslon  
PUBLISHERS: Hazze/Scully, ASCAP  
REMIXERS: Howard Prince, Jonathan Stewart  
Ansta 2500 (c/o BMG) (cassette single)

Techno/rap trio follows its breakthrough hit, "Jump," with a goofy rave that gets its inspiration from the kiddie tune. Frenetic beats and caustic synths provide an odd-but-appealing contrast to cheeky chants at the chorus. Six remixes are equipped to quench almost any techno thirst, though track itself is sometimes a bit too precious for its own good.

### PRETTY POISON Better Be Good To Me (4:25)

PRODUCER: Whey Cooler  
WRITERS: J. Starling, W. Cooler  
PUBLISHERS: Genetic/Tracer/Winked, ASCAP  
Tracer/Svengali 400 (c/o Warner) (CD single)

Dance/pop act returns after an extended absence with a crossover radio-conscious twirler. Remixes take the song through a variety of moods, ranging from Cathy Dennis-style postdisco and C&C-flavored pop/hip-hop to techno-lite.

## R & B

### ▶ **STEPHANIE MILLS** All Day, All Night (3:59)

PRODUCER: Vassal Benford  
WRITERS: V. Benford, R. Spearman  
PUBLISHER: not listed  
MCA 2345 (c/o Uni) (cassette single)

Mills' one-of-a-kind voice is like a visit from an old friend. This first peek into the upcoming "Something Real" album clips along at a pleasant pace. A percussive, shoulder-shaking groove is spiced with Caribbean seasoning and a fluid sax solo. A percolating little ditty that will sound fab pumping on the radio. Give this one a dance mix and watch club DJs step in line.

### ★ **CHARLES CHRISTOPHER WITH JANE EUGENE** I'm Gonna Make You Love Me (3:34)

PRODUCER: Nick Martinelli  
WRITERS: J. Ross, K. Gamble, J. Williams  
PUBLISHERS: Warner-Tamerlane/Act Three/Unichappell, BMI  
Charisma/Virgin 12738 (c/o CEMA) (cassette single)

Newcomer oozes with charisma (no label

pun intended) and charm on this percolating cover of a tune popularized by Diana Ross & the Temptations. Jane Eugene offers a sexy vocal dynamic, though the spotlight rarely (and wisely) moves away from Christopher, who deserves immediate attention at all formats. Give his appetizing debut album, "Think About It," a spin, too.

### JERMAINE STEWART Set Me Free (no timing listed)

PRODUCER: Jesse Saunders  
WRITERS: J. Stewart, J. Saunders  
PUBLISHERS: Word Is Out/Gangster, BMI  
REMIXERS: Dave Shaw, Winston Jones, Jesse Saunders  
Reprise 40635 (c/o Warner Bros.) (12-inch single)

Long-absent Stewart switches labels with a slick, trend-conscious funk jam that benefits greatly from his warm and appealing voice. Tasty remixes by Dave Shaw and Winston Jones inject a slinky, R&B-juiced house tone that could work equally well over urban airwaves and on club dancefloors.

### GENE RICE Come A Little Closer (4:15)

PRODUCER: Chuckii Booker  
WRITERS: C. Booker, S. Sheppard, E. Rice  
PUBLISHERS: Big Giant/Count Chuckula/Seventy-Ninth/Generic, BMI  
RCA 62359 (c/o BMG) (cassette single)

With a little assistance from Chuckii Booker, Rice is convincingly cast as seductive, late-night Romeo on this slow and grinding R&B ballad. Soothing support harmonies cushion a lead performance that is forceful and expressive without resorting to chest-pounding bravado. A lovely soundtrack to an evening of candlelight and romance.

### GRACE JONES 7 Day Weekend (3:33)

PRODUCERS: Dallas Austin, Randy Ran  
WRITERS: D. Austin, G. Jones, Satch  
PUBLISHERS: D.A.R.P./Music Lipps/Famous Music Corp., ASCAP  
REMIXER: Ben Liebrand  
LaFace 24040 (c/o BMG) (12-inch single)

The hit-filled "Boomerang" soundtrack puts some yummy Grace in your face via this disco-seasoned romp. That ever-so-distinctive voice gives a cool edge to a radio-friendly urban/dance track. Remix by Ben Liebrand nicely emphasizes the bass line.

## COUNTRY

### ▶ **RANDY TRAVIS** Look Heart, No Hands (3:11)

PRODUCER: Kyle Lehning  
WRITERS: T. Bruce, R. Smith  
PUBLISHER: MCA, ASCAP  
Warner Bros. 18709 (7-inch single)

Travis' innocent performance is perfectly matched to a number that lyrically compares a relationship to the caution with which we proceed through childhood. Look, it's a hit.

### ▶ **COLLIN RAYE** I Want You Bad (And That Ain't Good) (2:31)

PRODUCERS: Garth Fundis, John Hobbs  
WRITERS: J. Leap  
PUBLISHERS: Harlan Howard Songs/Tree, BMI  
Epic 74786 (c/o Sony) (7-inch single)

Raye struts his stuff and really cuts the

## NEW & NOTEWORTHY

### RAGE AGAINST THE MACHINE Killing In The Machine (no timing listed)

PRODUCERS: Rage Against The Machine, GGGarth  
WRITERS: Rage Against The Machine  
PUBLISHER: Retribution, BMI  
Epic 4791 (c/o Sony) (CD single)

Prerelease buzz surrounding this rambunctious quartet is quite promising. Aggressive guitar attack is balanced by a hard, funky drum sound and guttural vocals. They add up to an invigorating jam with the potential to soar to multiformat success similar to that of bands like Red Hot Chili Peppers and Nirvana. Rebel-yell lyrics will click with adolescent dudes, even if they are a bit too profane for radio airwaves. Look for band's upcoming self-titled debut album.

mustard with this fast-moving, swirly swinger. Grab your favorite dance partner and get ready to sweat.

### ▶ **MIKE REID** Call Home (3:35)

PRODUCERS: Peter Bunetta, Rick Chudacoff  
WRITERS: M. Reid, T. Seals  
PUBLISHERS: BMG Songs/WB Music/Two Sons, ASCAP  
Columbia 74771 (c/o Sony) (7-inch single)

Reid gets right to the heart with his message that encourages communication between loved ones. He uses a sensitive melody and an easy-to-relate-to storyline. This number may be well-served if one teenage runaway phones home or one parent/child relationship is restored.

### ROBERT ELLIS ORRALL Boom! It Was Over (2:36)

PRODUCERS: Steve Marcantonio, Robert Ellis Orrall, Josh Leo  
WRITERS: not listed  
PUBLISHERS: not listed  
RCA 62335 (c/o BMG) (7-inch single)

Ooooo! Pretty much fun. Deliriously jumpy rhythm is coupled with the story of a breakup.

### RIK VINCENT Best Mistakes I Ever Made (3:00)

PRODUCER: Wendy Waldman  
WRITER: R. Vincent  
PUBLISHERS: Longitude/Mike Curb, BMI  
Curb 1018 (CD promo)

Production credibility makes itself known, while Vincent's vocals are warmly accepted. Perhaps not the strongest of material choices, but a Vincent-penned number that says "life is living" and the road he walks has been "paved by the best mistakes he ever made." Sounds like he's pretty content.

### ALVIN & THE CHIPMUNKS Achy Breaky Heart (4:50)

PRODUCER: John Boylan, Janice Karman, Ross Bagdasarian  
WRITER: D. Von Tress  
PUBLISHERS: Millhouse/Songs of PolyGram Int'l., BMI  
Epic 01745 (c/o Sony) (CD promo)

Spliced with Cyrus dialog, this squeaky little ditty could win the hearts and garner a chuckle from the most cynical of souls.

## DANCE

### ▶ **CECE PENISTON** Crazy Love (7:22)

PRODUCER: Daniel Abraham  
WRITERS: G. Lyter, M. O'Hara, D. Rich  
PUBLISHERS: By George You've Got It/O'Hara/Music Corp. Of America, BMI; IDG, ASCAP  
REMIXERS: Louie Vega, Kenny Gonzalez, Daniel Abraham  
A&M 8017 (c/o PGD) (12-inch single)

Here's yet another gem from CeCe's sparkling, unstoppable debut album, "Finally." A sultry, swing beat is first refashioned with raw hip-hop beats, then transformed into a spirited house romp. All the while, CeCe belts with an assurance reminiscent of Teena Marie. Aimed at initial (and still ardent) fans at club level, though the right edit could reignite pop and urban radio fires.

### ★ **JOI CARDWELL** Goodbye (5:58)

PRODUCER: Robert Aaron  
WRITER: R. Aaron  
PUBLISHERS: Runaway Horses/AK Favorite, ASCAP  
E/EightBall 9206 (12-inch single)

The voice behind Lil' Louis' recent No. 1 hits "Club Lonely" and "Saved My Life" steps solo on this delicious, jazzy houser. Robert Aaron dresses Cardwell in lush strings and a caressing bass line. A necessary addition to underground sets—particularly the "R&B" mix. Contact: 212-674-8950.

### BRIAN ENO Ali Click (7:10)

PRODUCER: Brian Eno  
WRITER: B. Eno  
PUBLISHERS: Opal/N. America by Upala, BMI  
REMIXERS: Brian Eno, Markus Drawz, The Grid  
Opal 40650 (c/o Warner Bros.) (12-inch single)

Tune from Eno's fine "Nerve Net" album is reconstructed into a competitive tribal/house workout. Hypnotic, trance-induced remix by the Grid is wonderfully conceived and highly programmable, while Eno's own "Rural Doo Gap" mix is a fun, creepy, and sound-effect-filled journey that will add a twist to early-a.m. sets. Will likely jolt his

longtime fans and win a boat-load of new ones.

### AZURE Your Selfish Love (7:16)

PRODUCER: Steven Schani  
WRITER: S. Schani  
PUBLISHERS: Marsan/Barbosa, ASCAP  
Megatone 191 (12-inch single)

Although releases from hi-NRG producer/composer Steven Schani are too few and far between, each one proves to be well worth the wait. This time, he dabbles slightly in techno and house to fine effect on this face-slapping diatribe. Singer Jennifer is in fine voice, and shines brightest on the "Selfish" mix, which will also please purists. Contact: 415-621-7475.

## AC

### ▶ **VONDA SHEPARD** Wake Up The House (3:40)

PRODUCERS: Vonda Shepard, Matthew Wilder  
WRITERS: V. Shepard, G. McMahon  
PUBLISHERS: Gefen/Vendred/Bac Mac/MCA, ASCAP  
Reprise 18689 (c/o Warner Bros.) (cassette single)

Shepard's clear, crystalline voice is complemented by a swaying, sing-along gem from her new album, "The Radical Light." Song's spirited, finger-snapping chorus and wafting synth lines will add programming incentive at AC level, though adult-leaning top 40 pundits should give this one a whirl, too.

### KENNY LOGGINS Now Or Never (4:31)

PRODUCERS: Kenny Loggins, Terry Nelson  
WRITERS: K. Loggins, G. Thomas  
PUBLISHERS: Milk Money, ASCAP, Southshore, BMI  
Columbia 4810 (c/o Sony) (CD promo)

Another sterling moment from Loggins' sorely underrated "Leap Of Faith" set. Soft acoustic guitars rest atop easy-paced rhythms, and build to a satisfying climax. Listen carefully to the song's smart and introspective lyrics.

### THE FUTURE Winter's Coming Back (4:16)

PRODUCERS: The Future  
WRITER: K. Maddalena  
PUBLISHER: Sepid, ASCAP  
Earth Music 0001 (CD single)

Formulaic power ballad succeeds mostly due to earnest execution and minimal melodrama. Crisp production and new-age lyrical philosophy will help act's case in luring AC pundits to the fold. Contact: 203-628-8510.

## ROCK TRACKS

### ▶ **RED HOT CHILI PEPPERS** Behind The Sun (3:24)

PRODUCER: Michael Beinhorn  
WRITERS: Kiedis, Balzary, Slovak, Irons, Beinhorn  
PUBLISHER: Screen Gems/Moebotoblame/Moore Cut, BMI  
EMI/ERG 04894 (c/o CEMA) (CD promo)

The latest cut from supremely popular funk-rock band is actually an early track, taken from EMI's upcoming compilation "What Hits!?" Much less brawny than current Peppers fare—funky but mellower guitars (by original player Hillel Slovak) tread into jangly territory, while singer Anthony Kiedis croons his bit, and Flea pops out familiar bass sounds. A remarkably pretty track also notable for its band history.

### ★ **JOAN BAEZ** Stones In The Road (4:07)

PRODUCER: Wally Wilson, Kenny Greenberg  
WRITER: M.C. Carpenter  
PUBLISHERS: GETAREALJOB/EMI-April, ASCAP  
Virgin 12725 (c/o CEMA) (CD promo)

Justice prevailing, legendary artist will enjoy a successful career resurgence via this rich and hummable acoustic-rocker penned by Mary-Chapin Carpenter. She is in fine voice here. Alternative and AC programmers who subscribe to the works of Indigo Girls and Nanci Griffith can't afford to miss out on this one. From the wonderful "Play Me Backwards" album.

### KANSAS Carry On My Wayward Son (5:58)

PRODUCERS: Phil Ehart, Jeff Glixman  
WRITER: Livgren  
PUBLISHERS: Don Kirshner/EMI-Blackwood, BMI  
Intersound 9107 (CD single)

Classic rock band delivers one of its best-

known tunes in a crisp live performance earlier this year. One of many cuts that will likely conjure fond memories on its new "Live At The Whisky" set. Album-rockers, climb aboard!

### JOHNNY WINTER Johnny Guitar (3:25)

PRODUCERS: Dick Shurman, Johnny Winter  
WRITERS: J. Watson, J. Winter  
PUBLISHERS: Arvee/Staring Point, BMI  
Pointblank/Charisma 12722 (CD promo)

This easy-rolling but muscular tune tells a fairly typical story of the boy who becomes a guitar hero. Few tales like this, however, are played with Winter's effortless grace. He injects new excitement into blues and R&B riffs, making the song a pleasure to hear. A solid entry for album-rock outlets.

### THE WOLFGANG PRESS Mama Told Me Not To Come (3:16)

PRODUCERS: Drostan Madden, The Wolfgang Press  
WRITER: R. Newman  
PUBLISHERS: Unichappell/Six Continents, BMI  
4AD 5753 (c/o Warner Bros.) (cassette single)

In this clever and catchy reworking of the Randy Newman composition, the band makes its mark by floating a deadpan vocal atop a rich mix of samples, girlie backup vocals, and a hip-hop-derived beat. The also worthwhile "Go Back" remix is of a different nature, dropping the song's original sounds in favor of jazz and dance leanings.

### TONTO TONTO Miles Away (Too Fast For You) (2:55)

PRODUCER: Ric Wake  
WRITERS: N. Fowler, Tonto, Tonto  
PUBLISHER: not listed  
Victory 793 (c/o PGD) (CD promo)

Quartet ventures into territory mined by Mr. Big and Extreme on this spare acoustic ballad. Familiarity of tune is countered by sincere and appealing harmonies. Certainly strong enough to open doors at album-rock formats. Can top 40 be very far behind?

### MARK CURRY Blow Me Down (2:38)

PRODUCER: Ed Cherney  
WRITER: M. Curry  
PUBLISHERS: Virgin Music/4 Hour Hell, ASCAP  
Virgin 12735 (c/o CEMA) (CD promo)

Well-written and -intended, this song is dampened somewhat by a heavy-handed production job. The artist's songwriting skills shine through, though, and his raspy, rapid-fire scat singing provides another point of interest. Brief and to the point, the song may help Curry cross over from alternative success to album-rock airplay.

### T-RIDE I Hunger (3:45)

PRODUCER: Eric Valentine  
WRITER: D. Arlie  
PUBLISHER: Black Market/Faterious, BMI  
Hollywood 10213 (CD promo)

The worthwhile elements of this song are all but beaten into submission by an enormous drum sound. Beneath the rambunctious percussion lurks an otherwise durable song marked by brief, blistering guitar solos and a Def Leppard-ish bent toward pop metal. The band is soon to tour supporting Joe Satriani—should be interesting to see how this track translates live.

### KOWANKO Grey Crayon (3:54)

PRODUCER: Lenny Kaye  
WRITER: C. Kowanko  
PUBLISHERS: EMI-Blackwood/Walk Rudy, BMI  
Morgan Creek 26003 (CD single)

Lenny Kaye's neo-beatnik fingerprints are all over this highly stylized tune, on which dreamy harmonies are splashed with harsh half-spoken lead vocals by Chris Kowanko. Alternative programmers may fall prey to track's somewhat self-indulgent intellectual stance and creativity, but odds of generating a broad album-rock crossover are iffy.

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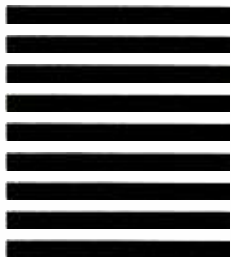


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## Howard Alert: Ethnic Group Suing Stern; AIDS Event; 'BIU Sacked After Football Jab

IT'S ONLY November, but my Christmas wish is for a week when **Howard Stern** *doesn't* make news. Note to Howard: take a vacation!

In this week's Stern doings, a group of Filipino-Americans has filed a \$65 million suit against the national morning man and several of his employers for "racist and defamatory" comments, according to the Associated Press.

Among the on-air remarks cited by the group, the Congress of Filipino-American Citizens, are remarks that Filipinos "eat their young" and Filipino fathers "sell their daughters for sex."

The New Jersey-based group claims to represent approximately 20,000 Filipinos in 26 states, according to AP.

Meanwhile, classical WFLN Philadelphia aired an editorial from president/CEO **Woody Tanger** urging its listeners to "rally against Howard Stern, [local affiliate] WYSP, and [parent] Infinity Broadcasting. The most effective action is to let their advertisers know that . . . if you swim in a cesspool, you emerge smelling."

In other news, **Hollywood Records** is sponsoring an AIDS Awareness event Nov. 23, the day before the first anniversary of **Queen** vocalist **Freddie Mercury's** death. Participating album rock and top 40 stations across the country will air a simultaneous broadcast of Queen's "Bohemian Rhapsody" while AC stations play "The Great Pretender" at 6 p.m. (ET). Stations are also being asked to give out the national AIDS Hotline number before and after the song.

### TROUBLE ON THE BAYOU

Don't mess with Louisiana high school football, even if the team's at the bottom. That's the painful lesson **KBIU** (Bayou 104) Lake Charles learned when its morning man badmouthed a nearby winless squad. Days later the station's transmitter

was shot up—knocking KBIU off the air for 12 hours—a station engineer's car window was shot out, and advertisers were asked by students to boycott the station. Police are looking into the shootings, but station owner **Dixie Johnson** says all signs point to local students.

The problem began when KBIU's **Mark Roberts** said he'd stop eating his beloved spicy crabs until Sam Houston High School won a game. The students apparently didn't appreciate the ribbing. Johnson says when PD **Hollywood Harrison** and station mascot "Smelly LeFeet"



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

showed up at a Friday-night game to give away CDs and tapes, within minutes they were "stoned" by students, who pelted them with their own tapes and CDs, among other items.

### PROGRAMMING: WODKA, FOLGER

Former **KEGL** Dallas VP/GM **Ed Wodka** is acquiring crosstown **KDGE** from **Steve Allison** and has hired former **KEGL** PD **Joel Folger** as in-house consultant with the expectation that Folger will eventually become GM. Wodka takes the title of president/CEO at Allison Broadcasting, and will be changing the name of the company. He also plans to acquire more stations both in the market and elsewhere.

For now, the staff and modern rock

format remain at **KDGE**. Wodka says he will keep the format as long as it continues to perform.

The Chicago Sun-Times reports **WNUA** VP/GM **John Gehron** is seeking financial backing to acquire the station from **Boston Radio Group**. It is on the block for a reported \$35 million.

Philadelphia's new modern rock outlet, **WIBF**, debuted Nov. 9 and is running jockless for now. The Philadelphia Inquirer reports the FCC has already dismissed a petition from a group protesting the format change from the station's previous ethnic and religious programming (Billboard, Nov. 7).

**Voyager Communications**, owner of urban **WELP/WLWZ** Greenville, S.C., has entered into a local marketing agreement with **Greer Communications**, owner of a CP for crosstown **WRDQ**. Voyager plans to extend the urban simulcast to **WRDQ**, making it the first urban trombo in South Carolina. **WRDQ's** calls will be changed to **WLYZ**. The station is expected to sign on in early January.

**Jim Ashbery** joins **WCCO** Minneapolis as PD, replacing **John Quick**. He has been program manager at **WSB** Atlanta since 1987 . . . **WZTA** Miami PD **Pete Bolger** transfers to the long-vacant PD chair at sister station **WINZ**, replacing **Marc Kuhn**. Former **WDIZ** Orlando, Fla., PD **Neal Mirsky** replaces him at **WZTA**.

**Mike Oakes**, PD at **KYMX** Sacramento, Calif., becomes PD at **WJOI** Detroit, replacing **Fred Heller**, who took the PD post at **WEZW** Milwaukee. At **KYMX**, APD **Mike Shores** will serve as interim PD . . . **Duane Link** joins **KFX** Portland, Ore., as PD, replacing **Mike Turner**, who is now ND at **KFX** and sister **KGON**. Link was program manager at **WSYR** Syracuse, N.Y.

Following the sale and LMA of **WKBQ** St. Louis, most of the staff was fired, but given the opportunity to interview for a job with the new owners. **WKBQ** remains top 40, but leans more adult. LMA partner top 40/rhythm **KHTK** flips to urban as "Mix 97" and is now being programmed by **Monica Starr**, who was PD of its AM, urban **AC KXOK**, which is now simulcast. **KHTK** PD **Rick Upton** moves himself and his staff to **WKBQ**.

**KSFO** San Francisco has relinquished its rights to the Oakland A's baseball broadcasts. A statement from VP/GM **Ed Krampf** explains that "the recent glut of baseball on TV has lowered radio ratings as much as 40% from 1990 levels . . . We decided to superserve our regular listeners and advertisers by concentrating on our principal, successful [oldies] format."

**Kipper McGee**, formerly GM at **KIOA** Des Moines, Iowa, is now operations director at **Saga Communications' KRNT/KRNQ** Des Moines, where PD **Matt McCann** exits . . . **Mark Anthony** has been named PD/afternoons at **KMXL** Joplin, Mo. He was previously MD/middays at **KLYV** Dubuque, Iowa.

## newslines...

**VIACOM RADIO** and Noble Broadcast Group have entered into an agreement for a cashless station swap. Under the terms, Noble's **KNDD** (The End) Seattle will go to Viacom in exchange for **KHOW-AM-FM** Denver. Viacom already owns **KBSG-AM-FM** Seattle. Noble owns **KBCO-AM-FM** Denver.

**PAULETTE WILLIAMS**, longtime GM of **KMEL** San Francisco, exits. Evergreen group executive **Jim DeCastro** is acting GM for now.

**TOM MCKINLEY** joins **WTOP/WASH** as executive VP/GM, replacing **Michael Douglass**, who exits. McKinley was last senior VP of operations at Noble Broadcast Group and VP/GM at **XETRA-AM-FM** San Diego.

**RICH ROBERTSON**, GM of **KOMO** Seattle, exits and has not been replaced.

**SUSAN HOFFMAN** has been named VP/GM at **KSDO/KCLX** San Diego, replacing **Mike Shields**. She was last VP/GM at **KSRR** and **KONO-AM-FM** San Antonio, Texas.

**STEVE DINKLE** is the new VP/GM at **KXXR** Kansas City, Mo., replacing **Jack Alix**. Dinkle arrives from **Maxagrid** in Dallas.

**JOE CARIFFE** is upped from VP/sales to the newly created VP/station manager position at **WZMX** Hartford, Conn.

**ALAN DICK**, the new owner of **WKZL** Greensboro, N.C., will become its GM the first of the year. Dick Broadcasting already owns crosstown **WKRR**. Former **WKLZ** GM **Tom Jackson** is now OM at both stations.

**THE GAVIN REPORT** has been acquired by **Morgan-Grampian Plc.**, a United Newspapers company that also publishes **Music Week** and **Music Business International**. The Gavin staff remains, but **David Dalton** has been appointed CEO. He is group publishing editor of the company's U.K.-based magazines.

**STATION SALES:** **KHDL/KKPL** Spokane, Wash., from **Alpha Radio Inc.** to **Silverado Broadcasting Corp.** for \$1 million; **WHCC/WQNS** Waynesville, N.C., from **KAT Broadcasting Corp.** co-receivers **Banking Services Corp.** and **Roger Akin** to **Media Mart Inc.** for \$480,000.

**PETER MOORE**, CBS Radio Networks' VP/affiliate sales, exits. VP/GM **Bob Kipperman** will handle those duties for now.

**THE INTEREP RADIO STORE** has acquired a 50% equity interest in **Cable Media Inc.**, a Chicago-based cable TV rep firm. This is **Interrep's** first venture into cable representation.

### PEOPLE: WAMO SHAKEUP

Six staffers are out at **WAMO** Pittsburgh, including MD **Art Goewey** (412-331-1927), midday host **P.J. Stevens**, night jock **Ron Chavis**, a morning-show producer, and two part-timers . . . **WQQK** Nashville MD/afternoon jock **Vic Clemons** has been named MD at **WGCI-FM** Chicago, replacing **Brian Anthony**.

**KVIL** Dallas has a new MD, **Alex O'Neil**. He replaces **Denise Faust**, who becomes executive assistant to PD **Ron Chapman**. O'Neil was last APD/morning host at **WWDE** Norfolk, Va. . . **Ray Mariner** moves from **WCKZ-FM** Charlotte, N.C., to crosstown **WBT-FM** as MD/afternoons. He replaces **Jim Payne**.

At **WRIF** Detroit, **Mike Clark** is upped to morning-show co-host with **Drew Lane**. He had previously been the voice of morning-show characters "Mr. Stress," "Bob Boner," and "Reverend Loud." Clark replaces **Peter Zipfel**, who exits.

**Darrin Arriens** joins **WRIF** as research director and P/T jock. He was MD at co-owned **WLZR** Milwaukee. **WRIF** promotion director **Deborah Brants** moves to sales.

Overnighter **Kristine Fichera** moves to nights at **WCGY** Boston . . . **WHYZ** Greenville, S.C., has two new staffers. **Jammin' Jay Thomas** now hosts the 5-9 p.m. show. He had been

working weekends at **KMJM** St. Louis. Also, **Jeff Black** from **WUFO** Buffalo, N.Y., joins for middays.

**Jimmy Gray**, formerly midday host at **WPRO-FM** Providence, R.I., takes over as the new morning man at **WEBC** Bridgeport, Conn.; **Danny Lyons**, who had been filling in that shift, returns to his old midday slot . . . **Cosmo Rose** is the new morning host at **WJRZ** Monmouth, N.J., replacing **Steve Williams**. Rose makes the move from **WJDM** New York.

**KNAC** Los Angeles adds **Todd Marinovich**, quarterback of the Los Angeles Raiders, to its morning show. He will call in Monday mornings with football tidbits . . . **WGTK** Middlebury, Vt., overnight jock **Frank "Rock & Roll" Romeo** moves to afternoons, replacing **Brian Ashton**, who moves to middays . . . **Kathy Luneke** joins **WHKO** Dayton, Ohio, for weekends from crosstown **WONE/WTUE**.

Sorry to report that former **KMPS** Seattle VP/GM **James McGovern**, 62, passed away last month in Seattle. His broadcasting career included management stints at **KJRB** Spokane, Wash., **WUBE** Cincinnati, and **KYXI/KGON** Portland, Ore. He is survived by his wife **Edith Hilliard**, VP/GM of **Broadcast Programming** in Seattle.

## Fall Arbitrends: N.Y., L.A. Top Guns Hold In Place

**NEW YORK**—There were few surprises in the first fall Arbitrends. In New York, the top four stations retained their positions while N/T **WABC** edged urban **WBLS** out of fifth place. The leading station, urban **WRKS**, was up 6.6-7.1 from the summer book. **AC WLTW** was up 5.1-5.6. Oldies **WCBS-FM** rose 5.0-5.1. Classic rock **WXRK** (K-Rock) was flat at 4.7. **WABC** was up 4.2-4.6 and **WBLS** was flat at 4.4.

Further down the list, top 40 **WHTZ** (Z100) was off 3.6-3.4 while rival **WPLJ** is now just a tenth of a point away as a result of its 3.2-3.3 rise. Top 40/rhythm **WQHT** (Hot 97) dipped 3.3-3.2. **AC WMXV** was off 3.4-3.3., and country **WYNY** slid 3.1-2.9.

In Los Angeles, oldies **KRTH**

moved from sixth to fourth place with a 3.9-4.3 rise. **AC KOST** retained the top spot and was up 5.2-5.3. Top 40/rhythm **KPWR** (Power 106) rose 4.4-4.6. Top 40 **KIIS** was up 4.2-4.5. Classic rock **KLTX** was flat at 4.0. Modern rock **KROQ** was off 4.0-3.9.

Elsewhere in Los Angeles, **AC KBIG** was up 3.0-3.5, urban **KKBT** slid 3.8-3.2, and album **KLOS** was off 3.6-3.1. Country **KZLA** was up 1.8-2.1.

In Chicago, urban **WGCI-FM** remained on top and rose 7.2-7.3. N/T **WGN** rose 6.8-7.3. Top 40 **WBBM-FM** (B96) was off 5.6-5.3. Country **WUSN** rose 4.3-4.8. N/T **WBBM-AM** moved from seventh to fifth place but was flat at 4.0. Urban **WVAZ** was off 4.2-3.6.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**THE HEIGHTS HOLD AT No. 1** with "How Do You Talk To An Angel" (Capitol) for a second week. It is No. 3 in sales and No. 3 in monitored airplay, but in each case the top three are separated by such small margins that "Angel's" large lead in small-market airplay points gives it the overall win. "If I Ever Fall In Love" by **Shai** (Gasoline Alley), with the second-largest point gains on the entire Hot 100, just edges out "I'd Die Without You" by **P.M. Dawn** (LaFace) for the No. 2 slot. Next week "Angel" is likely to hold, but Shai's single has a shot to hit No. 1.

**REGARDLESS OF WHICH RECORD** is No. 1 next week, in two weeks it will face off with "I Will Always Love You" by **Whitney Houston** (Arista) for No. 1. "Always" scores the largest point gains on the entire chart and rockets from No. 40 to No. 12. It makes a spectacular sales debut at No. 11 and jumps 25-10 on the Top 40 Radio Monitor. It's already No. 1 in airplay at WHQT Miami and top five at four other monitored stations, including FM102 Sacramento, Calif. By jumping into the top 20, it is ineligible to win either Power Pick. The biggest point gainer below No. 20, and the Power Pick/Sales winner, is "Flex" by **Mad Cobra** (Columbia). Early radio strength includes No. 4 in airplay at KBXX Houston and No. 10 at WHTZ Detroit.

**THE POWER PICK/AIRPLAY**, and the second-biggest point gainer below No. 20, is "Gangsta" by **Bell Biv DeVoe** (MCA). It shoots up 29 places to No. 50, and is already top 10 in airplay at nine monitored stations, including KMEL San Francisco (No. 1), Hot 97.7 San Jose, Calif., (No. 3), and Hot 105 Columbus, Ohio (No. 6). Also among the five biggest point gainers below No. 20 is "Little Miss Can't Be Wrong" by the **Spin Doctors** (Epic Associated). It has 13 top-five airplay reports so far from the monitored stations, including No. 1 at KKYK Little Rock, Ark., No. 2 at WNVZ Norfolk, Va., and No. 3 at WWCK Flint, Mich. "When She Cries" by **Restless Heart** (RCA) at No. 55 matches the 29-place jump of "Gangsta." "Cries" is top 20 already on both the Hot Adult Contemporary and the Hot Country Singles & Tracks charts. On the top 40 side, it's breaking big in New Orleans (No. 7 at B97) and St. Louis (No. 9 at WKBQ).

**QUICK CUTS:** L.A. rapper **Ice Cube**, formerly of N.W.A., makes his Hot 100 bow with "Wicked" (Priority) at No. 56. All of its points are from the sales side, where it zooms 52-27. Also new to the Hot 100 are **Miki Howard**, originally from Chicago, with her No. 1 R&B single, "Ain't Nobody Like You" (Giant); and U.K. duo **Utah Saints** with "Something Good" (London). "Good" is No. 6 in airplay at WAPW Atlanta and No. 20 at KS104 Denver. Look for a debut inside the top 20 next week for "In The Still Of The Night" by **Boyz II Men**, when the single hits stores. It's No. 7 on the Top 40 Radio Monitor. A chart jam in the 30s and 40s holds back several records, including "Where You Goin' Now" by **Damn Yankees** (Warner Bros.) and "I Wish The Phone Would Ring" by **Exposé** (Arista), both of which move up only one place despite point gains of 16% and 18%, respectively. "Chains Around My Heart" by **Richard Marx** (Capitol) holds at No. 44 despite earning a bullet.

## HOW RADIO BROKE THE SPIN DOCTORS

(Continued from page 1)

an initially chilly reception.

For the Spin Doctors, rock radio's surge of late-inning interest helped cement the band as one of the brightest breakthrough acts of 1992. ("They're my best new band of the year," says Pat St. John, PD WNEW-FM New York.) Their first full-length album, "Pocket Full Of Kryptonite," has been certified gold and is heading toward platinum.

For PDs, the New York City-based quartet delivered what they insist has been in short supply lately: hip, accessible, fun, guitar-based rock that crosses over usual listener boundaries. "The Spin Doctors are the kind of band rock radio needs more of," says WBCN Boston's PD, Oedipus.

Many album rock programmers who embraced the Spin Doctors say the accessible, unpretentious tune, with its vaguely retro, Steven Miller-like grooves, is refreshing. "You don't have to be into other bands to like the Spin Doctors," explains Oedipus at WBCN. It's that lack of baggage that most likely helped boost the Spin Doctors over the top at album rock stations while other current acts, such as the Rembrandts, Soul Asylum, and Michael Penn, have failed to win such hearty support.

Programmers also mention that the Spin Doctors' danceable funk rock does extremely well with women listeners and, adds Oedipus, "they write great songs."

The Spin Doctors' radio success is odd in light of programmers' initial reaction to the band: Seven months after the release of its debut album, in September '91, the number of radio stations giving the band airplay could be counted on one hand.

### WORD-OF-MOUTH BUZZ

By early '92, the Spin Doctors, through relentless touring, had created a strong following, a healthy word-of-mouth buzz, and a mound of favorable press clippings. Nonetheless, radio support was nearly nonexistent and sales had leveled off at 60,000 units. Some music journalists, as well as a few loyal programmers, were wondering why the Spin Doctors and their brand of earthy, hook-filled rock had not received a major push from Epic Records.

Drummer Aaron Comess says that, in early spring, the band members were not disappointed over sales of "Kryptonite." But they were looking to their next studio record. That project was postponed when "Kryptonite" began to make a move. (Epic recently reissued the band's early live EP, "Up For Grabs.")

Jim McGuinn, PD at WEQX, an Albany, N.Y., rock station with a pro-

### GAYE SHOWCASE

(Continued from page 12)

ers have agreed to appear at "Sexual Healing" but that their names will not be announced before Dec. 1. Negotiations are currently taking place, he adds, with Jobete Music, which owns many of the late Motown singer's copyrights.

Scores of artists have been influenced by Gaye, and many have recorded his hits—or songs about him. They include Paul Young, Robert Palmer, Frankie Beverly, Diana Ross, El DeBarge, Daryl Hall, Stevie Wonder, the Commodores, Teena Marie, Cyndi Lauper, Quincy Jones, and Aretha Franklin.



SPIN DOCTORS

gressive slant, was one of the few to add the Spin Doctors at the time of the record's release. Actually, the station used a Spin Doctors hook for background music to a commercial. When people began requesting the music from the commercial, McGuinn added the Spin Doctors. Along with KPOI Honolulu, WEQX was one of only two commercial stations playing the Spin Doctors 12 months ago.

McGuinn says that, after the station went two cuts deep on "Kryptonite" last winter, "the phones wouldn't stop." Then, "the Spin Doctors showed up top-five SoundScan in Albany."

That showing reflected the success of the band's in-store appearance at Rhino Records in Albany on a frigid day in late February. A few hundred fans showed up and bought close to a 100 copies of "Kryptonite." After that, McGuinn sent a letter off to Epic executives telling them the Spin Doctors were not just a "post-hippie" band in the Blues Traveler or Phish mold (bands the Spin Doctors toured with last summer). Instead, wrote McGuinn, the Spin Doctors were a band with massive, mainstream appeal.

Harvey Leeds, Epic's VP of album promotion, received a copy of McGuinn's letter. He says Epic had not forgotten about the band, but was instead working on building the Spin Doctors' momentum through retail promotions and touring. Rather than coming out of the box and trying to grab a fistful of radio adds, he says Epic, much the way it did with Pearl Jam, opted for a slow build.

### TOURING HELPED

In April, the label began testing the Spin Doctors in certain markets by monitoring phone requests on the few album rock stations playing the band as well as tracking album sales following local appearances.

Polly Anthony, Epic's senior VP of promotion, says that, each time the band returned to a market, its live audience size doubled and then tripled. "It was a textbook case of artist development," adds Leeds.

In May, Epic began its rock radio campaign in earnest with the single "Little Miss Can't Be Wrong." WNEW-FM New York (now five cuts deep into "Kryptonite"), WMMR Philadelphia, WMMS Cleveland, WPYX Albany, and KGON Portland, Ore., were the early leaders on the song. From there it was a slow climb to the top, with Epic never adding more than 20 stations per week, says Leeds. Four months later, the song topped out at No. 2 on the Billboard Album Rock Tracks chart. Today, six months after Epic first introduced the song to radio, "Little Miss" is still among the top 15 on that list.

Radio programmers agree the sin-

gle is unique in that it simply does not burn out. One year after McGuinn began playing "Little Miss" it's still in hot recurrent rotation with close to 450 spins to date. He insists that's an unprecedented rate for his station.

Now, 14 months after the album's release, and thanks to MTV's heavy rotation, an Oct. 10 appearance on "Saturday Night Live," as well as a warm reception by top 40 powerhouses such as WHTZ (Z100) New York and co-owned WEGX (Eagle 106) Philadelphia, "Little Miss" has "been taken to a whole new level," says Leeds. The single climbed to No. 20 on the Top 40/Mainstream Airplay chart. Since the summer rush of activity, sales of "Kryptonite" have jumped to 700,000, he adds.

Album-rock PDs suggest the Spin Doctors, unlike any band since the Black Crowes, fit their format perfectly and appear to have longevity. It is also an act classic rock stations cannot touch, an increasingly important consideration at stations with crosstown classic-rock competition.

Those tempted to anoint the Spin Doctors as the band of the '90s, though, no doubt recall that the Georgia Satellites and Bruce Hornsby were pegged as future rock hit machines, only to fade from sight in that format. Amy Winslow, programming coordinator at WNEW-FM, says that, of the acts added to the station's playlist over the last five years, just a handful—INXS, R.E.M., and the Black Crowes—have shown any consistency.

## WALDEN WOODS ALBUM

(Continued from page 14)

bum, and Marshall says the label is counting on the disc's variety to help songs get airplay.

Bands on the album include Cobalt 60, Vision Thing, Stompbox, Robin Lane, and Tree, but Marshall says all the artists are equally committed to preserving the woods.

"All these artists grew up here. They've been interested in and inspired by the Walden Woods area," Marshall says. "The people who are involved feel really strongly about what they're doing."

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GIVING HIM SOMETHING HE... EN VOEGUE (ATCO EASTWEST)	
2	4	6	MY LOVIN' (YOU'RE NEVER...) EN VOEGUE (ATCO EASTWEST)	
3	—	1	MOVE THIS TECHNOTRONIC FEATURING YA KID K (SBK)	
4	2	6	COME & TALK TO ME JODECI (UPTOWN/MCA)	
5	3	6	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)	
6	1	2	NOVEMBER RAIN GUNS N' ROSES (Geffen)	
7	5	2	LIFE IS A HIGHWAY TOM COCHRANE (Capitol)	
8	6	4	TAKE THIS HEART RICHARD MARX (Capitol)	
9	—	1	STAY SHAKESPEAR'S SISTER (LONDON/PLG)	
10	9	8	UNDER THE BRIDGE RED HOT CHILI PEPPERS (WARNER BROS.)	
11	—	1	THIS USED TO BE MY PLAYGROUND MADONNA (SIRE/WARNER BROS.)	
12	7	6	KEEP ON WALKIN' CECE PENISTON (A&M)	
13	16	11	TENNESSEE ARRESTED DEVELOPMENT (CHRYSALIS)	
14	12	4	TWILIGHT ZONE 2 UNLIMITED (RADIKAL/CRITIQUE)	
15	8	5	BABY GOT BACK SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
16	13	28	FINALLY CECE PENISTON (A&M)	
17	24	5	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)	
18	10	4	ACHY BREAKY HEART BILLY RAY CYRUS (MERCURY)	
19	14	27	I LOVE YOUR SMILE SHANICE (MOTOWN)	
20	15	4	FRIDAY I'M IN LOVE THE CURE (FICTION/ELEKTRA)	
21	22	9	THEY WANT EFX DAS EFX (ATCO EASTWEST)	
22	11	9	IF YOU ASKED ME TO CELINE DION (EPIC)	
23	21	16	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)	
24	17	3	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)	
25	20	27	ALL 4 LOVE COLOR ME BADD (GIANT)	
26	19	10	HOLD ON MY HEART GENESIS (ATLANTIC)	
27	18	11	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS (COLUMBIA)	
28	23	2	EVERYBODY'S FREE ROZALLA (EPIC)	
29	27	16	LIVE AND LEARN JOE PUBLIC (COLUMBIA)	
30	29	12	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)	

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

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# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 131 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ No. 1 ★ ★</b>						
1	2	12	I'D DIE WITHOUT YOU	1 week at No. 1 P.M. DAWN (GEE STREET/LAFACE/ARISTA)	38	43	5	FLEX	MAD COBRA (COLUMBIA)
2	1	21	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	39	45	4	MAD WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
3	3	9	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)	40	42	6	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
4	4	11	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	41	53	2	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
5	6	13	RHYTHM IS A DANCER	SNAP (ARISTA)	42	41	3	FAITHFUL	GO WEST (EMI/ERG)
6	5	16	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	43	39	5	KEEP THE FAITH	BON JOVI (JAMBICO/MERCURY)
7	10	4	IN THE STILL OF THE NIGHT	BOYZ II MEN (MOTOWN)	44	50	4	THE LAST SONG	ELTON JOHN (MCA)
8	7	14	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	45	73	2	WHEN SHE CRIES	RESTLESS HEART (RCA)
9	11	7	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	46	46	5	CHAINS AROUND MY HEART	RICHARD MARX (CAPITOL)
10	25	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	47	49	3	NEVER A TIME	GENESIS (ATLANTIC)
11	8	9	GOOD ENOUGH	BOBBY BROWN (MCA)	48	44	17	BACK TO THE HOTEL	N2DEEP (PROFILE)
12	12	11	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	49	59	2	DRIVE	R.E.M. (WARNER BROS.)
13	13	31	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	50	57	17	JESUS HE KNOWS ME	GENESIS (ATLANTIC)
14	17	8	LAYLA	ERIC CLAPTON (DUCK/REPRISE)	51	52	5	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
15	14	14	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	52	56	2	IT'S ALRIGHT	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
16	19	9	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	53	58	4	GROOVIN' IN THE MIDNIGHT	MAXI PRIEST (CHARISMA/VIRGIN)
17	16	22	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	54	48	13	ALWAYS THE LAST TO KNOW	DEL AMITRI (A&M)
18	15	14	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)	55	64	4	SO MUCH LOVE	MALAIIKA (A&M)
19	27	6	SAVING FOREVER FOR YOU	SHANICE (GIANT)	56	71	2	WHO'S GONNA RIDE YOUR WILD ...	U2 (ISLAND/PLG)
20	9	6	EROTICA	MADONNA (MAVERICK/SIRE/WB)	57	67	3	JOHNNY HAVE YOU SEEN HER?	THE REMBRANDTS (ATCO EASTWEST)
21	21	13	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)	58	69	12	RIGHT NOW	AL B. SURE! (WARNER BROS.)
22	26	6	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	59	—	1	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
23	22	6	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)	60	61	10	TAKE A CHANCE ON ME	ERASURE (MUTE/ELEKTRA)
24	23	11	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)	61	54	19	THE HITMAN	AB LOGIC (INTERSCOPE)
25	24	17	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)	62	—	1	LOVE CAN MOVE MOUNTAINS	CELINE DION (EPIC)
26	18	17	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	63	68	3	REALLY INTO YOU	AROUND THE WAY (ATLANTIC)
27	28	8	SOMEONE TO HOLD	TREY LORENZ (EPIC)	64	—	1	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
28	29	5	I WISH THE PHONE WOULD RING	EXPOSE (ARISTA)	65	—	1	GIVE IT UP, TURN IT LOOSE	EN VOGUE (ATCO EASTWEST)
29	35	7	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/ATLANTIC)	66	74	2	DIGGING IN THE DIRT	PETER DABRIEL (GEPFEN)
30	47	2	GANGSTA	BELL BIV DEVOE (MCA)	67	55	17	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
31	33	15	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)	68	—	1	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)
32	31	16	HUMPIN' AROUND	BOBBY BROWN (MCA)	69	—	1	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
33	30	17	FOREVER LOVE	COLOR ME BADD (GIANT)	70	—	10	CROSSOVER	EPMD (RAL/CHAOS)
34	40	4	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	71	75	9	HOW ABOUT THAT	BAD COMPANY (ATCO EASTWEST)
35	37	20	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	72	51	9	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
36	38	10	I WILL BE HERE FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)	73	—	18	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
37	36	18	RESTLESS HEART	PETER CETERA (WARNER BROS.)	74	63	11	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
					75	70	4	HOW DO YOU DO!	ROXETTE (EMI/ERG)

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

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	14	11	30	I LOVE YOUR SMILE	SHANICE (MOTOWN)
2	1	2	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)	15	9	7	KEEP ON WALKIN'	CECE PENISTON (A&M)
3	3	15	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	16	15	19	SAVE THE BEST FOR LAST	WING (MERCURY)
4	—	1	I WANNA LOVE YOU	JADE (GIANT)	17	16	3	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
5	2	5	MOVE THIS	TECHNOTRONIC (SBK/ERG)	18	14	34	ALL 4 LOVE	COLOR ME BADD (GIANT)
6	4	8	COME & TALK TO ME	JODECI (UPTOWN/MCA)	19	12	11	IF YOU ASKED ME TO	CELINE DION (EPIC)
7	—	1	THE ONE	ELTON JOHN (MCA)	20	19	17	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
8	7	7	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	21	17	12	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
9	5	7	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	22	20	12	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
10	8	6	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	23	21	23	GOOD FOR ME	AMY GRANT (A&M)
11	6	4	TAKE THIS HEART	RICHARD MARX (CAPITOL)	24	—	9	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
12	13	12	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)	25	18	10	HOLD ON MY HEART	GENESIS (ATLANTIC)
13	10	34	FINALLY	CECE PENISTON (A&M)					

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ No. 1 ★ ★</b>						
1	1	8	RUMP SHAKER	WRECKX-N-EFFECT (MCA) 2 weeks at No. 1	38	53	2	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
2	5	5	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	39	32	8	YOU GOTTA BELIEVE	MARKY MARK (INTERSCOPE/AG)
3	3	6	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)	40	51	4	DRIVE	R.E.M. (WARNER BROS.)
4	4	21	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	41	36	33	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
5	2	17	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	42	37	13	I WANNA LOVE YOU	JADE (GIANT)
6	6	8	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	43	38	8	NO ONE ELSE ON EARTH	WYNONNA (CURB/MCA)
7	8	12	RHYTHM IS A DANCER	SNAP (ARISTA)	44	41	7	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	10	10	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	45	33	29	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
9	7	13	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	46	55	7	SWEET NOVEMBER	TROOP (ATLANTIC/AG)
10	9	20	BACK TO THE HOTEL	N2DEEP (PROFILE)	47	45	15	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
11	—	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	48	46	6	SYMPHONY OF DESTRUCTION	MEGADETH (CAPITOL)
12	11	6	EROTICA	MADONNA (MAVERICK/SIRE/WB)	49	40	22	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
13	13	9	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/ATLANTIC)	50	44	9	COULD'VE BEEN ME	BILLY RAY CYRUS (MERCURY)
14	14	10	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)	51	65	2	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
15	12	15	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)	52	63	2	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
16	16	14	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	53	43	10	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
17	15	10	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	54	50	20	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
18	22	6	FLEX	MAD COBRA (COLUMBIA)	55	48	18	CROSSOVER	EPMD (RAL/CHAOS/COLUMBIA)
19	25	4	GOOD ENOUGH	BOBBY BROWN (MCA)	56	49	20	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
20	19	5	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)	57	47	4	NO ORDINARY LOVE	SADE (EPIC)
21	17	7	FOREVER LOVE	COLOR ME BADD (GIANT)	58	58	5	HERE IT COMES	MC SERCH (DEF JAM/CHAOS/COLUMBIA)
22	18	15	HUMPIN' AROUND	BOBBY BROWN (MCA)	59	70	2	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)
23	23	6	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)	60	54	13	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
24	28	5	SOMEONE TO HOLD	TREY LORENZ (EPIC)	61	66	3	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
25	21	12	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)	62	62	4	GAMES	CHUCKII BOOKER (ATLANTIC/AG)
26	20	14	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	63	60	22	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST/AG)
27	52	2	WICKED	ICE CUBE (PRIORITY)	64	—	1	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
28	30	6	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	65	56	20	THE ONE	ELTON JOHN (MCA)
29	26	12	RIGHT NOW	AL B. SURE! (WARNER BROS.)	66	61	22	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
30	39	7	SESAME'S TREET	SMART E'S (PYROTECH)	67	59	11	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
31	31	4	KEEP THE FAITH	BON JOVI (JAMBICO/MERCURY)	68	57	26	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
32	29	6	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	69	72	2	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
33	24	12	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)	70	75	2	WHO'S GONNA RIDE YOUR WILD ...	U2 (ISLAND/PLG)
34	27	20	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)	71	69	5	SAD BUT TRUE	METALLICA (ELEKTRA)
35	35	14	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	72	64	9	NOTHING BROKEN BUT MY HEART	CELINE DION (EPIC)
36	34	22	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)	73	73	34	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
37	42	5	I WILL BE HERE FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)	74	—	1	THE LAST SONG	ELTON JOHN (MCA)
					75	—	1	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)

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

16	WALKING ON BROKEN GLASS	(La Lennox, ASCAP/BMG, ASCAP) HL
68	WALK ON THE OCEAN	(Sone Tunes, ASCAP/Wet Sprocket, ASCAP) HL
88	WASHED AWAY	(Falling Sky/BMG, ASCAP) HL
7	WHAT ABOUT YOUR FRIENDS	(D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) WBM
37	WHEN I LOOK INTO YOUR EYES	(Sone Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
55	WHEN SHE CRIES	(EMI April, ASCAP/Son Mare, BMI) WBM
99	WHERE DOES THAT LEAVE LOVE	(Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP/Hit & Hold, ASCAP) WBM
35	WHERE YOU GOIN' NOW	(Ranch Rock, ASCAP/Warner-Tamerlane, ASCAP/Transquility Base, ASCAP/Broadhead, BMI) WBM
49	WHO'S GONNA RIDE YOUR WILD HORSES	(U2, ASCAP/Chappell & Co., ASCAP) HL
56	WICKED	(Gangsta Boogie, ASCAP/WB, ASCAP/One In The Chamber, ASCAP) HL
72	WORK TO DO	(Ronnice Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL
18	WOULD I LIE TO YOU?	(Virgin, BMI) HL
83	YESTERDAYS	(Guns N' Roses/Virgin, West Arkeen, Warner-Tamerlane, Mamaroneck, EMI April, ASCAP) WBM
73	YOU GOTTA BELIEVE	(WB, ASCAP/Donnie D.) WBM
85	YOU LIED TO ME	(EMI, PRS/Colegms-EMI, ASCAP/MCA, ASCAP/Shepsongs, ASCAP) WBM/HL
16	WALKING ON BROKEN GLASS	(La Lennox, ASCAP/BMG, ASCAP) HL
68	WALK ON THE OCEAN	(Sone Tunes, ASCAP/Wet Sprocket, ASCAP) HL
88	WASHED AWAY	(Falling Sky/BMG, ASCAP) HL
7	WHAT ABOUT YOUR FRIENDS	(D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) WBM
37	WHEN I LOOK INTO YOUR EYES	(Sone Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
55	WHEN SHE CRIES	(EMI April, ASCAP/Son Mare, BMI) WBM
99	WHERE DOES THAT LEAVE LOVE	(Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP/Hit & Hold, ASCAP) WBM
35	WHERE YOU GOIN' NOW	(Ranch Rock, ASCAP/Warner-Tamerlane, ASCAP/Transquility Base, ASCAP/Broadhead, BMI) WBM
49	WHO'S GONNA RIDE YOUR WILD HORSES	(U2, ASCAP/Chappell & Co., ASCAP) HL
56	WICKED	(Gangsta Boogie, ASCAP/WB, ASCAP/One In The Chamber, ASCAP) HL
72	WORK TO DO	(Ronnice Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL
18	WOULD I LIE TO YOU?	(Virgin, BMI) HL
83	YESTERDAYS	(Guns N' Roses/Virgin, West Arkeen, Warner-Tamerlane, Mamaroneck, EMI April, ASCAP) WBM
73	YOU GOTTA BELIEVE	(WB, ASCAP/Donnie D.) WBM
85	YOU LIED TO ME	(EMI, PRS/Colegms-EMI, ASCAP/MCA, ASCAP/Shepsongs, ASCAP) WBM/HL
6	RHYTHM IS A DANCER	(Hanseatic, ASCAP/S

## LABELS BRING UP THE BABY ACTS WITH HELP FROM LOCAL VIDEO SHOWS

(Continued from page 1)

shows as a starting place for baby acts, much as college radio is used to establish airplay on such acts.

At the 14th Annual Billboard Music Video Conference & Awards, held here Nov. 4-6, industry leaders lauded the achievements of regional and local programmers, many of whom attended the conference for the first time. (For complete convention coverage, see pages 11 and 41.)

Conference attendees said regional programming has the power to impact record sales and influence programmers at the handful of national networks, principally MTV, VH-1, BET, CMT, TNN, and The Box.

"We need the regional shows; you spend lots of money for a video, and MTV and VH-1 may not even touch it," said Sharon Steeley, A&M's director of national video promotion. She estimated she services clips to some 125-150 regional outlets.

Those programmers demonstrated their influence earlier this year, when MTV's "120 Minutes" wouldn't add Daisy Chainsaw's "Love Your Money" video to its playlist. Local and regional outlets embraced the clip and stimulated college and commercial radio airplay, netting a single that reached the top 20 on college radio stations, she said.

Amid this groundswell of exposure, "120 Minutes" eventually added the clip, Steeley added.

Robert Smith, head of marketing at Geffen, urged labels to pay more attention to alternative outlets. Speaking on the "View From The Top" panel, Smith said, "There has to be a release valve for these videos, especially if you've got 9,000 videos when there's only room for 90."

Sharon Steinbach, senior editor of the music video programming guide CVC Report, estimates that a stable

base of 50-75 regional music video programs reports to the magazine at any given time.

The credibility of CVC reporters is assessed on such criteria as audience size and professionalism, she said. In addition, the magazine charts specialty, college, and club programmers, and hundreds of other outlets may exist throughout the nation, she said.

### RADIO, RETAIL TIE-INS

Labels are mainly drawn to programs that link with radio or retail in their market, said Smith. He encouraged local outlets to launch small-scale promotions with area partners to begin a buzz on a band.

"The better organized the show—the more the show can quantify its effectiveness to the label—the better [a label] will respond," Smith said. "If the regional outlet can get something going at retail and radio, it builds for a presence on larger outlets later."

John Cannelli, MTV's senior VP of talent and artist relations, conceded the influence of local/regional programmers, noting the playlists of alternative programmers provide a "very relevant" piece of information to the network's programming department.

For example, MTV's "120 Minutes" also picked up on "Not Sleeping Around," a video by Chaos act Ned's Atomic Dustbin, after it was launched purely at the regional level.

Lou Robinson, director of video at Chaos, said labels cannot underestimate the impact of regional programming. Chaos parent Sony Music provides Robinson with a regular budget for advertising on top regional outlets, he said.

"If a show is going to be on the air playing videos, they should be your videos, whether the audience is 100 or

100,000," Robinson said.

Linda Ferrando, Atlantic's senior director of national music video promotion, said she is relying wholly on the more daring regional/local programmers and club outlets to add Nine Inch Nails' controversial "Happiness In Slavery" video, which features sadomasochistic imagery and full frontal male nudity.

"I'm getting calls from all kinds of programmers who want to look at it and see if they can work with the clip to get it on the air," said Ferrando. "I'm confident this video will get around the country real quick, even though—in its present form—MTV, The Box, and Friday Night Videos will never program it."

### DIVERSITY OF GENRES

It is not just pop promotion departments that are paying more attention to local programs. R&B and rap acts benefit from a broad array of local program options. There also are specialty programs in country, jazz, Latin, and contemporary Christian.

"In country, it makes a lot of sense. Our publicists contact local video shows as part of the tour press campaign on new artists," said Janice Azrak, senior VP of press and artist development for Warner Bros./Nashville. She added that local video play "may be the only shot we have on a certain artist."

Despite the heightened attention they are receiving, local and regional shows meet with a mixed response when it comes to financial support from labels. Mike Ousley, an independent producer of regional programs based in Birmingham, Ala., said, "[The labels] should be putting some money back into local and regional video, and show their support with time buys."

Michael Harnett of Chicago-based JBTV, which claims to reach about 18 million households in numerous markets around the country via more than 1,700 cable systems, said labels are quick to provide free goods and other promotional items but have been slow to come to the table for time buys. "The labels never spent money on my show until I branched out nationally," he said, adding that it continues to be a hard sell.

In contrast, at Newark, N.J.'s "Power Play," which claims to reach eight states and close to 20 million households via satellite, cable, and broadcast delivery, Greg Furgason said label advertising has increased in the past 18 months and that label spots now account for about half of the show's paid advertising.

Some key regional programmers recently created the Independent Music Video network (IMV), led by Kevin Ferd of "Power Play" and Kathy Blaylock of Dallas-based "Dallas Music Videos." Among other goals, the group plans to coordinate multi-show time buys to provide labels with higher penetration for advertising and promotions. Other IMV members include JBTV; "Outrageous" in Brockton, Mass.; "New Music Now" in Boston; "Raw Time" in Austin, Texas; "California Music Channel" in Oakland, Calif.; and "The Music Link" in Denver.



For the first time ever, Billboard's Music Video Awards included a category for local and regional programmers in each of five different musical genres. The awards were presented Nov. 6 in Los Angeles. Among the local programs honored was Anaheim, Calif.-based "Request Video"—which provided a dramatic twist for the ceremony. Find out why on page 41. In photo above, "Request" host Gia DeSantis is congratulated by Billboard managing editor Ken Schlager. For complete awards coverage, see page 11. (Photo: N. Azzara-Millet)

## MICHAEL'S STATEMENT: NO FAITH IN SONY

(Continued from page 12)

CBS/Sony for more than 20 years.

Michael charges that his royalty rates result in a "seriously inequitable apportionment" of the proceeds from sales. For instance, the suit estimates that net receipts from sales of his first two solo albums, "Faith" and "Listen Without Prejudice, Vol. 1," amount to 1.83 pounds (\$2.74 at current exchange rates) per unit to Sony Music, and 0.57 pounds (\$0.85) per unit to the artist.

In his public statement, however, Michael says, "I must stress that my motivation is not money, and I would hope that my actions in recent years would support that fact. Though I have been advised that my contract with Sony is unfair financially, my personal reasons for taking this action are entirely different."

In making his claim that Sony is less artistically sympathetic than CBS Records was, Michael adds, "Musicians do not come in regimented shapes and sizes, but are individuals who change and evolve together with their audiences. Sony obviously views this as a great inconvenience. They have developed hard-sell, high-profile sales techniques, and their stance is that if George Michael, or any other artist for that matter, does not wish to conform to Sony's current ideas, there are plenty of hungry young acts who will."

Sources close to Michael say he has expressed his concern about a shift in the company's culture to its most senior executives, including Sony Corp. president/CEO Norio Ohga. They argue that he has sufficient perspective for this claim from 10 years-plus as a CBS/Sony artist—and that, to Michael, Walter Yetnikoff represented the last senior executive who embodied the "old" CBS way of relating to artists.

As further evidence of change, the insiders claim that the standing of Sony Music International—of which

Michael, as a Sony Music U.K. artist, is part—has been reduced with the departure of Sony Music International president Bob Summer and with other reporting-line changes affecting major affiliates in the U.K., France, Germany, and Italy.

Sony Music officials in the U.K. decline to discuss the conflict in detail, referring to the prepared statement. "Sony Music, formerly CBS Records, has a clear and unwavering commitment to George Michael," it reads. "Together, our relationship with him has been mutually fruitful. Our contract with George is valid and legally binding."

Aside from his recording contracts, Michael's publishing is with Dick Leahy Music. Leahy, whose worldwide subpublisher is Warner/Chappell, has been a business associate of the singer for 11 years.

Leahy says Michael has not recorded since the "Listen Without Prejudice" album, with the exception of some tracks for the "Red Hot And Dance" project earlier this year. Michael is currently writing and producing—but will not perform on—an album with the working title of "Trojan Souls." It will feature a number of major artists, including Elton John and Anita Baker. Warner Bros. will release the album worldwide in '93, according to Leahy.

Warner Bros. confirms this account. Sony had no comment on the project.

Leahy stresses that Michael's lawsuit against Sony is not being undertaken with the backing of any other record company. "We have certainly not had any discussions with anyone," he says.

The legal action was filed on Michael's behalf by Russells of London, and Sony Music is believed to have acknowledged its receipt. The label has 28 days from the serving of the writ in which to file a defense.

## BOLTON OUSTS BROOKS FROM TOP OF BILLBOARD 200

(Continued from page 12)

much more than Sade's.

Bon Jovi has sold in excess of 15 million albums in the U.S. with its four albums, including the 9-million-selling "Slippery When Wet" and the 5-million-unit "New Jersey." By contrast, Sade's first and third al-

bums went platinum and her second, double-platinum.

One retailer explains the Sade phenomenon by noting she has benefited from an unusually strong "pent-up demand" from her fans, who have not heard any new music

from her in 4½ years. On the other hand, Bon Jovi followers were treated to solo records by the band's two key figures, Jon Bon Jovi and Richie Sambora, during the four-year period between "New Jersey" and the current release.

### PRICING AN ISSUE?

Another factor in the relative chart positions of the two albums may be price. "Keep The Faith," like three other newly recorded titles in the top 40—Madonna's "Erotica," Bolton's "Timeless," and Brooks' "The Chase"—is list-priced at \$16.98 CD and \$10.98 cassette, \$1 dollar higher than the previous superstar price point on CD.

While Streetside's Davis says pricing was "no issue whatsoever" in the sales of any of these records, Jim Dobbe, VP of sale merchandise at Wherehouse, says the higher tag on Bon Jovi's album may have hampered it. He notes that "Love Deluxe," which outsold "Keep The Faith" by 2:1 at Wherehouse, carries a \$15.98 list.

Dobbe also points out that Bolton's new classics album, by its nature, appeals to older customers and therefore should favor the CD format. However, at Wherehouse, 54% of the sales on "Timeless" have been on cassette, suggesting to Dobbe that shoppers may be shunning the \$16.98 CD in favor of the \$10.98 tape.

## MCA MOUNTS CAMPAIGN OVER RIGHTS TO CHESS

(Continued from page 14)

appealing that decision.

Meanwhile, a hearing is scheduled for Dec. 4 in the U.S. District Court in Los Angeles to hear MCA's motion for a preliminary injunction against another company, Creative Sounds Ltd. of California.

MCA has engaged attorneys in the U.K., France, Belgium, Portugal, Spain, Panama, and other countries to protect its rights to the Chess Masters in those territories as well.

MCA will take its crusade to the public via an advertising campaign to educate the trade and consumers about bootleg Chess Masters and MCA product. Ads will be purchased in several American trade magazines and nine foreign music publications.

The company is also setting up a toll-free 800 number by which consumers can report the location of any bootleg material—both of Chess and other labels—they spot. The phone line will be operational by the end of the month.

Zach Horowitz, executive VP of the MCA Music Entertainment

Group, says MCA is working in cooperation with the Recording Industry Assn. of America, which also has an 800 number for consumers and retailers to report bootlegging and piracy.

While MCA seeks to protect its own interests, the company also expects the campaign to benefit the artists. Diddley told the New York gathering that he had never received record royalties until MCA began issuing Chess Masters releases of his work. "There's a monster out there and it's eating away at the foundation of rock'n'roll," he says. "I feel very good that MCA has decided to do something about this. My fans are getting ripped off."

Horowitz adds MCA has erased all negative deficit balances in royalty accounts owed by the artists and has increased their royalty rates to "something commensurate to what is fair for their contributions."

Diddley adds he will next attempt to untangle the web of publishing claims on his music.

# Canadian Radio Faces FM Regs Changes

## CRTC Ends Limits On Music-List Size, Repeats

■ BY LARRY LeBLANC

TORONTO—Canadian radio programmers are assessing the first stage of FM radio regulatory changes by the Canadian Radio-television and Telecommunications Commission, which were announced at the annual Canadian Assn. of Broadcasters convention Nov. 2 in Vancouver.

In the reworked statutes, the CRTC accedes to broadcasters' longstanding demands to eliminate music-list size and the maximum repeat factor of 18 plays per week (the number of plays per selection weekly, excluding Canadian recordings).

Canadian radio-industry losses hit \$60.3 million (Canadian) last year, and, with even lower revenues and profits expected this year, broadcasters are welcoming news of several CRTC proposals to further streamline Canadian FM. These include eliminating restrictions on the amount of on-air advertising, as well as news and spoken-word regulations, and reviewing Canadian talent development obligations. Hearings to discuss these proposals are slated in the new year following public feedback.

"The CRTC is committing to creating a climate of flexibility and operating freedom for broadcasters," CRTC chairman Keith Spicer told broadcasters at the CAB convention. "As much as possible, we are trying to do away with detailed regulation that intrudes unnecessarily in day-to-day business, while still maintaining the elements essential to fulfilling the objectives of the Broadcasting Act."

The commission, however, gave notice that it would not change the overall nature of FM by restating several of its general policies: FM

playlists must remain 50% nonhit, and the three-format definition (country, pop/rock/dance, and special interest) adopted in '90 will stay in place. The CRTC also expects easy-listening stations to provide "reasonable" distribution of instrumental selections throughout the broadcasting day, its representatives said.

The decision by the CRTC to enforce distribution of instrumentals caught most easy-listening programmers by surprise. Those broadcasters seeking a wider audience have tended to emphasize contemporary vocal selections in prime hours, while restricting instrumentals to night-time or off-hours rotation.

"The ruling caught us by surprise, along with a number of other broadcasters," says Mark Maheu, PD of easy-listening KOOL in Ottawa, Ontario. "There's some ques-

tion as to what the commission's expectations are in terms of implementation. We're looking for some kind of clarification. We have a jazz show at night that's been very popular; but, unfortunately, if this ruling has to go into effect, that specialized jazz show will be gone."

The CRTC instrumental decision is being applauded by some AC programmers, who contend that easy-listening programmers, with a lower Canadian-content requirement, have been trying to nab new audiences at their expense.

"At least, with the instrumentals [Toronto easy-listening station] CJEZ has to play by the same rules as we do," says Paul Fisher, program director of the AC outlet CHFI. "Radio is 6 a.m. to 6 p.m., and what goes on in the evening is important, but the bulk of your audiences is going to be in the daytime."

## COURT DROPS HENDRIX DRUMMER MITCHELL'S SUIT

(Continued from page 12)

Britain until 1990, but had already been available here for 16 months before the drummer brought the suit. Mitchell claimed to have become aware of it only last January, when he traveled to New York for the Jimi Hendrix Experience's induction into the Rock and Roll Hall of Fame.

The jury took only 40 minutes to decide the book did not defame Mitchell.

Mitchell's counsel quoted passages from "Scuse Me While I Kiss The Sky," stating that he was "unable to hide a strange contempt for Jimi" and he used words such as "nigger" and "coon" in relation to black people. The drummer told the court he felt "incredibly hurt, not just for my-

self, but for Jimi Hendrix, who is not here to defend his name. He would not put up with this."

Andrew Popplewell, the publisher's attorney, said the book did not accuse Mitchell of racism but made it clear the alleged personality clash between the two arose because of Mitchell's greater self-confidence and experience and was exacerbated by their different backgrounds. During the trial, counsel stressed Mitchell's own 1990 memoirs, "Inside The Experience," made it clear there was never any racial tension in the group.

The second day of the case was enlivened by an appearance by Geno Washington, the American R&B veteran who had been a friend of Mitchell's since his pre-Hendrix days with Georgie Fame & the Blue Flames. Justice Drake, apparently charmed by Washington's larger-than-life demeanor, told the former leader of the Ram Jam Band that he was a "delightful witness" and expressed regret he could not treat the courtroom to a song. On a more serious note, Washington stated Mitchell loved all kinds of black music and had never, to his knowledge, made any racist observations.

According to Omnibus Press editor in chief Chris Charlesworth, before the case came to court, Omnibus had offered to withdraw the book, give Mitchell a small financial settlement, and pay his legal costs up to that point—an offer that was refused.

Speaking on Mitchell's behalf, his wife Dee says that offer arrived only days before the case came to trial and that the book remained on shelves in leading London stores the next day.

Mitchell is considering a suit against Faber & Faber for alleged comments of a similar kind in Charles Shaar Murray's "Crosstown Traffic," also published here in 1990, but his wife says, "I've heard from people that know [Murray] that he'd like to apologize and take the words out, and if he does, there's no need to take it any further."

"Scuse Me While I Kiss The Sky" has sold some 10,000 copies in the U.K.; but with interest restoked by the case, Charlesworth admits Omnibus "may now get the stock out there again."

## WEA PRICES MD TITLES \$3 HIGHER THAN SONY

(Continued from page 12)

servers are once again questioning whether WEA has its heart in the MD launch. Since the National Assn. of Recording Merchandisers convention last March, actions and comments by executives of the Warner Music Group have been viewed as equivocal in nature.

"The MiniDisc pricing [differential] is completely nuts," says one retailer. "The fact that WEA does not appear to support the MiniDisc hamstrings the launch." Another retailer adds, "It sounds like Frick is sticking it to Frack."

WEA executives were unavailable to comment, but Paul Smith, president of Sony Music Distribution, says, "I don't think the price difference is an issue. That is WEA's prerogative to price it whatever way they want. Everybody makes the pricing decision their own way."

Some suggest Sony Music can underwrite the software cost because it has a vested interest in making the format work, since it will also benefit through hardware sales, while WEA is mainly looking at MD economics solely from the software side.

The pricing policy of CEMA, the other major in on the MD launch, could not be determined by press time.

### AVOIDING OVERSATURATION

Smith says Sony is just completing the solicitation process and is receiving "very good support." Although he declines to estimate how accounts are buying into the MD, he adds, "We are not looking to get [MiniDisc] into every store and every account. We don't want to oversaturate the market. We are just trying to put it out there where the hardware is. If we go to a chain with stores in Los Angeles, we would like them to put it in stores that are close to the hardware outlets."

The titles initially released by Sony include all genres of music, according to Smith. In a letter to accounts, Sony says it is releasing its all-time best-selling titles for the rollout. Moreover, by the end of the year, as other manufacturers come on board, there should be hundreds of titles in the marketplace. Come January, Sony will issue an additional 20-50 titles, as well as releasing new albums by

name artists in the MD format, Smith adds.

In order to ensure software is available to the consumer, Sony is shipping prepacks consisting of 20 MiniDisc titles to about 1,200 hardware accounts. The 20 titles consist of six albums each from Sony, WEA, and CEMA, with the remaining two coming from two independent labels, according to Smith.

Smith says that the prepacks are to ensure the customer can get instant gratification and are not meant to compete with the music merchants. "We did the same thing when we introduced the CD," he reminds.

Other moves by Sony to launch the MiniDisc include a 42.3% gross margin, almost the equivalent of the gross profit that retailers realize on the cassette. Retailers harbor resentment toward the six majors for providing them with a smaller gross margin on the CD format.

In addition, Sony will exempt the MiniDisc from its return processing fee, and will help retailers underwrite the cost of plastic keepers to merchandise the format in.

Initially, reusable keepers being supplied by Alpha Enterprises in Canton, Ohio. Due to a short lead time, Alpha could not construct a new manufacturing mold for keepers to hold the MiniDisc, so it is rushing out a modified version of its cassette holder. Unfortunately, that has proved to be a costly process, resulting in a 90-cent-per-unit price, according to Larry Mundorf, VP of marketing at Alpha. Most keepers are in the 40-50-cent range. "We are not making any money on this," he adds.

Alpha will have its MD keeper available in January, according to Mundorf. In building that keeper, Alpha surveyed its accounts and found that half of them want to merchandise the MiniDisc spine out, while the other half want to position it face out. So, Alpha is preparing a 4-by-12-inch keeper that will give retailers the option of placing the MiniDisc face out and spine out.

Since the interim keeper is costly, Sony will reimburse accounts 50% of the cost of the keeper up to a maximum of 45 cents, for the equivalent number of MD units purchased on the initial order from Sony.

# How Billboard Tallies New Top 40 Airplay Charts

As a service to readers of our new Top 40/Mainstream and Top 40/Rhythm-Crossover BDS airplay charts, we've prepared a table of information that summarizes the number of plays required to reach various levels on the charts.

The top 40/mainstream chart monitors airplay from 95 stations; the top 40/rhythm chart monitors 36 stations. All monitoring is 24 hours a day, seven days a week. On both charts, records are ranked in order of their total number of detections or plays, with no weight-

ing of stations. All numbers listed in the following table indicate number of plays in one week, not cumulative.

A rhythm/crossover record may receive play on mainstream stations, but those mainstream plays do not count toward the top 40/rhythm chart, and vice versa. Bullets are awarded to any record that increases in number of plays, regardless of chart movement. Records may move backward and earn a bullet, or move up without a bullet.

	MAINSTREAM	RHYTHM
<b>Initial Impact</b>	Minimum of 150 plays (Can also be on chart)	Minimum of 75 plays (Can also be on chart)
<b>Increasing Impact</b>	Shows increase in airplay after first appearing in Initial Impact, but has yet to garner enough detections to qualify for chart.	
<b>Top 40</b>	Approx. 800 plays	Approx. 275 plays
<b>Top 25</b>	Approx. 1500 plays	Approx. 500 plays
<b>Top 10</b>	Approx. 2200 plays	Approx. 1000 plays
<b>No. 1</b>	3500-4000 plays	1600-1900 plays
<b>Airpower</b>	First week a record achieves 1500 plays	First week a record achieves 500 plays

## U.S. MAY TAX EURO CDs, TAPES IF TRADE TALKS SLIP

(Continued from page 11)

which the U.S. has given under GATT rules—expires. Ostensibly, that date affects only agricultural goods, but U.K. civil servants seem to think industrial products will be penalized immediately if the talks fail.

However, Deacon says he has been told that representations can be made to have products removed from the U.S. tariff list. Such representations, he has heard, may be accepted and considered after Dec. 7.

### TIT-FOR-TAT MOVES

The announcement about the resumption of trade negotiations will avoid an all-out trade war for now, but the European ministers also reluctantly agreed to France's demand for the EC to draw up its own list of counter-retaliatory sanctions. This was apparently the reason why the U.S. Trade Representative asked for a backup hit list.

Would the EC respond with increased tariffs on U.S. recordings?

No one on either side will talk about that, but it seems likely, given the history of trade wars.

A Washington spokesperson for the European Community Delegation denies the EC hit list necessarily includes U.S. recordings, adding that she does not know what is on the list.

A USTR spokesman says Hills "doesn't want to get in the game of speculation on what could be on a retaliatory list. She wants to move ahead with the negotiations."

Tim Sites, spokesperson for the Recording Industry Assn. of America, says RIAA has not heard of any mention of a European sanctions list that would include music product.

If the EC countries do retaliate against sound recordings, however, punitive tariffs could help solve one of the European labels' main problems right now: rampant parallel imports from the U.S.

If the U.S. imposes sanctions on recordings imported from Europe, they  
(Continued on page 90)

# 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  
NOVEMBER 21, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	6	6	MICHAEL BOLTON	COLUMBIA 52783* (10.98 EQ/16.98) 1 week at No. 1	TIMELESS 1
2	1	1	7	GARTH BROOKS	LIBERTY 98743* (10.98/16.98)	THE CHASE 1
				*** TOP DEBUT ***		
3	NEW		1	SADE	EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE 3
4	3	3	11	ERIC CLAPTON	DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED 2
5	NEW		1	BON JOVI	JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH 5
6	5	4	25	BILLY RAY CYRUS	MCA 10635* (9.98 EQ/13.98)	SOME GAVE ALL 1
7	7	9	8	GEORGE STRAIT	MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK) 7
8	6	5	5	R.E.M.	WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE 2
9	4	2	3	MADONNA	MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA 2
10	8	7	47	PEARL JAM	EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN 2
11	9	10	15	MARY J. BLIGE	UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411? 6
12	12	13	11	GARTH BROOKS	LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON 2
13	11	14	19	SOUNDTRACK	LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG 4
14	14	15	50	BROOKS & DUNN	ARISTA 18658* (9.98/13.98)	BRAND NEW MAN 11
				*** TOP 20 SALES MOVER ***		
15	26	—	2	AC/DC	ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE 15
16	15	12	6	ALICE IN CHAINS	COLUMBIA 52475* (10.98 EQ/15.98)	DIRT 6
17	19	19	10	VINCE GILL	MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU 10
18	10	8	4	PRINCE AND THE NEW POWER GENERATION	PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	5
19	17	17	11	BOBBY BROWN	MCA 10417 (10.98/15.98)	BOBBY 2
20	18	16	32	WYNONNA	CURB 10529*/MCA (10.98/15.98)	WYNONNA 4
				*** POWER PICK ***		
21	56	89	5	AMY GRANT	A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS 21
22	16	—	2	NEIL YOUNG	REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON 16
23	13	11	6	PETER GABRIEL	GEFFEN 24473* (10.98/15.98)	US 2
24	24	20	33	EN VOGUE	ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS 8
25	27	18	114	GARTH BROOKS	LIBERTY 93866* (9.98/13.98)	NO FENCES 3
26	20	22	32	ARRESTED DEVELOPMENT	CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	13
27	29	26	37	TLC	LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP 14
28	30	59	81	MICHAEL BOLTON	COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS 1
29	21	24	20	ELTON JOHN	MCA 10614* (9.98/15.98)	THE ONE 8
30	23	21	32	KRIS KROSS	RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
31	31	27	65	METALLICA	ELEKTRA 61113 (10.98/15.98)	METALLICA 1
32	25	25	61	GARTH BROOKS	LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND 1
33	28	29	21	SPIN DOCTORS	EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE 28
34	22	23	5	ALAN JACKSON	ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) 22
35	35	31	8	QUEEN	HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS 11
36	NEW		1	GLORIA ESTEFAN	EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS 36
37	33	35	26	ANNIE LENNOX	ARISTA 18704* (10.98/15.98)	DIVA 23
38	32	33	15	HOUSE OF PAIN	TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN 14
39	37	36	39	JOHN ANDERSON	BNA 61029* (9.98/13.98)	SEMINOLE WIND 35
40	43	72	51	SOUNDTRACK	WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST 19
41	58	68	6	10,000 MANIACS	ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN 34
42	40	37	32	DEF LEPPARD	MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE 1
43	41	34	7	DA LENCH MOB	STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST 24
44	36	32	6	RED HOT CHILI PEPPERS	EMI 94762*/ERG (10.98/15.98)	WHAT HITS? 22
45	44	39	51	U2	ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY 1
46	34	—	2	AC/DC	ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION 34
47	96	—	2	VARIOUS ARTISTS	A&M 31454* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2 47
48	46	66	10	TRISHA YEARWOOD	MCA 10641* (9.98/15.98)	HEARTS IN ARMOR 46
49	39	30	19	SOUNDTRACK	EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES 6
50	42	45	5	SOUNDTRACK	MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS 42
51	NEW		1	BOB DYLAN	COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU 51
52	54	67	5	TANYA TUCKER	LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF 52
53	61	55	5	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM 49
54	48	50	13	ALABAMA	RCA 66044* (9.98/15.98)	AMERICAN PRIDE 48
55	74	100	3	SOUNDTRACK	CAPITOL 80328* (10.98/15.98)	THE HEIGHTS 55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	51	43	17	MEGADETH	CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION 2
57	47	44	19	MARY-CHAPIN CARPENTER	COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON 31
58	49	42	25	JON SECADA	SBK 98845*/ERG (9.98/15.98)	JON SECADA 31
59	55	54	78	BOYZ II MEN	MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY 3
60	38	28	3	GRAND PUBA	ELEKTRA 61314 (10.98/15.98)	REEL TO REEL 28
61	57	48	22	TEMPLE OF THE DOG	A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG 5
62	68	64	13	SOUNDTRACK	EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS 18
63	45	41	12	TRAVIS TRITT	WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E 27
64	77	101	5	ALVIN & THE CHIPMUNKS	CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES 64
65	53	40	59	RED HOT CHILI PEPPERS	WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK 3
66	59	47	60	GUNS N' ROSES	GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I 2
67	60	52	133	GARTH BROOKS	LIBERTY 90897 (9.98/13.98)	GARTH BROOKS 13
68	66	62	52	GENESIS	ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE 4
69	75	155	175	MICHAEL BOLTON	COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER 3
70	50	38	7	EXTREME	A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY 10
71	70	61	17	CLINT BLACK	RCA 66003* (10.98/15.98)	THE HARD WAY 8
72	65	71	4	LORRIE MORGAN	BNA 66047* (9.98/15.98)	WATCH ME 65
73	62	49	23	MARIAH CAREY	COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP 3
74	69	65	72	BONNIE RAITT	CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW 2
75	86	88	20	TOAD THE WET SPROCKET	COLUMBIA 47309 (9.98 EQ/13.98)	FEAR 49
76	63	58	20	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 55
77	73	60	58	REBA MCENTIRE	MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART 13
78	64	78	6	SHABBA RANKS	EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED 64
79	52	46	34	K.D. LANG	SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA 44
80	76	70	13	DAMN YANKEES	WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD 22
81	71	57	8	RANDY TRAVIS	WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1 44
82	67	53	6	BUSHWICK BILL	RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN 32
83	84	76	32	CELINE DION	EPIC 52473* (10.98 EQ/15.98)	CELINE DION 34
84	83	80	51	ENYA	REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS 17
85	85	75	60	GUNS N' ROSES	GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II 1
86	72	56	7	BAD COMPANY	ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE 40
87	88	92	142	ORIGINAL LONDON CAST	POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
88	79	69	12	PATTY SMYTH	MCA 10633* (9.98/15.98)	PATTY SMYTH 47
89	78	74	7	AL B. SURE!	WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS 41
90	80	82	23	VARIOUS ARTISTS	TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2 19
91	90	96	60	OZZY OSBOURNE	EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS 7
92	93	81	59	BRYAN ADAMS	A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS 6
93	121	135	5	NEIL DIAMOND	COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM 93
94	89	77	59	NIRVANA	DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND 1
95	98	91	63	JODECI	UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY 18
96	124	132	12	SAIGON KICK	THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD 96
97	91	87	6	PAM TILLIS	ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL 82
98	87	73	14	HELMET	INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME 68
99	95	90	13	RICKY VAN SHELTON	COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS 50
100	92	86	78	ALAN JACKSON	ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX 17
101	100	105	21	BILLY DEAN	SBK 96728*/ERG (9.98/13.98)	BILLY DEAN 100
102	94	83	26	THE BLACK CROWES	DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION 1
103	82	63	8	PUBLIC ENEMY	DEF JAM/CHAOS 53014*/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES 13
104	103	95	21	FIREHOUSE	EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE 23
105	97	84	9	UGLY KID JOE	STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED 29
106	81	51	7	NINE INCH NAILS	NOTHING/TV-T/INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN 7
107	105	104	35	QUEEN	HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN 4
108	119	108	10	MICHAEL W. SMITH	REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD 95
109	104	93	8	RANDY TRAVIS	WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2 67

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	101	102	32	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
111	99	120	11	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
112	102	85	11	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
113	118	119	47	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
114	131	180	3	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	114
115	112	107	40	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
116	123	144	4	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
117	139	134	88	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
118	114	106	15	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
119	111	143	5	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	111
120	108	97	14	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
121	134	131	74	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
122	155	157	64	VANESSA WILLIAMS ▲ WING 84352 /MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
123	106	94	5	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
124	126	117	31	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
125	122	109	104	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
126	115	121	30	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
127	145	—	2	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	127
128	127	114	41	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
129	117	129	5	ROXETTE EMI 99929*/ERG (10.98/15.98)	TOURISM	117
130	135	122	19	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
131	128	115	44	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
132	120	111	17	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
133	133	136	130	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
134	110	103	3	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
135	132	116	6	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
136	137	118	23	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
137	116	112	43	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
138	125	125	8	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
139	129	110	8	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
140	170	—	2	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	140
141	136	128	91	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
142	143	158	15	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
143	109	98	5	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
144	157	199	3	MAD COBRA COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	144
145	130	99	3	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
146	142	—	2	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
147	138	123	50	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
148	151	150	68	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429/WARNER BROS. (9.98/15.98)	C.M.B.	3
149	141	124	8	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
150	160	148	13	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
151	156	151	87	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
152	152	113	4	IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
153	176	172	4	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC	153
154	149	152	76	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	144	141	27	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
156	107	79	7	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
157	148	138	62	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
158	113	126	10	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	113
159	147	153	140	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
160	164	139	17	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
161	158	184	4	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	158
162	161	156	38	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
163	177	169	114	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
164	154	164	16	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
165	163	163	79	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
166	168	133	7	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
167	140	127	7	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
168	166	142	28	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
169	159	146	76	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
170	167	137	11	WARRANT ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
171	150	147	18	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
172	146	130	9	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
173	174	186	239	ORIGINAL LONDON CAST ▲ 7 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
174	162	140	15	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
175	178	173	7	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL	172
176	186	166	15	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
177	179	167	30	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
178	182	168	37	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
179	180	165	51	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
180	171	171	3	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	171
181	181	185	71	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
182	200	—	2	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD	182
183	199	182	22	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
184	RE-ENTRY	30	YANNI ● PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32	
185	192	176	29	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
186	198	194	87	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
187	NEW ►	1	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	187	
188	189	193	53	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
189	NEW ►	1	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	189	
190	RE-ENTRY	18	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56	
191	169	145	10	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
192	RE-ENTRY	3	TRIXTER MCA 10635* (9.98/15.98)	HEAR!	109	
193	NEW ►	1	EXPOSE ARISTA 18577* (9.98/15.98)	EXPOSE	193	
194	153	170	31	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
195	195	—	37	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS & STONES	71
196	183	—	26	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
197	196	177	26	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	BITES OF PASSAGE	21
198	185	160	11	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
199	RE-ENTRY	180	BONNIE RAITT ▲ 3 CAPITOL 91268* (9.98/15.98)	NICK OF TIME	1	
200	175	154	8	WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	88

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 15, 46	Mark Chesnutt 110	Extreme 70	R. Kelly & Public Announcement 128	Sinead O'Connor 156	David Sanborn 168	George Strait 7	Suzanne Vega 172
Bryan Adams 92	Eric Clapton 4	Firehouse 104	Sammy Kershaw 131	ORIGINAL LONDON CAST	Joe Satriani 164	Marty Stuart 171	Warrant 170
After 7 111	Natalie Cole 121	Foreigner 167	Kris Kross 30	Phantom Of The Opera 173	Jon Secada 58	The Sundays 134	Roger Waters 191
Alabama 54	Color Me Badd 148	Peter Gabriel 23	k.d. lang 79	Phantom Of The Opera	MC Serch 198	Al B. Sure! 89	Vanessa Williams 122
Alice In Chains 16	Shawn Colvin 146	Genesis 68	Tracy Lawrence 195	Highlights 87	Shabba Ranks 78	Swing Out Sister 158	Willie D 200
Alvin & The Chipmunks 64	Compton's Most Wanted 135	Vince Gill 17, 151	Chris LeDoux 142	Ozzy Osbourne 91	Shakespear's Sister 190	Technotronic 179	Wilson Phillips 136
John Anderson 39	Cypress Hill 113	Amy Grant 21, 117	Annie Lennox 37	Pantera 178	Sir Mix-A-Lot 115	Temple Of The Dog 61	Wynonna 20
Arrested Development 26	Billy Ray Cyrus 6	Grand Puba 60	Lo-Key? 140	Pearl Jam 10	Michael W. Smith 108	10,000 Maniacs 41	Yanni 184
Bad Company 86	Da Lench Mob 43	Guns N' Roses 66, 85	Trey Lorenz 119	Prince And The New Power Generation 18	Patty Smyth 88	George Thorogood 176	Trisha Yearwood 48, 181
Beastie Boys 185	Damn Yankees 80	Helmet 98	Lyle Lovett 194	Public Enemy 103	Snap 161	Pam Tillis 97	Neil Young 22
Tony Bennett 138	Das EFX 124	Hi-Five 150	Mad Cobra 144	Queen 35, 107	Soul Asylum 187	TLC 27	ZZ Top 126
The Black Crowes 102, 159	Billy Dean 101	House Of Pain 38	Madonna 9, 125	Red Hot Chili Peppers 44, 65	SOUNDTRACK	Toad The Wet Sprocket 75	
Clint Black 71	Def Leppard 42	Miki Howard 139	Marky Mark & The Funky Bunch 149	Beauty & The Beast 40	Beverly Hills, 90210 114	Too Short 132	
Mary J. Blige 11	Diamond Rio 169, 189	Indigo Girls 197	Bob Marley 143	Beverly Hills, 90210 114	Boomerang 13	Randy Travis 81, 109	
Suzy Bogguss 116, 137	Neil Diamond 93	INXS 120	Richard Marx 188	The Heights 55	The Commitments 157	Travis Tritt 63, 154	
Michael Bolton 1, 28, 69	Celine Dion 83	Izzy Stradlin And The Ju Ju Hounds 152	Reba McEntire 77	Honeymoon In Vegas 62	The Last Of The Mohicans 50	Trixter 192	
Bon Jovi 5	Bob Dylan 51	Michael Jackson 147	Megadeth 56	The Last Of The Mohicans 50	Singles 49	Tanya Tucker 52	
Boyz II Men 59	East Coast Family 118	Alan Jackson 34, 100	Ministry 160	Soul Asylum 187	Sister Act 183	U2 45	
Brooks & Dunn 14	En Vogue 24	Jackyl 175	Mo'Nique 160	Wayne's World 162	Ugly Kid Joe 105	Ricky Van Shelton 99	
Garth Brooks 2, 12, 25, 32, 67	Enigma 141	Jodeci 95	Lorrie Morgan 72, 165	Spice 1 177	Utah Saints 182	VARIOUS ARTISTS	
Bobby Brown 19	Enya 84	Elton John 29	Van Morrison 133	Spin Doctors 33		MTV: Party To Go, Vol. 2 90	
Bushwick Bill 82	EPMD 174	George Jones 127	Mother Love Bone 166	Curtis Stigers 196		A Very Special Christmas 2 47	
Mariah Carey 73	Erasure 130		N2Deep 76			Stevie Ray Vaughan & Double Trouble 123	
Mary-Chapin Carpenter 57	Gloria Estefan 36		Nine Inch Nails 106				
Charles & Eddie 153	Expose 193		Nirvana 94				

## BRUNSON, CAESAR SHINE AT STELLAR AWARDS

(Continued from page 12)

NAACP executive director Dr. Benjamin L. Hooks received the Most Notable Achievement Award for his commitment to the fight for racial equality, and the Gospel Music Workshop of America was honored with the James Cleveland Award of Excellence. On hand to accept were GMWA chairman Al Hobbs and executive director Ed Smith.

However, the night belonged to Brunson. He and his Thompson Community Choir (affectionately dubbed "The Tommies") won awards for album of the year, choir of the year (contemporary), and song of the year for their best-selling release "My Mind's Made Up," which was No. 1 on Billboard's Top Gospel Albums chart for more than eight months.

An overjoyed Brunson said recognition for his choir was long overdue. "The Tommies have been out here a long time putting out powerful music, but you have to wait, and God opens the doors and your day comes and I'm truly happy."

Caesar, known as the queen of gospel, was the night's other big winner, taking home honors for best female solo performance, traditional, and album of the year, traditional, for her latest Word release, "He's Working It Out For You."

While the New York Restoration Choir surprised everyone with the most nominations (5), director Donnie McClurkin went home empty-handed.

Last year's program was criticized for its emphasis on contemporary performers and flashy, secular staging. This year's program offered more traditional gospel fare. Don Jackson, founder of the awards and head of Central City Productions, acknowledges last year's contemporary music mix "coupled with some of the staging and choreography" was a turnoff for many in the gospel industry. "This year, we brought in [gospel TV personality] Bobby Jones as an associate producer and conferred with him on every act we brought on the show."

Last year's shortcomings did not keep the show from racking up a 13 rating, up four points from the year before. "It's been growing every year," Jackson says. "This year we're also in more prime-time slots than ever, which was key."

This year's show also marks Jackson's first without the backing of Tribune Entertainment, a leading commercial TV syndicator. "For the first time, we had to have our people sell the show and clear the stations," Jackson notes. "It was invigorating without Tribune being there, but it was also great for us to hear those station managers say, yes, we know about you guys, we know you do good work, and we want your shows. We haven't suffered at all."

Neither, it seems, have gospel artists, many of whom experience a bump in sales after having a "Stellar" night. Previous beneficiaries include John P. Kee, Yolanda Adams, Commissioned, and the Winans. "And," he stresses, "when we can help further what they're doing, that's truly what we're about."

The rest of the 1992 Stellar winners are as follows: Best performance by a group or duo, traditional: Willie Neal Johnson & the New Keynotes, "The Country Boy Goes Home" (Malaco); best performance by a group or duo, contemporary: Richard Smallwood Singers, "Testimony" (Sparrow); best solo performance by a female, contemporary: Helen Baylor, "Look A Little Closer" (Word); choir of the year, traditional: Mississippi Mass Choir, "God Gets The Glory" (Malaco); best solo performance by male, traditional: Melvin Williams, "Tribute To James Cleveland, Vol. 1" (CGI/A&M); best solo performance by male, contemporary: Thomas Whitfield, "Alive & Satisfied" (Benson); best music video: John P. Kee, "Wash Me" (Tyscott); best new artist: War On Sin, "This Is Gospel" (Light); and best urban contemporary gospel performance: Ben Tankard, "Keys Of Life" (Tribute).

The event featured performances by Tramaine Hawkins, the Sounds Of Blackness, the Anointed Pace Sisters, Caesar, Vickie Winans, Daryl Coley, and members of the all-star "Hallelujah Chorus," directed by producer (and former Take 6 member) Merv Warren. Among the presenters were TV stars Janet Hubert-Whitten ("Fresh Prince"), Ella Joyce ("Roc"), Morris Chestnutt ("Out All Night"), Michael Dorn, ("Star Trek"), Ron Glass, Victoria Rowell, and recording artist Sheila E.

## U.S. MAY TAX EURO CDs, TAPES IF TRADE TALKS SLIP

(Continued from page 87)

would have an impact on U.K. labels exporting finished goods to the U.S. These include the London-based classical label, Hyperion, whose sales manager, Mike Spring, says the result would be "disastrous." He adds, "America is our biggest market in unit terms. In fact, it's our biggest market, even including the U.K., although we make more money here because prices are higher."

Spring continues, "But we're already selling at a low price in the U.S., where CD prices are so much lower. If it came to a 200% tax, we'd have to try and find a way to sell even cheaper in the States—and that adds up to disaster."

Ronnie Simpson, managing director of another BPI member, Scottish-based Lismor Recordings, is concerned, too. "We don't know the full implications of what might happen, but if you take the banner headline, the 200% tax, then we're far from happy. A third of our business is export, and 75% of that goes to the

U.S."

Lismor specializes in ethnic Scottish music. Simpson says, "We can't just wait for it to happen. We're starting to blitz the U.S., using the GATT implications as a chance to get product over there now. Then if it does happen, we hope it won't last long."

### TRIP SLIP?

If the current round of GATT talks fails, another victim would be Trade-Related Aspects of Intellectual Property (TRIP), which have been under discussion for the past four years. TRIP's participants agreed last December on a text that gives sound recording producers exclusive reproduction and rental rights for 50 years, and those rights would be subject to the national treatment clause of the GATT treaty. The treaty also addresses improved intellectual property and copyright protection issues of interest to the U.S. video, film, and publishing industries.

# Newsmakers



**Happy Anniversary.** BMI and the Congressional Black Caucus Foundation honor the 40th anniversary of the Modern Jazz Quartet at a concert Sept. 24 at the Washington Convention Center. The concert was part of the CBCF's eighth annual Jazz Forum. The Modern Jazz Quartet received an award in recognition of its outstanding career and a plaque commemorating the group's recent entry into the Congressional record. Shown, from left, are band members John Lewis, Percy Heath, Connie Kay, and Milt Jackson; Rep. John Conyers Jr. (D-Mich.), co-founder of CBCF; BMI president/CEO Frances Preston; and D.C. City Council chairman John Wilson.



**INXS Welcomed.** Atlantic co-chairman/co-CEO Doug Morris, left, congratulates Michael Hutchence of INXS on the success of the group's new album, "Welcome To Wherever You Are," which has gone gold. The album features the singles "Not Enough Time" and "Taste It."



**Health-Care Plan.** NARAS president Michael Greene, center, announces that MusiCares, NARAS' charitable foundation, has implemented a system of low-cost, self-paid health insurance for people in the music industry. Coverage will be provided through Maxicare Health Plans and Sierra Health Services. The program is currently available in 15 states and will be administered by PacFed Benefits Administrators, a division of Pacific Federal Group Insurance Services. Shown with Greene are Peter Ratican, left, chairman/president/CEO, Maxicare Health Plans; and James Garrison, chairman/president, Pacific Federal Group Insurance Services.



**That Touch Of Mink.** Ben Mink is congratulated on his exclusive worldwide publishing deal with Zomba Music Publishing. Mink has co-written with k.d. lang on her last three albums, including her latest, "Ingenue," which has gone gold. Mink is currently on tour with lang as her musical director, as well as playing guitar and violin in her band. Shown, from left, are Rachelle Greenblatt, senior VP, Zomba Music Publishing; Ingrid Frieson, a friend of Mink; Mink; David Renzer, senior VP/GM, Zomba Music Publishing; and Richard Blackstone, director of business affairs, Zomba Music Publishing.



**An Epic Event.** Sony Music and Epic Records executives celebrate Epic's banner year with a party at the Maple Drive restaurant in Beverly Hills, Calif. The label's success was spearheaded by Pearl Jam's triple-platinum debut album, "Ten." Shown, from left, are Pearl Jam member Mike McCready; Epic executive VP Richard Griffiths; Sony Music president Tommy Mottola; Pearl Jam member Eddie Vedder; Sony Music senior VP Michele Anthony; artist manager Kelly Curtis; Pearl Jam member Jeff Ament; Epic president Dave Glew; and Pearl Jam member Dave Abbruzzese.



## ARISTA'S NEW DIVERSITY PAYS OFF

(Continued from page 1)

schedule has been highlighted by albums from Annie Lennox, TLC, Snap, Alan Jackson, Brooks & Dunn, Pam Tillis, Diamond Rio, Kenny G, and the Jeff Healey Band, as well as a Barry Manilow boxed set.

On Nov. 17, the "Bodyguard" soundtrack album is due in stores, and the first single from that release, Whitney Houston's "I Will Always Love You," is already receiving strong response at radio, according to the company's senior VP of promotion, Rick Buscaglia. (The soundtrack album features six Houston cuts.) Other acts on the album include Kenny G, Aaron Neville, Lisa Stansfield, Curtis Stigers, Joe Cocker, and S.O.U.L. S.Y.S.T.E.M.

The "Home Alone 2" soundtrack, slated for release later this month, is on Fox Records, a new joint-venture soundtrack label distributed by BMG. The first three Fox soundtracks will be marketed and distributed by Arista. The "Home Alone 2" soundtrack features the single "All Alone On

Christmas," performed by Darlene Love and Little Steven, as well as tracks by Alan Jackson, Bette Midler, TLC, and Atlantic Starr. Also due on Fox is a separate "Home Alone 2" score album, and, in December, a "Hoffa" soundtrack.

The label's early '93 schedule includes albums from the new Cole & Clivilles act, S.O.U.L. S.Y.S.T.E.M., rockers Enuff Z'Nuff and Every Mother's Nightmare, Toni Braxton on LaFace, a new Brooks & Dunn project, albums from Dionne Warwick and Taylor Dayne, an Aretha Franklin retrospective, and Yall So Stupid's "85 South," the first release on Rowdy Records, the company's new joint venture with producer Dallas Austin.

### CREATIVE MARKETING

While broadening its artist roster to embrace a wider variety of genres, Arista has also been striving for creative and alternative ways to market its acts and reach a greater fan base.

Efforts in the past year have included the airing of Lisa Stansfield's video on the Home Shopping Network and in movie theaters, and having cuts from Lennox's album played in theaters while slides of the album were shown on-screen.

The upcoming half-hour TV program, to be hosted by VH-1 VJ Roger Rose, will present videoclips, interviews, and concert footage from some of the label's hottest acts, including Houston, Lennox, TLC, the Jeff Healey Band, Kenny G, Exposé, and artists on the "Boomerang" soundtrack.

Dubbed "The Arista Gallery of Stars 1993," the program is slated to begin airing Dec. 1 and continue through year's end, with a total of 15 showings on superstations WOR-TV New York, WGM-TV Chicago, and local station KTLA-TV Los Angeles, according to Jack Rovner, Arista's senior VP.

The show will be followed by a two-minute Musicland spot in which the retailer will offer the Arista products through an 800 phone number.

"I feel it's the wave of the future," says Rovner. "There is an audience out there that can't make their way to stores. We're also using this as a vehicle to image our artists. That is

our priority, that is our intention, that is our goal for the show."

### AD CAMPAIGN

The program is the anchor for a full-blown ad campaign that will include spots on MTV, VH-1, BET, and network stations, an "In Concert" show airing Dec. 11 that will include the Jeff Healey Band, Lennox, and Houston, and print ads in numerous publications.

"The fact that we have all of it happening at this time gives us tremendous marketing muscle, and it's using that muscle and that leverage and that power in the marketplace to train this kind of marketing campaign," says Davis. "This is a major, fairly unique campaign behind a unique time as far as our music."

Rovner declines to reveal how much the company is investing in the campaign.

According to Roy Lott, the company's executive VP/GM, the key to the company's current hot streak is its efforts to maintain a roster of about 50 artists while realizing the need for diversification.

"What we're trying to do is broaden the reach of music so that we don't become slow or not happening at a particular time because of music changing quickly," says Lott. "Because music changes, the people who sort of assume that what's happening today is what's going to happen next year end up losing... You have



DAVIS



by Geoff Mayfield

**JOLTIN' BOLTON:** For the second time this year, an NBC-TV special pushes an album to the top of The Billboard 200. Garth Brooks' Jan. 17 concert program on the Peacock network pushed his "Ropin' The Wind" back to the No. 1 spot. Now, Michael Bolton rides his Oct. 25 NBC special to the top, ending the six-week reign of Brooks' latest, "The Chase." What makes Bolton's feat all the more impressive is that he ranks only No. 3 at The Musicland Group (Musicland and Sam Goody), the music industry's largest U.S. chain.

**SILK OVER ROCK:** Even more dramatic than the duel between Bolton and Brooks is the battle for top debut waged by Sade and Bon Jovi. Experience shows rock-oriented superstars grab strong opening-week numbers, and indeed, Bon Jovi debuts at No. 1 at Musicland. Meanwhile, artists like Sade, who appeal to adult-skewed demographics, generally start slower, as proved last year by Natalie Cole. Sade's first-week assault indicates that her four-year absence built up pent-up demand. She debuts at No. 1 for Warehouse, Sound Warehouse, Music Plus, Kemp Mill Music, Streetside, Nobody Beats The Wiz, Peaches, and several Tower Records stores; at No. 2 for Musicland and Wee Three; and at No. 3 for Trans World Music Corp.

**MORE:** A curious detail about Sade's debut is that her single, "No Ordinary Love," isn't exactly burning up top 40 radio. The song falls 81-87 this week on Hot 100 Singles, although it continues to grow on Hot R&B Singles (24-17) and Hot Adult Contemporary (40-34). Also on the plus side is VH-1, which has been playing that clip since Oct. 12, and a street-week appearance, Nov. 4, on "The Arsenio Hall Show," which certainly built sales for her. TV should help keep her album toward the top of the chart, as she'll make a return visit to "Saturday Night Live" Saturday (21) and will be VH-1's Artist of the Month in January.

**OPRAH REDUX:** Add Vanessa Williams to the list of musical artists who have been boosted by Oprah Winfrey. Following in the footsteps of Michael Bolton, who got a sales spark from Winfrey's first ABC prime-time special (Between The Bullets, June 6), Williams' spot on the talk-show queen's Nov. 5 special motivates a 33% sales gain. Her album jumps 33 places, to No. 122. Yanni, Luther Vandross, and Oleta Adams are among the artists who have gotten sales gains from Winfrey's daytime show... Following a Nov. 5 shot on "The Tonight Show With Jay Leno," 10,000 Maniacs see a 42% gain and a 58-41 jump.

**BEAUTY:** The Oct. 29 home-video release of "Beauty And The Beast," and the advertising that preceded that video's in-store debut, have pushed that movie's Oscar-winning soundtrack back into the top 40 on The Billboard 200. Since the Oct. 31 issue, when the album began its dramatic turnaround, it has seen weekly increases of 11%, 55%, 50%, and, this week, 16%. The title had fallen to No. 147 before the video infusion. This follows the pattern set by another famous Alan Menken/Howard Ashman project, the Walt Disney soundtrack for "The Little Mermaid." Meanwhile, it's time to prepare for a chart assault by one more Menken/Ashman soundtrack, as "Aladdin" hit stores Nov. 10. If it doesn't get off to a fast start, it will surely get juice when the animated movie hits nationwide screens Nov. 25.

## Acid Jazz/Ole Label Launches With Unconventional Soundtrack

BY CARRIE BORZILLO

LOS ANGELES—Acid Jazz/Ole, a techno label based here, has issued an unconventional soundtrack for the Propaganda Films/TriStar horror flick "Candyman" as the debut release on the label's Soundtracks Division.

Rather than releasing an entire album, Acid Jazz has issued "Music Inspired By The Motion Picture Candyman," a maxi-single that includes dialog from the film mixed with original music not included in the movie.

The maxi-single, available as a vinyl 12-inch, cassette, and CD, was released to retail and dance clubs in the U.S. and U.K. in October. It contains three mixes of the track "Candyman," written by Acid Jazz/Ole artist Nigel Holland. The track is performed by label mate the Forbidden.

"What we've done here is look at a film and interpret it through the street—and techno is street," says Acid Jazz/Ole CEO Josef Bogdanovich, a screenwriter and financier. "Acid Jazz is about expanding and evolving and the 'Candyman' track is a vivid example of that."

Bogdanovich says 15,000 units of the singles have sold in the U.S.; in England, where the film hasn't been released yet, the label has received orders for 1,000 units.

Acid Jazz/Ole has an ambitious release schedule of 20 albums for 1993. Among these will be the Acid Jazz/Ole Soundtracks Division compilation "The Forbidden Tracks," which is due in January. Stephen Machat, one of the label's principals, says that album will include two of the "Candyman" mixes and nine other "movie interpretation songs," performed by

the Forbidden. Machat says the movies chosen for the compilation will be of the same ilk as "Candyman."

Other acts with titles due from the label include Acid Jazz Ensemble, Varela, ELA, Santa Fe, Denise Clemente, and Leroy Gomez. Acid Jazz/Ole also plans to introduce a clothing line in February.

Acid jazz is a term that originated in London when DJs began mixing classic jazz with modern dance grooves.

"We want to bring real music back to the people," Machat adds. "The heart and soul of music is with the independents. Our goal is to be the biggest independent label by 1996."

Acid Jazz was distributed by Scotti Bros./BMG until May, when it linked with Ole, a multimedia company.

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## McDONALD'S NABS 'DANCES' DEAL; VSDA OUTRAGED

(Continued from page 1)

ing outlets, beginning Nov. 27. Orion contributed two other titles to the McDonald's Holiday Film Festival, "Dirty Rotten Scoundrels" and "Babes In Toyland," each priced at \$5.99.

It is "Dances," however, that has brought VSDA to the point of considering legal action. The multiple Academy Award winner has not been repriced for sell-through since its release as a rental feature in late '91. Now McDonald's stands to sell millions of copies in an exclusive promotion that leaves video retailers in the cold. And the 180-minute movie will be duplicated in the standard-play format on a single cassette, snuffing out retailers' hopes that the McDonald's version would

be of poor quality.

"This is probably the worst thing that could happen to our industry," laments one VSDA board member. "Retailing hasn't been that great all year. For Orion to do an end-run like this is devastating. What is this going to do to our credibility with consumers?"

### TRYING TO SLAM THE DOOR

VSDA has been trying to slam the door on the promotion ever since rumors about it gained credence last month. "From day one, I said to [outside counsel Charles Rutenberg] to stretch your imagination as far as you can, and let's see what we can do," says VSDA executive VP Don Rosenberg. Rutenberg

made some suggestions at a regularly scheduled VSDA board meeting in Moorestown, N.J., last week, two days before the McDonald's announcement, but what they were is a closely guarded secret.

Neither Rosenberg nor VSDA president Brad Burnside, who owns Video Adventure in Evanston, Ill., would discuss the possibilities. "We've talked about a number of possible actions," says Burnside. "We've done the legwork. Now we're going to proceed to do what we can to protect our members and the industry."

One answer, both Burnside and Rosenberg say, is a price-discrimination lawsuit. But Rosenberg maintains, "We're not doing that for

the sake of doing it." Another source notes that VSDA runs the risk of a major expense if a court judges the action as "frivolous" and orders the association to pay all legal fees.

### NO VSDA BOYCOTT OF ORION

Suggesting a boycott of Orion titles also is out of the question, says Burnside. But it is a possibility for individual retailers. Blockbuster's corporate stores, for instance, reportedly curtailed purchases of Orion's "Article 99" in retaliation for the McDonald's package; executives couldn't be reached for comment by press time.

Trade sources think VSDA might lodge a complaint with the Federal

Trade Commission or appeal to state consumer protection bureaus, but most doubt the association will be able to forestall a \$7.99 "Dances." Rosenberg agrees: "We're in a very difficult position," he says. "To me this stinks, but a lot of things stink. Nevertheless, we're going to do everything humanly possible to stop it."

Even if VSDA fails here, it may establish a precedent that will deter such promotions in the future. The association missed an earlier opportunity when McDonald's and Paramount combined on a budget-priced "Indiana Jones" offer last year that led to the sale of 5 million-6 million cassettes of the three-movie set.

"We've sold maybe a half-dozen pieces since then," says a retailer. "It's sad. Where's the future of our industry?"

## 2 TOP EXECs RESIGN FROM VIDEO BUYING GROUPS

(Continued from page 11)

"complete overhaul" of VAG.

Weiss describes his resignation from IVRA as reflecting "a difference in philosophy and in the direction of IVRA." IVRA executive VP Dan Flaherty concurs, describing the parting as amicable.

Executives at both IVRA and VAG insist the restructuring is not a reflection of the steady attrition of smaller video retailers, the chief benefactors of combined purchasing, co-op advertising, and other services usually touted by such groups.

### MEMBERSHIP IN '4 DIGITS'

Frank Moore, the chief investor in VAG and also its chairman/CEO, says his group's membership "is in four digits," but he acknowledges VAG was at a low ebb this past August "when Friedman abruptly resigned."

Moore, who came out of retirement

to head up VAG, says it is "adequately financed" by 15 private investors through Phoenix brokerage house Pentad Securities. NBA basketball star Jeff Hornacek, an investor and director, will continue as a celebrity spokesperson.

VAG was formed in late '90 with a number of investors. Fred Tushinsky, the best-known of them, remains an investor but has resigned as a director, says Moore.

Tushinsky and his brothers formed Superscope, the Southern California wholesale firm that in the early '60s initially brought Sony products to America.

Membership in buying groups is declining, according to the Flagship Group, a Taunton, Mass., organization that offers combined buying services. According to Flagship Group CEO Marty Grossmuller, about 20% of the group's mailing-list solicitations are nondeliverable. "Either they've sold out or closed," he says. But Grossmuller insists "there is new blood coming in all the time, too."

The Flagship Group claims its Flagship Entertainment Centers have about 1,000 members, and Grossmuller says 700 of them are active. He adds that the firm has diversified beyond its core services.

Under the Compass Distribution & Entertainment subsidiary, for example, Flagship has become a wholesaler of children's video, offering product from the Lyons Group, Strand Home Video, and as of last week, PolyGram Video.

The fate of buying groups has been a focus ever since '88, when American Video Assn. founder John Power sold the 8-year-old Phoenix-based group to its members.

For a time, after Weiss became executive director, AVA showed promise. However, in mid-'90 Weiss was fired by AVA's directors during a period of widely reported turmoil. Following the re-assumption of ownership by Power, AVA's name, certain assets and liabilities were acquired by IVRA.

In recent months, IVRA has brought on board Bob Jiammarino as VP sales and John Lago as VP/GM. Earlier this year, Jurg Mulhaupt, then president, resigned and is now heading Rentrak Europe.

Hugh Pike remains chairman of IVRA, which last August moved from its earlier headquarters in Indio, Calif.

IVRA has had protracted legal differences with Baker & Taylor Video, once its primary supplier, and more recently has tried to set up buying with Ingram/Commtron Distribution, says Flaherty.

A spokesman at Ingram/Commtron confirms that "we are continuing to sell to them."

## ORION RENEWED AS SUPPLIER

(Continued from page 11)

now has about 150 employees and "plans to hire 50-60 new people in L.A."

According to the terms of the reorganization, all outstanding common and preferred stock and subordinated debentures (bonds) have been canceled. The company has issued 20 million shares of new common stock and \$50 million worth of new debentures with a 10% interest rate, due in 2001. The new stock is to be listed on the Nasdaq National Market System because the company no longer maintains the criteria needed for New York Stock Exchange listing.

Metromedia Inc., the company controlled by billionaire John Kluge that had been Orion's biggest shareholder,

receives 50.1% of the new common stock; bondholders get 49%; and former common and preferred stockholders, 0.8% and 0.1%, respectively. Kluge—who has guaranteed Orion's \$229 million bank debt, invested \$15 million in the company, and forgiven a \$29 million promissory note—will serve as chairman of the new Orion. Leonard White will remain as CEO and president.

Orion also released financial results for the first and second quarters. For the three months that ended Aug. 31, it reported a net loss of \$11.4 million on revenues of \$35.1 million, compared with a net loss of \$48 million on revenues of \$133.7 million the year before.

## CAPCITIES/ABC

(Continued from page 11)

for product, he says he would be interested in bidding for these titles, while acknowledging he's a late arrival to the negotiations. Turner Home Entertainment and Paramount Home Video reportedly are closer to a deal.

### SEEKING DISTRIBUTOR

CapCities/ABC Video also needs distribution help. "We want to forge an alliance with one of the existing majors," says Peisinger. However, he plans to retain full control of direct response and premiums, these days standard operating procedure for most independents. Peisinger is cautious about marketing ploys. "I don't see blazing any trails either for rental or sale, he says."

His first tasks are to rent office space in Stamford, Conn., where CapCities/ABC Video now has a hotel suite, and to hire three senior executives in programming and acquisitions, sales, marketing, and distribution, and finance and operations. "We'll slowly flesh out [the staff] from there," he says.

Peisinger had brought former Vestron executives Al Reuben and Jeff Peisch into Sony Music Video Enterprises, which he ran until Sony stripped SMVE of nonmusic releases. Sony Music Video was disbanded several weeks ago, with Reuben moving to Sony Music Distribution; Peisch left last year to join Time-Life Video in Alexandria, Va. (Billboard, Oct. 31).

## THEO ROOS TO HELM POLYGRAM DUTCH AFFILIATE

(Continued from page 14)

of PolyGram Continental Europe. The two men worked together at EMI in Europe during the early '70s.

Music & Media, which Roos founded, will appoint a new publisher. In New York, BPI Communications president/CEO Gerald S. Hobbs called Roos "an innovative leader" and paid tribute to his "vision, judgment, and ability to motivate."

At PolyGram Holland, Roos will succeed Paul Hertog, who left as president last month. He will oversee its Phonogram and Polydor operations, as well as PolyGram Music Publishing and PolyGram Video there. The company also owns the Wisseloord recording studios in Hilversum.

As a VP of PolyGram Continental Europe, Roos is expected to build an

artist-development structure to exploit pan-regional opportunities for the major's continental artists, such as Zucchero, Vanessa Paradis, and Stephan Eichner. "We'll be working closely with the labels to help prioritize, coordinate, and market their acts across the region," he says. This will include direct contacts with European broadcast and print media, including MTV Europe, but Roos stresses the importance of the affiliates' role. "It's vital to find the best way of working together with these cross-border opportunities. The repertoire owners are the driving force."

As head of PolyGram's Dutch affiliate, Roos hopes that the market's former reputation as a gateway for breaking acts elsewhere in Europe can be revived, "particularly with the

changing broadcast situation here." Coincidentally, Davis ran CBS Records Holland on assignment in the '70s.

Before founding Music & Media (then known as Eurotipsheet) in 1984, Roos established his own international marketing company, The Flying Dutchman. Its present managing director, Jan Abbink, is thought likely to join him at PolyGram. Previously, Roos worked at WEA International and EMI.

In recruiting Roos, Davis has made his first senior regional appointment since joining PolyGram earlier this year. Industry observers expect other changes within the multinational's Continental European operation, which is said to have a market-leading share of around the 23% mark.

## A\*VISION SEEING TRIPLE

(Continued from page 11)

ees to be brought in, he says the company will expand its Los Angeles staff, which currently numbers five. One of the new label managers will be based on the West Coast.

Hersch explains that the company was conceived from the outset as more than a music video label. "A\*Vision was created in May '90, and the decision to [diversify] was made in May '90, June '90. We were looking at children's tapes two years before 'Shining Time' and fitness tapes two years before 'Fonda.'"

Nevertheless, it took a while before A\*Vision began to release titles in these areas.

"The video marketplace won't just absorb anything; it's not like turning on the TV," notes Hersch. "The only way to expand and be an important player in the sell-through marketplace is to put out quality product with long-term value. We have seen a contraction of the music video business and we are merely expanding into other areas."

### PRESSURE ON MUSIC VIDEO

Regarding the recent dismantling of Sony Music's video division, he projects there will be more consolidation among such entities. "There's going to be a lot of pressure on the music video business in the short term, and there's going to be more folding unless they change their focus," he says.

Hersch adds that the A\*Vision restructuring in part reflects a cautious outlook toward music video, which he says has been sidelined by the slow infiltration of the laserdisc format and the recession. "Music video is a luxury for the music buyer. People have limited dollars to spend, so they're sticking to the core product—the album," he says. However, he states, A\*Vision will continue to issue music videos on "A titles and some of the new and developing acts."

While the January restructuring clearly indicates A\*Vision's determination to be a strong contender in the sell-through market, Hersch downplays its importance. "The change is appropriate, given how our business has developed and grown. It is not a major change. Special-interest titles need to be handled very carefully and we're just accommodating those needs."

# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## BMG LOOKING FOR U.S. MUSIC CZAR

BMG Music will soon hire an executive with broad responsibilities, a North American equivalent to international president/CEO Rudi Gassner. All domestic unit chiefs—label, distribution, music publishing, and direct marketing—will report to the person named, who in turn will report to Michael Dornemann, BMG Music chairman/CEO worldwide. . . . Look for Elektra to appoint Ellen Darst of Principal Management as marketing head, replacing David Bither, who recently moved up to GM.

## SESAC ACQUIRED BY GERSHON, ET AL.

The ink is dry on an acquisition deal for SESAC, the performing rights group, New York-based lawyer/music man Fred Gershon confirms to Bulletin. The sale, completed Oct. 30, is by Alice Prager, SESAC's sole owner, to a group including Gershon; financial investor Stephen Swid, once allied with Charles Koppelman and Marty Bandier in the SBK operation; Ira Smith of Music Theatre International, of which Gershon is a majority investor; and merchant bank Allen & Co. Sale price is an estimated \$13 million; Gershon says he is not at liberty to confirm that. Now based in Nashville, where Vincent Candilora will continue to head the company on a day-to-day basis as president, SESAC was formed in 1931 by Paul Heinecke, Prager's father. Gershon promises the new owners will expand SESAC's musical base and

draw strong catalog additions to SESAC from available companies now cleared through ASCAP or BMI.

## IRWIN & IRA: TOGETHER AGAIN & AGAIN

Famous Music chairman/CEO Irwin Robinson has named longtime publishing mate Ira Jaffe as Los Angeles-based president, replacing Bob Fead, who has left the Paramount publishing unit. Since 1969, Robinson, based in New York, has had Jaffe as a key staffer at other major publishing situations, ranging from Screen Gems, Chappell/Intersong Groups-U.S.A. to EMI Music Publishing, the last time they were teamed. Jaffe left EMI after its acquisition of SBK last year to become president of NEM Entertainment. Jaffe is the brother of Paramount Communications bigwig Stanley Jaffe.

## CRITERION LASER TITLES TO IMAGE

Laserdisc distributor Image Entertainment has inked an exclusive, multiyear pact to handle the Criterion Collection of titles from Santa Monica, Calif.-based the Voyager Co. L.A.-based Image will have operational responsibilities, while both firms will share marketing chores. Future titles from Criterion, known for adding director's notes, restoring footage, and producing video supplements, include "Monty Python And The Holy Grail" and the director's cut of "The Man Who Fell To Earth." Releases next year will include "Howards End," "The Player," and "Bram Stoker's Dracula,"

just opening theatrically.

## EX-MGR SUES FIRM ON PRINCE FEES

Prince's former co-manager, Steve Fagnoli, has lodged a multimillion-dollar conflict-of-interest suit against the entertainment law firm of Ziffren, Brittenham & Branca. The suit, filed Nov. 10 in L.A. Superior Court, alleges that the firm, which represented Fagnoli and his former partners when they managed Prince, took the singer on as a client after the termination of his association with the managers and advised him not to pay Fagnoli the money guaranteed him in a termination agreement. The suit further alleges the attorneys recalculated Prince's earnings, leading the vocalist to believe Fagnoli had been overpaid, and that the firm suggested he file a lawsuit against Fagnoli. The law firm has no comment.

## FROM RADIOACTIVE TO WASTELAND

With the successful formation of Radioactive Records 18 months ago, co-founder Gary Kurfirst will develop further band talent via a new logo, Wasteland. The label's first act is Dig. Radioactive best sellers include Londonbeat, Live, and the Ramones.

## THEY DOOD IT, TOO

Add three more industryites who ran the New York Marathon Nov. 1, all setting personal records: Daniel Glass of EMI Records Group; Jon Mvros of Ateco; and Paul Brown of Virgin.

## AC Gets An A-Plus In Chart Performance

ADULT CONTEMPORARY accounts for two of the top three albums on The Billboard 200. Michael Bolton's album of standards, "Timeless (The Classics)," jumps to No. 1; Sade's first album in four years, "Love Deluxe," opens at a surprisingly robust No. 3. This is the best showing for AC since early 1986, when Sade's "Promise," Barbra Streisand's "The Broadway Album," and "Whitney Houston" held three of the top four spots.

"Timeless" is the fifth album of standards to burn up The Billboard 200 in the past 15 years. Willie Nelson's "Stardust" hit No. 30 in 1978—and eventually sold more than 4 million copies, Linda Ronstadt's "What's New" reached No. 3 in 1983, Streisand's "The Broadway Album" spent three weeks at No. 1 in 1986, and Natalie Cole's "Unforgettable" logged five weeks at No. 1 in 1991.

"Timeless" is Bolton's second album in a row to reach No. 1. And "Love Deluxe" is Sade's fourth straight album to reach the top 10.

Several other AC albums are streaking up the top 40: Amy Grant's "Home For Christmas" vaults from No. 56 to No. 21, Bolton's "Time, Love And Tenderness" rebounds to No. 28, Gloria Estefan's "Greatest Hits" debuts at No. 36, and the "Beauty And The Beast" soundtrack rebounds to No. 40.

**FAST FACTS:** Bon Jovi's "Keep The Faith" enters The Billboard 200 at No. 5, approximately four rungs lower than expected. The title track inches up one notch to No. 31 on the Hot 100. . . . Another superstar surprise: Madonna's "Erotica" drops from No. 5 to No. 9 in its third week on The Billboard 200. Unless it stabilizes fast, it will drop out of the top 10 after just three weeks, a big

letdown for a Madonna studio album.

AC/DC's "Live" jumps from No. 26 to No. 15 in its second week on The Billboard 200. The band's last album, "The Razors Edge," reached No. 2 in October 1990.

The Heights' "How Do You Talk To An Angel" tops the Hot 100 for the second week. It's the first No. 1 for producer Steve Tyrell, who co-produced a No. 2 hit three years ago—the Linda Ronstadt/Aaron Neville duet "Don't Know Much."

Whitney Houston's "I Will Always Love You," the lead single from her debut feature film, "The Bodyguard," vaults from No. 40 to No. 12 in its second week on the Hot 100. It's one of five Arista singles in this week's top 20. The record, a remake of Dolly Parton's 1974 country hit, continues Houston's pattern of covering songs that had been previously recorded without becoming home-run pop hits. It follows "Saving All My Love For You" (previously recorded by Marilyn McCoo), "Greatest Love Of All" (George Benson), "All The Man That I Need" (Sister Sledge), and, most vintage of all, "The Star Spangled Banner."

Restless Heart appears to be headed for its second top 40 hit on the Hot 100 as "When She Cries" leaps from No. 84 to No. 55 in its second week. The country group's "I'll Still Be Loving You" reached No. 33 on the Hot 100 five years ago.

Ice Cube lands his first Hot 100 single as "Wicked" bows at No. 56. It's one of 10 (count 'em) rap hits on the current Hot 100.

Howard Hewett's "Save Your Sex For Me" enters the Hot R&B Singles chart at No. 76. We've come a long way from "All Or Nothing At All."



by Paul Grein

## THE IMPRESSIONISTS

### A Windham Hill Sampler

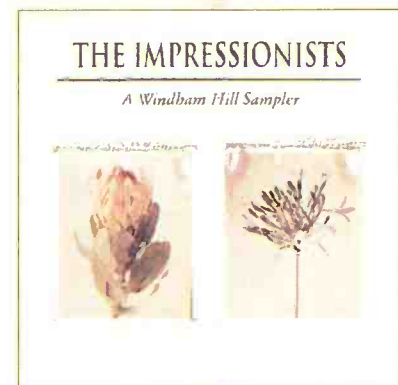
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"A great performer right out of the box."

—Dave Curtis, Lechmere

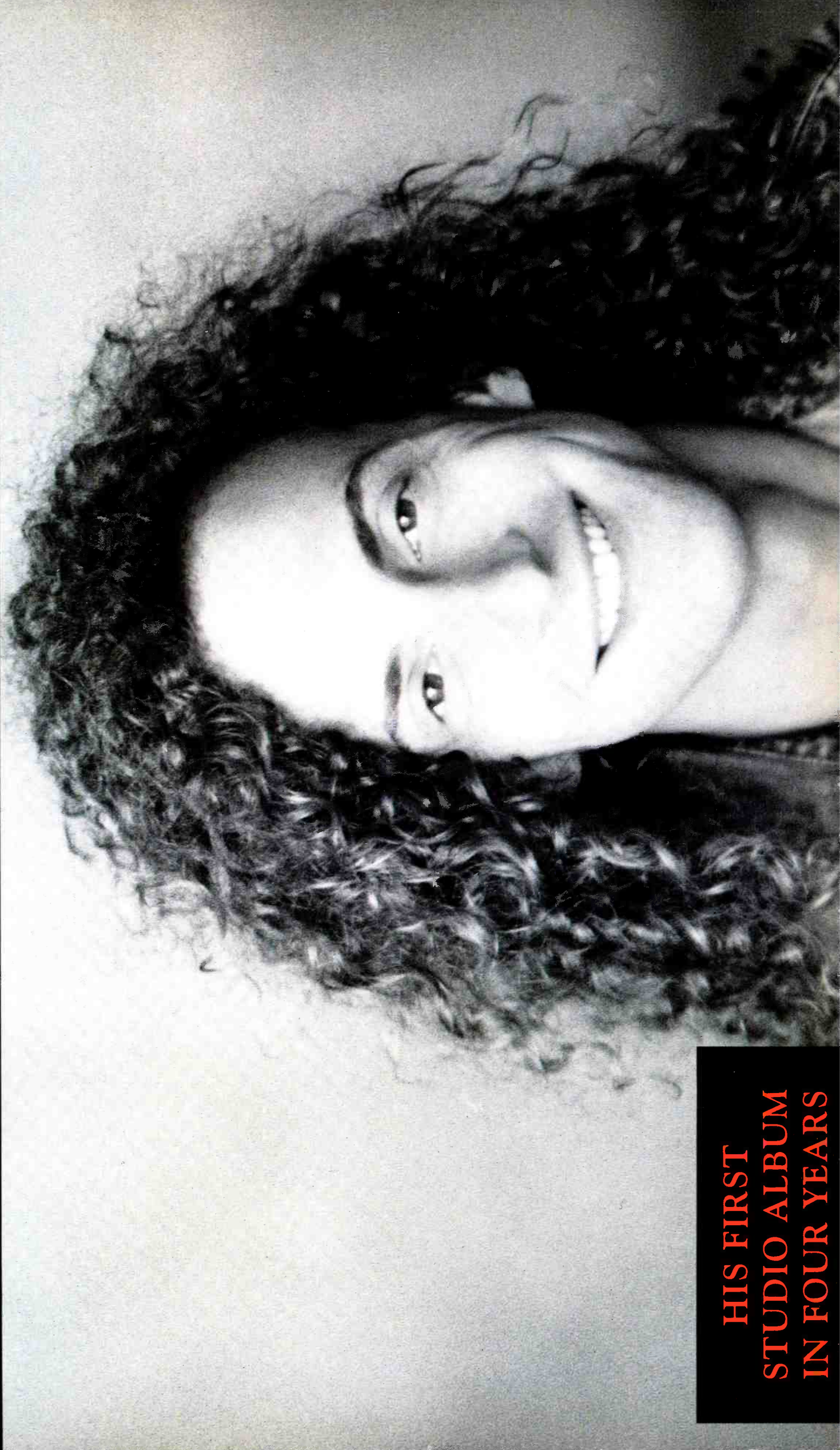
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—Steve March, Classical Buyer, Rose Records



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“**Even If My Heart  
Would Break**”

with Aaron Neville

“**Sentimental**”

and

“**By The Time This  
Night Is Over**”

with Peabo Bryson

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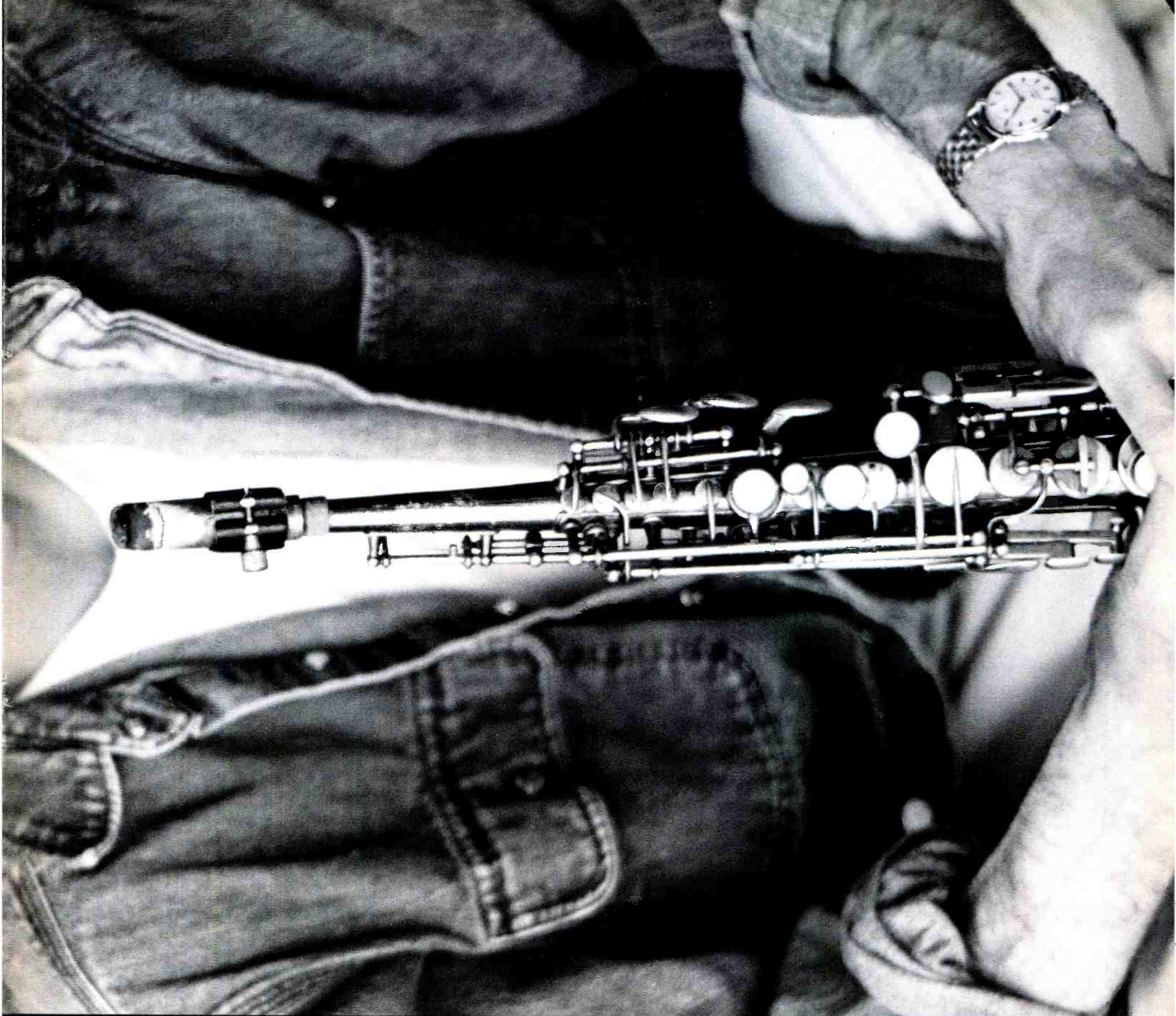
Tenorio Produced by Kenny G, David Fopfer,  
Walter Afanador, Dan Shea

Management: Tutter Management Group, Inc. 

Peabo Bryson appears courtesy of Sony Music Entertainment Inc.  
Aaron Neville appears courtesy of A&M Records

**ARISTA**

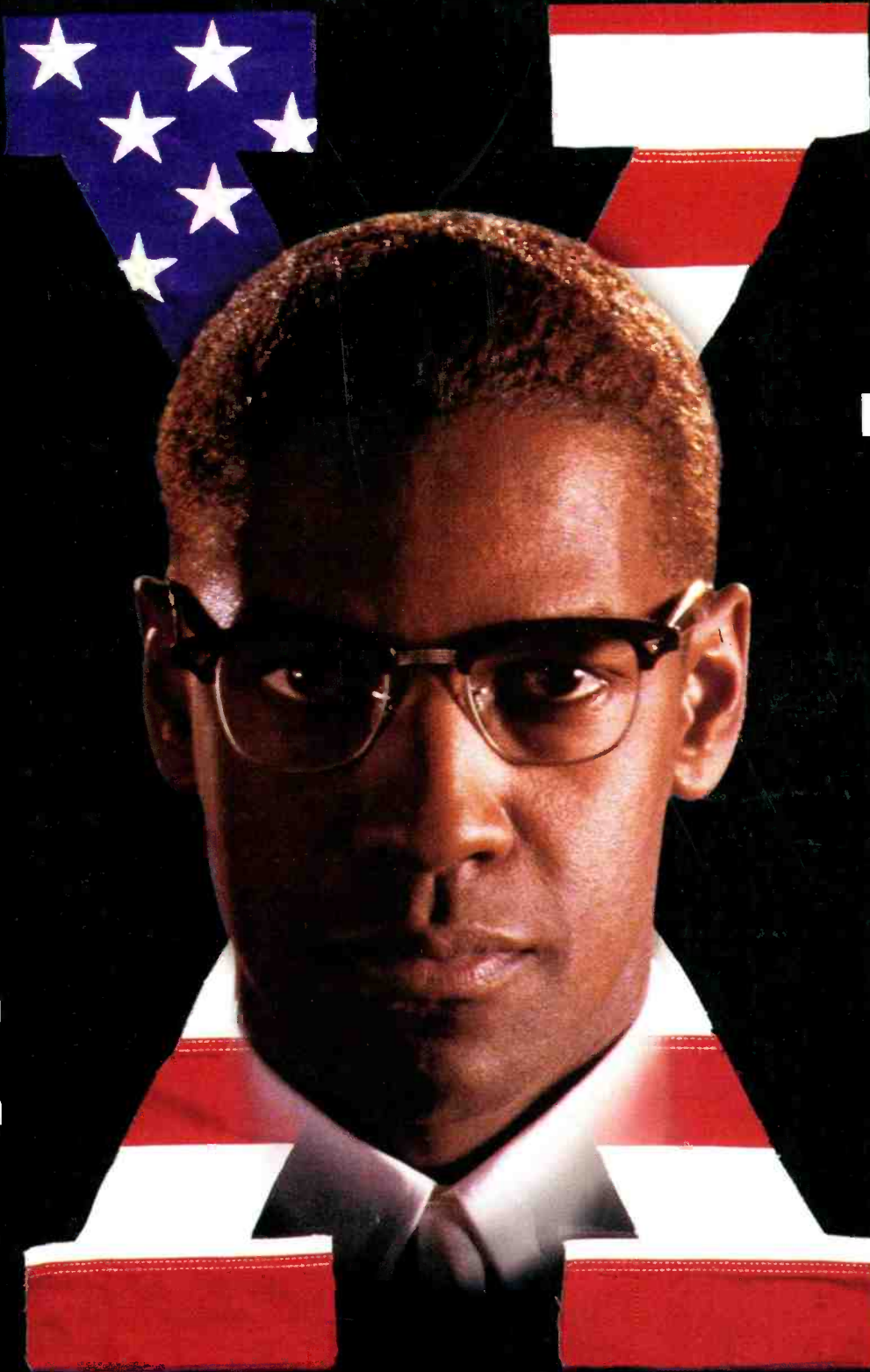
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Music From The Motion Picture Soundtrack

# MALCOLM X

(4/2-45130)



**Arrested  
Development**  
**Ray Charles**  
**John Coltrane**  
**Duke Ellington**  
**Ella Fitzgerald**  
**Aretha Franklin**  
**Lionel Hampton**

**Erskine Hawkins**  
**Billie Holiday**  
**The Ink Spots**  
**Louis Jordan**  
**Joe Turner**  
**Jr. Walker  
& The All-Stars**

Many of the artists on this project were friends of Detroit Red/Malcolm Little. Malcolm loved to dance, and to be around the music. We have attempted to re-create that music, that sound—the distinct sound of the African-American experience.

The songs gathered here, from Big Joe Turner's "Roll 'Em Pete" to Arrested Development's rap anthem, "Revolution," all in some way reflect what it means to live, breathe, die and love, as the descendants of slaves.

May we all look forward to the day when Black Radio is as diverse as the music you're listening to here.

—Spike Lee  
Brooklyn, NY  
September, 1992

