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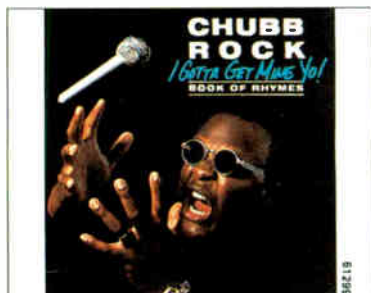


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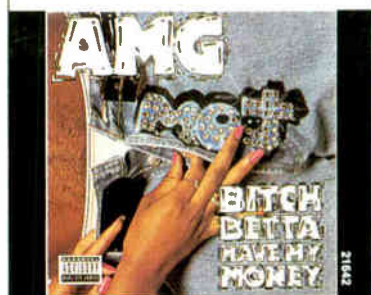
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 12, 1992

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PROFILE

## Music Sales Inch Ahead Over Holiday Many Retailers Report Single-Digit Gains

This story was prepared by Paul Verna in New York, Edward Morris in Nashville, and Craig Rosen in Los Angeles.

NEW YORK—Reflecting an economy that appears to be clawing its way out of a deep-rooted recession, music retailers are reporting modest

### VIDEO RETAIL ALSO GIVES THANKS... SEE PAGE 8

sales increases for this year's Thanksgiving holiday weekend.

Many show single-digit gains, on a same-store basis, over last year's holiday weekend. These dealers say they are "cautiously optimistic" that a late surge around Christmas will yield a robust fourth quarter. Others report their sales are slightly down or flat in comparison to last year, but still harbor hopes that things will pick up.

Lew Garrett, VP of purchasing at 340-store Camelot Music, based in N.



Michael Bolton and Sade are two of the artists who made cash registers sing during Thanksgiving weekend.

Canton, Ohio, reports that Thanksgiving sales were up over last year's in the "low single digits. We're very

optimistic about what's going to happen [for the rest of the year]," he adds. "We think we'll have a late surge, and we're very pleased."

Al Wilson, VP of merchandising and head buyer for the 138-unit, Milford, Mass.-based Strawberries network, says sales were up this Thanksgiving over last, although he says policy prevents him from specifying the extent of the gain.

Wilson says he is hopeful about sales for the remainder of the year: "All we can do is remain cautiously  
 (Continued on page 85)

## Here It Comes: MiniDisc Making Move Into Market

BY SUSAN NUNZIATA

NEW YORK—The release of more than 100 MiniDisc titles from Sony

Music in the first week of December heralds the U.S. launch of the company's new recordable optical disc format. Sony Corp. began shipping its portable MD player and MD recorder/player late in the week, and some units were expected to be on store shelves Dec. 5-6, with more anticipated by Tuesday (8).

By Christmas, about 1,500 electronics outlets are slated to carry the players, priced at \$750 for the record/playback and \$550 for the playback-only, while 1,000 music retail stores are scheduled to carry the prerecorded software (Billboard, Nov. 14).

Sony Music expects to ship about 120,000 units of its MD titles in the first week, according to Bob Sherwood, VP of sound technology marketing. Executives at Sony Music  
 (Continued on page 82)



FOLLOWS PAGE 42

## Sounds Of Scotland Are As Diverse As Its Inhabitants

BY BASFORD HALL

EDINBURGH—For a United Kingdom, Britain contains an unreasonable amount of cultural diversity.

To the Scots, that cultural diversity is the essence of nationhood. Were it not for the skirl of the bagpipes and the tartan-colored pride of the likes of Annie Lennox, Jim Kerr, and, intermittently, Rod Stewart, the border between En-

gland and Scotland would be the meaningless line on the map that it is commercially and politically.

The development of Scottish music, however, is a coin with two sides: While traditional forms thrive, attempts to create a home-grown rock and pop industry are struggling to make a mark in the world. The problems are compounded by the fact that the traditionalists and the rockers  
 (Continued on page 63)



## India's Screen Singers Remain Unsung Heroes

BY JERRY D'SOUZA

BOMBAY—The *de rigueur* inclusion of songs in every Indian film has given rise to what are called "playback singers," who provide the singing voices to the actors on screen. But, although films are the leading promotional vehicles for music in this country, the vocalists themselves—with rare exceptions—are not  
 (Continued on page 73)

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
THE BILLBOARD 200	
★ THE BODYGUARD	SOUNDTRACK (ARISTA)
HOT R&B SINGLES	
★ I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
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★ THE BODYGUARD	SOUNDTRACK (ARISTA)
HOT COUNTRY SINGLES	
★ I CROSS MY HEART	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ THE CHASE	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ THE NEW ANTHEM	REEL TO REAL FEATURING ERICK MOORE (STRICTLY RHYTHM)
HOT DANCE SALES	
★ EROTICA	MADONNA (MAVERICK/SIRE)
HOT RAP SINGLES	
★ RUMP SHAKER	WRECKX-N-EFFECT (MCA)
HOT ADULT CONTEMPORARY	
★ TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
HOT LATIN TRACKS	
★ PARA QUE TE QUEDES CONMIGO	DANIELA ROMO (CAPITOL-EMI LATIN)
TOP VIDEO SALES	
★ BEAUTY AND THE BEAST	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ SISTER ACT	(TOUCHSTONE HOME VIDEO)

## POPULAR • UPRISINGS

### Soul Asylum Becomes The Hottest Heatseeker

PAGE 16



duophonics  
 Top 5 New Artist Album Chart

featuring  
 "N.Y.C." (Can You Believe This City?)  
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 and  
 "WOULD I LIE TO YOU?"  
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**RADIO** "Achtung Baby" #1 for 20 straight weeks on R&R AOR chart • "Achtung Baby" #1 for 20 straight weeks on FMOB Modern Rock chart • "Achtung Baby" #1 for 15 straight weeks on R&R New Rock chart - a world record • 6 straight #1 tracks at AOR • 6 consecutive most-added tracks at AOR and Modern Rock radio • "Achtung Baby" 55 weeks on AOR album chart, so far • "The Fly" most added track at AOR of all time • 215,422 total BDS plays in 1992 and counting • 5 Billboard-charted CHR singles • Major rotation at CHR radio every week of 1992

**RETAIL** 4.5+ million "Achtung Baby" albums sold in the U.S. • 10+ million "Achtung Baby" albums sold worldwide • 1.6 million singles sold in the U.S. • 1.5 million U2 catalog albums sold in 1992, so far • "Achtung Baby" debuted at #1 on Billboard chart • "Achtung Baby" on Billboard chart for 54 consecutive weeks • "Achtung Baby" Home Video #1 on Billboard chart with 100,000+ units sold

**ZOO TV** Zoo TV was the tour of 1992 • Zoo TV is the biggest rock 'n' roll tour ever mounted • 2.9 million tickets sold worldwide • 106 concert performances worldwide • 12 countries played • 84 cities played • 600,000+ T-shirts sold • 380 person crew, 200 local laborers • 11 Trabant cars used in live show • 24 video projectors and monitors • The generators provide enough electricity to power 2000 homes • Total road mileage this year - 54,615

**"ZOO TV LIVE" ON TV** "Zoo TV Live" special on Fox Network is the first ever worldwide TV special by a rock band • 10 million estimated U.S. audience reach • 200 million estimated worldwide audience reach • "Zoo TV Live" special will be rebroadcast on MTV December 16th • U2 will appear on the Billboard Awards Show December 9th

**MTV** All six "Achtung Baby" videos in heavy rotation on MTV and VH-1 • "Even Better Than The Real Thing" wins Best Group Video and Best Special Effects on 1992 MTV Video Awards

**PRESS** "U2's Zoo TV tour...stands as the Sgt. Pepper's of rock tours...in terms of its unprecedented ambition and daring...The band emerges from this tour more compelling than ever." - Robert Hilburn, *L.A. Times*

• "U2 have found a way to be the biggest band in the world and still have fun."  
- Sean O'Hagan, *Details*

• "Achtung Baby ★★★★★ (4 stars), one of the year's best albums."  
- Edna Gunderson, *USA Today*

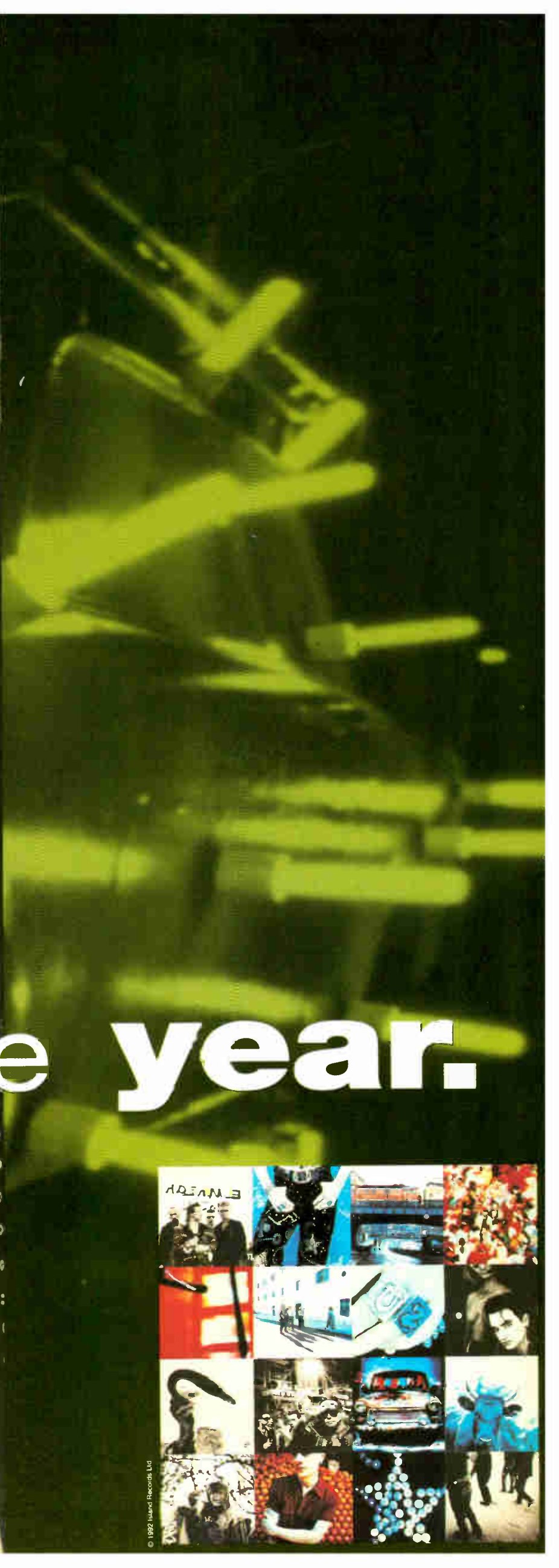
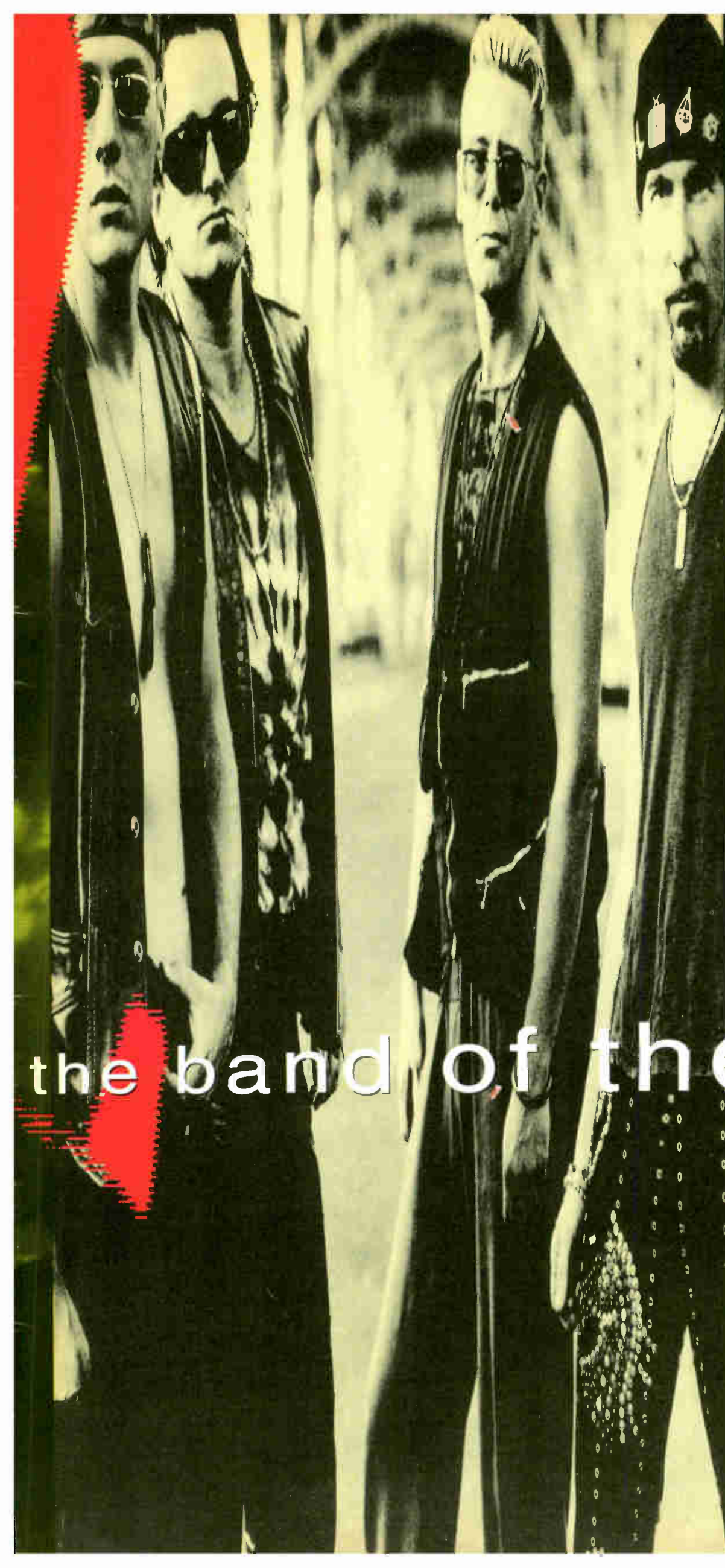
• "Achtung Baby is a superb new album. U2 reinvents itself."  
- Jay Cocks, *Time Magazine*

• "U2 is still putting their blood into the tracks."  
- Bill Flanagan, *Musician Magazine*

the album, the event,



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12/30	Pittsburgh, PA
12/31	Washington, DC
1/1	Cleveland, OH
1/2	Detroit, MI
1/3	Indianapolis, IN
1/5	Minneapolis, MN
1/7	Buffalo, NY
1/8	Dayton, OH
1/9	Louisville, KY
1/10	Chicago, IL
1/11	Milwaukee, WI
1/13	Augusta, GA
1/14	Knoxville, TN
1/15	New Orleans, LA
1/16	Dallas, TX
1/17	Houston, TX
1/18	Austin, TX
1/20	Savannah, GA
1/21	Columbia, SC
1/22	Hampton, VA
1/23	Charlotte, NC
1/24	Orlando, FL
1/27	Baltimore, MD
1/28	Hartford, CT
1/29	Boston, MA
1/30	Philadelphia, PA
1/31	New York, NY
2/3	St. Louis, MO
2/4	Memphis, TN
2/5	Little Rock, AK
2/6	Norman, OK
2/8	Denver, CO
2/9	Albuquerque, NM
2/10	Las Cruces, NM
2/12	Oakland, CA
2/13	San Diego, CA
2/14	Sacramento, CA
2/15	Portland, OR
2/16	Vancouver, B.C.
2/17	Tacoma, WA
2/19	Los Angeles, CA
2/20	Phoenix, AZ
2/21	Las Vegas, NV
2/22	Tucson, AZ
2/25	Atlanta, GA
2/26	Jacksonville, FL
2/27	Miami, FL
2/28	Tampa, FL

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# Judie Tzuke: U.K.'s 'Wonder' Woman

England has recently seen something of a renaissance in woman singer/songwriters of a reflective pop persuasion, most notably Julia Fordham, Tracey Thorn (of Everything But The Girl), Nicky Holland, Beverley Craven, and Lauren Christy. Each pens pithy interior monologues about city-dwelling females in quest of a fiercely independent but romantically fulfilling existence. And each takes a slant that blends blunt stock-taking and sophisticated self-awareness with a certain London-at-dusk dolor; as such, their stuff usually works best when it's simply stated rather than somberly self-dramatizing.

Each of these artists also shares, to an often-startling extent, a stylistic link to a newly reemergent British cult figure who long ago perfected the frank, meditative tone for which they all strive.

The lady looming in the shadows is Judie Tzuke, whose 1979 debut album for Elton John's Rocket label, "Stay With Me Till Dawn" (issued in the U.K. as "Welcome To The Cruise") is still a much-sought collectors' prize among aficionados of superior pop pensiveness. Her tenth U.K. release, "Wonderland," recently issued by Essential Records, is highlighted by the piquant, disturbing "Man And A Gun," one of the year's best pop ballads.

"Man And A Gun" is about my best friend and also another very good friend of mine," says Tzuke. "They're both really bright, clever girls, but they always choose men who are just *diabolical* to them. Especially my best friend; she constantly ends up being beaten up, and then goes back for more. I wrote the song one day because I was so frustrated: No matter how much I try to talk her out of it, I can't."

Pretty and pungent, the unnerving, piano-centered vesper graphically delineates this predicament: "He'll beat you when you're up/He'll knock you to the ground/Well he'll hit you anyway just to keep your spirit down/I'm just so afraid of the way that this will run/And that your name might be written/On the bullet in his gun."

"The main criticism I get in England is that I'm a bit intense," Tzuke allows with a soft laugh.

"Wonderland" was such an emotional album, and while it's gotten good reviews, many people in England are so frightened of admitting they like any theme that's a bit distasteful."

Tzuke notes that another track, "She Loves His Hands," employs childhood impressions of tenderness to convey the betrayal suffered when an adult abuses a young girl's innocent trust. "I had to write it," she says, "because of something that happened to me when I was a child. While it did *not* involve my father, who died when I was 15, I used the powerful image of a father's hands because they're one of the main things I remember about him, and they seemed to work well with the subject I was writing about."

Although unrivaled for sheer saturnine effect, Tzuke's handsome-sounding tribulations are always leavened by a disarming directness, as illustrated on "Swimming," an ode to the stresses of self-preservation. To quote a rave London Times review of a legendary live concert that the seldom-touring singer gave at the Hammersmith Odeon in 1985, Tzuke is gifted at "combining a glacial poise with her innate sensuality."

She also possesses a winning sense of humor about her own work, freely confessing that a few detractors in the flavor-of-the-month British music press find her "rather naff or *wet*." And while her loyal fans praise her blond, *zaflog* beauty, she insists—in reference to a "Wonderland" track called "Vivien"—that she "always

wanted to look like Vivien Leigh: little, black-haired, and waif-like!"

As for the striking impact she's had on a new generation of British songbirds, she shyly says she "hears that a lot," but confides that the only current English female artist for whom she feels a real affinity is Fordham.

"I've met Julia Fordham, and I quite like her music, and I've been told she likes mine, too. Of all those women usually mentioned with regard to me, I prefer her records because they have an honesty and an intelligent tension that separates them from the rest.

"People in the States are far more receptive to my introspective sort of writing than they are in England, where you're rarely allowed to have a mature career beyond the first splash in the pop charts and fan magazines. It's difficult to break out of the 'pretty girl at the piano' mold that serious women songwriters here can get stuck with once they've tasted commercial success. When the single of 'Stay With Me Till Dawn' became a hit in England in the summer of 1979, people wanted me to be just that—a nice face at the keyboards—but my music has always grappled with a lot of touchy issues and topics that make many people uncomfortable.

"In the States, my two albums on Rocket [the second being "Sports Car," 1980] are said to be obscure favorites," she summarizes drolly, "but I'm still the best-kept secret in England."

That situation seems ripe for abrupt reversion, since she has recently been signed by Shakespear's Sister manager John Campbell; and John Reid, Elton John's veteran representative, has also pledged his support. Despite this upturn in her fortunes, though, Tzuke hasn't forgotten the sudden career decompression she underwent in 1980 when Elton jumped from MCA (which distributed Rocket) to Geffen Records. "MCA was angry," she recalls, "and the Rocket artists found themselves in an awkward state, with the MCA reps told not to do anything more for us. I opened for Elton in 1980 at a free concert for 450,000 in Central Park and went over really well—but there wasn't a single copy of my albums in the shops!"

There were no hard feelings, however, between Elton and Tzuke, who co-wrote material for John's "21 At 33" MCA finale. And, with her classic Rocket titles available on CD via PolyGram U.K., everything old is virtually new again. Since Tzuke controls the bulk of her back catalog, including the exceptional "Turning Stones" (Polydor, 1989) and "Left Hand Talking" (Columbia, 1991), a retrospective set is being considered for worldwide release.

But Tzuke's blue devils are not so easily dispelled. Maybe it's the split sensibilities of her upbringing, her late father Sefton Myers having been a resolutely practical, Piccadilly-based real estate agent, while her more lighthearted mother, Jean Myers Dishroon, is a retired television actress who appeared occasionally on such fond BBC fare as the "Rise And Fall Of Reginald Perring" comedy series.

In explaining herself, Tzuke also describes the essential message underlying "Wonderland": "All my life I've been an adviser and counselor for my friends, trying to sort out their personal pain, because I always had the attitude that everything will come out right in the end. Now, I'm at a stage in my life where I don't feel I can either believe or offer that advice anymore. I've come to realize that there are absolutely *no* guarantees for anything. But somehow that knowledge feels better than all the old assurances."

## MUSIC TO MY YEARS



by Timothy White

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# Commentary

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## STOP BOOTLEGGERS, GIVE CLASSIC ACTS THEIR DUE

BY MICHAEL GREENE

As I crisscross our marvelous country, one of my greatest joys is to find myself in the presence of some of America's legendary root-music masters. I generally tug at their memories in hopes that they will retrace some of their footsteps through the early years with me. These hours spent listening to their stories of writing, touring, and personal hardship always remind me that we are all reaping the fruits of their labor—labor to which we give lip service but, in many cases, have allowed to go unrewarded.

There would be no rock'n'roll without the blues masters of Chicago and the Mississippi Delta. Modern urban-music forms owe their very existence to the anthems created out of the souls and struggles of 19th century black Americans. Hillbilly, gospel, and folk-music pioneers are the founding mothers and fathers of country and countless other modern-music forms. And the early jazz masters, from Dixieland through bebop, have inspired musicians all over the world to push the envelope and to look at music in new and innovative ways.

I can't tell you how heartbreaking it is to watch one of these legends pour their heart out at a performance, walk offstage, and be confronted by adoring fans pleading for them to autograph deluxe packaged retrospective sets of bootleg recordings. Many of these sets contain a mishmash of illegally taped live performances, recordings taken from old LPs, and even the artists' own spoken words taped off the air from radio interviews.

The fan doesn't know the difference between these and legitimate

recordings, because the bootleggers carefully craft the packaging to make their albums look like authorized reissues. These bootleg recordings are also much more affordable than their legal counterparts—the bandits don't have to pay license fees, nor do they spend the money required to remaster the recordings; thus, the fan often gets a terrible-sounding product. This practice harms artists, songwriters, record companies, and consumers, and the time has come to stop these leeches once and for all.

Digital technology has given rise to reissue programs that have served to remind us of the value of this great early music and its creators. In turn, enlightened individuals within the record industry have taken important steps to help rectify the sins of the past and the present—making amends for a system that treated jazz, gospel, and R&B artists as a necessary but disposable prerequisite for quick profits.

Recently I had the pleasure of joining Etta James, Al Teller, and other music people at an MCA gathering that showed just how far our record industry has come in terms of valuing its artists and its rich legacy. The occasion itself was to celebrate a court ruling protecting MCA's exclusive rights to the historic Chess masters. But what was really being celebrated was the fact that artists like James, Chuck Berry, and John Lee Hooker will actually receive royalties when their classic recordings are sold.

One of a growing number of companies that have recognized the importance of giving veteran artists their due, MCA has also increased the low royalty rates Chess artists received and erased negative deficit

balances in royalty accounts. This, combined with a commitment to bring legal action against Chess catalog bootleggers, is a seminal move that should be replicated by other concerned companies.

Last April, Jim Fifeild and the folks at EMI Music labels made similar changes, increasing royalties received by earlier artists to 10% and forgiving existing debit balances. Among the many artists affected by



**'By lifting royalties, these labels are giving the artists long-deserved respect'**

Michael Greene is president of the National Academy of Recording Arts and Sciences.

these new royalty rates are Ella Fitzgerald, Les Paul, and Jo Stafford, plus the estate of Benny Goodman.

Such efforts have been a true godsend for some of our greatest artists, many of whom had not seen a dime in royalties due to unfair contracts and careless accounting procedures, as well as the proliferation of unauthorized recordings. Much of the credit for this shift in priorities is owed not only to the industry people who pushed them through, but also to organizations whose advocacy work on behalf of veteran artists is itself a godsend. One of the most poignant examples is the work of Washington, D.C., attorney Howell Begle, whose efforts on behalf of Ruth Brown, the Clovers, Big Joe Turner, and others ultimately led to the establishment of the Rhythm & Blues Foundation. Begle dealt with miss-

ing contracts, endless red tape, and even Congressional hearings in order to help these artists. The Warner Music Group was instrumental in contributing the seed money for the foundation.

The fact is that, in the early days, record companies did not foresee the lasting significance their artists' music would have on our culture. Once veteran artists stopped producing new product, many labels assumed their records would never sell enough to pay off unrecovered balances. As a result, it wasn't unusual for labels to simply stop posting royalties to their accounts.

Further complicating matters was the fact that, in many cases, original contracts were either missing or not consulted. Once the reissue boom got started, contemporary provisions such as packaging deductions ended up being automatically applied to decades-old royalty rates. Now, thankfully, by raising royalty rates and forgiving unrecovered balances, labels are giving these artists the respect they've long deserved.

It is imperative that more labels follow the steps that MCA, EMI, and Warner have taken to provide fair compensation for veteran artists who have not been well served by our industry.

We should also apply this same level of scrutiny to how we are treating today's musicians. Artists are again being called upon to accept royalty reductions of as much as 50% and a 25% packaging deduction on the new digital formats. If they are being asked to help underwrite the

rollout of these new technologies, doesn't it make sense that they become an above-the-line participant after the recoupment? And why is it that American musicians, unlike their European counterparts, still have no artist-royalty statutes? Once again the question must be asked: Who represents the interests of the artists in these issues?

It's been nearly half a century since a young singer/songwriter named Arthur Crudup was stranded in Chicago by his gospel group's promoter. He slept in train stations, sang in the street, and, when he finally signed with a local publisher/producer, used the money from his first session to get home to Mississippi. Crudup would go down in history as the first R&B singer to release a 45 single, and his song "That's All Right" was later covered by Elvis Presley as his recording debut. But a place in rock'n'roll history was, at best, bittersweet consolation for Crudup, who had signed away his royalties as a young artist and songwriter anxious to escape the streets of Chicago.

Now, decades later, our industry is at a crossroads. We are faced with the challenge of proving, once and for all, that we are more enlightened than the generation of businessmen and opportunists who victimized our early R&B, gospel, and jazz artists. It is no longer enough for us to derive inspiration and enjoyment from the works of great musicians who give us their talent, their energy, their very lives. It is now time to truly honor their legacy by having the vision and the courage to protect artists from the injustices and indignities that tarnished our past.

### VOICES CARRY

## High CD Prices Discouraging Consumers, Costing Labels Sales

(The following is another in a series of articles by Billboard readers outside the entertainment industry.)

BY JOHN SICARD

As a consumer, I have been following the record industry's "discussions" on how to price compact discs. The industry wants to increase CD prices for the following reasons: CDs have more music on them than LPs do; the sound technology adds value to the product; recording, video, and promotional costs are rising; and record companies want to maintain their profit margins.

Some in the industry want to pass their extra costs on to the consumer. But it does not appear that most of these people have considered how the consumer, their "ultimate employer," fits into the scheme of things.

The industry is out of touch with the consumer and what the economic environment dictates. "Variable pricing," for instance, is nonsense. I will not pay a higher price for a CD just

because the artist is popular. I have not purchased new titles by Genesis, Queen, and Concrete Blonde, just to name a few, because they are list-priced above \$14.98. Since I always wait until a CD goes on sale before I purchase it, \$10.98 is, in effect, the maximum price I will pay. Thus, by list-pricing the previously mentioned CDs and others at \$15.98, labels have priced themselves out of a sale.

To take this a step further, in the case of Concrete Blonde, the industry hurt itself, the group, and the consumer. Concrete Blonde had started establishing a fan base with its first two albums. Then it had a top 20 single, "Joey," and its album "Bloodletting" went platinum. So, figuring that this act was "established," its label priced its new CD at \$15.98. As a result, the group's record sales were hurt, and its fan base has eroded. I want to purchase this CD, because it is good, but I will wait until it becomes a midline CD (if ever).

The record industry says that established artists are worth more than

new acts; thus their CDs should be priced higher. This is nonsense. Take Elton John, one of the rock era's most successful artists. Although he had not had a top 10 album in more than a decade, his new CD "The One" reached No. 8 on The Billboard 200. Why? Not because he is established and thus worth more. No, it was because every store was selling the CD out of the box at \$9.98. At that price, I even went out and purchased the CD. If it had been \$10.98 or higher, I probably would not have bought it. If it had been retail-priced at \$15.98 or even \$16.98 (get real), I definitely would not have purchased it.

The variable-pricing concept also includes lower prices on some developing artists—a sensible tactic. This is a sure way to get consumers interested in a new or developing act. I would take a chance on a new artist if his CD were priced at \$8.98-\$9.98.

While developing-artist programs are good, the industry must take care to give consumers enough music for their money. For example, EMF's

and Ugly Kid Joe's recent EPs are priced at \$10.98-\$12.98, but the CDs have only four to five songs on them. Thus the record labels are again pricing themselves out of a sale. If the CDs had been priced at \$3.98-\$5.98, I might have purchased them. The industry cannot fool its main consumers with this type of promotion.

The record industry justifies high CD prices partly by saying CDs are a higher-quality product and have more music on them than LPs do. But the consumer may perceive the situation differently. I myself had purchased hundreds of LPs before the record industry forced me to switch to CDs by phasing out LPs. I was intrigued by the sound quality and the fact that CDs did not scratch as easily as LPs, but I could not justify spending triple the money for basically the same product. Nevertheless, when retail stores cut back on LPs and labels added "bonus tracks" to CDs, I began to purchase the digital discs. I bought most of my back-catalog CDs by mail order, which cost a

third of what I would have paid at retail.

Then, suddenly, the LP format was gone, and I could no longer purchase all the new albums I wanted to, because CDs were too expensive. I had to become very selective, usually purchasing the CDs that had "bonus tracks" and were on sale for \$10.98 or less.

Today, "bonus tracks" are rare, and CD prices have either remained the same or increased. Over the years, my album purchases have decreased, for I am getting one CD for the price of two LPs. Thus the industry can see how it has priced itself out of sales.

The industry needs to realize that the consumer is not naive. We will not buy a product at a higher price level just because we like an artist. We demand that CD prices be lowered to the price level of LPs. If the industry will not do this, I say, bring back the LP. I for one would trade the scratches and hisses for the ability to buy all the music I want.

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# Home Vid Retailers Give 'Thanks' Call Holiday A 'Beauty' For Business

■ BY SETH GOLDSTEIN

NEW YORK—Home video was no turkey for retailers during the long Thanksgiving weekend.

Led by Disney's "Beauty And The Beast" and with able support from the same studio's "Sister Act" and MCA/Universal's "Beethoven," sell-through business roared over the holiday weekend, according to a survey of merchants in all classes of the trade. The results appeared to bode well for a merry Christmas.

Mass merchant Target Stores credits the hits "that drove business." Rackjobber Handleman liked what it saw of sales of such kid-vid favorites as "Barney The Dinosaur" and "Thomas The Tank Engine"; the company also notes that exercise titles, normally bought after the holidays, got off to an unusually fast start. GoodTimes Home Video says it rang up a 20% gain in sales of its Cindy Crawford workout tape over those of the previous week.

Even McDonald's got into the act with the \$7.99 "Dances With Wolves." The nearly 9,000 outlets handling the titles "did very well for the weekend," according to a company representative.

The good news was catching. "We were up 20% in total orders," says James Ulsamer, marketing VP for distributor Baker & Taylor Video. "We had an overload on phone lines that we had to have rerouted for a period."

Fort Lauderdale, Fla.-based Blockbuster Entertainment, not a B&T account, had "a great" holiday, exclaims senior VP and general merchandising manager Carol Feinberg. "We think it's going to be a terrific Christmas," she adds.

Blockbuster celebrated Thanksgiving

by dropping 35 million copies of a four-color, eight-page, free-standing insert promoting 200 sell-through titles as "the gift of entertainment." Feinberg says the FSI "really took off. We're showing strong increases" over last year. Rentals also had "a

(Continued on page 84)



**Armful Of Awards.** Warner Music International chairman/CEO Ramon Lopez, right, presents recording artist Luis Miguel with numerous sales certification awards for his album "Romance" during a press conference held during the week of Miguel's sold-out Las Vegas concert debut.

# MTV Including On-Screen Credits For Vid Directors

■ BY DEBORAH RUSSELL

LOS ANGELES—The music video production community passed a major milestone on Dec. 1 as MTV began listing directors' names in the on-screen credits of music videos.

The news was a boon to the Music Video Producers Assn., which has lobbied for the on-screen credit since its inception more than a decade ago. The director's name is now added to a chyron that already includes the artist's name and record label as well as the song/album title.

"It's something we've always been asking for. I'm sure that everybody will be delighted that this is taking place," says Paul Flattery, president of the MVPA and an owner of Flattery/Yukich Inc.

The production community had been somewhat quiet, of late, however, and Flattery notes the news of the on-screen credit came as "quite a surprise."

Judy McGrath, senior VP/creative director at MTV, says the network's decision was motivated by an effort to put some "muscle behind its message to the labels and production community."

"In attracting new talent to MTV, we have to make sure that making videos looks like the most exciting, rewarding profession on the planet," says McGrath. "Pride

of ownership is one great way to excite people."

Flattery agrees but notes the MVPA would also like to see production companies credited, as "clips aren't made by directors alone."

MTV will be restricting its credits to directors for now, McGrath says. "We give all due respect to the producers and production companies," she notes. "But this was a statement about the importance of the directors' vision and a salute to the creative work they do."

The news of the on-screen directors' credit was not met with unanimous approval by record labels. One major label executive says he is extremely displeased with MTV's decision, but refuses to comment further.

But most video department heads at the labels welcome the news. Scott Spanjich, senior director of video production and development at Arista, says he believes an on-screen credit may actually upgrade the quality of video production.

"It makes a difference when they know their name is on it," he says.

The only other national network to recently list directors' names is Nashville's Country Music Television, which inaugurated the practice about three years ago. CMT actually screens two sets of chyrons

(Continued on page 82)

# Rank Slashes Major Titles, Sets New Price Policies

■ BY SETH GOLDSTEIN

NEW YORK—Rank Retail Services America, declaring that "less product is better" in an era of tight margins, is slashing purchases of major sell-through video titles while putting a floor under the prices it charges accounts.

The Aliquippa, Pa.-based rackjobber expects to buy 15%-25% fewer copies of new and rereleased titles that qualify as "major." Those that do will fall into one of two price categories: Rank's cost-plus-11% for non-Disney product and cost-plus-4% for Disney product. "We've published our prices to the world," says Rank president/CEO Harry Steck,

who emphasizes "there's no negotiating" in his quest for "consistency." When the dust settles, prices should be about 25 cents lower per cassette.

In a letter sent to vendors and retailers, Steck acknowledges the buying restrictions will force Rank "to pass up so-called volume level purchase discounts... But none of these discounts materialize when the product doesn't sell through." He promotes the new policies, which took effect Dec. 1, as an attempt to "make a reasonable profit" in an arena dominated by razor-thin margins. Less product is better: "Way too much" goes into

(Continued on page 84)

# U.K. Vid Biz Has Downer End Of Year

■ BY PETER DEAN

LONDON—Video sell-through in the U.K. is ending the year with a whimper rather than a bang: Retail sales are down by an estimated 20% compared with last year, and the giant Tesco supermarket chain is pulling out of video—for the time being, at least.

A retail price war is also raging. It was started by Blockbuster's Ritz chain and market leader Woolworth, which have both cut prices on the season's big draws, "Batman Returns" and "Hook." Woolworth has slashed the recommended retail price of 13.99 pounds (\$21.26) by three pounds (\$4.56) and Ritz (selling videos for the first time this year under Blockbuster's ownership) has cut the "Batman" price by two pounds (\$3.04). Both price cuts have been heavily promoted to the

consumer, with Blockbuster running newspaper and radio ads as well as dropping 10 million leaflets.

"What you see now is the result of Woolworth and others trying to keep the customers in their stores. Blockbuster has gone for the jugular, and the trouble is that the independents and the small guys are caught in the middle of a gigantic price war," says the Assn. of Video Retailers' Alan Hodson.

Other chains and indie mom-and-pop stores have been outraged by the price-cutting, especially since it has come in the market's crucial fourth-quarter sales period, which traditionally accounts for 50% of all video sales. W.H. Smith's Tim Forrester has described the lowballing as "lunacy."

"Nobody wins in a price war," adds Colin Lomax, sales director of the Video Collection International label.

"You've currently got a situation in the U.K. where retailers are fighting for the business—the major chains are trying to position themselves as the best value on the High Street, and if one drops the price by two pounds, then that kills the impression the other's trying to give prior to Christmas."

Some chains' Christmas gift catalogs, for example, contain offers to refund the price differential if cus-

(Continued on page 57)

# Cafe Billboard Has A Hit Menu For Tokyo Fans

NEW YORK—Cafe Billboard Tokyo, a showcase club for internationally breaking artists with decor and features inspired by Billboard magazine, is set to open Saturday (12) in Tokyo.

The 550-capacity club also will showcase the latest in consumer electronics and feature such amenities as individual video monitors and headphones.

Cafe Billboard Tokyo is a venture of SCAN Inc., which has offices in Tokyo, Hong Kong, and Los Angeles. SCAN will operate the cafe under a long-term license from BPI Communications, the parent company of Billboard magazine. It is seen as the forerunner of similar clubs in key Pacific Rim markets.

"We are excited by this unique concept in showcasing new talent on a

(Continued on page 75)

# West Coast Video Out From Bankruptcy Protection

■ BY EARL PAIGE

LOS ANGELES—Financially strapped West Coast Video, the nation's second largest home video specialty chain, says it has emerged from Chapter 11 bankruptcy protection.

Seen by some observers as yet another indication that home-video rental is turning a corner, the rebirth of the Philadelphia-based, 508-unit chain is nevertheless viewed with mixed reactions by franchisees, some of whom are moving forward with lawsuits against West Coast.

Earlier this year, West Coast's

bankruptcy jolted the industry, involving as it did so many stores, all of which are franchised. (The firm operates no stores of its own.)

At the time, West Coast owned rights to 466 franchise agreements, according to its court-sanctioned reorganization plan. Of these, 260 "remain current on their respective obligations" and 70 were never opened, the plan states.

In its Feb. 25 bankruptcy filing, West Coast reported assets of \$3.6 million, liabilities of \$1.9 million, bank debt of \$500,000, and a separate \$6.6 million owed on a loan (Billboard,

March 7).

Among creditors listed in the petition were Baker & Taylor, owed \$856,806; Handleman Co., \$463,769; Schwartz Bros., \$24,322; General Video Mid-Atlantic, \$10,147; and MCA Distributing Corp., \$13,217. No major home video suppliers were mentioned.

The reorganization plan in the U.S. Bankruptcy Court for the Eastern District of Pennsylvania reportedly calls for payment of 25 cents on the dollar to unsecured creditors, with 15% to be paid immediately and the balance over three years.

Also part of the plan is a renegotia-

tion of a \$5 million debt owed to Cores-tates Bank, Philadelphia, and the payment of a \$790,000 court judgment in Illinois.

West Coast president/CEO Elliot Stone could not be reached for comment by press time. But, in a prepared statement, he said, "West Coast Video Enterprises has emerged as a powerful, full-service franchisor. Although the company operates under a corporate structure with strong management, we work as partners with our franchisees at the retail level. We have fully recovered from our difficulties

(Continued on page 84)



# Artists & Music

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

## Dr. Dre Solo Album Going Out Through Interscope

■ BY CRAIG ROSEN

LOS ANGELES—Dr. Dre's Death Row Records is set to ink a distribution deal with Interscope, which plans to release the debut solo album by the N.W.A member Dec. 15.

The album, titled "The Chronic," will be distributed jointly by Priority Records and Atlantic Records through WEA.

This news comes in the wake of an apparent split between Death Row and Sony's Epic/Solar label, following the filing of a lawsuit against Sony, Solar, Death Row, and various individuals by Eazy-E and his Ruthless Records (Billboard, Oct. 24).

In April, Epic/Solar released the "Deep Cover" soundtrack album, which featured the Dr. Dre title cut. A Death Row logo did not appear on the release, but it is believed that Dre's involvement was part of a deal between Death Row and Epic/Solar; the album was cited in the lawsuit filed by Eazy-E.

Although Sony, Interscope, and Dr. Dre's attorneys declined to comment on the situation, other parties involved in the negotiations confirmed that the Death Row-Interscope deal was expected to be finalized by Dec. 4 and that the release of the Dr. Dre album would not be delayed.

A videoclip promoting the album, "Nuthin' But A 'G' Thing," is already receiving heavy play on The Box, the pay-per-view video network.

According to Michael Bourbeau, the Boston-based attorney representing Eazy-E and Ruthless Records in the case against Sony, Solar, and Death Row, Ruthless owns the masters of "The Chronic," and Interscope has been negotiating with Ruthless to obtain the rights to the recordings.

Bourbeau says, "We are not releasing [Dre] for any of his past activities with Sony, but we are allowing him to go forward with the deal (Continued on page 82)

## Michael Keeps Busy Awaiting Case Trial Of Sony Suit Set For October '93

■ BY DOMINIC PRIDE

LONDON—George Michael intends to maintain his public presence while his court battle with Sony Music continues, according to his management.

The singer faces an 11-month gap in his career now that the U.K. High Court has signaled that the case against Sony (Billboard, Nov. 21) will not be heard before October 1993.

At an Oct. 27 hearing in London, the judge, Mr. Justice Knox, rejected a plea by Michael's lawyer, Mark Cran, to bring the case to court next June.

Michael's solicitor, Tony Russell, says the October date was not the worst-case scenario. "June was impossible, but if the case had to wait its turn, it could have been two or three years."

In the meantime, Michael intends to spend the early part of next year producing "Trojan Souls," an album of his songs featuring other artists. Recorded for his cousin Andros Giorgiou's Hardback label, the project is signed to WEA Records U.K. for the world (Billboard, Aug. 1).

The album itself will offer opportunities for media coverage, says Michael's manager, Rob Kahane. "There will be a video about the making of the album; he intends to do live performances, charity appearances; and he will be visibly on TV and on the radio."

Kahane says Michael is not breaking the terms of his Sony contract: "We have a strict understanding with Sony about what he can and can't do. We don't intend to overstep that," he states.

Sony Music Entertainment declines to comment on the "Trojan Souls" album. But after Michael announced his intention to sue Sony on Nov. 5, the company said it would "vigorously defend" its contract with the artist (Billboard, Nov. 21).

Regarding the probable outcome of the court case, Paul Woolf, partner in London law firm Woolf Seddon, says, "I can't see what all the fuss is about. Why should George Michael be any different from the Stone Roses, Holly Johnson, and all the other cases before? Every time the record companies defend their con-

tracts in court, and every time the courts find the record company guilty of restraint of trade by making a contract lasting 15 years. Maybe one day they will get around to changing the way they sign their artists."

If Michael does succeed in freeing himself from Sony, other labels will undoubtedly be interested in signing him. According to Russell, all the major record companies have been in touch.

### FAIR OR UNFAIR?

While Michael claims it is not the commercial terms of his 1988 contract that are at stake in the lawsuit, the document specifies a lower level of remuneration than one might expect for a superstar. For example, on CD sales, he is still receiving only 75%-80% of the royalty rate applicable to LPs and cassettes, whereas most other top artists are now getting the full amount.

One manager who has seen Michael's contract with Sony claims the broad terms and conditions are not (Continued on page 85)

## Leo Sayer Wins Back Masters From Chrysalis

LONDON—Leo Sayer has won back the worldwide rights to his masters from his record company, Chrysalis.

Sayer's five-year dispute with the label has been brought to an amicable end, according to both parties. The EMI-owned label has also made a commitment of more than \$185,000 to promoting the singer/songwriter's greatest-hits compilation in the U.K. next year, according to Sayer's manager, Mike Lynch, who adds that plans are afoot to maximize his U.S. following.

Sayer, who switched U.S. labels from Warner to Chrysalis in 1982, has gained a "substantially in- (Continued on page 86)



I Get A Kick Out Of You. Recording group Saigon Kick receives a "Popular Uprisings" T-shirt, signifying that the band's Third Stone/Atlantic album "Lizard" reached No. 1 on Billboard's Heatseekers chart. Presenting the award is Geoff Mayfield, Billboard associate director of retail research, third from left. (Photo: Glenn Waggoner/BPI)

## Disney Gets Its Third Wish With 'Aladdin' Track Disc

LOS ANGELES—One year after it reached new heights on The Billboard 200 with its "Beauty And The Beast" soundtrack, Walt Disney Records is enjoying another huge success with the soundtrack album of "Aladdin."

This week the soundtrack to the new smash-hit animated film is the Power Pick on The Billboard 200, leaping to No. 40 from No. 97. It entered the chart at No. 180 three weeks ago.

Meanwhile, "Beauty And The Beast," after 54 weeks on the chart, rebounds to No. 37 from No. 46, sparked by the recent home video release of the film.

"'Aladdin' is off to a faster start

than 'Beauty And The Beast,'" says Mark Jaffe, VP of Walt Disney Records. "We shipped more than 1.2 million units. That's twice as many as we shipped out the door on 'Beauty And The Beast.'"

The fast rise of the "Aladdin" soundtrack appears to be mirroring the film's box office success. Buena Vista president of domestic distribution Dick Cook told the Hollywood Reporter, "'Beauty And The Beast' (Continued on page 75)

## Shocked Ordered To Pay Ex-Manager

LONDON—Folk singer Michelle Shocked has been ordered to pay more than \$200,000 to her former manager and record company.

In High Court here Nov. 18, Deputy High Court Judge Lyndon Stanford QC awarded \$113,000 in damages to Martin Goldschmidt, her former manager, in respect of unpaid management fees.

The judge also ordered Shocked, whose real name is Karen Michelle Johnson, to pay Goldschmidt's Cooking Vinyl label \$30,000 in royalties. Shocked is also liable for the costs of the action, put at more than \$60,000.

Michelle Shocked was discovered (Continued on page 85)

## The Gospel According To Brazil Is 'Growth' Simmering Religious Genre Is Poised To Bubble Over

■ BY ENOR PAIANO

SAO PAULO, Brazil—To most industryites involved in the Brazilian record market, gospel music is an unknown commodity. But gospel's underground rumblings soon may come within clear earshot.

Among the gospel standouts are singer/songwriters Ozéias de Paula, Renato Suhet, and Padre Zezinho, plus groups such as Prisma and Rebanhaó. Though hardly household names, these acts are stars in the traditional, wealthy, and insular arena of religious music dubbed "evangé-

lica" for non-Catholic or "crístã" for Catholic. (Nowadays, these artists call themselves "gospel" performers.) Moreover, they have developed their own record industry, complete with radio stations, record labels, and touring itineraries.

According to Alceu Damico, gospel A&R director of Brazil's largest independent label, Continental, the first local gospel records began to appear back in the '50s, when Protestant churches started to multiply. "Now," he says, "there are 35 million Protestants in the country, and with the majority Catholic audience, it makes for

a huge potential market with some 1,000 outlets—mainly churches, parishes, and religious bookshops."

Continental is better known as the home of Brazil's top sertaneja or country acts. But Damico, who has been working in gospel music throughout his 22-year career, notes that the label now boasts a diverse array of 20 gospel artists, led by the aforementioned Ozéias de Paula. "[The artists] can do samba, country, blues, and even kids' music; it doesn't matter," says Damico. "The point is that the lyrics must praise the Lord." (Continued on page 73)

## FOR THE RECORD

Due to an error by Broadcast Data Systems, the record "I Got A Man" by Positive K (Island) showed an erroneously large number of plays at radio last week. The Hot R&B Singles chart went to print before the error could be corrected. "I Got A Man" showed growth in airplay and sales and should have been at No. 50 with a bullet on the R&B chart. All titles from Nos. 36 through 50 should have been one position higher. In next week's issue, the corrected positions will appear in the last-week column.

## Brooks' 'Chase' Beats All With 5-Mil Certification

BY PAUL GREIN

LOS ANGELES—Garth Brooks has won "The Chase."

The country star's current album, "The Chase," is the first album in music history to be certified for out-of-the-box U.S. sales of 5 million copies. It breaks the old speed record shared by Brooks' "Ropin' The Wind" and Michael Jackson's "Dangerous," both of which were certified for out-of-the-box U.S. sales of 4 million copies.

Brooks achieved the feat Nov. 19, when the Recording Industry Assn. of America certified "The Chase" gold, platinum, double-platinum, triple-platinum, quadruple-platinum, and quintuple-platinum.

In addition, Brooks' Christmas album, "Beyond The Season," was certified double-platinum last month. Combined U.S. sales of Brooks' five albums now top 28 million copies.

Billy Ray Cyrus' "Some Gave All" topped the 5-million mark in U.S. sales last month. He's one of only two country artists—Brooks is the other—to reach this certification level.

Another sign of country's strength: The genre accounted for all four of the albums to be certified both gold and platinum in November. These were—in addition to the two Brooks albums—George Strait's

"Pure Country" soundtrack and Vince Gill's "I Still Believe In You."

Guns N' Roses' "Use Your Illusion I" was certified for U.S. sales of 4 million, matching the achievement of "Use Your Illusion II." Combined sales of the two "Illusion" albums now equal the sales of the band's 1987 smash, "Appetite For Destruction."

Annie Lennox's acclaimed solo debut, "Diva," went platinum. As half of Eurythmics, Lennox received a pair of platinum albums in 1984-85.

Andrew Lloyd Webber figured in two certifications. His 1991 compilation, "The Premiere Collection," went platinum, and Michael Crawford's "Michael Crawford Performs An-

(Continued on page 83)



**We Are The Champions.** EMI Music Publishing chairman/CEO Martin Bandier, second from left, is presented with a trophy after his team won the T.J. Martell Foundation's Team Challenge For The Martell Cup Golf Tournament at the Glen Oaks Country Club in Old Westbury, N.Y. The other team captain was Columbia Records president Don Ienner, who was also an honoree. The event raised a record \$92,000 for the foundation's fight against leukemia, cancer, and AIDS. Presenting the trophy, from left, are Peter Kauff, president of Rudge-Kauff Entertainment and chairman of the event; Gene Smith, associate publisher, Billboard; and Tony Martell, senior VP/GM of Epic Associated Labels and president of the T.J. Martell Foundation.

## Warner Signs Catalog Pact With Pickwick

BY ADAM WHITE

LONDON—Warner Music International has forged a pan-European pact with Britain's Pickwick Group for the budget-price exploitation of its catalog. The deal is significant because the multinational has generally stayed out of this market sector in the past, and because it seldom assigns new business opportunities to non-Warner companies.

Pickwick will begin releasing Warner budget titles—both compilations and single-artist packages—across Europe from January, and expects to issue more than 100 albums in the first year. Van Morrison, Chris Rea, and Alice Cooper will be among the artists featured in the initial batch.

Pickwick has exclusive distribution (Continued on page 83)

## Combs Moves Up To VP At Uptown Records Also Establishes His Own Label-Linked Company

BY JANINE McADAMS

NEW YORK—Sean "Puffy" Combs has been promoted to VP of A&R and artist development at Uptown Records by Uptown Entertainment chairman Andre Harrell. Combs had been director of A&R since 1990. This promotion makes Combs, at 22 years old, one of the youngest A&R VPs in

the industry.

In addition, Combs, whose urban-wise ears helped develop gold and platinum-selling projects for Jodeci, Father M.C., Heavy D. & the Boyz, and Mary J. Blige, has established a management/production/record company, Bad Boy Entertainment, to be distributed through Uptown.

"He got the promotion because of

his outstanding work on the Mary J. Blige and Jodeci albums," Harrell says. "The label deal came about because I think Bad Boy's inner-city point of view about the struggles and rebelliousness [of] being an inner-city teenager will be a significant one in mainstream America."

Combs says both his new VP stripes and establishment of his own company are a direct result of speaking up about his goals. "I wanted to gradually start my own thing, but not because I was having problems at Uptown," Combs says, adding that he brought the idea to Harrell about six months ago. "Andre just expressed how important I was to him and to the future of Uptown. He asked me to tell him some of my dreams and he thought about how he

(Continued on page 83)



COMBS

## Biz Mixed On Boycott Over Colo. Law

BY CARRIE BORZILLO

LOS ANGELES—Several entertainment industryites have spoken against Colorado Amendment No. 2, which rescinds laws in Aspen, Denver, and Boulder that prohibited discrimination against gays and lesbians. The amendment, which passed Nov. 3, also forbids any city in Colorado from enacting any statute that

refers to sexual orientation.

However, not all those who oppose the law agree on what action to take to get the amendment changed.

Phil Lobel of Los Angeles-based Lobeline Communications and a former resident of Colorado, formed C.O.F.F.I.N. (Coloradans and Californians for Fairness in the Nation) to "invalidate [Amendment No. 2] through either the legal process or

electoral process and to help educate the citizens of Colorado about the need for human rights for all citizens," he says.

Barbra Streisand made the following statement at a Nov. 18 benefit dinner here, which honored her and David Geffen: "There are plenty of us who love the mountains and rivers of Colorado, but we must now

(Continued on page 71)

## Sony, Pace Ink Prelim Pact On New Jersey Shed

NEW YORK—The Sony Corp. and Pace Entertainment Corp., a Houston-based promoter, signed a preliminary agreement Dec. 1 with representatives of the New Jersey state treasurer's office to complete negotiating the construction of a new 25,000-capacity outdoor amphitheater on the riverfront of Camden, N.J.

According to New Jersey associate state treasurer Richard Wright, Sony and Pace will contribute a minimum of \$12 million to the building of the facility. The venue, which does not yet have a name, will be further financed with private funding, Wright says, adding that a formal announcement of the agreement is expected Dec. 16.

(Continued on page 83)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Dr. George Butler is promoted to senior VP/executive producer of jazz/progressive A&R at Columbia Records in New York. He was VP of jazz/progressive A&R at the label.

Leonor Villanueva is promoted to managing director of Virgin Records Spain in Madrid. She was GM and head of marketing for the company.

PolyGram Label Group in New York names Jonas Nachsin associate director of product marketing and Carolyn Robbins manager of singles sales development. They were, respectively, marketing director at Roadrunner Records, and East Coast manager of dance cross-over promotion at Virgin Records.

Cathryn Swan is named senior director of national publicity for Arista Records in New York. She was national director of publicity at Atco Records.



BUTLER



NACHSIN



ROBBINS



SWAN



BARBERA



PITTS



GREEN



GETLEN

Randall Barbera is promoted to VP of A&R/marketing for Fiction Songs Inc. in New York, the North American division of the British-based independent record and publishing company. He was director of A&R/marketing for the company.

Sean "Puffy" Combs is promoted to VP of A&R and artist development at Uptown Records in New York. He was director of A&R at the label. (See story, this page.)

Nancy Pitts is appointed senior product manager for the urban division of A&M Records in Los Ange-

les. She was product manager at Epic Records.

Pascal Dumay is director of A&R at Erato Disques in Paris. He was a musician, record producer, and head of the Festival D'ile de France.

Kim Green is promoted to senior copywriter, creative services, at Sony Music in New York. She was copywriter at the company.

Mark Klein is promoted to national director of video promotion at Relativity Records in Hollis, N.Y. He was manager of video promotion for the label.

**DISTRIBUTION.** Phil Fox is promoted to national sales director at CEMA Distribution in Woodland Hills, Calif. He was sales manager for CEMA's Cleveland branch.

Toni Kramer is named video coordinator at WEA Corp. in Burbank, Calif. She was advertising and promotion manager for Southern California at Ingram/Compton.

**RELATED FIELDS.** Larry Getlen is named senior publicity director at Kathryn Schenker Associates in

New York. He was president of his own public relations firm, LGPR.

Christina "Cook" Taliaferro is appointed national director of promotions for Front & Back Management in Littleton, Colo. She was an independent promoter for several management and independent record labels on the West Coast.

Michael Strange is promoted to director of customer service at Digital Audio Disc Corp. in Terre Haute, Ind. He was manager of customer service.

## Exposé Reveals Change In Direction New Vocalist, Confidence Mark Third Set

■ BY LARRY FLICK

NEW YORK—In many ways, Exposé is treating its third Arista album as if it were its first.

And with good reason. After a two-year break from the competitive fray, the freestyle/dance trio has resurfaced with a streamlined pop sound, a new member, and aggressive new management. Despite a resumé that includes seven top 10 pop hits in less than six years—more than any other female group since the Supremes—Exposé's goal with



EXPOSE. Ann Curless, Kelly Moneymaker, and Jeanette Jurado.

this self-titled set is deceptively simple: to finally win respect as credible artists who are gaining control of their careers and music.

"We're older, and have become more in touch with our strengths," says group member Ann Curless. "It was time for us to squash the idea that we're just a track-act. We wanted to finally prove that we're not studio-generated puppets. We have brains, and are quite capable."

Part of Exposé's problem is that it grew out of a mid-'80s brigade of interchangeable, producer-created girl-groups. Extensive touring with a live band, however, revealed an act whose members have strong personalities and voices to match. The band members' eventual itch to start writing and choosing their own songs is said to have met with disapproval from their producer, Lewis Martinee.

Although no one connected with the act or Arista will comment on an alleged backstage fracas between Exposé and Martinee, an amicable compromise was apparently reached. Unlike the past albums, "Exposure" and "What You Don't Know," this set balances Martinee's cuts with compositions by such luminaries as Diane Warren, Roy Orbison, and Michael Jay, and tracks produced by Steve Thompson and Michael Barbiero. The result is a more varied, textured sound that contrasts the tried-and-true voice of Jeanette Jurado with the previously under-used Curless.

"The bottom line is that everyone

involved with Exposé was committed to making the best possible album, which I feel they have," says Roy Lott, executive VP/GM at Arista.

Another obstacle the group had to endure was replacing vocalist Gioia, who departed due to serious throat problems. After pondering the idea of becoming a duo for a moment, Curless and Jurado recruited Fairbanks, Alaska-native Kelly Moneymaker, who has performed and recorded with such artists as Todd Rundgren and Wayne Newton.

"It was tough for us to accept the fact that we didn't know when Gioia will be able to sing," Curless says. "She had a very identifiable sound and look—and she's a good friend. It broke our hearts to say goodbye."

They found Moneymaker through a friend of Jurado's. "She clicked with us instantly," Jurado says. "Her voice blended perfectly with ours, and she's a great songwriter. She's the perfect counterpart to Annie and me."

With the lineup and music in place, (Continued on page 14)

## Ned's Atomic Dustbin's Sweeping Success

■ BY BARBARA DAVIES

NEW YORK—It's been a swift rise for British band Ned's Atomic Dustbin. The group leapt from the import singles bins to a major label in 1991 with its Columbia debut, "God Fodder," which has sold 300,000 copies in the U.S.

The new Ned's album, "Are You Normal?," was released Nov. 10 on Columbia's Chaos imprint, and the first single, "Not Sleeping Around," has climbed into the top five of Billboard's Modern Rock Tracks chart. The band members maintain there's no mystery to Ned's Atomic Dustbin's success so far, and Columbia's East Coast VP of marketing, Jay Krugman, calls the band's ascendance "a case of classic artist development."

"Possibly you could say they came as a surprise. But over nine months, there were three successful tours, Buzz Bin exposure [on MTV]—we didn't just release the record and have success," Krugman says. A longform video called "Nothing Is Cool" also helped advance the cause.

Chaos product manager Nick Cucci says the band's indie singles started a buzz and helped familiarize people with the band before the album debuted. "The imports had come in and they were really embraced, and the whole thing of Ned just carried through here," he says.

When Columbia signed the quintet, it also imported the British fad of collecting selected alternative band's custom-made T-shirts. The company wrapped CDs and cas-



Aid From Alice. Before a crowd of some 4,000 fans, Epic Records artist Alice Cooper, left, staged a rock'n'roll merchandise yard sale at the Riverside, Calif., home of Patrick Kelly, an out-of-work real estate investor who was facing foreclosure before Cooper stepped in. Kelly caught Cooper's attention by giving his house a psychedelic paint job including painting "Alice Cooper" on a 50-foot fence and "Elvis Is Dead—Alice Lives On" elsewhere on the house. The event helped Kelly and his family make their mortgage payments.

## Hair Hear! Classical Gets Unique Pitches In Japan

■ BY STEVE McCLURE

TOKYO—Classical music is truly for longhairs, according to the good people at Japan's Daiichi Pharmaceutical, who baldly state that listening to their recently released album of Mozart favorites prevents hair loss.

To show they have not flipped their collective wig, Daiichi cites scientific studies contending that classical music counteracts the stress that can lead to hair loss. Since March, the drug company has sold 20,000 copies of "Music Therapy By Mozart—Tender To The Hair" for 2,200 yen (\$18.33) each.

While the uncharitable may term Daiichi's foray into the classical field hare-brained, it is just one of the innovative ways in which Japanese companies are currently marketing classical product. For another, consider Sony Classical, which has scored a big hit by having the decidedly hirsute Yoshiki, drummer of glam-rock act X (known overseas rather prosaically as X From Japan), choose his favorite classical pieces for an anthology titled "Yoshiki Selection." The album, which includes

compositions by Smetana, Bach, and Chopin, has sold 80,000 copies since its December 1991 release.

Yoshiki is not the only Japanese celebrity to have inspired an offbeat classical hit. When Princess Kiko, wife of Emperor Akihito's second son, Prince Akishino, was pregnant with her first child in 1991, she told the press she enjoyed listening to relaxing music—Mozart, in particular.

And so Toshiba-EMI promptly released a special compilation of pieces such as "Eine Kleine Nachtmusik" titled "Maternity Mozart." At least 40,000 Kiko wanna-bes bought copies of the CD, which was followed by the "Lullaby Mozart" collection after the birth of Princess Mako in the fall.

Classical music accounts for about 5% of Japan's 449.25 billion yen (\$3.33 billion) prerecorded music market. Sales have recently shown signs of leveling off, say industry sources, as the market has become saturated following steady growth spurred by the popularization of CDs through the '80s.

Nippon Phonogram is another Japanese record company seeking to

(Continued on page 13)

ettes in Ned's shirts, and the shirts caught on in the U.S. also, Cucci says.

"The Ned's are a very visual band and when it comes to their T-shirts, they would, from when they were on an indie to now, create a unique band-designed T-shirt and they would sell these at gigs. Once the run of T-shirts had sold they would move on to a new design," Cucci explains.

Though a major U.S. tour is not scheduled until January, the band has just finished previewing the new album at a series of small club dates in major markets around the U.S. Industry word so far is that the Ned's are "maturing."

"Well, that's nice to hear," laughs Ned's singer John, who, like the other band members, goes by his first name. "We could easily have

(Continued on next page)



NED'S ATOMIC DUSTBIN. Dan, Rat, Mat, John, and Alex.



Mick Hucknall of Simply Red

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The Beat is feeling under the weather. It will return next week.

## Cold Chisel Remains A Hot Sales Item Defunct Aussie Band's Catalog Lucrative For WEA

BY GLENN A. BAKER

SYDNEY—The scenario of legendary '60s and '70s bands selling more albums now than they did during their reign of existence is relatively commonplace. Down under, as in every other major market, the back catalog of the Beatles, the Doors, and Led Zeppelin spins cash registers ceaselessly.

These icons, however, are joined by a defunct local act that, although it never scored a single No. 1 hit or achieved any notable overseas success, now has a domestic sales tally not far behind that of John Farnham and has actually sold more albums in this market than either the Doors or Zeppelin (in both active and demised phases).

The Cold Chisel phenomenon is no press-office hype. It motors along with little attention paid to it, quietly racking up new levels of achievement every year. At last tally, WEA Australia has sold some 2.5 million (predominantly full-priced) Cold Chisel albums, the equivalent of about 35 platinum-album plaques. The release and top-10 debut in Australia this week of an "Original Motion Picture Soundtrack" to the 9-year-old film "The Last Stand" will effortlessly add another 100,000 to the tally, possibly more. It follows "Chisel," a 1991 compilation (the band's third), stickered honestly though cheekily by WEA as "Another Best Of Cold Chisel," which is now five-times platinum (about 350,000 units).

"The legacy of Cold Chisel is incredible," says Phil Mortlock, managing director of WEA's EastWest division here, who has been actively involved with creatively marketing

the band since his days as a state promotions manager in the late '70s. "This product sells itself because of what they mean to so many Australians."

In the beginning, they meant very little. The year 1978 belonged to leftover disco and pyrotechnic teen terrorists, not a bunch of denim-clad feral hard rockers from Adelaide with an uncompromising stance. They seemed so uninterested in commer-

*"This product sells itself because of what they mean to so many Australians"*

cial success that their debut single, "Khe Sanh," featured a lyric line that caused it to be instantly banned by radio (though it is now an airplay staple). The band's first album was followed by a 12-inch EP with the title "You're 13, You're Beautiful And You're Mine."

But beneath the bravado, the thunder and the fearsome hard-drinking of vocalist Jimmy Barnes was near-perfect empathy with the feelings of a wide swath of Australian youth who knew instinctively that Chisel was speaking to them with a mature, fully realized and surprisingly intelligent music. A large part of that was attributable to soft-spoken keyboard player Don Walker, who wrote articulate songs of rebellion, rage, and hard-living and let Barnes play them out on stage as a sort of alter-ego. The result was that Cold Chisel fused so

many of the positive qualities of traditional gut-level Oz Rock that it effectively delivered the perfect antipodean brew—one that knocked you off your feet but left you wondering why it happened.

The band's second album went top five, the third was top two, almost everything thereafter was No. 1. There were 10 hit singles, only one of which made the top five. The band toured the U.S. (with Cheap Trick, Heart, and Loverboy) in 1981 and North America, Britain, and Europe in 1982 (Germany became the band's strongest foreign market). As a local concert act it had no peer, so much so that when the band called it quits at the Last Stand concerts in 1983 gnarled bikers could be seen openly weeping.

Barnes, now a hugely successful solo artist whose last album sold a half-million copies, insists it was the decision to quit while the band was at the peak of its popularity that ensured its immortality. "Everybody remembers us as a big band, a strong band, because they never got to see us on the way down, playing to small crowds or having flop albums. I think that really makes a difference."

The relationship between the band and WEA has been knitted tighter with the parallel reissue of "The Last Stand" video, which originally sold 45,000 copies (more than four times platinum) for CEL Video. Warner Music Video picked up the rights to the only piece of product that had slipped the WEA net, went back to the original negatives and multitrack reels and digitally reworked the entire movie, spinning off the soundtrack CD in the process.

## NED'S ATOMIC DUSTBIN'S SWEEPING SUCCESS

(Continued from preceding page)

made another 'God Fodder,' but mentally we wouldn't dream of it."

Despite the band's feeling that first single "Not Sleeping Around" is not the album's strongest cut, the label opted to go with that tune because of its similarity to the sounds on "God Fodder."

"Basically, it's a fairly [catchy] one, and it's a bit closer to what we were doing," John says. "If the first single had not got the attention we'd wanted, we might have been disappointed had we released the best one," he says.

Though the band hasn't strayed

far from home with the second album, some of its side projects reveal a definite enthusiasm for experimentation.

There's "Cut Up," a B-side remix of a track from the first album. John says the band took a cue from the Jam's "Smithers-Jones," and brought in a string section to orchestrate the song.

"We thought it was a great thing. We were sort of laughing [about doing it] and then it was, 'Go on then!' When you see it written down with notes, it's like 'Crikey!'"

Another recent Ned's project was a song recorded for a compilation tape put out by British music paper the NME.

"The NME were taking it seriously and we didn't want to be serious, so we found the worst, cheesiest, most middle-age, naff bit, and our challenge was to make it worse," John says.

The song they chose to mutilate was "I've Never Been To Me," a 1982 U.S. hit for solo artist Charlene. "We met up with a couple friends who do hardcore rave and did a version—so we have Ned's vs. the Naked Dance Experience. It's so crap!" John declares. "And we're very proud of it."

## Animated Film Musicals Bring Back The Magic

IN THREE VERY successful feature films released in the '90s, song is used to advance the story line, leading characters sing ardent love songs to each other and dance waltzes in grand ballroom settings; others do comic song turns and rousing chorus numbers make other plot-related commentary.

Wait a minute! Has the vaunted Hollywood musical of old made a comeback?

Not quite. But maybe there is a future in the idiom, one whose glorious past basi-

cally hit a dead end in the '60s when "The Sound Of Music" and "Mary Poppins," rather than signaling all-is-well with musical spectacle, innocently turned out to be among the last of the big box-office, award-laden musicals.

And those three '90s successes? Well, in truth, they have all the hallmarks of the great musicals of the past with one important exception: Their triumphs are literally animated, for they are Disney's "The Little Mermaid," "Beauty And The Beast," and "Aladdin," all with a common musical denominator—music by Alan Menken and lyrics (mostly) by the late Howard Ashman.

The view of some is that the "live" film musical lost its way as Hollywood, its own self-censorship unfettered by the '60s cultural revolution, made it difficult for filmgoers to suspend disbelief when adults sang to each other on the big screen. The sound of rock, it is held, has too limited an emotional spectrum to help a new style of film musical along.

Sadly, the failure of a Disney live-action musical this year, "Newsies," also with Menken-Ashman songs, is not likely to elicit Hollywood confidence in further attempts to revive the genre.

But it's hard not to keep in mind how well the film musical style rings true, even when animated characters put their emotions in melody and rhyme. After all, the voices are really real people.

IF THERE'S ANYTHING a gifted songwriter, whose craft goes back more than three decades, can impart to today's writers, it is a sense of discipline and the realization of why they might write a song in the first place.

Clyde Otis, a songwriter and producer with tons of credits in creating hit songs and recordings, puts it this way: "A writer must always be believable. He must say something for somebody who can't say it for themselves."

While not actively writing these days, Otis, through his Englewood, N.J.-based publishing/production

operation, The Clyde Otis Group, is working with several developing writers, some of whom are based in Nashville. One new writer on the right track, Otis notes, is Thomas Taliaferro, who has been teamed with writer/producer Teddy Riley. They've come up with several new songs, among them "Lovin' You Down," for MCA superstar Bobby Brown, and "At All Times," also in collaboration with Riley and recorded by the Party on Hollywood Records.

There is also activity on older copyrights, which are worked day-to-day by Otis' son, Isidro. Among recent activity is an appearance of the original

Cozy Cole version of "Topsy," which is used as a background theme for "The Public Eye," the new Joe Pesci movie.

In other film covers, the old Nat King Cole hit "Turning Back" appears on the soundtrack of "Consenting Adults," which also contains another vintage song from the Otis catalog, "I'm Too Far Gone To Turn Around." Both songs were recorded for the movie by Q Rose. Clyde Otis, currently a board member of the Songwriters' Hall of Fame, started out in the industry in 1954 and at the end of the decade had become the A&R chief of Mercury Records, where he produced and wrote songs for such stars as Brook Benton, Clyde McPhatter, Damito Jo, the Diamonds, Patti Page, Sarah Vaughan, Dinah Washington, and June Valli. As a writer, he has authorship credits with such songs as "Call Me," "Endlessly," "It's Just A Matter Of Time," "Looking Back," "A Lover's Question," and "This Bitter Earth."

While many of his hits were by black performers, in the early '70s, their strong story lines and melodies made them ripe for country coverage. His publishing firms, Eden Music and Prentice Music, formed with Dave Dreyer in the late '50s, won several country music publishing awards.

Besides his son, Otis' company staffers include Ana Otis, his wife, who heads up advertising and promotion; Cherie Fonorow, formerly of CBS Songs, as catalog consultant; Audrey Teerer, Nashville rep; and Michele Thomas, copyright administrator.

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

1. Garth Brooks, The Chase
2. Simon Phillips, Simon Phillips
3. Dennis Chambers, Serious Moves
4. Garth Brooks, Beyond The Season
5. Lynch Mob, Lynch Mob.



by Irv Lichtman

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## HAIR HEAR!

(Continued from page 11)

market classical repertoire to people who usually do not even set foot in a record store, never mind listen to such music. In July, the PolyGram affiliate issued a compilation of well-known classical pieces featuring between-selection commentaries by Kin-san and Gin-san. These centenarian twin sisters from the central Japanese city of Nagoya have become media darlings in the past year due to their lovably crotchety personalities.

The album is "Kin-san to Gin-san no Classic wa Ii, ne?"—which translates as "Miss Gold and Miss Silver's Classics are Good, Aren't They?" It features selections such as "Gold and Silver" by Franz Lehar and, inevitably, Mozart's "Eine Kleine Nachtmusik."

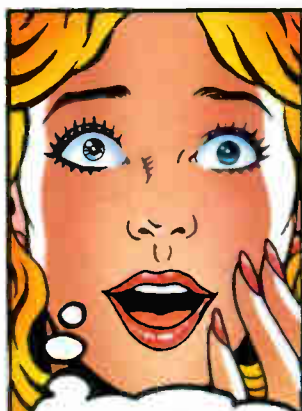
"We're trying to cross over into a different market by not making classical too difficult a subject for people," says Phonogram president Alex Abramoff. The label has also recently released a classical series aimed at younger buyers titled "I Love Classics," made up of Phonogram repertoire specially compiled for the Japanese market and featuring more colorful, eye-grabbing covers than standard classical cover art. "People say the classical market is stagnant," says Abramoff, "but I think if you take crossover into account then it has the potential to grow."

In the same vein, Polydor K.K. recently introduced a series called "Club de Classique" which is aimed at young women, one of the most lucrative sections of the Japanese consumer market. The series features romantic-sounding French album titles such as "prelude," "serenade," and "nocturne" and includes well-known pieces by Mozart, Schubert, and Kreisler.

Meanwhile, it is hard to imagine what Fritz Kreisler would make of Kryzler And Kompany, a trio (violin, bass, keyboards) that has become Japan's most unlikely pop idol, with its funk/rock versions of classical themes like Dvorak's "Humoresque." Former students of Tokyo's prestigious National Univ. of Fine Arts and Music, the band's members—Taro Hakase, Yoshinobu Takeshita, and Tsuneyoshi Saito—were dissatisfied with conventional classical music and decided to take a radical approach to expose a wider, younger audience to classical music. They have released a series of well-received albums on Epic/Sony and their shows are full of the kind of screaming young female devotees usually seen at X concerts.



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| 4 LIFE IS A HIGHWAY                 | TOM COCHRANE      |
| 5 YOUR SONG                         | ELTON JOHN        |
| 6 ACHY BREAKY HEART                 | BILLY RAY CYRUS   |
| 7 DAMN I WISH I WAS YOUR LOVER      | SOPHIE B. HAWKINS |
| 8 LOSING MY RELIGION                | R.E.M.            |
| 9 SHINY HAPPY PEOPLE                | R.E.M.            |
| 10 DANGEROUS                        | MICHAEL JACKSON   |
| 11 BABY GOT BACK                    | SWAINSON          |
| 12 GIVING HIM SOMETHING HE CAN FEEL | EN VOGUE          |
| 13 GOOD STUFF                       | THE WALKERS       |
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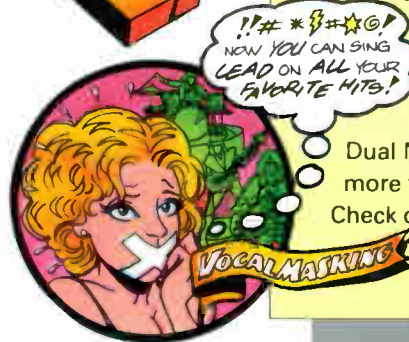
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## ARTISTS IN CONCERT

### THE RIPPINGTONS LARRY CARLTON

Warner Theatre, Washington, D.C.

**W**AS THE MUSIC "modern jazz" band the Rippingtons played in its show here "modern"? Most definitely. But one could make valid and vehement arguments that the GRP Records act exhibited few jazz traits. This, despite the success of its new album, "Weekend In Monaco," which has climbed as high as No. 2 on Billboard's Top Contemporary Jazz albums chart.

Mostly playing tunes from the new disc, the band had its lively moments, such as when drummer Tony Morales and percussionist Steve Reid staged a mock battle, while the other band members left the stage. Such drama delighted an electrified audience that seemed very familiar with the Rippingtons' previous work. But for the most part, the Rippingtons' music lacked the soul and emotion for which jazz is known and loved.

For example, the title track from "Weekend In Monaco" sounded typically trendy and slick, resembling a number of instrumental themes from daytime soap operas. Often, Russell Freeman's guitar and Kim Stone's bass were drowned out by the sounds of synthesizers and other instruments. Such cuts as "Moka Java," the band's attempt at simulating reggae, and up-tempo and in-

tense songs like "Aspen" and "High Roller" seemed to contain artificial flavoring and coloring.

On the contrary, guitarist Larry Carlton and his backing trio are truer disciples of jazz, as they demonstrated during their hourlong opening set. Included in Carlton's repertoire was his artful cover of the Doobie Brothers standard "Minute By Minute," and the bright and soulful title track from Carlton's latest GRP Records album, "Kid Gloves." Especially impressive was Dave Carpenter, who paced many of the tunes with funky bass lines, and Carlton himself, whose guitar work brought to mind the sounds of legendary players Wes Montgomery and B.B. King. One of the highlights of the set was a tribute to Miles Davis, realized by a double-time cover of the late trumpeter's hallmark "So What," and a moving ballad in which Carlton's guitar changed pitch and tone, and even invoked feedback distortion to expand his range of notes.

GIL GRIFFIN

### MICHELLE SHOCKED TAJ MAHAL UNCLE TUPELO

Carnegie Hall, New York

**F**EW ENTERTAINERS CAN coax members of any crowd to sway from side to side, shout responses, clap along, and volunteer for on-

stage speaking parts, particularly when the venue is one of the world's foremost opera houses.

However, singer/songwriter Michelle Shocked has always had a gift for mesmerizing audiences with her endearing stage manner and her profound folk-oriented music, inspired by Texas songwriters like Guy Clark, big-band music, and traditional fiddle tunes. At this October date, Shocked and the Arkansas Traveler Revue (named after her current Mercury Records album) proved no stage is too lofty for a down-home family affair, no event too momentous for a fraternal love fest.

Nevertheless, Shocked was visibly moved by the grandeur of the hall, the "emotional support" provided by Taj Mahal (who opened for her and joined her on stage for a performance of "Jump Jim Crow"), and the presence of family members. The singer described her grandmother's recovery from a recent operation and then said, choking back tears, "I wanted this to be just a regular show but my Grandma ruined it. She flew in from Texas just to see me."

Apparently, the whole family was invited. Shocked's husband was on hand, her brother made a startling vocal cameo, and her father played mandolin on a couple of songs.

The spirit extended to the Arkansas Traveler Revue and to the audience. Acting like a good hostess determined to make sure everyone at the party knew each other, Shocked introduced the members of her band to one another, instead of to the crowd. (Fiddle sensation Alison Browne, who just released a new album on Vanguard, nearly stole the show.) She then invited volunteers to play the age-old question-and-answer gag that goes, "Hey farmer, where does this road go?" (Answer: "Been livin' here all my life, and it ain't gone nowhere yet!")

Though she focused on songs from her latest album—which was recorded in various spots around the world with such guests as Pops Staples, Hothouse Flowers, and opener Taj Mahal and Uncle Tupelo—Shocked worked in such early favorites as "Anchorage," "When I Grow Up," and "Graffiti Limbo," as well as a brand-new song called "Custom Cutter."

The Texas-born singer closed with a blunt, prophetic message for then-President George Bush: "The secret to a long life is knowing when it's time to go," she said, introducing her final encore.

How ironic that the message was delivered by the Arkansas Traveler.

PAUL VERNA

### SONIC YOUTH THE BOREDOMS JON SPENCER BLUES EXPLOSION

Roseland, New York

**F**ANS WHO WENT IN to this sold-out gig expecting a night of white noise got all they'd expected and more—each band on the bill delivered its own brand of cacophony.

Headliner Sonic Youth played a 90-minute set of songs polished to a new sheen by months of roadwork. Numbers from the band's recent DGC release, "Dirty," benefited from the

band's time on tour, hitting harder than on record. Guitarists Thurston Moore and Lee Ranaldo pushed "100%" to new heights, laying thick layers of drone without losing the song's groove. The band also ruttled gloriously through "Sugar Kane" and "Youth Against Fascism" (dedicated to Allen Ginsberg and Tipper Gore).

"Kool Thing," from 1990's "Goo" album, burned at double speed, with bassist Kim Gordon's vocals adding a welcome coolness. Gordon also contributed restrained versions of her vocals on "Dirty." Her crooning on "Shoot" and "Swimsuit Issue" lent a witty edge to her take on feminism.

The months on the road, however, have worn down the feedback symphonies that, even on a slow night, make a Sonic Youth show a unique experience. "Burning Spear" and "Expressway To Your Skull" were two that have suffered from the band's newly found finesse.

Still, only Sonic Youth could be accused of having finesse even while bru-

talizing guitars with drumsticks all for the sake of noise.

The band went ballistic during the encore, however, with blitzkrieg covers of "JC" and Fugazi songs "Nic Fit" and "No."

The Boredoms' front man Eye joined Sonic Youth to shriek along during both songs (with Mudhoney's Mark Arm also putting in an appearance) and beyond, until Moore carried him, screaming, from the stage.

The Boredoms matched Eye's tenacity in their own set, during which they set up a racket fueled by two drummers (one of whom also did duty as trumpet player). The roiling mosh pit was ample evidence of crowd approval.

Opener Jon Spencer Blues Explosion rumbled through a noisy, melodic set of grungeably tunes, some of which included guitar duets with a squalling theremin (predecessor of the synthesizer) sitting at center stage.

Earplugs were in surprisingly low attendance throughout the evening.

BARBARA DAVIES

## EXPOSE REVEALS CHANGE IN DIRECTION

(Continued from page 11)

Exposé is ready to get back into the trenches of live gigs and promotion. The group is now rehearsing for an early 1993 tour of the U.S., and is already trekking around the country visiting radio stations. The response has been positive, as the Jurado-fronted single "I Wish The Phone Would Ring" racks up adds and scales up Billboard's Hot 100.

"This record will solidify Exposé as an important pop act," says Jack Rovner, senior VP of Arista. "It connects the dots for them musically, and will strengthen their image in the marketplace. I expect to be pro-

moting this record well into the next 18 months."

Such energy from Arista is matched by the group's decision to sign on with the high-powered Gold Mountain Management to help guide the future of its career.

"We've got a way to go in our development as artists, but we feel strong, positive feelings about this album," says Curless. "It's a good step toward showing people what we're capable of. We've got a lot of ideas hidden up our sleeves. With luck, we'll be able to share them."



**The Warren Commission.** Guitarist Warren Haynes celebrates his signing with Megaforce Entertainment. Sitting, from left, are producer Chuck Leavell; Haynes; and Megaforce president Marsha Zazula. Standing, from left, are Megaforce CFO Murray Richman; attorney Matthew Greenberg; manager Doc Field; Megaforce chairman Jon Zazula; and PGD executives Curt Eddy, VP of field marketing; David Blaine, VP of sales administration/research/planning; Jim McDermott, director of alternative sales; and Jim Caparro, president.

AB		AMUSEMENT BUSINESS®			
		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
OZZY OSBOURNE BLACK SABBATH SEPTUPLURA	Pacific Amphitheatre Costa Mesa, Calif.	Nov. 14-15	\$934,677 \$55/ \$33/ \$27.50/ \$20.35	37,458 two sellouts	Nederlander Organization
A CHRISTMAS CONCERT: JOHNNY MATHEIS JEANNINE BURNIER	Fox Theatre Detroit	Nov. 23-25, 27-29	\$750,995 \$30/ \$25/ \$20	28,064 six sellouts	Brass Ring Prods.
LIZA MINNELLI	Fox Theatre Detroit	Nov. 11-15	\$493,606 \$37.50/ \$30/ \$25/ \$10	19,880 22,150, five shows	Brass Ring Prods.
BRUCE SPRINGSTEEN	Miami Arena Miami	Nov. 24	\$393,475 \$25	15,739 sellout	Cellar Door Concerts
BRUCE SPRINGSTEEN	Orlando Arenal Orlando Centroplex Orlando, Fla.	Nov. 23	\$370,550 \$25	14,822 sellout	Cellar Door Concerts
THE O'JAYS/WHISPERS	Star Plaza Theatre Merrillville, Ind.	Nov. 27-28	\$241,245 \$27	8,935 10,200, three shows	in-house
AL JARREAU JOE SAMPLE	Fox Theatre Detroit	Nov. 20-21	\$231,575 \$50/ \$25	9,017 9,200, two shows	Brass Ring Prods.
THE YOUNG MESSIAH TOUR: SANDI PATTI, STEVEN CURTIS CHAPMAN, WAYNE WATSON, TWILA PARIS, LARNELLE HARRIS, MICHAEL ENGLISH, KATHY TROCCOLL STEVE GREEN, PHIL DRISCOLL, CINDY MORGAN, 4 HIM, RALPH CARMICHAEL	Civic Arena Pittsburgh	Nov. 30	\$222,600 \$15.50/ \$13.50	15,823 sellout	Mid-South Concerts
THE YOUNG MESSIAH TOUR: SANDI PATTI, STEVEN CURTIS CHAPMAN, WAYNE WATSON, TWILA PARIS, LARNELLE HARRIS, MICHAEL ENGLISH, KATHY TROCCOLL STEVE GREEN, PHIL DRISCOLL, CINDY MORGAN, 4 HIM, RALPH CARMICHAEL	Charlotte Coliseum Charlotte, N.C.	Nov. 27	\$219,708 \$15.50/ \$13.50	16,543 24,000	Mid-South Concerts
NEIL YOUNG JAMES JOHN HAMMOND	Chicago Theatre Chicago	Nov. 18-19	\$185,260 \$35/ \$25/ \$22.50/ \$15	7,178 two sellouts	Jam Prods.

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**Paris Is Burning.** Tommy Boy artist Paris went to three different labels to release his controversial "Sleeping With The Enemy" but parent companies Time Warner and PolyGram found it too hot to handle (Billboard, Dec. 5). On his own independent label, Scarface, the San Francisco rapper's title debuts at No. 5 on Heatseekers.



**Double Trouble.** There's no problem with lyrical content on "Brother For Sale," the children's title by 6-year-old twin actresses Mary-Kate and Ashley Olsen. The two play the role of Michelle on "Full House." The girls pushed their album on the Nov. 15 "America's Funniest Home Videos" with a performance of "Peanut Butter."



**Period Piece.** Former Georgia Satellites member Dan Baird is in orbit with his punctuation-minded "I Love You Period." The song stands at No. 7 on Billboard's Album Rock Tracks and has been running on MTV. His solo debut, "Love Songs For The Hearing Impaired," is showing sales growth in the Northeast and East North Central regions.

**T**HE INMATES ARE running the asylum this week, as Soul Asylum rides a 12% increase to the top slot on Heatseekers, while making a 151-147 jump on The Billboard 200.

The band, which previously recorded for A&M, has been riding a bevy of activity, including its network TV debut on "Late Night With David Letterman," which aired Nov. 10, and a headline tour that continues through Dec. 21. Its clip, "Somebody To Shove," has been getting Buzz Bin play on MTV for several weeks.

Columbia is formulating strategies on the next single and angling to get the band a warm-up slot on a major act's tour in the early part of the New Year.

**S**IGN OF THE SEASON: As mentioned in the Nov. 28 "Between The Bullets," familiar faces tend to dominate sales in the fourth quarter. That's because many of the moms and dads, grandparents, and uncles and aunts who do gift shopping are best acquainted with mainstream superstars. That means it will be harder for lesser-known artists to have big chart impact through the end of the holidays.

In most weeks throughout the year, for example, the No. 1 Heatseeker would sit somewhere between No. 101 and No. 120 on The Billboard 200, but, as noted above, this week's top-selling Heatseeker stands at No. 147 on the big chart.

Another indication that shows the odds that developing acts are facing this quarter is the contrast in volume reflected by The Billboard 200 and Heatseekers. For the tracking week—which includes the big post-Thanksgiving shopping weekend—unit sales represented by titles on The Billboard 200 are 18% ahead of the prior week, while Heatseekers shows a modest 6.5% gain.

Of course, once the holiday rush passes, Heatseekers will stand a chance for healthy chart runs, because the release schedules in January and February won't be as competitive, and many of this quarter's high-profile sellers will have run their course.

**S**CORE TWO FOR THE INDIES: The summertime contro-

versy over Body Count made Time Warner-owned labels wary of certain rap projects (Billboard, Sept. 5), and that cautiousness steered two hot sellers to independent distribution. As reported last week in Billboard, Tommy Boy's Paris was denied release on his own label, as well as PolyGram's 4th & B'way and Def

American's Sex imprint. His INDI-distributed "Sleeping With The Enemy" enters Heatseekers at No. 5 and The Billboard 200 at No. 182.

Meanwhile, in their second week on Heatseekers, Cold Chillin's Kool G Rap & D.J. Polo zoom 11-6, and enter The Billboard 200 at No. 185. Although Cold Chillin' is usually sold through WEA via Warner Bros., this one is going through the indies.

**S**EE: Arc Angels see a 14% gain (29-27) in the wake of their Nov. 24 stop on "The Tonight Show With Jay Leno." Epic's Peter Himmelman appeared on the same show on Thanksgiving Day.

**O**NE MORE: Oops! Popular Uprisings inadvertently omitted one of the finalists in the third annual Tanqueray Rocks Talent Contest when we recapped the competition in the Nov. 14 Billboard. In addition to the bands previously mentioned, Boston's the Sextons also made the final cut; they, too, are included on the CD that was taped during the finals at the Ritz in New York City.

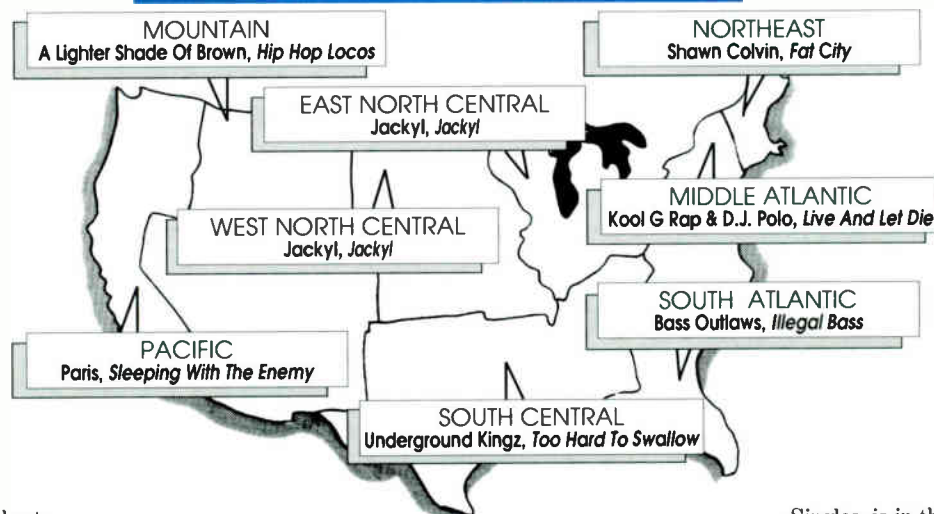
**M**AKES SENSE: Common Sense's "Take It EZ," which jumps 9-6 on Hot Rap

Singles, is in the top 10 among requests placed at The Box. The Relativity rapper played the Regal Theatre in his hometown, Chicago, on Nov. 28, in a benefit for local homeless charities that also featured Compton's Most Wanted and MC Ren. During a recent date at downtown Los Angeles club Jamaica House, Sense's crowd included Heavy D, Tone-Loc, 2Pac, and Kris Kross.

"Take It EZ" is Relativity's third straight top-10 rap single in the last year, following two by Chi-Ali, "Roadrunner" and "Age Ain't Nothin' But A #."

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

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Jackyl, Jackyl	1. Kool G Rap & D.J. Polo, Live And Let Die
2. Soul Asylum, Grave Dancers Union	2. Scott & Todd, The Shannon In The...
3. Dream Theater, Images & Words	3. Soul Asylum, Grave Dancers Union
4. John Michael Montgomery, Life's A Dance	4. Curtis Stigers, Curtis Stigers
5. Stone Temple Pilots, Core	5. Shawn Colvin, Fat City
6. Confederate Railroad, Confederate Railroad	6. Izzy Stradlin, Izzy Stradlin
7. Trey Lorenz, Trey Lorenz	7. MC Serch, Return Of The Product
8. Radney Foster, Del Rio, TX 1959	8. 2 Unlimited, Get Ready
9. Screaming Trees, Sweet Oblivion	9. Utah Saints, Something Good
10. Izzy Stradlin, Izzy Stradlin	10. Phish, Junta

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING DEC. 12, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	8	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	<b>GRAVE DANCERS UNION</b>
2	3	16	<b>JACKYL</b> GEFLEN 24489* (9.98/13.98)	JACKYL
3	5	7	<b>IZZY STRADLIN AND THE JU JU HOUNDS</b> GEFLEN 24490* (10.98/15.98)	IZZY STRADLIN
4	1	9	<b>TREY LORENZ</b> EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
5	—	1	<b>PARIS</b> SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY
6	11	2	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001*WARNER BROS. (10.98/16.98)	LIVE AND LET DIE
7	4	5	<b>SHAWN COLVIN</b> COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
8	8	2	<b>SILK</b> KEJA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL
9	7	60	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
10	16	2	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
11	6	14	<b>UTAH SAINTS</b> LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
12	12	6	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT
13	10	12	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
14	15	12	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	COPPER BLUE
15	9	11	<b>CHARLES &amp; EDDIE</b> CAPITOL 97150* (9.98/13.98)	DUOPHONIC
16	21	5	<b>DREAM THEATER</b> ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS
17	13	31	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
18	39	2	<b>STONE TEMPLE PILOTS</b> ATLANTIC 82418*/AG (9.98/15.98)	CORE
19	30	14	<b>LEMONHEADS</b> ATLANTIC 82397*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY
20	20	23	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY

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	25	3	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE
22	27	2	<b>MARY KATE &amp; ASHLEY OLSEN</b> ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
23	18	50	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
24	38	5	<b>MOODSWINGS</b> ARISTA 18619* (9.98/13.98)	MOODFOOD
25	22	6	<b>A LIGHTER SHADE OF BROWN</b> PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
26	17	13	<b>MC SERCH</b> DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
27	29	33	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
28	23	10	<b>K.W.S.</b> NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
29	19	9	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
30	24	31	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND
31	14	3	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
32	28	32	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
33	35	2	<b>DAN BAIRD</b> DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
34	26	33	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
35	32	3	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME
36	31	25	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	RACINE
37	33	11	<b>THE MOVEMENT</b> SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
38	40	2	<b>DADA</b> I.R.S. 13141* (7.98/11.98)	PUZZLE
39	—	59	<b>PRIMUS</b> INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
40	—	1	<b>JOHN WILLIAMS</b> SONY MASTERWORKS 48232* (9.98 EQ/14.98)	JOY TO THE WORLD

## U.K.'s Aloof On The Move(ment); Uncanny Success

IT'S FUNNY how nondescript phrases can become the germ of a full-fledged musical movement without the benefit of a clear definition. Right now, a large faction of the U.K. club scene is being worked by something called "progressive-house." Few can truly identify its sound beyond hack buzz terms like "a bold new level" and "a melting pot of influences." And most can cite only one successful progressive-house act: the Aloof.

Regardless of whether or not there is such a musical movement, no one can deny the influence this act has had with a mere three singles over less than a year. The flagship act on London's très-hip Cowboy Records is bent on carving out its own niche in clubland by incorporating a variety of cultural vibes in its grooves.

"We're trying to stay imaginative and not just plug into the same old sounds that everyone else is out there making," says band member and producer Dean Thatcher. "The trick is to be different and explore ideas without being too indulgent."

So far, the Aloof has hit the target dead-on with each single. "The World As One" (with Zoey Coleman on lead

vocals) is an atmospheric delight, etching dark trance nuances into a string-laden disco setting. On the international smash "On A Mission"—easily one of the best 12-inch releases of 1992—hard beats are embellished with a traditional salsa melody, wild Spanish chants by new permanent lead singer Ricardo, and occasional hip-hop/reggae percussion breaks.

"On A Mission" proved to be a precursor to "Purity," which has just been commercially released in the U.K. and Europe after several weeks of underground heat on white label. Once again, Spanish flavors add spice to Euro-trance beat-stew. Though the song is lyrically spare, Ricardo wraps his voice around a few phrases that are maddeningly contagious. For good measure, Terry Farley and Pete Heller provide hearty remixes.

Despite the absence of a U.S. label deal, "Purity" is poised to become the act's first club hit here, a concept that Thatcher finds a tad startling. "I think it helps that we're not focused on making 'hit records,'" he notes. "It's always a very relaxed situation in the studio. We have a laugh together, and get on with the work. Of course, we're



by Larry Flick

chuffed at the idea of being a 'trendy' group at the moment."

In addition to Thatcher and Ricardo, the Aloof are composed of three dudes known simply as Gary, Jags, and Richard. Gary and Jags have a vast background as studio engineers, while Richard is an accomplished percussionist. The act grew out of a collaboration between Thatcher and Jags nearly two years ago on a track called "Never Get Out Of The Boat." They pressed 1,000 white labels and sold them in shops around the U.K. London/FFRR eventually picked up the track, but the act jumped to Cowboy before an album was recorded. Thatcher says that cut likely will appear on the Aloof's debut album, which should be out in early 1993.

In the meantime, the Aloof wears the moniker as leader of the so-called progressive-house movement—but it does so with reservations.

Vega and Kenny Gonzalez, who smooth out the arrangement without killing the humor that fueled the original version (don't miss the ferocious "bootleg response" mix). Brace yourselves, kiddies, this one is going to flood the market in a flash. We can see the T-shirts and baseball caps already.

Another future hit springing out of New York clubs is "Gonna Get Back To You" by Xaviera Gold (Esquire). This is state-of-the-art diva-house with Gold admirably cutting loose over a lively arrangement. This hot track was first circulating under the group name MAW & Company, and now sports revamped versions by Vega and Gonzalez, as well as Mood II Swing. Refocusing on the charming Gold is a smart idea—especially when it's time to go for radio.

Apparently having another smash in the making with "Always" is not enough for Marc "MK" Kinchen. While his second Charisma/Virgin single continues to pick up adds, the producer/artist offers "This Way" (Strictly Rhythm, New York), a cool deep-house issued under the name K.E.L.S.E.Y. A hard beat is dressed with minor-key horn sounds, steely strings, and male vocal loops. For added pleasure, check out "Boy" on the flipside, which hangs on a similar instrumental tip, with an appealing femme vocal passage.

**P**ARTING GLANCES: We're sad to report the passing of hi-NRG mainstay David Diebold Nov. 28 of complications due to AIDS. He was 33 years old.

Diebold's career as a performer and producer had picked up recently with

several highly potent singles, including the 1991 dance cover of "White Rabbit" and the just-issued techno-NRG hybrid "Pop Goddess." He was also the GM of legendary hi-NRG indie Megatone Records and the author of the critically acclaimed 1989 book "Tribal Rites," which traced the roots of the San Francisco club scene.



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FOR WEEK ENDING DEC. 12, 1992

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3. ALWAYS MK FEATURING ALANA VIRGIN
4. SHAMROCKS AND SHENANIGANS HOUSE OF PAIN TOMMY BOY
5. BLUE ROOM THE ORB BIG LIFE

**MAXI-SINGLES SALES**

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2. REMINISCAT MARY J. BLIGE UPTOWN
3. PUSSYCAT MEOW DEEE-LITE ELEKTRA
4. BLUE LATOUR SMASH
5. NEXT IS THE E MOBY INSTINCT

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

"Every week there's a different trend," Thatcher says. "It's nice to get the attention. But we're not going to ride a trend. At the end of the day, we're just going to make music that we can be proud of."

**T**HE SINGLE LIFE: After burning New York dancefloors for months, Uncanny Alliance gets its shot at national success with the smokin' "I Got My Education" (A&M). A dishy "get go' stuff together" rap is floated over a spirited house groove, created by Orville Brimsley Evan with a helping hand from David Cole. The track has been nicely reconstructed by Louie

**HITS !!!  
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PLAY LIST**

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

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- MOODS - A FEELING - DEEP DISH
- VIL-N-X - WHAT CHA GONNA DO - ISLAND NOYZE
- LOOKOUT - LET YOUR BODY GO - NERVOUS
- SANDY B - FEEL LIKE SINGING - NERVOUS
- K.E.L.S.E.Y. - THIS WAY - STRICTLY RHYTHM
- AFTERLIFE - THOSE HAPPY DAYS - NSF
- APHRODISIAC - SOMETHING JAZZY - CITI
- DONNEL RUSH - SYMPHONY-BRAND NEW HEAVIES REMIX - ID (B.I.G.)
- CHRISTINA LORR - DARK AS NIGHT - HI-BIAS
- IT'S THINKING - AFTER GLOW - MALEGO
- HOUSE OF GYPSIES - SAMBA-RMX - MOON ROOF
- 22 LARGE - TAKE ME AWAY - VINYL
- A'DOSE OF PARADISE - DIGI TRAX - TRANSPARENT
- Q-BIK-MUZ - CAN U FEEL IT - UNDER CURRENT
- TEN B.C. - JAZZY MISSION - MAGNET
- PIRATES OF THE CARIBBEAN - TE QUIERO - AV8

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b>					
1	3	9	6	THE NEW ANTHEM STRICTLY RHYTHM 12104 1 week at No. 1 REEL 2 REAL FEATURING ERICK MOORE	
2	1	3	8	CARRY ON RCA 62367	MARTHA WASH
3	2	6	8	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
4	5	10	5	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
5	12	23	4	IT'S GONNA BE A LOVELY DAY ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M.
6	4	7	8	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
7	8	14	6	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
8	7	4	7	EROTICA MAVERICK/SIRE 40585/WARNER BROS	◆ MADONNA
9	11	16	7	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS	◆ PRINCE & THE N.P.G.
10	15	20	5	SYMPHONY I.D. 62421/RCA	DONELL RUSH
11	18	24	5	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
12	17	21	5	THEY'RE HERE EMI 56256/ERG	◆ EMF
13	13	18	6	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
14	16	19	6	RISING SUN SIRE 40532/WARNER BROS	◆ THE FARM
15	10	2	9	FOLLOW YOUR HEART VIRGIN 12613	◆ INNER CITY
16	9	5	10	SO MUCH LOVE A&M 0071	MALAIKA
17	6	1	9	ARE YOU READY TO FLY? EPIC 74729	◆ ROZALLA
18	20	26	5	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
19	14	8	11	SAMBA FREEZE 50019	HOUSE OF GYPSIES
20	26	36	3	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
21	22	30	4	I NEED YOU ZYX 6663	SPACE MASTER
22	30	37	3	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY
23	27	35	3	EASY WAY OUT GIANT 40536/WARNER BROS	PRAISE
24	33	41	3	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
25	19	13	8	UNDERSTAND THIS GROOVE RCA 62371	SOUND FACTORY
26	32	40	3	LET THIS HOUSEBEAT DROP SBK 19768/ERG	◆ YA KID K
<b>*** Power Pick ***</b>					
27	39	—	2	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
28	25	15	8	TRUE FUSCHNICK JIVE 42078	◆ FU-SCHNICKENS
29	24	11	9	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS	◆ INFORMATION SOCIETY
30	28	29	5	FIRE ELEKTRA 66370	◆ THE PRODIGY
<b>*** Hot Shot Debut ***</b>					
31	NEW ▶	1	1	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
32	37	43	3	THE MESSAGE GREAT JONES 530 619/ISLAND	49ERS
33	44	—	2	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
34	23	25	6	A MILLION COLOURS CAROLINE 2524	CHANNEL X
35	NEW ▶	1	1	PUSSYCAT MEOW ELEKTRA 66331	DEE-LITE
36	42	—	2	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	◆ TRILOGY
37	36	39	4	I WANT YOUR BODY XX 0011/SMASH	NYMPHOMANIA
38	41	—	2	THE MESSAGE WARNER BROS 40534	SOFIA SHINAS
39	45	—	2	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
40	40	42	3	PLEASURE BIG LIFE PROMO/MERCURY	◆ THE SOUP DRAGONS
41	NEW ▶	1	1	I MUST INCREASE MY BUST CAROLINE 2525	LORDS OF ACID
42	35	32	5	TRIPPIN' OUT COLUMBIA 74380	◆ PRINCE MARKIE DEE
43	38	33	7	TUMBLIN' DOWN E-LEGAL 846210	HERMANN
44	21	17	13	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
45	NEW ▶	1	1	JOY PERSPECTIVE 7413/A&M	SOUNDS OF BLACKNESS
46	NEW ▶	1	1	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
47	NEW ▶	1	1	HALCYON FFRR 350 009/LONDON	◆ ORBITAL
48	29	12	12	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
49	31	22	11	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
50	34	27	11	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
<b>*** No. 1 ***</b>					
1	2	3	3	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS. 1 week at No. 1	◆ MADONNA
2	1	1	11	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
3	3	2	9	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
4	4	6	7	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
5	7	9	6	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
6	6	8	4	MY NAME IS PRINCE (M) (T) (X) PAISLEY PARK 40700/WARNER BROS	◆ PRINCE & THE N.P.G.
7	10	11	5	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
8	5	4	11	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA	◆ REDMAN
9	18	—	2	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
10	17	26	3	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033 ARISTA	◆ TLC
11	13	19	5	RIGHT NOW (T) (X) WARNER BROS 40525	◆ AL B. SURE!
12	12	17	6	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
13	31	—	2	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M.
14	9	10	8	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS	◆ INFORMATION SOCIETY
15	14	18	8	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG	◆ TRILOGY
16	8	5	12	WORK TO DO (T) (X) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
17	11	7	12	SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG	◆ SMART E'S
18	15	16	7	STINKIN' THINKIN' (T) ELEKTRA 66363	◆ HAPPY MONDAYS
19	22	29	4	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
20	23	27	4	ONLY TIME WILL TELL (T) ATCO EASTWEST 96102/AG	TEN CITY
21	30	35	3	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	◆ BRAND NUBIAN
22	16	14	9	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485	MR. FINGERS
<b>*** Power Pick ***</b>					
23	46	—	2	GOOD ENOUGH (M) (T) (X) MCA 54521	◆ BOBBY BROWN
24	25	36	4	IF YOU DON'T LOVE ME (T) EPIC 74743	◆ PREFAB SPROUT
25	28	39	4	LEASH CALLED LOVE (T) ELEKTRA 66364	THE SUGARCUBES
26	20	24	5	SOUL FREEDOM (FREE YOUR SOUL) (M) (T) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
27	37	—	2	I WISH THE PHONE WOULD RING (M) (T) (X) ARISTA 12471	◆ EXPOSE
28	24	38	5	I NEED YOU (M) (T) (X) ZYX 6663	SPACE MASTER
29	34	46	3	I'D DIE WITHOUT YOU (M) (T) (X) GEE STREET/LAFACE 24036/ARISTA	◆ P.M. DAWN
30	43	—	2	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
31	33	43	3	WICKED (M) (T) (X) PRIORITY 53813	◆ ICE CUBE
32	19	15	19	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
33	27	28	5	SO MUCH LOVE (M) (T) A&M 0071	MALAIKA
34	32	42	4	LOVE'S TAKEN OVER (M) (T) (X) MCA 54417	◆ CHANTE MOORE
35	38	49	3	REALLY INTO YOU (M) (T) ATLANTIC 85814/AG	AROUND THE WAY
36	36	33	4	FOLLOW YOUR HEART (T) (X) VIRGIN 12613	◆ INNER CITY
37	35	40	5	UNDERSTAND THIS GROOVE (T) RCA 62371	SOUND FACTORY
<b>*** Hot Shot Debut ***</b>					
38	NEW ▶	1	1	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG	EN VOGUE
39	29	20	13	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
40	41	—	2	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
41	NEW ▶	1	1	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
42	NEW ▶	1	1	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
43	NEW ▶	1	1	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
44	NEW ▶	1	1	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC. FEATURING ANGIE BROWN
45	NEW ▶	1	1	GROOVIN' IN THE MIDNIGHT (T) (X) VIRGIN 12618	◆ MAXI PRIEST
46	NEW ▶	1	1	I WANT YOUR BODY (T) XX 0011/SMASH	NYMPHOMANIA
47	21	13	8	YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG	◆ MARKY MARK & THE FUNKY BUNCH
48	NEW ▶	1	1	REVOLUTION (M) (T) (X) CHRYSALIS 24812/ERG	◆ ARRESTED DEVELOPMENT
49	45	44	7	I WANNA LOVE YOU (T) (X) GIANT 40595/WARNER BROS	◆ JADE
50	26	12	9	OBSESSION (T) (X) GIANT 40545/WARNER BROS	◆ ARMY OF LOVERS

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

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**Perfect Pair.** Capitol artist Freddie Jackson thrills both the crowd and Pendulum artist Meli'sa Morgan, who joins him on stage during a duet at New York's Paramount Theatre. The two appeared as part of the Benson & Hedges Blues & Rhythm series. (Photo: Chuck Pulin)

## Hewett Pledges Allegiance To Love New Set Showcases Emotion-Rich 'Singing'

■ BY JANINE McADAMS

NEW YORK—The tough-and-tender-voiced Howard Hewett has a very clear idea of what he does best. His latest Elektra album, "Allegiance," showcases the essence of his romantic, committed style.

"At first I wanted to do an album of just romantic ballads and nothing else, because that's what I do," says the easygoing Hewett on the phone from Los Angeles. "When tracks like [first single] 'Save Your Sex' were presented to me, I liked it. And also 'Say You Will' [on which he duets with label mate Shinehead] because I've always dug reggae."

With production and songwriting help from a range of pop/R&B talents, including his wife, singer/actress Nia Peeples; Narada Michael Walden and his staff at Tarpan Studios; Carl Sturken & Evan Rogers; Tommy LiPuma; Cynthia Weil and Barry Mann; and



HOWARD HEWETT

Nick Martinelli, the album's tracks range from subtly funky to midtempo groove. The title track was penned by Prince; an updated cover of Bob Dylan's "Just Like A Woman" is included. But the beats-per-minute stay relatively low for most of the album, which serve as a perfect backdrop for Hewett's emotion-drenched vocals.

"I don't think it's cool for me," Hewett says of adopting a more hip-hop, new jack image. "I'm not gonna get up there and do this aerobic stuff, get into a Bobby Brown situation." Hewett tells the tale of recording for his last album, 1990's "Howard Hewett," for which he cut a number of up-tempo tracks, one featuring the late M.C. Trouble, whom Hewett had known since she was a child. He says when he brought it to Bob Krasnow, chairman of Elektra, Krasnow told Hewett that while it was good, he could hear dozens of tunes just like it on the radio. "And I realized that I'm a sanger. The album's full of ballads, because that's what I do best. But even

on the up-tempo stuff, I'm singing in there. It's not like this great production and I'm secondary to the production. There's just as much for me to say as there is for the music to say."

This is Hewett's fourth solo effort for Elektra since leaving the disco/funk trio Shalamar, which also featured Jody Watley and Jeffrey Daniel. Since 1986, he has built his following steadily with such chart climbers as "I'm For Real" and "Stay" in '86, "Strange Relationship" in '88, and "I Commit To Love" in '90.

The first single, "Save Your Sex For Me," at urban radio outlets since Nov. 9, has gotten off to a somewhat slow start, perhaps owing to the risqué title. But Hewett, a family man who includes at least one inspirational tune on each album, insists that once people get past the title there is a positive message there about monogamy.

"People are dropping like flies from AIDS, you got teenage pregnancies, a lot of incest trips happening, now it's time to start talking about [sex] in a mature, responsible way," he says. "If [radio] had no problem playing 'Sex You Up' and 'I Want Your Sex,' they should have no problem playing this."

He adds that "Say You Will" was originally considered as the leadoff single and may follow up "Save Your Sex."

But Joe Morrow, VP of black music promotion for Elektra, says no decisions have yet been made about a second single and that Elektra will continue to work "Save Your Sex" at urban outlets with an eye toward gaining play on crossover stations. And Hewett, a client of Stiletto Management of Los Angeles, is talking about doing a limited press and promotion tour early next year.

## Another Take On Boladian/Montes Suit Worrell, Collins Say They've Never Received Royalties

**A**SIDE BAR TO the never-ending story of Nene Montes vs. Armen Boladian has to do with two key co-writers of the Parliament/Funkadelic material now being disputed: keyboardist Bernie Worrell and bassist Bootsy Collins. These two have elevated the playing of their instruments to a high art form, each of them touring with any number of funk, pop, and dance bands and recording material on their own in the years since Parliament's heyday. Both have collaborated with producer Bill Laswell on multi-artist album releases by Material and Praxis, on the Axiom/Island label; Worrell's newest Island release, "Blacktronic Science," will debut in the U.S. in March.

I caught up with Worrell and Collins separately in recent weeks and asked them to delineate their positions on the Montes vs. Boladian matter. Both say they had never received any writers' royalties from Boladian or Bridgeport Music for their co-compositions. Other contributors included Gary Shider, Eddie Hazel, Gary Mudbone Cooper, Michael Hampton, and others.

Worrell says he only learned of the copyright-infringement suit a couple of months ago through his manager, Steve Saporta, and is in favor of the action. However, he adds, he trusts no one anymore. "The thing that's happening now [the suit], whatever deal goes down, they can get the money but it will have to be administered and we will have to work it out," he says, referring to proper payouts of writers shares. "They will have to show me all the papers." Worrell goes on to say he left the Parliament fold six years ago and has not been performing with the P-Funk All Stars, which have been touring the country as well as the Far East for the past few years.

Collins, just back from a tour of Japan with Worrell, also is in favor of the action. For years he had no clear idea of who owned the songs. "I knew Boladian but I had no relationship with him," says Collins. "I never got any statements or nothing to that fact. What Nene is doing now I agree with, at least to bring some attention to it and try to get something done . . . I'm pretty fortunate, I'm able to work and keep it on, but a lot of the writers don't have

that. A couple of the guys are not doing as well."

Collins, who has been performing with George Clinton & the P-Funk All Stars off and on for years, may be drafted as the chairman of the Assn. of Parliament/Funkadelic Members '71-'83, the organization that Montes says he will funnel writers' shares to if he wrests legal control of the P-Funk catalogs from Boladian.

**ON STAGE:** In New York, it was the ninth year of finals for the All Stars Talent Network, a local talent showcase that is a project of the Community Literacy Research Project and produced by the Castillo Cultural Center that

has kids ages 4-25 try out their skills in rap, dance, vocals, and reggae. Young people are also involved in set design and construction, ticket sales, lighting, sound, and stage management; after preliminaries in all five boroughs, this year's finals were Nov. 20 at Town Hall. Among the guest judges: M.C. Lyte, Regina Belle, and Full Force. The grand-prize winner: 18-year-old vocalist



by Janine McAdams

Julia Garrison, who won \$1,000 and an appearance on "Yo! MTV Raps" . . . WRKS New York and Jive Records' co-sponsorship of Souled Out For Hunger, to benefit World Hunger Year's Reinvesting In America program, was a fairly exciting show. Held Nov. 24 at the Beacon, it featured Vanessa Bell Armstrong, A Tribe Called Quest, Boogie Down Productions, Fu-Schnickens, Mike Davis, and R. Kelly & Public Announcement. The amount of money raised was unavailable by press time.

**SOUL SURPRISE:** En Vogue has been tapped by producer Don Cornelius to receive the Sammy Davis Jr. Award as entertainer of the year, while Eddie Murphy will be honored with the Heritage Award for career achievement at next year's Soul Train Music Awards, March 9 at L.A.'s Shrine Auditorium. Once again, Hervey & Company will handle press and publicity . . . Which reminds us, Ramon Hervey & partner, promoter Bill Hammond, have found a permanent home for R&B Live, the popular L.A. performing series. It's now twice-monthly at the Roxy.

## ARTIST DEVELOPMENTS

### YA KID K'S NEW WORLD

Now divorced from the highly successful dance-rap outfit Technotronic, rapper/singer Ya Kid K presents the true scope of her artistry on her solo SBK album, "One World Nation," which addresses, among other issues, the need for racial harmony and fairness in relationships and spans R&B, house, hip-hop, techno, and pop.

"What I'm interested in is passing on information I'm getting for educating our kids and our people. History is a very important subject . . . If you don't know where you're coming from you don't know where you're going," says the Zaire-born, Belgium-raised artist.

Ya Kid K (whose name comes from "ya," a Zairian title of respect for a relative, and "K" for her last name, Kamosi, which means "the one" or "the first") is a product of the small but thriving hip-hop culture of Belgium, where she grew up listening to American import rap records and performing in local rap crews, like the Antwerp

Breakmasters and Kick The Bass. When local producer Jo Bogaert needed a female rapper for a dance music project he was putting together, he contacted Ya Kid K, who composed some lyrics and performed "Pump Up The Jam." The record was an international hit, and pushed the Technotronic debut album to multiplatinum sales. But at age 16, she was too young to travel

(Continued on next page)



YA KID K

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 28, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	—	2	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
2	1	36	3	ICE CUBE PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
3	3	1	4	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
4	5	2	18	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
5	4	—	2	KENNY G ARISTA 18646* (10.98/15.98)	BREATHLESS	4
6	NEW ►	—	1	WRECKX-N-EFFECT MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
7	6	6	14	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
8	7	3	22	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
9	9	8	35	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
10	8	4	7	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
11	13	11	9	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
12	12	10	39	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
13	14	13	36	EN VOGUE ▲ 2 ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
14	10	7	10	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST	4
15	11	5	8	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
16	NEW ►	—	1	SOUNDTRACK SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16
17	17	17	18	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	17
18	19	—	2	KOOL G RAP & D.J. POLO COLO CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
19	15	12	10	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
20	25	26	35	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
21	27	25	80	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
22	16	9	6	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
23	NEW ►	—	1	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
24	23	—	2	VARIOUS ARTISTS QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MUSIC FROM "MALCOLM X"	23
25	24	16	14	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
26	18	18	3	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
27	28	19	11	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
28	20	20	7	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18
29	NEW ►	—	1	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	29
30	21	15	9	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
31	40	38	8	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
32	39	43	4	VARIOUS ARTISTS QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)	HANDEL'S MESSIAH: A SOULFUL CELEBRATION	32
33	30	22	44	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
34	32	—	2	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	32
35	26	21	12	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
36	22	14	9	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
37	34	28	10	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	13
38	33	30	4	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	33
39	29	23	23	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
40	44	31	8	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	40
41	31	32	3	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN-CUT DOPE	31
42	38	39	4	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	38
43	36	29	77	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
44	46	49	20	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
45	43	34	62	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
46	48	46	4	MAXI PRIEST VIRGIN 86500 (9.98/13.98)	FE REAL	46
47	45	27	32	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
48	35	24	8	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32

49	51	55	49	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
50	41	72	4	VARIOUS ARTISTS MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM	41
51	86	—	2	SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M (9.98/13.98)	THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	51
52	47	41	66	VANESSA WILLIAMS ▲ WING 84352/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
53	54	78	3	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	53
54	42	33	20	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
55	59	65	14	FATHER M.C. UPTOWN 10542/MCA (9.98/13.98)	CLOSE TO YOU	34
56	37	35	3	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
57	49	40	16	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
58	60	48	17	EAST COAST FAMILY 81V 10.6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
59	62	69	51	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
60	50	45	34	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
61	71	60	7	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
62	64	62	16	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
63	65	61	21	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
64	53	37	11	PUBLIC ENEMY ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
65	61	52	15	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	61
66	70	53	5	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	38
67	58	42	11	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
68	66	56	41	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
69	67	47	21	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
70	55	51	18	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
71	57	44	19	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
72	69	54	41	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
73	52	50	8	NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	51
74	72	58	54	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
75	85	—	2	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	75
76	87	79	20	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
77	63	66	25	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
78	77	88	19	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
79	76	70	10	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
80	80	81	4	D.J. JIMI AVENUE 9105* (9.98/14.98)	IT'S JIMI	80
81	73	—	2	HOWARD HEWETT ELEKTRA 61393* (10.98/15.98)	ALLEGIANCE	73
82	84	74	28	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
83	68	68	4	MC NAS-D & DJ FRED PANDISC 8822 (9.98/16.98)	IT'S MY CADILLAC (GOT THAT BASS)	68
84	NEW ►	—	1	TAKE 6 REPRISE 26665* (9.98/15.98)	HE IS CHRISTMAS	84
85	79	63	4	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	79
86	RE-ENTRY	—	13	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	24
87	NEW ►	—	1	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	87
88	83	80	26	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
89	94	76	8	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
90	75	73	53	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
91	78	77	20	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
92	74	59	13	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
93	RE-ENTRY	—	5	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
94	99	94	4	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	94
95	82	86	3	BIG BUB ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
96	88	75	32	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
97	91	—	2	VARIOUS ARTISTS MOTOWN 6312* (39.95/49.95)	HITSVILLE USA: THE MOTOWN SINGLES COLLECTION	91
98	81	71	4	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC	81
99	89	67	4	BOB JAMES/EARL KLUGH WARNER BROS. 26939* (10.98/15.98)	COOL	89
100	RE-ENTRY	—	32	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13

○ 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.

## ARTIST DEVELOPMENTS

(Continued from preceding page)

with the group, so the video was done with another female lip-syncing her part. "Part of our marketing plan was to let people know that Ya Kid K was the voice of the record," says John Trienis, SBK's director of national dance promotion.

That album also included "Move This," a remixed version of which appears on "One World Nation." The tune was recently chosen for a series of Revlon commercials. "Any time you see Cindy Crawford [on

TV] you're hearing 'Move This,' which is great for obvious reasons," says Trienis.

"One World Nation" includes tunes written by Manuela Kamosi aka Ya Kid K, with help from Dan Hartman, Tundai and Tahaaka Aleem, Gail "Sky" King, Biz Markie, and Jonathan Kamosi. Ya Kid K also shows off her singing skills on "Come Back Home" and "Risky Business." The house track "Let This Housebeat Drop," produced by King, is currently being worked to

clubs, says Trienis.

On the rap side, rap promotion director Lindsey Williams has tapped Eric Sadler to remix "That Man" to work to rap outlets. "Her audience is everywhere, she's a very talented female rapper," says Williams. "She has an incredible attitude that makes you like her. I feel like 'That Man' can be a major woman's anthem. You have to listen to the lyrics."

Being a European-based artist, Williams admits that marketing Ya

Kid K is a challenge. "Her attitude as a female rap artist is strong, she has a lot that's Afrocentric about her. Being European, her style can be probably different from what everyone else sees. I think she's dope."

"I try to be as much in people's faces with the lyrics as possible," says Ya Kid K. "I sing blunt, but I don't try to be vulgar."

JANINE McADAMS

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# R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service; 66 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	<b>SWEET NOVEMBER</b>	TROOP (ATLANTIC)
2	3	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY) 5 weeks at No. 1
3	2	<b>QUALITY TIME</b>	HI-FIVE (LIVE)
4	4	<b>RIGHT HERE</b>	SW (RCA)
5	5	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
6	6	<b>HERE WE GO AGAIN</b>	MARY J. BLIGE (UPTOWN/MCA)
7	7	<b>GET AWAY</b>	BOBBY BROWN (MCA)
8	8	<b>NO ORDINARY LOVE</b>	BOBBY BROWN (MCA)
9	9	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
10	10	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
11	11	<b>CHANTE MOORE</b>	(SILAS/MCA)
12	12	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
13	13	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
14	14	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
15	15	<b>TEVIN CAMPBELL</b>	(QUEST/WB)
16	16	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
17	17	<b>CHANTE MOORE</b>	(SILAS/MCA)
18	18	<b>FLEX</b>	MAD COBRA (COLUMBIA)
19	19	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
20	20	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY) 5 weeks at No. 1
21	21	<b>LOVE SHOULD BROTHER YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
22	22	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
23	23	<b>LOVE SHOULD BROTHER YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
24	24	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
25	25	<b>REMINISCENCE</b>	MARY J. BLIGE (UPTOWN/MCA)
26	26	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)
27	27	<b>WORK TO DO</b>	VANESSA WILLIAMS (WING/MERCURY)
28	28	<b>ALL SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
29	29	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
30	30	<b>RIGHT NOW</b>	AL B. SURET (WARNER BROS.)
31	31	<b>RIGHT HERE</b>	SMY (RCA)
32	32	<b>QUALITY TIME</b>	HI-FIVE (LIVE)
33	33	<b>REMINISCENCE</b>	MARY J. BLIGE (UPTOWN/MCA)
34	34	<b>ALL SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
35	35	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
36	36	<b>SHE'S PLAYING HARD TO GET</b>	MARY J. BLIGE (UPTOWN/MCA)
37	37	<b>ALL DAY, ALL NIGHT</b>	STEFANIE MILLS (MCA)
38	38	<b>ALL DAY, ALL NIGHT</b>	STEFANIE MILLS (MCA)
39	39	<b>HAPPY DAYS</b>	SILK (KELIA/ELEKTRA)
40	40	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOIGUE (ATCO EASTWEST)
41	41	<b>PERSONALITY</b>	EN VOIGUE (ATCO EASTWEST)
42	42	<b>YESTERDAY</b>	MARY J. BLIGE (UPTOWN/MCA)
43	43	<b>WHAT'S THE 411?</b>	MARY J. BLIGE (UPTOWN/MCA)
44	44	<b>KICKIN' IT</b>	AL B. SURET (WARNER BROS.)
45	45	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
46	46	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
47	47	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
48	48	<b>I GOT A MAN</b>	POSTIVE K (ISLAND/PLG)
49	49	<b>I GOT A MAN</b>	POSTIVE K (ISLAND/PLG)
50	50	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
51	51	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
52	52	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
53	53	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
54	54	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
55	55	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
56	56	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
57	57	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
58	58	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
59	59	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
60	60	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
61	61	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
62	62	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
63	63	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
64	64	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
65	65	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
66	66	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
67	67	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
68	68	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
69	69	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
70	70	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
71	71	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
72	72	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
73	73	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
74	74	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
75	75	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)

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

# R&B Radio Recurrent Monitor

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	<b>GIVE U MY HEART</b>	BARBARA BROTHERTON (LAFACE/ARISTA)
2	1	<b>I'VE BEEN SEARCHIN'</b>	PRECE PENISTON (A&M)
3	3	<b>I COULD USE A LITTLE LOVE</b>	FREDDIE JACKSON (CAPTOL)
4	4	<b>BARB-BARB-BABY</b>	FREDDIE JACKSON (CAPTOL)
5	5	<b>I WANNA LOVE YOU</b>	TLC (LAFACE/ARISTA)
6	6	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)
7	7	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)
8	8	<b>COME &amp; TALK TO ME</b>	JOECC (UPTOWN/MCA)
9	9	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)
10	10	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)
11	11	<b>MR. LOVIN' (YOU'RE NEAR...)</b>	EN VOIGUE (ATCO EASTWEST)
12	12	<b>GIVING HIM SOMETHING HE ...</b>	EN VOIGUE (ATCO EASTWEST)
13	13	<b>MONTEY CANT BUY YOU LOVE</b>	RALPH TRESWANT (PERSPECTIVE/A&M)
14	14	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC)
15	15	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. WOODRUFF (PERSPECTIVE)
16	16	<b>YOU CAN MAKE THE STORY RIGHT</b>	CHAKA KHAN (WARNER BROS.)
17	17	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
18	18	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC)
19	19	<b>I LOVE YOUR SMILE</b>	SHANICE (MOTOWN)
20	20	<b>HONEY LOVE</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
21	21	<b>AIN'T 2 PROUD 2 BEG</b>	TLC (LAFACE/ARISTA)
22	22	<b>BREAKIN' MY HEART</b>	MINT CONDITION (PERSPECTIVE/A&M)
23	23	<b>S.O.K.</b>	BEBE & CECE WINANS (CAPTOL)
24	24	<b>PLEASE DON'T GO</b>	BOYZ II MEN (MOTOWN)
25	25	<b>WITH YOU</b>	TONY TERRY (EPIC)
26	26	<b>NO RHYME, NO REASON</b>	BOBBY BROWN (MCA)
27	27	<b>NO RHYME, NO REASON</b>	BOBBY BROWN (MCA)
28	28	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
29	29	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
30	30	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
31	31	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
32	32	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
33	33	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
34	34	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
35	35	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
36	36	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
37	37	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
38	38	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
39	39	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
40	40	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
41	41	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
42	42	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
43	43	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
44	44	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
45	45	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
46	46	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
47	47	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
48	48	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
49	49	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
50	50	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
51	51	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
52	52	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
53	53	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
54	54	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
55	55	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
56	56	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
57	57	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
58	58	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
59	59	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
60	60	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
61	61	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
62	62	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
63	63	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
64	64	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
65	65	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
66	66	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
67	67	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
68	68	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
69	69	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
70	70	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
71	71	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
72	72	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
73	73	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
74	74	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter
75	75	<b>MAKE LOVE 2 ME</b>	PELO, B.M.I./Scottsville, B.M.I./Walter

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# R&B Singles Sales

Compiled from a national sample of 600 (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	<b>I WILL ALWAYS LOVE YOU</b>	BABY I'M FOR REAL/NATURAL HIGH (Jodelite)
2	2	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY) 5 weeks at No. 1
3	3	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
4	4	<b>IN THE STILL OF THE NITE</b>	BOYZ II MEN (MOTOWN)
5	5	<b>FLEX</b>	MAD COBRA (COLUMBIA)
6	6	<b>SLOW AND SEXY</b>	SHABBA RANKS/JOHNNY GILL (EPIC)
7	7	<b>LOVE'S TAKEN OVER</b>	CHANTE MOORE (SILAS/MCA)
8	8	<b>PICK IT UP</b>	HOME TEAM (LUKE)
9	9	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
10	10	<b>BACK TO THE HOTEL</b>	NEZEPER (PROLIFE)
11	11	<b>WORK TO DO</b>	VANESSA WILLIAMS (WING/MERCURY)
12	12	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
13	13	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
14	14	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
15	15	<b>TEVIN CAMPBELL</b>	(QUEST/WB)
16	16	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
17	17	<b>CHANTE MOORE</b>	(SILAS/MCA)
18	18	<b>FLEX</b>	MAD COBRA (COLUMBIA)
19	19	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
20	20	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY) 5 weeks at No. 1
21	21	<b>LOVE SHOULD BROTHER YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
22	22	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
23	23	<b>LOVE SHOULD BROTHER YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
24	24	<b>END OF THE ROAD</b>	BOYZ II MEN (BMG 10/MOTOWN)
25	25	<b>REMINISCENCE</b>	MARY J. BLIGE (UPTOWN/MCA)
26	26	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)
27	27	<b>WORK TO DO</b>	VANESSA WILLIAMS (WING/MERCURY)
28	28	<b>ALL SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
29	29	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
30	30	<b>RIGHT NOW</b>	AL B. SURET (WARNER BROS.)
31	31	<b>RIGHT HERE</b>	SMY (RCA)
32	32	<b>QUALITY TIME</b>	HI-FIVE (LIVE)
33	33	<b>REMINISCENCE</b>	MARY J. BLIGE (UPTOWN/MCA)
34	34	<b>ALL SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
35	35	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
36	36	<b>SHE'S PLAYING HARD TO GET</b>	MARY J. BLIGE (UPTOWN/MCA)
37	37	<b>ALL DAY, ALL NIGHT</b>	STEFANIE MILLS (MCA)
38	38	<b>ALL DAY, ALL NIGHT</b>	STEFANIE MILLS (MCA)
39	39	<b>HAPPY DAYS</b>	SILK (KELIA/ELEKTRA)
40	40	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOIGUE (ATCO EASTWEST)
41	41	<b>PERSONALITY</b>	EN VOIGUE (ATCO EASTWEST)
42	42	<b>YESTERDAY</b>	MARY J. BLIGE (UPTOWN/MCA)
43	43	<b>WHAT'S THE 411?</b>	MARY J. BLIGE (UPTOWN/MCA)
44	44	<b>KICKIN' IT</b>	AL B. SURET (WARNER BROS.)
45	45	<b>INSIDE THAT I CRIED</b>	CHAKA KHAN (WARNER BROS.)
46	46	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
47	47	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
48	48	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
49	49	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
50	50	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
51	51	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
52	52	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
53	53	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
54	54	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
55	55	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	FATHER M.C. (UPTOWN/MCA)
56	5		



**J**IMMY  
JAM  
+  
**J**ERRY  
LEWIS

*Flyte Tyme Productions  
10th Anniversary*

*flytety*



*There's more to being #1  
than just the music.*

*Musicians. Songwriters.  
Producers. Businessmen.*

*It helps if you're brilliant.*

*Commemorating 10 years of  
Flyte Tyme and a friendship  
that knows no bounds.*

# JIMMY + T



## ER RY'S

**It's About Consistency,**

**(Creative) Control**

### *Excellent Venture*

**And**

**Much Mo' Music**

**By Janine McAdams**

# T

heir names are synonymous with songwriting and production excellence. Their Flyte Tyme Productions and Perspective record label are the epitome of the creative-driven, conscientiously managed entertainment enterprise. This pair of Minneapolis natives—Jimmy Jam and Terry Lewis—has earned a place in musical history for fusing hard-edged funk rhythms with smooth melodies and lyrics that have introduced and enhanced the work of dozens of contemporary artists. Among them: the S.O.S. Band, Klymaxx, Human League, Nona Hendryx, New Edition, Herb Alpert, Robert Palmer, Vanity 6, Janet Jackson, Patti Austin, Johnny Gill, Ralph Tresvant, Cherrelle, Alexander O'Neal and many more.

Now celebrating 10 years with Flyte Tyme Productions, Jam and Lewis have forged a decade of creative excellence and professional integrity. The walls of their state-of-the-art production studio in Edina, Minn., bear the trophies and tributes to their talent: a Grammy for Producer of the Year, Soul Train Music Awards, American Music Awards, five ASCAP R&B Songwriter of the Year awards, two ASCAP pop Songwriter of the Year awards, an NAACP Image Award, an IAAAM Diamond Award for Excellence, eight platinum albums, 18 gold albums and 14 gold single awards. They were named the top R&B-charted producers by Billboard for 1991.

In addition, the Hollywood Chamber of Commerce is about to unveil a star on the Hollywood Walk of Fame in honor of Jam and Lewis.

Awards aside, what Jam and Lewis have created in the first 10 years of Flyte Tyme is a catalog of memorable music—tunes that people around the world have found themselves dancing to, singing to, loving to, humming: "Tell Me If You Still Care," "The Heat Of Heat," "When I Think Of You," "Didn't Mean To Turn You On," "Criticize," "Rub You The Right Way" and many more. And they have been responsible for re-elevating the image of the producer from faceless studio grunt to an acknowledged musical talent.

Perhaps one startling aspect of their success is that these two 30-somethings have

(Continued on page JL-4)



# The Flyte Tyme Studio

*Solid-Booked, It Cooks, But Only For Family*

By Jon Bream

**IF YOU WANT TO GO TO MINNEAPOLIS to make a record, reserve time at Prince's Paisley Park Studios. If you want to make a record at Jimmy Jam Harris and Terry Lewis' Flyte Tyme Studios, don't leave home without an invitation. The studios are not for rent.**

**Prince's \$10 million, 65,000-square-foot playground is available for hire. Jam and Lewis' \$3 million, 17,000-square-foot complex is for use only by members of their extended family, i.e. Flyte Tyme staff producers or artists who record for Jam and Lewis' Perspective Records.**

**"We get two or three requests a week [to use Flyte Tyme]," Jam says. "[Arista act] After 7 mixed five songs here with [staff engineer] Steve Hodge. He'll come in and do it on a Sunday. We take Sundays off."**

**In addition to Jam and Lewis, Flyte Tyme has seven staff producers, all but three of whom are also members of acts signed to Perspective. Gary Hines is director of the Grammy-winning Sounds of Blackness, Lance Alexander and Tony Tolbert are members of Lo-Key?, and Mint Condition, a self-contained group, is considered a staff producer. Other staff producers are Bobby Avila, Spencer Bernard and Jellybean Johnson, the former Time-er best known for producing Janet Jackson's "Black Cat." In addition, Sounds of Blackness members Billy Steele and Jimmy Wright have been producing some sessions at Flyte Tyme, but they are not salaried producers.**

**"The studio is not an ego statement," Jam says. "We're not keeping it open out of our own pockets." The goal, he says, has been for the studio to function on the revenues generated by producers other than Jam and Lewis.**

**This Flyte Tyme complex opened in September 1989 in an anonymous blond-brick building in the affluent Minneapolis suburb of Edina. The place used to be a furniture warehouse nestled among a bunch of low-rise office buildings. There's no exterior sign, but a neon logo greets**

(Continued on page JL-6)

*In 1985, when Patti Austin was getting ready to record an album for Qwest Records, my friend Clarence Avant called to suggest I use three songs by two young men he had begun to work with. I wasn't yet really familiar with Jimmy Jam and Terry Lewis as songwriters, but when Clarence tells you that someone's going to be a star, you have to consider it very seriously. Since then, Jimmy Jam and Terry Lewis have lived up to every expectation: Their understanding of the street is balanced by their appreciation of the power of a good melody. They have great sensitivity for the people they work with, and they've been careful to create a different canvas for every artist they produce. They're very talented, very musical and, besides all that, they're beautiful people.*

Quincy Jones

## JIMMY & TERRY

Continued from page JL-3

maintained a high level of productivity, attention to detail and a concern for providing opportunities for up-and-coming musicians—much the way that they themselves were helped in the early days.

"The No. 1 thing I'm proud of is consistency over a long period of time," says Jam. "It's great to do things and to be hot, but that means you can get cold. I would just as soon be warm. I'm proud of the longevity and the 20-year relationship with Terry. I'm proud of the fact that we brought forward the producer, which was a behind-the-scenes type of thing, and brought some awareness to what it is producers do."

Lewis adds that their partnership and lifestyle is more meaningful than most awards. But those honors that give credit to their business acumen and songwriting ability—among them the ASCAP awards, an Emerging Entrepreneur of the Year citation from *Inc. Magazine* and the accounting firm Ernst & Young Business Awards—are special. He also cites a recent NAACP Image Award. "It's saying to me, 'You're a good human being. We respect you, not how much money you got. You're a good guy.' That's important," he says.

Decade two of the Jam and Lewis partnership should see the exploitation of their vast catalog internationally, the consistent productivity of their in-house staff at Flyte Tyme Productions and the steady growth of Perspective—which has already successfully launched Mint Condition, Sounds of Blackness and Lo-Key? and has charted hits with the "Mo' Money" soundtrack. With so much documented evidence of Jam & Lewis' genius, most of us are left to wonder at the working secrets of their successful partnership and the road they took to reach their current status.

Perhaps it begins with Minneapolis itself. A city with a population that's currently only 4 percent black, one FM radio station that plays any urban-oriented hits, a thriving cultural life of art museums, music clubs and music festivals, the climate was ripe for nourishing a new sound.

"Minneapolis is a very artsy city," says Lewis, adding that he feels that the black population in the city is extremely aware and educated. "It offered us as a small black [performing] group the opportunity to expose ourselves to a limited clientele. We had to work very hard to get a gig. You had to be very proficient, and we didn't develop a lot of bad habits. We had never been overexposed; our vibe was very vibrant and fresh.

Personality-wise, that has a lot to do with our music. When you speak about Minneapolis music and musicians, the personality that lives in the music is great."

Jam adds that part of their "fit" is that he was more of a pop music fan due to lack of exposure, while Lewis was a hard-core funk fanatic. "Until I met Terry when I was 13, I wasn't familiar with black music," Jimmy admits. "I was familiar with pop music because that's what you heard on the radio. Terry was always up on the latest black records because of relatives in Memphis and Chicago. My early influences were Chicago and

groups like that. Terry introduced me to Tower of Power and New Birth. He had all the Kool & the Gang albums. I wasn't familiar with that, and it affected my musical influences."

The two met by chance when, as gifted junior high students, they spent a summer on the campus of the University of Minnesota in an Upward Bound program that taught them how to teach math to their peers. Their mutual interest in music led them to form a band, with which they entertained other students at a summer-end party. Pal Jellybean Johnson was the drummer.

While in high school, Jam decided that pursuing a musical career

would be fraught with too many headaches so instead aimed for a DJ's booth, where he could remain close to music. At 14, he convinced the owner of his local roller rink to let him play the organ during DJ breaks; soon he was spinning the records as well. He worked spinning records at a local radio station and became so popular that he was soon emceeing R&B shows that came through the city and playing records at a teen club in St. Paul and at adult dance clubs in Minneapolis. One of his DJ-booth gimmicks was to have a keyboard and to play along with the records. With music still his main interest, Jam played with Flyte Tyme a while before organizing another local band called Mind & Matter, for which he wrote some music.

Lewis, who had picked up bass playing as a kid, was a state champion track star, all-city football player and all-around jock in high school. But a senior-year injury convinced him that music was less painful. In college, he worked a variety of jobs ("I was never afraid of hard work"), including park recreation counselor and bus driver. He also kicked around with

(Continued on page JL-18)



At the Grammys: Producers of the Year, 1987







## FLYTE TYME TUNES:

# So Hot, It Doesn't Need To Shop

By Steven Ivory

### STUDIO

Continued from page JL-4

those who enter the locked front doors.

The complex has three recording studios, a mixing suite, a rehearsal studio, a game room and more than 7,000 square feet of offices, including one for a styling company owned by singer Karyn White, who is married to Lewis. Studios A and D have Harrison SERIESTEN consoles, and the production studio has a Harrison Raven; Jam and Lewis' personal studio has a Harrison MR 4. This fall, the producers sold their old console—the Harrison MR 4 used for Janet Jackson's "Control" album and Human League's "Human"—to Los Angeles producers Zack Harmon and Christopher Troy, who have worked with Nona Gaye and Karyn White. That console was originally used at Jam and Lewis' old studio, which they opened in 1985 in a storefront on a busy residential street in Minneapolis.

Glenn Phoenix of L.A.'s West Lake Audio designed the new Flyte Tyme studios with chief engineer Hodge. Flyte Tyme recently upgraded its equipment to include Otari MTR 100 24-track machines with Dolby SR and a Sonic Solutions hard-disc digital editing system.

In Studio A, Minnesota artist Ta-coumba T. Aiken painted a collage of influential black musicians, including Count Basie, Mahalia Jackson, Paul Robeson, Jimi Hendrix and an African talking-drummer. The 10 paintings are affixed to the studio's ceiling. Lewis says the artwork represents all styles of black musicians, including "people who a lot of young kids who may pass through there may never know about."

The walls of the rest of the complex are decorated with woven rugs depicting logos of Perspective acts and mementos ranging from a poster for Prince's movie "Under The Cherry Moon" to a photo of Jam and Lewis with their personal banker Carl Pohlrad, who also owns baseball's Minnesota Twins.

Flyte Tyme's engineering staff is Brad Yost, Jeff Taylor and Hodge. Ray Seville is operation manager, Jeff Pletcher is comptroller, and Jane Laub is his assistant. Susan Owens is the office administrator, Fumiko Salone the receptionist, and Debbie Morrison the personal assistant to Jam and Lewis.

The owners are contemplating building a small soundstage on the back of the building. It would be used primarily to shoot videos and commercials. Jam says the soundstage would have a separate entrance, and it would be the only room at Flyte Tyme that could be rented. ■

**T**en years have passed since Jimmy "Jam" Harris and Terry Lewis registered their very first Flyte Tyme Tunes copyright, a funky groove called "Just Be Good To Me," which became a hit for the S.O.S. Band in 1983. Since then, Flyte Tyme Tunes, Inc. has become one of pop music's most successful publishing companies. Standing more than 500 songs strong—including international hits recorded by Janet Jackson, the Human League, Alexander O'Neal, Karyn White and Johnny Gill, among others—it is the backbone of the Jam and Lewis empire.

"It sounds like a cliché, but it's true—any successful production begins with a good song," says Lewis, who serves as presi-

tracts to [adviser] Clarence Avant to look at, and he threatened to kill us if we signed it. People will lie to you, but mathematics never lie. Split \$80,000 between the two of us and, after taxes, what have you got? Not much. It was about building equity in ourselves."

According to Jam, "It was Terry who was actually more into the idea of holding on to our publishing, even before I was that knowledgeable about it. He said, 'This is something for our grandkids,' and he was right. Flyte Tyme has grown into something tangible that stands on its own."

Any publishing operation is only as successful as its song placements, and integral to the success of Flyte Tyme Tunes



With Perspective's Mint Condition, A&M's Al Cafaro and Don Eason, 1991



Janet Jackson's new J&L-produced set is due in '93.



Then Came Cherrelle



What Key? Lo-Key?

dent of Flyte Tyme Tunes. Partner Harris is VP. "It's the lifeblood of any production. Long after any song is a hit, its lifespan beyond that depends on how good it is. We'd like to think that there are no 'just all right' songs in the Flytetyme catalog."

#### Math Drops Science

Equally significant is the fact that Flyte Tyme is, and has always been, wholly owned by Jam and Lewis, with no major publishing house as a partner—a rarity even in these days of music-business self-containment. Flytetyme properties are administered in the U.S. by the Harry Fox Agency, and by EMI Music abroad.

"There are only about 10 of our songs that we don't own," says Lewis, "They're tunes we did in the beginning, when we left the Time, like 'High Hopes,' which the S.O.S. Band recorded, 'Wild Girl,' which we produced on Klymaxx, and stuff we did on Dynasty. But those titles are in the process of reverting back to us. In the beginning, we got our share of offers from publishers, but our philosophy was, 'If you don't need it, don't take it.' I remember taking one of those publishing con-

is its relationship with Flyte Tyme Productions, through which Jam and Lewis operate as independent producers, and Perspective Records, their A&M-distributed label. Where the average publisher is lucky to place one song on a best-selling project, a Flyte Tyme production is usually filled with Flyte Tyme titles. "We don't need our songs shopped," says Harris. "The production company feeds publishing, and vice versa."

Because of this cozy arrangement, the publishing company's staff is small. Margo Matthews, the firm's Los Angeles-based director of copyrights, has worked with Jam and Lewis since 1984. "Aside from the talent, the best thing about Jam and Lewis is that they leave you alone to do your job," she says. "When it comes to communication and reasoning, they seem totally unaffected by their success, and that has worked to their advantage."

Says Jam, "We don't have staff writers, per se. Our writers are usually either producers or acts on our label, which makes

(Continued on page JL-10)

# Jam & Lewis

**You two are beyond category.  
Love you both madly,**



# Jam & Lewis



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**CONGRATULATIONS**  
**JIMMY JAM & TERRY LEWIS**  
**ON THE**  
**FIRST 10 YEARS OF YOUR SUCCESS.**

**I LOOK FORWARD TO WORKING**  
**WITH YOU ON THE NEXT**  
**10 YEARS OF HITS.**

***YOUR FRIEND***  
**... RON SWEENEY**

# A DECADE WITH JAM AND LEWIS

10 YEARS IN MUSICAL FLYTE, 10 YEARS OF GOOD Tymes.



THE MOTOWN FAMILY SALUTES JIMMY AND TERRY  
FOR MAINTAINING A DECADE OF EXCELLENCE





# Jam & Lewis' Unconventional Label Offers Music From A Different Perspective

By Terry Barnes

**I**t took eight years and No. 1 hits before Jimmy Jam Harris and Terry Lewis ventured into the record business. "We'd been offered label deals since Janet Jackson's 'Control' album came out in 1986," Jam explains, "but we didn't think we were mature enough to take on that extra burden of business. All we wanted to do was make records." Two years ago the duo set up an unconventional label, Perspective, and mined unexpected gold and platinum.

Janet Jackson provided the spark in 1990, after "Rhythm Nation" was delivered to A&M. Jam recalls, "We were interested in producing an unsigned group called Sounds of Blackness. Janet saw the group with us and pointed out how exceptional they were. They'd been around for 20 years, and we'd crossed paths with them in Minneapolis. But seeing them from Janet's perspective made us look at them in a different light."

Unrattled by the group's name, which panicked most record companies, or their reputation for combining gospel with the seemingly incompatible forms of jazz and rap, Jam and Lewis decided to record first and find a deal second.

"We ended up caring so much about the group that we wanted to make sure they would be heard by a mass audience. So we reached deeper into our pockets and spent even more time than we'd planned," Jam admits. "When we finished, there was no one else who could have appreciated their music more than we did." The duo set up Perspective Records, with A&M as a partner and distributor, and released Sounds of Blackness' debut. After three R&B hits, the album took the '91 Grammy for best gospel album by a choir or chorus.

## The Demands Of Trickle-down

Just as Jam and Lewis evolved from performers to recording artists to writers to producers, they demand the same from Sounds of Blackness and every Perspective artist.

"The record business generates money through a trickle-down process," Jam explains. "The session musicians, the producers, the songwriters and the record company get paid first, and the artist gets whatever's left. We want to move our artists up the pipeline so they can generate income from writing, playing and producing, work year-round and take charge of their destinies." Accordingly, Sounds of Blackness has launched a six-city tour of its Christmas musical, an African-American interpretation of Dickens' "Christmas Carol," which spun off their new Christmas album; label-mate Mint Condition is scoring a TV series; and new group Lo-Key? is producing a variety of Flyte Tyme projects.

The man who converts Jam and Lewis' ideas into reality is longtime friend and former radio personality Kevin Fleming, now celebrating his first anniversary as Perspective's VP and General Manager.

"Jimmy and Terry have a vision for every detail of the artists' careers, from videos to album cover photos to promotional tours," says Fleming. "We're committed to using new and different marketing techniques. I make sure we get the job done."

## Mint's "Eyes" And "Money"

One of Fleming's first projects was Mint Condition, a Twin

(Continued on page JL-16)

The thing that stands out in my relationship with Jimmy and Terry comes from the time we decided to record some sides together for one of my albums. I flew to Minneapolis, and I was scheduled to go into the studio—I think around 6:00 PM. I was a little anxious because I didn't know what we were going to do in the studio or, really, how they worked. When I got there, Jimmy and Terry asked me, "Do you feel like recording or would you like to play some Ping-Pong or get some barbecued chicken?" I asked, "How's the chicken?" and when they told me how good it was, I said, "Let's go get some chicken!" The point is, that's how they set up the environment: Their attitude is "Let's wait for the moment to strike."

Herb Alpert  
Co-Chairman, A&M Records



Perspective's Sounds Of Blackness

## TUNES

Continued from page JL-6

for an even more productive situation. Members of Lo-Key?, Mint Condition, Gary Hines [leader/producer of the Sounds of Blackness]—they all write. The deals are made according to the needs and the creative output of the writer. Some of our writers are given annual advances, others are on salary. It's important that they [make a living] so that they can create."

### Catering And Sampling

To cater to those writers, Jam and Lewis recently formed New Perspective Publishing, which made its debut via the "Mo' Money" movie soundtrack on the Perspective label. The subsidiary is also the publisher for songs on an upcoming Sounds of Blackness Christmas collection. The Flyte Tyme Tunes banner, on the other hand, is reserved strictly for Jam and Lewis compositions. While the two say they are always looking for new writers, in addition to talent, there is another prerequisite: "a great attitude," says Jam. "No one wants to work with an unpleasant person."

In its decade of existence, Flyte Tyme has enjoyed its share of high-profile hits. Among the biggest are the Janet Jackson songs, including 1986's "When I Think Of You" and "Let's Wait Awhile," which reached No. 1 and No. 2 respectively on the Billboard pop singles chart, and the 1989 Jackson hits, "Miss You Much" and "Escapade," both No. 1 on Billboard's pop singles chart. The Jam and Lewis-produced 1991 hit "Romantic," recorded by Karyn White, went No. 1 on both Billboard's pop and R&B single charts; Johnny Gill's 1991 "Rub You The Right Way" scored a Billboard No. 3 pop singles position; and "Sensitivity," recorded by Ralph Tresvant, was a 1991 No. 4 Billboard pop single.

Flyte Tyme covers include Robert Palmer's 1986 remake of "I Didn't Mean To Turn You On," which Jam and Lewis produced in 1984 on singer Cherrelle, the aforementioned Jackson tune, "Let's Wait Awhile," and "Tender Love," originally a hit for the Force M.D.s—the latter two favorites of pop/jazz instrumentalists and producers of so-called elevator music. The duo also views sampling as a viable way of getting tunes covered in the '90s and cite as an example their composition "No One's Gonna Love You," an old S.O.S. Band track, which was recently sampled by the act Spice One. "As long as it's regulated, we're for it," says Harris. "Sampling is a great outlet for income, especially for writers of the stuff from the last three decades. Just ask James Brown."

Flyte Tyme is bustling with activity—the albums of Janet Jackson, Ralph Tresvant, Johnny Gill and Perspective acts Krush and Bobby Avila, all currently in progress, will feature Flyte Tyme/New Perspective titles. Of the firm's estimated worth, Lewis will only say, "A lot." And while Jam and Lewis themselves say they'd be interested in acquiring certain catalogs (they had their eyes on Gamble & Huff's rich Mighty Three Music collection, which was purchased by Warner Bros.), they're not interested in selling—yet.

"It would have been ridiculous money," says Lewis. "The opportunities for music publishing are now better than ever. There's cable TV, sampling. There are whole countries that have never heard the music. EMI has been great in helping us forge new territory. I guess everything is built to be sold eventually, and maybe one day we'll be open to that—but not any time soon. If we control it, no one can exploit it." ■

# HITS SPEAK LOUDER THAN WORDS...

ALRIGHT

A THORN EMI Company

JUST BE GOOD TO ME

CRITICIZE

ESCAPADE

A BROKEN HEART CAN MEND

HEART

TENDER LOVE

SATURDAY LOVE

LEARSAY

CONTROL

CHANGE OF

FAKE

THE LOVERS

WHAT HAVE YOU DONE FOR ME LATELY

RHYTHMATION

WHEN I THINK OF YOU

I WANT TO TURN YOU INTO A DOLL

THE BEST THINGS IN LIFE ARE FREE

ALL TRUE MAN

NEVER KNEW LOVE LIKE THIS

HUMAN



MISS YA MUCH

NASTY

EMI MUSIC PUBLISHING INTERNATIONAL IS PROUD TO REPRESENT FLYTE TYME OUTSIDE AMERICA





**COLUMBIA PICTURES**  
and  
**DAMON WAYANS**  
congratulate

**JIMMY JAM**

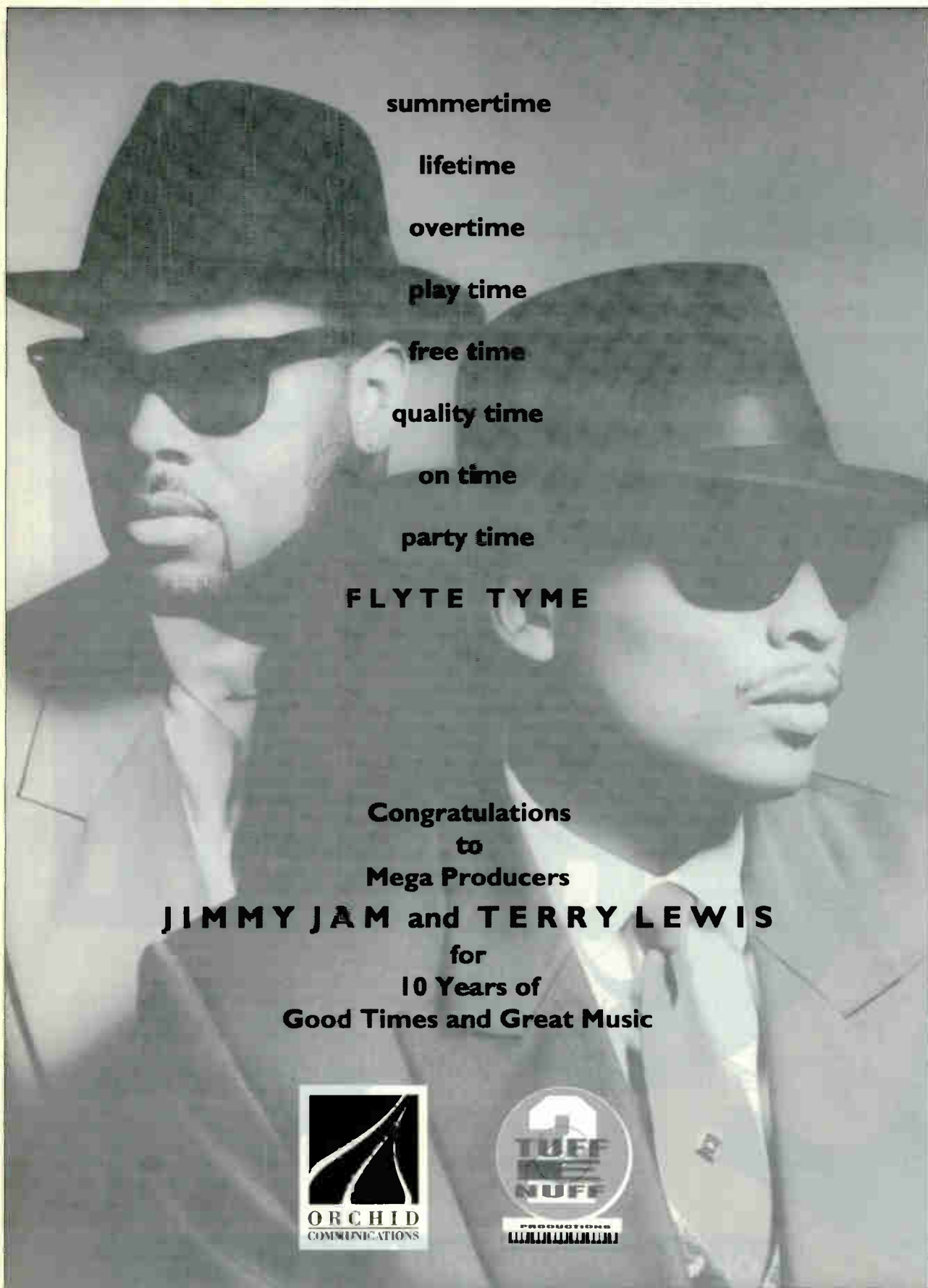
and

**TERRY  
LEWIS**

for making

**mo'  
money**

**a platinum plus soundtrack  
and boxoffice success.**



summertime

lifetime

overtime

play time

free time

quality time

on time

party time

**FLYTE TYME**

**Congratulations  
to  
Mega Producers  
JIMMY JAM and TERRY LEWIS  
for  
10 Years of  
Good Times and Great Music**



*Jam and Lewis are living icons already, and the significance is what they've accomplished in 10 years. What a great signal they're sending to young people in the business—going from being players to producers to owners of their own label.*

**Jheryl Busby  
President & CEO, Motown Records**

## INTERNATIONAL

Continued from page JL-14

on the Polydor imprint. It also went into the German Top 10 in October, and sales of the soundtrack album have been healthy, even though the movie itself isn't due to open in Britain until Dec. 18 and not until next year in other European territories.

### The Future Factor

Outside of "Mo' Money," Perspective has made a cautious international debut, with only Britain registering chart action to date with Sounds of Blackness. A&M first released their "Optimistic" single in June last year, and it hovered outside the Top 40. But perseverance brought a Top 30 hit on its February '92 reissue.

Peter Reichardt, London-based VP of International Acquisition for EMI Music Publishing, which represents Flyte Tyme Tunes internationally, enthuses about the possibilities for the future with Jam and Lewis. "I'd love to get them involved with some more English bands," he says, "like when they did the Human League. That was a big factor in being regarded as more than just dance producers." ■

## LABEL

Continued from page JL-10

Cities group whose similarity to the Time had first attracted Jam and Lewis. The group's first album delivered a gold-certified, Top 10 pop hit with "Breaking My Heart (Pretty Brown Eyes)." This success greased Perspective's wheels for its runaway "Mo' Money" hit with Damon Wayans.

"When Damon picked Jimmy and Terry to do the soundtrack," recalls Fleming, "they started lining up a dream team of talent. Damon was already filming, and he started sending bundles of clips to Jimmy and Terry, who composed all the music based on seeing the actual footage."

"Mo' Money" sold a million copies within 60 days of its release, powered by its Luther Vandross/Janet Jackson debut single, "The Best Things In Life Are Free." The album's 13 other songs include selections by big stars (Public Enemy, Caron Wheeler, Johnny Gill, Color Me Badd) plus Perspective's entire '91 roster (Sounds of Blackness, Mint Condition, Krush, Lo-Key? and the Harlem Yacht Club).

The project put Perspective's feet to the fire, testing the strength of Fleming's seven-person staff and his marketing link with partner and distributor A&M. "The A&M staff did a magnificent job," says Fleming. "Everyone from president Al Cafaro to the art department to their pop and R&B promotion staffs went above and beyond the call of duty."

"Mo' Money" also gave Perspective its first overseas hit, as Vandross and Jackson reached Top 5 in the U.K. and Japan.

Perspective's future may soar far beyond the record business. The label is considering film and television properties and opportunities in publishing, telemarketing, interactive television and children's marketing. "We're taking it slowly," says Jam. "The record business is expensive, and we can't afford just to make hit records. We have to make careers, which means long-term planning from all of us on both sides, creative and business." ■

**Congratulations on Your Success!  
Together we can make  
MO' MONEY!**

**AIRE LA STUDIOS  
&  
BLACK DOT MANAGEMENT**



**To Jimmy Jam  
and Terry Lewis**

**For ten years  
of enriching our lives  
with your music and vision  
from a unique perspective,  
we thank you and  
congratulate you.**



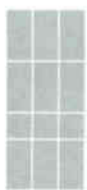
PERSPECTIVE  
RECORDS

**P.S. Welcome to the PGD family**

In uplifting  
the voices  
of others  
you have  
uplifted  
us all.

Keep on ...

Jimmy Jam and Terry Lewis;  
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## JIMMY & TERRY

Continued from page JL-18

on weekends to work. Back out on tour, the Time finished a show in New York and wasn't due to play another gig until four days later in San Antonio. Seizing the opportunity, Jam and Lewis jetted to Atlanta to finish work on yet another tune for S.O.S.' "On The Rise" album. When they prepared to fly out to meet the band for the next gig, snow began to fall on Atlanta and the airport closed.

Says Jam, "We began to run to every ticket counter to get a plane to anywhere. It was the worst day of our lives."

"We were caught out with no chance of making it," says Lewis, who adds that he had made it to shows no matter what condition he was in. "In my career, that was the most hurt I'd ever been, I felt like I let the other folks down. I felt really bad about it."

No explanation was demanded and none was given; the tour went on. But when photos of the proud producers and their artist appeared in Billboard, the you-know-what hit the fan. Jam and Lewis had scheduled studio time while in L.A. with the Time to mix "On The Rise," but Prince called a meeting of the Time on the very same night. With the Time still their priority, Jam and Lewis went to Sunset Sound. Prince informed them that their outside activities were a conflict of interest and that they were fired. With nothing more to say, the two drove to Larrabee to keep their mixing date with engineer Steve Hodge.

"We walked in looking dejected and said we'd just been fired from the Time," says Jam. "And Steve said, 'I wouldn't worry about it—you've got a smash on your hands.' We realized that what we had been doing as a hobby was going to be a serious thing."

"Just Be Good To Me" stayed at No. 2 on the R&B singles chart for three weeks in 1983; "Tell Me If You Still Care" rose to No. 5. And suddenly Flyte Tyme was a hot commodity. Living in a three-bedroom apartment with their representative, Dina Andrews, the young producers next worked on projects for Change, Cheryl Lynn and Cherrelle. After getting their pal Alexander O'Neal signed to Tabu, they returned to Minneapolis and recorded at Creative Audio, a studio in the basement of a house. By '84, Jam & Lewis had moved back to their hometown and worked on tracks for Patti Austin, Howard Johnson and Cherrelle.

The first Flyte Tyme Studio was a building they had found in their old neighborhood. They had considered becoming partners in a new operation with the owners of Creative Audio, but an accountant suggested that they buy and run the studio for themselves, rather than as a commercial venture. That first Flyte Tyme studio saw the recording of "Tender Love" by Force M.D., "Saturday Love" by Cherrelle and Alexander O'Neal and the landmark "Control" album by Janet Jackson.

John McClain, then A&R man for A&M, came to Jam and Lewis with the task of revitalizing Janet Jackson's recording career after the mediocre success of the album "Dream Street." Released in 1986, "Control" established Janet Jackson as an artist of substance and served to solidify Jam and Lewis' place in pop music history. The multiplatinum album spawned five No. 1 R&B hits and five Top 5 pop hits. And it helped to earn Jimmy Jam and Terry Lewis their first Grammy as Producer of the Year.

By 1989, the producers were able to purchase and design their new Flyte Tyme Studio facility in Edina, Minn., and unveiled it at a gala opening celebration in September. It was at the new Flyte Tyme, which boasted state-of-the-art equipment and ergonomically designed furnishings, that New Edition, Ralph Tresvant and Johnny Gill recorded their gold albums.

Jam and Lewis' next collaboration with Janet Jackson, 1990's "Rhythm Nation: 1814," yielded another five No. 1 R&B hits and six Top 5 pop hits. Now on Virgin Records, Jackson is expected to work again with her "fairy godfathers."

Jam and Lewis solidified their base and their ability to develop new artists with the establishment of Perspective Records, a co-venture with A&M, in 1991. While others have classified Jam as the creative one and Lewis as the business-minded one, each gives attention to both areas as needed. And the future looks bright for the multitalented individuals responsible for this storm of activity, which includes the hit "Mo' Money" soundtrack as well as successful albums by Lo-Key?, Grammy winner Sounds of Blackness and Mint Condition.

"I just think that I'm always trying to be the best person I can possibly be," says Lewis, who attributes his talent to the Creator.

"Our success is the result of having basically good people around us who have been with us from the very beginning," says Jam. "We're glad to tell our story because we have something positive to tell." ■

## JAM & LEWIS' GREATEST HITS

When Fred Bronson wrote "Billboard's Hottest Hot 100 Hits," he devised a methodology for determining the most successful singles of the rock era by applying a point system to the Hot 100 and its predecessor, the Best Sellers in Stores chart. By awarding points to every charted single based on its weekly chart positions and adding in bonus points every week a record was No. 1, Bronson compiled the top 3,000 singles of the rock era based on chart performance.

Bronson has used this data to compile these updated lists (as of the chart week ending November 28, 1992) of the top albums and singles produced and/or written by Jam and Lewis. The album Top 10 includes only albums that were produced solely by Jam and Lewis.

### THE TOP 10 ALBUMS PRODUCED BY JAM AND LEWIS

Artist/Title	Pop	Wks	R&B	Wks	Year
1 JANET JACKSON CONTROL	1	108	1	91	1986
2 JANET JACKSON RHYTHM NATION	1	108	1	86	1989
3 NEW EDITION HEART BREAK	12	50	3	63	1988
4 ALEXANDER O'NEAL HEARSAY	29	40	2	44	1987
5 CHERRELLE HIGH PRIORITY	36	30	9	44	1985
6 OST/VARIOUS MO' MONEY	6	19	2	18	1992
7 HUMAN LEAGUE CRASH	24	25	28	19	1987
8 ALEXANDER O'NEAL ALEXANDER O'NEAL	92	18	21	74	1984
9 CHERRELLE AFFAIR	106	15	15	29	1988
10 ALEXANDER O'NEAL MY GIFT TO YOU	149	5	54	5	1988

### THE TOP 20 SINGLES WRITTEN AND PRODUCED BY JAM AND LEWIS

Title/Artist	Pop	Wks	R&B	Wks	Year
1 ROMANTIC KARYN WHITE	1	20	1	17	1991
2 THE BEST THINGS IN LIFE LUTHER VANDROSS AND JANET JACKSON	10	20	1	17	1992
3 MISS YOU MUCH JANET JACKSON	1	20	1	15	1989
4 ESCAPADE JANET JACKSON	1	17	1	15	1990
5 SENSITIVITY RALPH TRESVANT	4	20	1	20	1991
6 RUB YOU THE RIGHT WAY JOHNNY GILL	3	23	1	18	1990
7 LOVE WILL NEVER DO JANET JACKSON	1	22	3	15	1991
8 WHEN I THINK OF YOU JANET JACKSON	1	17	3	16	1986
9 HUMAN HUMAN LEAGUE	1	20	3	16	1986
10 WHAT HAVE YOU DONE JANET JACKSON	4	21	1	20	1986
11 ALRIGHT JANET JACKSON	4	16	2	14	1990
12 MONKEY (p) GEORGE MICHAEL	1	16	8	14	1988
13 CONTROL JANET JACKSON	5	18	1	19	1987
14 COME BACK TO ME JANET JACKSON	2	17	2	17	1990
15 IF IT ISN'T LOVE NEW EDITION	7	21	2	19	1988
16 RHYTHM NATION JANET JACKSON	2	17	1	15	1990
17 NASTY JANET JACKSON	3	19	1	22	1986
18 I DIDN'T MEAN TO (w) ROBERT PALMER	2	22	nc	nc	1986
19 LET'S WAIT AWHILE JANET JACKSON	2	19	1	18	1987
20 DIAMONDS HERB ALPERT	5	19	1	15	1987

(p) producing credit only, (w) writing credit only, (\*) still charting, (nc) not charted

# JIMMY

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# TERRY



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# FOR ALL THE WAYS YOU ENRICH OUR LIVES

## Flyte Tyme Produced Artists

Herb Alpert  
Patti Austin  
Bell Biv DeVoe  
Change  
Cherelle  
Rhonda Clark  
Color Me Badd  
Morris Day  
Force MDs  
Johnny Gill  
Thelma Houston  
Big Daddy Kane  
Human League  
Janet Jackson  
Howard Johnson  
Patti LaBelle  
Cheryl Lynn  
MC Lyte  
New Edition  
Alexander O'Neal  
Shabba Ranks  
Ralph Tresvant  
S.O.S. Band  
The Time  
Luther Vandross  
Caron Wheeler  
Karyn White

## Flyte Tyme Tunes

Margo Matthews

## Flyte Tyme Productions Staff

Steve Hodge  
Jeff Pletcher  
Jane Laub  
Sue Owens  
Debbie Morrison  
Ray Seville  
Brad Yost  
Jeff Taylor  
Miko Salome

## Perspective Recording Artists

The Sounds Of Blackness  
Mint Condition  
Lo-Key?  
KRUSH  
The Harlem Yacht Club  
Lisa Kelth  
Bobby Ross Avila  
Izzy Real  
Ann Nesby

## New Perspective Publishing

Lance Alexander  
Jeffrey Allen  
Lisa Bernard  
Spencer Bernard  
Jim Demgen  
Mark Haynes  
Gary Hines  
McKinley Horton  
Ashley Jackson  
Jellybean Johnson  
Bob Johnson  
Ricky Kinchen  
Kerl Lewis  
Lydia Marie  
Homer O'Dell  
John Richardson  
Andre Shepard  
Angle Smith  
Billy Steele  
Darron Story  
Frank Stribling  
Troy Thompson  
Tony Tolbert  
Larry Waddell  
Christy Williams  
Stokley Williams  
Tim Wortham  
James Wright  
Tyrone Yarbrough

## Perspective Records Staff

Kevin Fleming  
Brenda Walker  
Felicia Jefferson  
Sonya Kates  
Don Clemons  
Michelle Thomas  
Tammie Holt

## A&M Records

Herb Alpert  
Jerry Moss  
Al Cafaro  
Miller London  
Don Eason  
Rick Stone  
Mark Mazzetti  
Milt Olin  
Rich Frankel  
Diana Baron  
Billy Gilbert  
A&M Records Staff  
PGD Staff

## Managers

Bobby Avila Sr.  
Tim Grace/Ron Day  
James "Popeye" Greer  
Tim Lee  
K. Leon Saunders  
Lee Silver

## Representation

Clarence Avant  
Brian Loucks/CAA  
Norman Winter & Associates  
Orchid Communications  
Ron Sweeney

# WE THANK YOU.





**Jackson Goes Jukin'.** Alan Jackson is presented double-platinum album certification for his "Don't Rock The Jukebox" album, making him the first artist on Arista's Nashville roster to garner such sales. The presentation was made by Tim DuBois, senior VP/GM, Arista/Nashville, left, and Clive Davis, president, Arista, backstage at Universal Amphitheatre in Los Angeles.

## More Majors Getting Into Country Acts Roster Tally Stretches Past 200 Mark

■ BY EDWARD MORRIS

NASHVILLE—With Asylum/Nashville signing its first two acts and BNA and Giant adding appreciably to their rosters, the number of country music acts at major labels climbs to 203, up a total of 12 from the number signed in June, when this survey was last made.

Of the 203, 118 are male acts; 40 female; and 45 duos or larger groups.

Sony's combined Columbia and Epic labels and Liberty Records account for the largest collections of acts, with 28 each. Following Sony and Liberty (in descending order) are Warner Bros./Reprise/Warner Western (26), Curb (23), MCA (20), Mercury (18), RCA (16), Arista (13), Atlantic (11), Giant (10), BNA (8), and Asylum (2).

Among the artists who have left

these labels since the June tally and who have not yet signed to other labels are Exile, Michael Johnson, Billy Joe Royal, Karen Tobin, Wayne Newton, JJ White, Lacy J. Dalton, Linda Davis, Larry Gatlin, Crystal Gayle, Jo-El Sonnier, Davis Daniel, Earl Thomas Conley, the Oak Ridge Boys, the Forrester Sisters, and Emmylou Harris.

Here are the rosters as reported Nov. 30, 1992:

**Arista:** Asleep At The Wheel, Brooks & Dunn, Rob Crosby, Diamond Rio, Rodney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, the Tractors, Natchez, Pam Tillis, Steve Wariner, and Michelle Wright.

**Asylum:** Guy Clark and Stephanie Davis.

**Atlantic:** Roger Ballard, Aaron Barker, Confederate Railroad, Martin Delray, Dean Dillon, Ray Kennedy, Tracy Lawrence, Robin Lee, Neal McCoy, John Michael Montgomery, and Jeff Stevens.

**BNA:** John Anderson, Billy Bonny, Lisa Daniel, Lorrie Morgan, Tim Ryan, the Remingtons, Lisa Stewart, and Doug Supernaw.

**Curb:** Boy Howdy, Kippi Brannon, Cee Cee Chapman, Jackson Claypool, Desert Rose Band, El Paso, Merle Haggard, Hal Ketchum, Delbert McClinton, Ronnie McDowell, Tim McGraw, Marie Osmond, Sawyer Brown, T.G. Sheppard, Six Shooter, Karla Taylor, Tony Toliver, Rick Vincent, and Billy Yates; **Curb/MCA:** Wynonna; **Curb/Capitol:** Buck Owens and Ray Stevens; **Curb/Capricorn:** Hank Williams Jr.

**Giant:** Deborah Allen, Cathy Burch, Hank Flamingo (a group), Libby Hurley, Dana DeVicker, Tim Mensy, Dennis Robbins, Kenny Rogers, Rhonda Vincent, and Zaca Creek.

**Liberty:** Mandy Barnett, John Berry, James Blundell, Suzy Bogguss, Garth Brooks, the Cactus Brothers, Charlie Daniels, Glen Campbell, Paulette Carlson, Skip Ewing, Charlie Floyd, Cleve Francis, Lee Greenwood, Ricky Lynn Gregg, David Lynn Jones, Highway 101, Chris LeDoux, Ronnie Milsap, Gary Morris, the Nitty Gritty Dirt Band, Palomino Road, Pearl River, Pirates Of The Mississippi, Eddie Rabbitt, Jason Ringenberg,

Tanya Tucker, and Curtis Wright. **Liberty/SBK:** Billy Dean.

**MCA:** Marty Brown, Tracy Byrd, Lionel Cartwright, Mark Chesnutt, Jerry Clower, Mark Collie, Joe Ely, Vince Gill, George Jones, the Mavericks, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, Run C&W, George Strait, Marty Stuart, Conway Twitty, Kelly Willis, and Trisha Yearwood.

**Mercury:** John Brannen, Karen Brooks & Randy Sharp, Johnny Cash, Jeff Chance, Corbin Hanner, Ronny Cox, Billy Ray Cyrus, Tom T. Hall, Toby Keith, the Kentucky Headhunters, Sammy Kershaw, Jeff Knight, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers, Bo "T." and Shania Twain.

**RCA:** Alabama, Eddy Arnold, Clint Black, Andy Childs, a yet-to-be-named group (comprising John Cowan, Bill Lloyd, Patrick Simmons, and Rusty Young), Tommy Lee James, Martina McBride, Robert Ellis Orrall, K.T. Oslin, Paul Overstreet, Restless Heart, Shenandoah, Larry Stewart, Aaron Tippin, Lari White, and Don Williams.

**Sony/Columbia:** Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Rodney Crowell, Vern Gosdin, Great Plains, Lewis Grizzard, Garrison Keillor, Matthews, Wright & King, Willie Nelson, Dolly Parton, Ray Price, Mike Reid, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, and Joy White; **Sony/Epic:** Joe Diffie, Dixiana, Darryl & Don Ellis, Gibson Miller Band, Waylon Jennings, Patty Loveless, Collin Raye, Ricky Skaggs, Doug Stone, and Tammy Wynette.

**Warner Bros.:** Shawn Camp, Deanna Cox, Holly Dunn, Dan H, Faith Hill, Brian James, Little Texas, Live 'N Kickin', David Mullen, Michael Martin Murphey, Mark O'Connor, Pinkard & Bowden, Dan Seals, Texas Tornados, Randy Travis, and Travis Tritt; **Warner Western:** Don Edwards, Waddie Mitchell, and Sons Of The San Joaquin; **Reprise:** Branson Brothers, Carlene Carter, Jim Lauderdale, Molly & the Heymakers, Kevin Welch, Michael White, and Dwight Yoakam.

## Female Acts No Longer 1 In A Million But No. Of Label Signings Dominated By Males

IN NUMBERS TOO BIG TO IGNORE: MCA/Nashville's recent declaration that **Reba McEntire** has become its best-selling act ever (Billboard, Dec. 5) calls into question the once canonical notion that female country artists don't have the commercial clout that male artists do. Of course, McEntire is but one of many women who sell albums by the million. The **Judds** were doing it by the mid-'80s, and the **Wynonna** half of that estimable duo recently scored double-platinum on her first album out. In 1989, when **Garth Brooks** was just getting his start, **K.T. Oslin** was riding the wave of two consecutive platinum titles. **Trisha Yearwood's** first album, released last year, is well past a million; and her second is at gold. **Lorrie Morgan**, **Dolly Parton**, and **Tanya Tucker** have recently earned platinum albums. **Mary-Chapin Carpenter** and **Kathy Mattea** reside comfortably in the gold-plus range, and **Suzy Bogguss** reached the gold plateau with her next-to-latest album.

In the catalog department, **Patsy Cline** and **Anne Murray** have greatest-hits packages that are each at quadruple-platinum.

In spite of these heartening statistics, the major labels are still more likely to take their chances with men than with women. As the adjoining story shows, the ratio of male-to-female signings is nearly three-to-one. It also shows that, proportionately, the odds are better that a woman will go gold or platinum than a man.

**MAKING THE ROUNDS:** RCA hosted a midday listening party Nov. 23 for **Robert Ellis Orrall's** new album, "Flying Colors." It was an impressive display of talent. A dynamic and persuasive singer, Orrall also had a hand in writing all the songs; and he jointly produced the album with **Steve Marcantonio** and **Josh Leo**. The themes in "Flying Colors" are familiarly country—especially in songs like "I'm Learning As You Go" and "Every Day When I Get Home." But the images are not the rural and blue-collar ones that have been the format's stock in trade. Nor is the instrumentation country in any traditional sense. None of this is surprising since Orrall, who grew up in Boston, recorded briefly for RCA's pop division in the early '80s, well before he switched to country songwriting and singing. Given country's strength in the market, this is a good time

for it to absorb and reflect such outside influences as Orrall brings. These influences broaden country's appeal without diluting in the least its essence and vigor.

**Nan A. Olson** and **Rene Ray**, both of whom were staffers at Country Music Television before it was sold to its present owners, have been named VP of advertising sales and VP of affiliate relations and sales, respectively, at the Americana Television Network in Branson, Mo. . . . **Tammy Genovese** has been promoted to the director of operations post at the Country Music Assn. She was the CMA's director of administrative services. . . . **Liberty Records' Gary Morris** and TV personality **Lorriane Crook** joined a parade of more than 300 Harley Davidson motorcycle riders in Nashville's annual "Toy Run" Dec. 5. Working in cooperation with the "Toys For Tots" program, the "run" began at Nashville Tech and ended at the Channel 5 television studios in downtown Nashville

. . . **Marty Robbins Enterprises** has released its second video collection of performances by the late Grand Ole Opry star. The performances originally aired in 1968-69 on Robbins' own TV show. Among the 22 songs he sings on "The Best Of The Marty Robbins Show, Vol. II," are "Candy Kisses," "El Paso," "Devil Woman," and "Streets Of Laredo" . . . MCA Records' **Marty Stuart** was inducted into the Grand Ole Opry Nov. 28. He first played the Opry at the age of 13 as a mandolin player for **Lester Flatt**.

**MARK YOUR CALENDAR:** **Emmylou Harris & the Nash Ramblers** headline the third annual "Gift Of The Heart" concert at 7:30 p.m. Friday (11) at Nashville's First Church Unity, 5125 Franklin Road. Proceeds go to the Nashville Family Shelter for the homeless. Also on the bill are **Kevin Welch**, **Donna McElroy**, **Jonell Mosser**, and **Danny Flowers**. Tickets are available at the door and through TicketMaster. . . . "Austin City Limits" kicks off its 18th season on PBS Jan. 18 with a concert by Harris and her band and **Michael Nesmith**. News about the upcoming season was sent to the media in a press kit that included a die-cut model of a tour bus. . . . BFE Records will release a **David Frizzell** album, "My Life Is Just A Bridge," in "early March." The first single from the album, a duet by Frizzell and **Ed Bruce**, will be "The One That Got Away." It's scheduled to hit the streets Jan. 5.



by Edward Morris



**Hail To The Chief.** Friends gather at the Nashville home of Buddy and Carolyn Killen to officially welcome Mike Curb, chairman, Curb Records; his wife Linda; and daughter Courtney to Music City. Curb recently moved his record label headquarters to Nashville from Los Angeles. Pictured attending, from left, are Mike Borchetta, VP of national promotion, country division, Curb Records; Killen, music publisher and restaurant owner; Ronnie Dean McDowell; Bill Anderson; Merlin Littlefield, associate director, ASCAP; Curb; Randy Scruggs, producer; and Ronnie McDowell.

# 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	10	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743* (10.98/15.98)	THE CHASE	1	
2	2	2	28	BILLY RAY CYRUS ▲ <sup>8</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	4	4	14	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
4	3	3	11	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
5	7	8	116	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
6	5	5	68	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
7	6	6	13	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
8	8	7	35	WYNONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
9	9	9	64	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	11	14	9	ALVIN & THE CHIPMUNKS CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	10	
11	10	10	8	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8	
12	12	12	16	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
13	13	11	42	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
14	14	16	22	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
15	16	15	8	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	13	
16	15	13	13	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
17	17	18	187	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
18	18	17	15	SOUNDTRACK ● EPIC SOUNOTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
19	20	19	15	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
20	19	20	20	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
21	21	21	61	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
22	22	22	8	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18	
23	28	27	11	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
24	25	23	11	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
25	24	28	16	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
26	26	26	81	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	27	29	5	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	27	
28	23	24	62	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
29	39	44	8	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		29	
30	31	34	18	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
31	29	30	35	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
32	30	25	9	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23	
33	33	33	55	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
34	32	31	14	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
35	34	32	8	SUZY BOGDUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31	
36	35	35	79	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
37	38	38	7	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	37	
38	37	37	90	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
39	43	39	85	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	41	42	74	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
41	36	41	5	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	36
42	40	36	57	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
43	47	53	16	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
44	42	40	21	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
45	50	51	8	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
46	45	46	108	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
47	44	43	79	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
48	46	45	53	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
49	54	58	14	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
50	52	56	4	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
51	49	48	10	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
52	48	50	38	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
53	51	47	74	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
54	53	49	68	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
55	57	57	225	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
56	56	54	31	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
57	70	—	2	DOUG STONE EPIC 52844*/SONY (9.98/13.98)	THE FIRST CHRISTMAS	57
58	60	62	116	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
59	61	60	143	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
60	67	71	3	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	60
61	65	66	60	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
62	55	55	139	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
63	64	65	111	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
64	58	59	62	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
65	66	64	153	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
66	62	63	142	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
67	59	52	9	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
68	63	68	31	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
69	71	70	187	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
70	74	72	105	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
71	68	69	28	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
72	69	61	32	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
73	72	67	33	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
74	73	73	44	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
75	RE-ENTRY	—	159	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2

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

## 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 DECEMBER 12, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	8	ANNE MURRAY ▲ <sup>2</sup> LIBERTY 16232	CHRISTMAS WISHES	10
2	3	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	8
3	6	KENNY ROGERS & DOLLY PARTON ▲ RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	10
4	1	PATSY CLINE ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	82
5	15	THE JUDDS ● CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	11
6	19	ALABAMA ▲ RCA 7014* (7.98/11.98)	ALABAMA CHRISTMAS	9
7	22	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	7
8	18	REBA MCENTIRE MCA 42031* (4.98/7.98)	MERRY CHRISTMAS TO YOU	6
9	4	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	80
10	2	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	82
11	5	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	27
12	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	82
13	13	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	65

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	20	RICKY VAN SHELTON COLUMBIA 45269*/SONY (5.98/9.98)	SINGS CHRISTMAS	7
15	14	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	53
16	11	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	82
17	12	ANNE MURRAY ▲ <sup>3</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	82
18	16	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	81
19	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	68
20	17	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	81
21	10	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	25
22	—	KENNY ROGERS REPRIS 25973*/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	7
23	21	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	72
24	24	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	43
25	—	KENNY ROGERS EMI 41*/ERG (5.98/9.98)	CHRISTMAS	1

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





*Roy Acuff, 1903-1992*

*We Walk The Trails  
He Blazed.*

*Some have said TNN: The Nashville Network  
was an overnight success.*

*On November 23rd, we were reminded why that's not true.*

*We'll miss you, Mr. Acuff.*



# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING DEC. 12, 1992

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	11	<b>*** No. 1 ***</b> I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 5447B
2	3	4	12	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
3	6	9	8	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
4	5	10	9	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WAGNER)	◆ VINCE GILL (V) MCA 54489
5	4	7	12	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	◆ CLINT BLACK (V) RCA 62337
6	8	12	13	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1 2460
7	2	1	12	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
8	10	14	12	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
9	11	17	9	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	◆ GARTH BROOKS (V) LIBERTY 56824
10	13	19	14	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	◆ RESTLESS HEART (C) (V) RCA 62334
11	12	15	12	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
12	7	5	16	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
13	14	25	6	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
14	16	21	10	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
15	18	23	11	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PRIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
16	15	20	14	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
17	24	28	11	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
18	9	3	16	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
19	28	38	4	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
20	22	26	11	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
21	29	41	4	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
22	25	30	8	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
23	26	35	6	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
24	23	24	9	WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
25	17	8	15	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
26	30	34	10	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (V) WARNER BROS. 18741
27	21	13	18	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNONNA (C) (V) CURB 54449/MCA
28	34	43	4	<b>*** AIRPOWER ***</b> IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 2457
29	33	36	12	<b>*** AIRPOWER ***</b> WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
30	31	22	18	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
31	27	11	17	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
32	40	44	6	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
33	32	16	18	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
34	35	29	18	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
35	36	42	8	SUSPICIOUS MINDS (FROM 'HONEYMOON IN VEGAS') P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
36	38	31	20	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 74421
37	37	27	16	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
38	41	45	8	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	◆ AARON TIPPIN (V) RCA 62338
39	45	47	7	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	50	59	3	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	◆ JOHN ANDERSON (V) BNA 62410
41	39	32	18	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 57801
42	19	18	14	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
43	44	33	18	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	◆ REBA MCENTIRE (V) MCA 54441
44	49	55	4	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
45	62	—	2	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
46	43	39	19	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
47	48	53	9	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
48	51	54	5	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
49	66	—	2	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	◆ WYNONNA (V) CURB 54516/MCA
50	47	49	10	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
51	52	56	5	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
52	46	46	19	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
53	58	62	3	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
54	60	72	3	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
55	67	—	2	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
56	64	—	2	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
57	59	58	5	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
58	54	52	7	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
59	55	51	14	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	◆ GARTH BROOKS (V) LIBERTY 57994
60	57	57	6	STILL OUT THERE SWINGING B. BANNISTER, P. OVERSTREET (P. OVERSTREET)	◆ PAUL OVERSTREET (V) RCA 62361
61	56	50	7	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	◆ LIONEL CARTWRIGHT (V) MCA 54514
62	63	64	4	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) COLUMBIA 74771
63	61	60	18	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	◆ JOE DIFFIE (V) EPIC 74415
64	68	—	2	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
65	NEW	1	1	<b>*** HOT SHOT DEBUT ***</b> TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
66	NEW	1	1	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
67	72	—	2	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
68	69	68	3	HOUSE HUNTING S. BUCKINGHAM, L. STRICKLAND (B. DIPIERO, J. JARRARD, M. D. SANDERS)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74749
69	NEW	1	1	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
70	70	63	14	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARNER, J. JARVIS, D. COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
71	65	61	7	SOMEBODY'S IN LOVE R. LANDIS (S. BOGARD, M. CLARK)	◆ LISA STEWART (V) BNA 62311
72	NEW	1	1	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	◆ MARTY STUART (V) MCA 54538
73	73	73	4	SOMETHING MOVING IN ME J. STROUD (R. M. BOURKE, M. REID)	◆ DARRYL & DON ELLIS (V) EPIC 74758
74	NEW	1	1	ONE GOOD LOVE J. BOWEN, C. HOWARD (R. FOSTER, J. HANNA)	◆ THE NITTY GRITTY DIRT BAND (V) LIBERTY 79484
75	NEW	1	1	T-R-D-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	—	—	1	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT MCA
2	1	1	10	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
3	—	—	1	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	◆ ALAN JACKSON ARISTA
4	3	3	4	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	◆ CONFEDERATE RAILROAD ATLANTIC
5	2	—	2	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
6	5	4	4	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
7	6	14	17	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
8	4	2	11	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	◆ LEE ROY PARNELL ARISTA
9	7	7	6	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
10	8	5	3	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE EPIC
11	10	13	9	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
12	9	9	4	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS MERCURY
13	17	11	12	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	◆ WYNONNA CURB

14	14	18	10	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
15	12	8	6	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
16	13	12	9	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	◆ TANYA TUCKER LIBERTY
17	11	19	7	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT MCA
18	15	17	21	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
19	18	10	3	NOWHERE BOUND M. PDWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO ARISTA
20	23	15	18	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	◆ DIAMOND RIO ARISTA
21	21	21	8	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	◆ ALABAMA RCA
22	19	16	15	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON BNA
23	16	6	6	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN RCA
24	20	22	17	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA
25	—	—	1	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	◆ CHRIS LEDOUX LIBERTY

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

# COUNTRY CORNER



by Lynn Shults

**HOLDING THE NO. 1 POSITION** on Hot Country Singles & Tracks for the second consecutive week is "I Cross My Heart," by **George Strait**. This song is somewhat unique in that it was written by **Steve Dorff** and **Eric Kaz** for the soundtrack to Strait's feature film "Pure Country." Dorff evolved from being just a songwriter to scoring and writing for both TV and film. He is also the musical director of "Pure Country." The album, however, was produced by Strait and **Tony Brown**.

**THE HOTTEST TRACK ON** the singles chart is "Can I Trust You With My Heart" (62-45), by **Travis Tritt**. Following Tritt are "My Strongest Weakness" (66-49), by **Wynonna Judd**; "Drive South" (67-55), by **Suzy Bogguss**; "Look Heart, No Hands" (29-21), by **Randy Travis**; "Take It Back" (28-19), by **Reba McEntire**; "Somewhere Other Than The Night" (11-9), by **Garth Brooks**; "Let Go Of The Stone" (50-40), by **John Anderson**; "Sure Love" (10-8), by **Hal Ketchum**; "I Want You Bad (And That Ain't Good)" (64-56), by **Collin Raye**; and "Queen Of Memphis" (49-44), by **Confederate Railroad**.

**IT'S RING-A-LING FOR** retail sales, and Top Country Albums has a definite holiday flavor. "Beyond The Season" (4-3), by **Garth Brooks**, shows a whopping 42% gain in sales during the aftermath of turkey day. "A Travis Tritt Christmas" (39-29) turns more than 10,000 units, racking up an increase of almost 50% over the previous week's sales. "The First Christmas" (70-57), by **Doug Stone**, makes an impressive 30% gain in sales.

**ALBUM SALES WERE UP**, and among the most active were "No Fences" (7-5), by **Garth Brooks**; "Chipmunks In Low Places" (11-10), by **Alvin & the Chipmunks**; "Greatest Hits, Vol. 2" (28-23), by **Randy Travis**; "Life's A Dance" (67-60), by **John Michael Montgomery**; and "From The Heart" (47-43), by **Doug Stone**.

**TWO TRACKS ON THIS** week's singles chart are designated as "airpower" tracks. They are "In A Week Or Two" (34-28), by **Diamond Rio**, and "Who Needs It" (33-29), by **Clinton Gregory**. "Airpower" means these tracks have reached a level of 1,500 plays per week on the 110 stations monitored for the singles chart. This does not mean all 110 stations are programming the track but it does say that a consensus of the 110 stations have identified the track as a positive for their programming purposes. "Airpower" tracks are achieving an average of two plays per day per station. In comparison, the No. 1 track receives an average of five plays a day.

**TWO INDEPENDENT LABELS** are represented among the top 30 titles on Hot Country Singles & Tracks: **Curb Records**, with "Sure Love" (10-8), by **Hal Ketchum**, and **Step One Records**, with "Who Needs It" (33-29), by **Clinton Gregory**. Curb is distributed by **CEMA** and Step One is distributed via independent distribution. This is encouraging for the creative community because it signals all that success can be achieved on an indie label. Curb and Ketchum scored gold with his "Past The Point Of Rescue" and anticipate the same for "Sure Love" by year's end. Step One and Clinton are continuing to move forward. "Who Needs It" is his third entry into the 20s. "If It Weren't For Country Music" I'd Go Crazy" reached No. 26 and "Play Ruby Play" peaked at No. 25.

## CMA Launching New Country Club Venture Omni Mktg. Licensed To Re-Crete Aborted Program

**NASHVILLE**—The Country Music Assn. has joined forces with Detroit-based **Omni Marketing Systems** to develop a program directed at further enhancing the image of country music and increasing public awareness. The announcement was made during a press conference Dec. 1 at the CMA's Music Row offices.

Approximately two years ago, the CMA launched a **Country Club** with **Keckley/Daniels Assoc.** According to **Ed Benson**, executive director, CMA, that company determined the best way to market the club was through advertisements on **TNN** (The Nashville Network) and **CMT** (Country Music Television).

However, **Benson** says, "We don't know whether that ultimately would have been the case or not because they really didn't stay with it very long. They didn't get the roaring initial response that they had anticipated and later ran into some cash-flow disabilities." The club has been inactive throughout 1992.

**Benson** says the CMA went about the search for a company to undertake the **Country Club** very deliberately. "We didn't think the **Country Club** concept could stand another aborted start."

**Omni**, a marketing company that works with clients on initiating direct-mail marketing plans, won the license. It was quick to get the attention of the CMA "because they have done some high-quality approaches to fan-club development," says **Benson**. "They developed the **New Kids On The Block** fan club that became the largest fan club for any artist in history." The company has also represented a variety of entertainment and sports personalities in developing smaller fan clubs, and developed a software system for direct-mail management of fan clubs.

**Omni** is planning to open a **Nashville** office to handle industry relations. Its **Detroit** operation includes **360 Systems**, a service company that handles an abundance of direct-mail projects.

According to a letter that was distributed throughout the country industry, penned by **Benson**, one of

the first steps from the licensing arrangement is the re-creation and launch of the **CMA Country Club**. The club's "primary objective is to establish a more tangible connection between country music fans and the industry." In his letter, **Benson** encouraged industry leaders to utilize

*The 'objective is to establish a more tangible connection between fans and the industry'*

the program in their artist development efforts.

This time around, the primary vehicle for marketing will be direct-mail. "Then when the club reaches a certain critical mass level, in terms of the number of members," explains **Benson**, "Omni will experiment with other ways to develop marketing opportunities for the club, which, I assume at some time, will include television and radio."

When the club is launched to the

public in late January, **Omni** will be testing the configuration of entitlements and benefits within the club structure. Target recipients of the initial mailings will be extracted from "existing, proven country music lists," says **Benson**—"the **Fan Fair** list and that of one or two of the country music fan publications."

Though **Benson** claims **Omni** has a good idea of what consumers will want, they want to be certain from initial feedback. He says such items might include a periodic newsletter, a variety of information services available to members (telephone communication, possibly both 800 and 900 lines, will be incorporated), and "a product development opportunity which is intended to include merchandise, such as video, logo items, and record offerings." The amount of the annual membership fee has not been determined.

"There's a strong belief in the potential of the club and the use of a club like this by our industry," notes **Benson**, "by having a direct-mail avenue of contact to a large number of country music fans. It is the hope that the club will offer development opportunities for our business and all types of artists." **DEBBIE HOLLEY**

## Crash Suit Is Under Way Evans' Survivors Claim Negligence

**NASHVILLE**—Testimony has begun in the trial between the survivors of **Paula Kaye Evans**—a member of **Reba McEntire's** band killed in a **March 16, 1991**, airplane crash—and **Duncan Aircraft Sales** and **Prestige Touring**, the companies that owned and leased the plane involved in the accident.

The case is being heard in district court in **Dallas**.

**Windle Turley**, the lawyer representing **Evans' survivors**, is maintaining that the pilots exhibited "gross negligence" in their operation of the aircraft and, in so doing, killed "a ris-

ing star" in the music industry. Although **Evans** worked as a backup singer, she recorded briefly as a solo act in the late '70s on an independent label.

The defendants' attorneys have argued that air traffic controllers shared in the blame for the crash and that **Evans** was not "on the verge of a highly successful music career." The trial is expected to run through mid-December.

Besides **Evans**, seven other members of **McEntire's** entourage were killed when their plane hit a mountain near **San Diego**.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
54 ALL THESE YEARS (Beginner, ASCAP)	
17 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	
69 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI)	
57 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL	
51 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI)	
5 BURN ONE DOWN (Howlin Hits, ASCAP) CPP	
32 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP	
46 CAFE ON THE CORNER (Beginner, ASCAP) WBM	
62 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP) HL	
45 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Dak, BMI/Edisto Sound, BMI)	
67 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP)	
70 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM	
4 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM	
55 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)	
12 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL	
43 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Laying Martine, Jr., BMI) HL	
39 HE WOULD BE SIXTEEN (EMI April, ASCAP/Hearthland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Waimik, ASCAP) HL/WBM	
72 HIGH ON A MOUNTAIN TOP (Midstream, BMI)	
68 HOUSE HUNTING (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/MCA, ASCAP) HL	
1 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Oorif, BMI/Zena, ASCAP) WBM/CPP	
47 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dynada Jam, SESAC/Texas Wedge, ASCAP) HL/WBM	
34 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP	
18 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP	
7 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP) CPP	
28 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	
36 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP	
56 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI)	
38 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL	
66 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP)	
33 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL	
48 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Di McBride, BMI) HL	
53 LEAVIN' BEEN A LONG TIME COMIN' (Shenandoah S, ASCAP/Ark, ASCAP/Judy Judy, ASCAP/Four Of A Kind, BMI)	
40 LET GO OF THE STONE (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP)	
41 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM	
20 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP	
11 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL	
21 LOOK HEART, NO HANDS (MCA, ASCAP) HL	
37 LORD HAVE MERCY ON THE WORKING MAN (Songs Di PolyGram, BMI) HL	
6 LOST AND FOUND (Sony Cross Keys, ASCAP) HL	
15 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL	
49 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP)	
63 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP	
27 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP	
16 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
42 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
74 ONE GOOD LOVE (Polygram, ASCAP/St Julien, BMI/Jeff Diggs, BMI/Bug, BMI)	
44 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)	
64 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)	
30 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP	
31 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL	
3 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM	
14 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP)	
71 SOMEBODY'S IN LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	
73 SOMETHING MOVING IN ME (Polygram, ASCAP/Songs De Burgo, ASCAP/BMG, ASCAP) HL	
9 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP	
61 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP	
60 STILL OUT THERE SWINGIN' (Scarlet Moon, BMI) CLM	
8 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL	
35 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM	
19 TAKE IT BACK (Fever Pitch, BMI)	
58 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI) HL	
23 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL	
75 T-R-O-U-B-L-E (Sony Tree, BMI)	
65 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI)	
2 TWO SPARROWS IN A HURRICANE (Murray, BMI) CPP	
13 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)	
25 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	
50 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM	
59 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP	
26 WHAT ARE YOU THINKIN' (Square West, ASCAP/Howlin Hits, ASCAP) CPP	
10 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM	
24 WHERE I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL	
29 WHO NEEDS IT (Moveville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL	
22 WILD MAN (WB, ASCAP/Long Ace, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	
52 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM	

## Artists &amp; Music

## Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★				
1	1	13	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD 9 weeks at No. 1
2	2	21	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
3	3	7	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
4	5	7	4 HIM BENSON 2960*	THE BASICS OF LIFE
5	4	21	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
6	6	9	WAYNE WATSON DAYSPRING 4232*/WORD	HOW TIME FLIES
7	8	55	CARMAN BENSON 2809*	ADDICTED TO JESUS
8	7	11	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
9	12	3	BRIAN DUNCAN MYRRH 6953*/WORD	MERCY
10	9	21	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
11	16	3	RUSS TAFF SPARROW 1338*	A CHRISTMAS SONG
12	10	21	WHITE HEART STARSONG 8247*	TALES OF WONDER
13	15	89	AMY GRANT ▲ <sup>3</sup> MYRRH 6907*/WORD	HEART IN MOTION
14	11	5	NEWSBOYS STARSONG 8251*	NOT ASHAMED
15	33	3	WHITE CROSS STARSONG 8249*	HIGH GEAR
16	14	15	RAY BOLTZ WORD 52991*	SEASONS CHANGE
17	13	59	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
18	NEW ▶		D.C. TALK FOREFRONT 3002*/STARSONG	FREE AT LAST
19	NEW ▶		STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
20	18	37	RAY BOLTZ GIAOEM 2094*/SPECTRA	MOMENTS FOR THE HEART
21	21	9	CARMAN EVERLAND 9345*/WORD	YO KIDS
22	19	111	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
23	20	29	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
24	23	19	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
25	29	19	LARNELLE HARRIS BENSON 2902*	I CHOOSE JOY
26	35	3	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
27	30	21	VARIOUS ARTISTS SPARROW 1329*	NO COMPROMISE REMEMBERING MUSIC OF K. GREEN
28	28	3	PETRA STARSONG 8266*	PETRAPHONICS
29	27	25	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
30	26	11	KIM BOYCE WARNER ALLIANCE 4132*/SPARROW	FACTS OF LOVE
31	40	13	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
32	17	49	PETRA DAYSPRING 48859*/WORD	UNSEEN POWER
33	37	27	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
34	22	111	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
35	25	11	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
36	32	15	GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
37	39	99	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
38	24	7	BRIDE STARSONG 8261*	SNAKES IN THE PLAYGROUND
39	38	3	JOHN P. KEE TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
40	36	329	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION

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

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## Gospel LECTERN



by Bob Darden

**T**HE BADLY KEPT secret that the Benson Music Group, one of contemporary Christian music's Big Three, is for sale has finally leaked. The low-key announcement comes in the wake of the sale of both Word Inc. and Sparrow Records.

Benson's parent company, the Zondervan Corp., made the brief announcement, saying it was responding to "repeated expressions of interest in the recording division and its associated copyrights."

Zondervan has long been one of the largest three religious book publishers, along with Thomas Nelson and Word Books. Nelson's purchase of Word (Billboard, Oct. 10) included both Word Books and Word Records.

James G. Buick, president and CEO of Zondervan, said the decision was made at a time when "industry observers are predicting dramatic growth" in Christian music.

"This is the opportune time for Benson to align itself with a company best positioned to foster that growth and assist it in reaching its complete potential," he said.

Zondervan, apparently, was not that company, despite the fact that it has one of the largest chains of religious bookstores in the country.

Zondervan is owned by HarperCollins Publishers, a major mainstream publishing house that has an aggressive religious publishing division that's been challenging Word, Thomas Nelson, and Zondervan in recent years.

Benson president Jerry Park, in the same prepared release, says the company's "for sale" status will not impact its current production and marketing plans.

Benson, which was founded in 1902 by John T. Benson,

was recently shaken by the loss of its best-selling artist, Carman. Carman left the label after a handful of gold and platinum releases to join the new Liberty/EMI and Sparrow distribution team.

Still, Benson has a superb catalog, a money-making agreement with Maranatha! Music, a distribution agreement with Urgent Records, and a church-friendly roster including Larnelle Harris, 4Him, GLAD, and others.

**T**HE DAUGHTERS OF SAINT PAUL have released some wonderful music over the years, much of it produced by CCM legend Kurt Kaiser for their Krystal label. The group's latest Christmas release, "Love Is Born," may be their best yet. This is ethereal, haunting Christmas music, sung with a spirit rarely found in music these days. I've been singing its praise for years.

Now it appears someone agrees with me. One of the songs from "Love Is Born," an a cappella version of "Little Drummer Boy," apparently will be featured in the upcoming "Lorenzo's Oil." The movie is based on the true story of one family's search to find a cure for their son's apparently untreatable illness. No word yet whether "Little Drummer Boy" will be on the film soundtrack.

The Daughters of St. Paul/Krystal Records may be contacted at their offices in Boston. This is choice stuff, well worth stocking and giving ample in-store play.

**T**HEY'RE DOING IT AGAIN! The 1992 Young Messiah Tour continues to play to sold-out houses and is again outdrawing a host of major mainstream acts, according to its latest batch of dispatches. The updated version of Handel's masterpiece is in the midst of a 12-city tour and features the likes of Sandi Patti, Steven Curtis Chapman, Larnelle Harris, Michael English, Wayne Watson, Kathy Troccoli, Phil Driscoll, Steve Green, Twila Paris, Cindy Morgan, and 4Him, as well as a 200-voice choir and 40-piece orchestra conducted by Ralph Carmichael.

Incidentally, "Young Messiah" producer Norman Miller is the same guy who is producing "A Soulful Celebration," the towering African-American version of Handel's classic.

## Classical KEEPING SCORE



by Is Horowitz

**O**N THE FAST TRACK: Hans Hirsch, head of Teldec Classics, is pleased that the label's turnover has increased by a claimed 40% this year. But he tempers his enthusiasm by admitting that Teldec still has a way to go before it can mount a serious market-share challenge to major international competitors.

There's little doubt, however, that that is exactly what the label has in mind. Since its acquisition by the Warner group little more than four years ago, Teldec has mounted an aggressive recording program that has already done much to lift it to major status.

Under a prior tie with Decca, Teldec had restricted internal recording programs largely to early music and small-ensemble efforts, leaving most mainstream production to its British partner. Hirsch now reports a new emphasis on opera and crossover to foster product competitiveness, even as orchestral recordings here and abroad continue at a brisk pace.

A "Lucia di Lammermoor" starring Edita Gruberova has just been released, and upcoming is a "Traviata" with Gruberova, as well as a trio of operatic staples starring Samuel Ramey: "Barber of Seville," "Rigoletto," and "Faust."

Hirsch believes these operas, and other basic titles yet to come, are essential ingredients of any major label's product mix. He also points to an already-recorded Wagner "Ring" with Bayreuth forces under the direction of Daniel Barenboim. The cycle, to be released on CD and video, will begin appearing in 1993.

On the crossover front, Teldec will be following up its

charting "Symphonic Tango," by Ettore Stratta and the Royal Philharmonic, with a string of "Symphonic" discs created by Stratta, says Hirsch. Next up is "Symphonic Bolero" (the Latin dance form sans the Ravel standard), to be sequenced by a Broadway set with Samuel Ramey, and a blues package. Hirsch says Teldec plans to release as many as five high-visibility crossovers a year.

**R**ARE & WELL DONE: The music of 17th century France has never won over the broad mainstream of Baroque fans. But now along comes a disc of works by Marais, Lully, Francois Couperin, and Sainte Colombe that rivals in explosive sales potency Vivaldi's "Four Seasons." At least in its initial marketing stages.

Charles Schneider, classical manager of Tower Records' uptown store in New York, confirms that the soundtrack album of "Tous les matins du monde," carrying just such music, replaced Cecilia Bartoli's "If You Love Me" as the store's No. 1 classical seller just a week after the French film opened in a theater across the street from the outlet.

Harmonia Mundi, which imports the Auvidis Valois soundtrack disc directed by noted gambist Jordi Savall, is not totally surprised by the early reaction. It was a runaway hit in France, selling more than 200,000 copies. HM president Rene Goiffon hopes to ride high on the domestic sales wave as the film opens later this month in Boston, Washington, D.C., Chicago, St. Louis, and Los Angeles.

**P**ASSING NOTES: Allegro Imports is moving to larger quarters in Portland, Ore. Warehouse space will be doubled, says the distrib's president, Joe Micallef, as the facility eyes the addition of new labels.

Qualiton is the first indie outlet to test MiniDisc waters. Vivaldi's "Four Seasons," transferred to the new format by BIS, will be on hand the first week in December, says distrib chief Otto Quittner.

## In the SPIRIT



by Lisa Collins

**HOLIDAY FARE UPDATE:** The Sounds Of Blackness kick off their six-city holiday tour at Chicago's Regal Theatre this week, after a week on their home turf in the Twin Cities. The tour showcases the act's latest release, "The Night Before Christmas—A Musical Fantasy," an original stage production based on the famous poem of the same name. But the musical has a few things the poem does not: Five Live Mice, dancing chitlins, and Rudolph the Rappin' Reindeer—all set in a contemporary, middle-class black household.

The production makes its Broadway debut Dec. 15 at the Gershwin Theatre. Other stops include Detroit (Dec. 8-13), Baltimore (Dec. 22-28), and Atlanta (Dec. 29-Jan. 3).

"The Winans Real Meaning Of Christmas" TV special debuts in syndication Monday (7). The two-hour program features Joe Pesci, Edward James Olmos, Arsenio Hall, Bonnie Raitt, Michael McDonald, Kenny Loggins, Jasmine Guy, After 7, Tevin Campbell, Ricky Van Shelton, Gladys Knight, Sinbad, and others. "The Real Meaning Of Christmas" is hosted by Ronald, Michael, Carvin, and Marvin, and also will feature BeBe & CeCe Winans, along with Mom & Pop Winans. At press time, the show had been cleared in more than 120 markets by Tribune Entertainment Co. for a Dec. 7-25 window.

In fact, the only major Winans not appearing on the special is Vickie, who currently is working out a new record deal. Labels in the running are said to include Warner Alliance and Word Inc.

Vickie Winans stirred up a new controversy with her performance at last year's Stellar Awards program of a song some observers thought was *too* contemporary. Afterward, Winans publicly apologized for her choice of material.

A year later, Winans says the song that attracted all of the negative press—"Don't Throw Your Life Away," a contemporary dance tune from her debut MCA release, "The Lady"—wasn't really her choice at all.

"I would rather have sung another song, but [the Stellar Awards producers] wanted to use dancers," she says. "I really wasn't happy with it and I'll never do anything like that again."

Only months before the taping of that broadcast, the outlook for Vickie Winans couldn't have been brighter. She had a new album (which featured a duet with husband Marvin Winans) and a major record company that appeared to want to give serious promotion.

But things didn't turn out quite so well. "MCA Records didn't push the record," Winans says. "I got caught between Gladys Knight and Patti LaBelle and they didn't do my album any justice. It's the kind of music BeBe & CeCe put out, but BeBe & CeCe have some workhorses behind their music. Everybody that has my album is crazy about it. It should have done a lot better."

Winans is at work on her fifth album and is forging ahead with three Quaker Oats commercials, ongoing concert dates, and her duties as host of "Singsation," a nationally syndicated gospel TV show.

**GOSPEL INSIDERS ARE STILL** shaking their heads at this year's Image Award nominees for outstanding gospel artist or group. The nominees are Al Green ("Love Is Reality"), Arrested Development ("Tennessee"), BeBe & CeCe Winans ("Different Lifestyles"), Hammer ("Do Not Pass Me By"), and Shirley Caesar ("He's Working It Out For You").

## Jazz BLUE NOTES



by Jeff Levenson

**QUICK, GET ME A CAROUSEL PLAYER:** A few weeks back we reported that Denon, which last year purchased the legendary Savoy catalog, was about to kick off an extensive reissue program totaling more than 100 titles, many of which are essential listening, to be sure. Savoy, founded in 1942, was one of jazz's most important indies, flaunting highly prized recordings from the bop era. True to schedule, Denon has just cut loose on the first 16 of its issues. The results are mixed.

The good news is, the remastered sound is exceedingly fine. The bad news is, the average length of the discs falls somewhere around 35 minutes. (The longest I have is Hank Jones' "Bluebird" at 42; the shortest, Wilbur Harden's "Jazz Way Out" at 29.) Granted the CDs are being marketed for the midprice bins and, granted, there is purity of purpose in replicating originals. But, the opinion here is that preserving the as-is album length makes little sense matched against the techno-capabilities of extended play. A half-hour's worth of music, per disc, is just not enough. Twofers might have been a better call. A Denon spokesperson argued the company wanted to offer consumers faithful reproductions of the original titles. Thus, 35 minutes (or so) of music.

**SELLING LANDMARKS:** Prior to Denon's purchase, Savoy shared a home with Muse; both labels operated under the direction of Joe Fields. As if to fill the sudden

void of Savoy's departure, Fields has just acquired a replacement. It is Landmark Records, founded and run by producer Orrin Keepnews, operational since 1985. All of the label's master recordings—including works by Bobby Hutcherson, Donald Byrd, Mulgrew Miller, Ralph Moore, and Vincent Herring—will be transferred to Fields. For Keepnews' part, he plans to step back from the business side of things and continue producing; in recent years he has done considerable work on BMG's Bluebird classics. The sidebar here is that pianist Miller, who recorded for Landmark under Keepnews' guidance, has just signed with BMG's Novus division.

**STUFF:** Vibist, producer, and Steps Ahead-founder Mike Mainieri has finally documented the "new" edition of his group on his self-owned label, NYC Records. Steps, which over the years has seen the likes of Michael Brecker, Steve Gadd, Eliane Elias, Mike Stern, Victor Bailey, Chuck Loeb, Eddie Gomez, and a host of other studio-plus stalwarts, now features a lineup of Rachel Z., Steve Smith, Bendik, and Jeff Andrews. Its debut album is titled "Yin Yang" . . . Nice to see guitarist Stern covering Miles Davis' sweet and ever-youthful "Jean Pierre" on his "Standards (And Other Songs)" record for Atlantic. The tune may be a nursery rhyme but it's got the fake-out force of a forget-me-not. Stern's version is just under two minutes—long enough to tantalize . . . Jazz's other guitar-playing Stern, Leni (yes, they enjoy conjugal bliss, but don't do a joint interview with them) has a debut album for the German-based Lipstick label. It's titled "Ten Songs" . . . Lipstick, relatively new to the jazz world, also has "Petite Blond," a collaborative effort by the above-mentioned Loeb and Bailey, along with Bill Evans, Mitch Forman, and Dennis Chambers. It's a live date from the group's recent tour of Europe.

# Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	7	<b>★ ★ NO. 1 ★ ★</b> JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/SPECTRA	WE WALK BY FAITH 1 week at No. 1
2	1	21	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
3	3	39	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
4	5	49	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
5	4	29	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
6	9	7	VARIOUS ARTISTS REPRISE 26980*/WB	HANDEL'S MESSIAH A SOULFUL CELEBRATION
7	6	39	THOMAS WHITFIELD BENSON 2841*/A&M	ALIVE & SATISFIED
8	7	15	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
9	11	9	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
10	13	5	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
11	8	29	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
12	12	61	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
13	10	27	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
14	19	7	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
15	14	13	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
16	22	7	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
17	27	5	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
18	16	11	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
19	21	17	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
20	15	27	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
21	17	31	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
22	18	49	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
23	24	13	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
24	25	11	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
25	23	21	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
26	20	31	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
27	26	41	NICHOLAS COMMANO/WORD 48786*/EPIC	BACK TO BASICS
28	31	5	ALVIN DARLING & CELEBRATION I AM 4021*	MEDLEY OF PRAISE
29	30	11	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
30	39	5	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
31	37	11	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING
32	29	69	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
33	32	13	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE
34	<b>NEW</b>		RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
35	33	19	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
36	28	33	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
37	36	15	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
38	35	33	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
39	40	13	THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY LIGHT 730830*/SPECTRA	SING IN THE SPIRIT
40	34	29	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III

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

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## Billboard Awards Reward Hispanic Radio; Brazil Bash; HBO Heads For The Tropix

**LATINO RADIO ARRIVES:** In recognition of the growing domestic Hispanic radio market, Billboard—for the first time—will include Latin radio stations in the 1993 Billboard Radio Awards, slated to take place Sept. 9 in Dallas.

Trophies will be handed out to top radio stations and their personnel from small, medium, and large markets throughout the U.S. and Puerto Rico. The awards categories are as follows: radio station of the year; radio program director/operations manager of the year; radio music director of the year; and radio air personality of the year.

The final category, radio promotion/marketing director of the year, is not split according to market size. In other words, there is only one winner. Nominees for the Billboard Radio Awards will be selected next spring by a blue-ribbon panel of radio and record professionals, plus Billboard staffers. Ballots will be placed in an early-summer issue with voting open to all Billboard readers.

**“PREMIO LO NUESTRO” IS Back:** Well, not just yet exactly. But the fifth edition of the annual Latin music awards ceremony is scheduled for May 20, 1993, in Miami. Once again, Univision and Billboard are co-presenting the event. Preceding “Lo Nuestro” will be Billboard’s fourth annual Latin Music Conference, set to be held May 18-20. Stay tuned for upcoming details.

Two additional “Lo Nuestro”



by John Lannert

notes: Two new awards have been added in the Salsa/Tropical category: female artist of the year and female group of the year. Also, the number of radio programmers and retail reporters who vote for the “Lo Nuestro” winners will be expanded.

**NIRVANA ROCKS Hollywood:** In São Paulo, Brazil, and Rio De Janeiro of all places. Nirvana, Red Hot Chili Peppers, and Alice In Chains are among the top names booked to play Hollywood Rock 4, the annual three-day megaconcert scheduled to kick off Jan. 14 at São Paulo’s 150,000-seat stadium Estádio Morumbi.

Rounding out the musical bill of the event—promoted by Mills & Niemeyer—are L7 and Simply Red, along with Brazilian acts Engenheiros Do Havaii, Biquini Cavadao, and Midnight Blue Band. Hollywood Rock then moves to Rio’s Praça De Apoteose, capacity 70,000, for three more dates beginning Jan. 22.

Hollywood, incidentally, is a cigarette brand manufactured in Brazil by Souza Cruz, which—because of the

domestic economy—appears to be the only event sponsor thus far. Cost estimates for the festivals are put at about \$5 million.

**MERCURY TURNS PLATINUM:** Daniela Mercury’s monster album “O Canto Da Cidade,” featuring the titular smash single, has gone over the 250,000 mark in Brazil in barely two months. That *olho*-popping tally not only qualifies the album as platinum, but it also has sent Sony Brasil scrambling to fill foreign demand for its white-hot artist.

Sony affiliates in the U.S., England, and Japan want product from Mercury. To that end, Mercury will soon begin recording several tracks in English and Spanish. Her U.S. release is expected in January. Further, Famous Artists will be representing Mercury outside of Brazil. David Zedeck, VP of international, Famous, says Mercury is slated to perform at a showcase in New York in February.

**IT’S JORGE, NOT GEORGE:** Come January, Columbia’s pop/dance crooner George Lamond is set to record a Spanish-language album of previously released English-language material. The album is slated to be shipped in March on Sony Latin. In fact, all three U.S. Sony imprints are busy with new albums, as are their Latin American counterparts.

Sony Latin has just released new product from Lisa M. (“Ahora Vengo Alborota”), Azucar Moreno (“Ojos Negros”), Charytin (“Sutil”), and Hombres G (“Historia Del Bikini”). Out on Sony Tropical are label debuts from rappers Don Pérez (“El Original”) and Que Pasa, whose album “Ahora Vengo Yo” boasts an embraceable, Black Box-style entry, “Llévame A Tu Casa,” that is begging for a club remix. Tropical’s composer-hot producer Willie Chirino and Joe Arroyo are expected to put out new, and as yet untitled, albums in January. Willie Colón’s upcoming album “Hecho En Puerto Rico” is due out in February.

Sony Discos is set to release “Romántica,” the label bow by Mexican vocalist Blanca Paloma, in January, along with albums from Filosofía and Alex Montez. Discos’ recent signee Stephanie is due to cut her label premiere in January. Also in the studio in January are Rubén Ramos & the Texas Revolution, Ana Román, and Albert “Tiger” Diaz. Lisa Lopez is booked to record her next album in February.

In Mexico, Sony Mexico recently released María Conchita Alonso’s latest effort, “Imagname,” plus Magneto’s sophomore album, “Cambiando El Destino,” the titular soundtrack of the movie that features the vocal quintet. Both albums are due out stateside on Sony Latin in January. Also recently shipped by Sony Mexico is Vikki Carr’s “Brindo A La Vida, Al Bolero, A Ti,” a collection of boleros that have not been recorded in more than 40 years. The album is scheduled to be released by Sony La-

(Continued on page 32)

## Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	2	9	DANIELA ROMO CAPITOL-EMI LATIN	*** No. 1 *** ♦ PARA QUE TE QUEDES CONMIGO 1 weeks at No. 1
2	6	10	3	RICARDO MONTANER TH-RODVEN	♦ CASTILLO AZUL
3	3	3	8	BRAULIO SONY LATIN/SONY	QUE TENTACION
4	4	4	9	PANDORA CAPITOL-EMI LATIN	♦ MATANDOME SUAVEMENTE
5	1	1	16	JON SECADA SBK/CAPITOL-EMI LATIN	♦ ANGEL
6	5	5	6	CHAYANNE SONY LATIN/SONY	♦ PROVOCAME
7	7	6	7	EMMANUEL SONY LATIN/SONY	♦ MAGDALENA
8	8	9	10	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
9	10	19	3	PAULINA RUBIO CAPITOL-EMI LATIN	♦ MIO
10	13	18	4	FRANKIE RUIZ TH-RODVEN	BAILANDO
11	12	35	4	BRONCO FONOVI SA	ADORO
12	9	7	21	CRISTIAN MELODY/FONOVI SA	♦ NO PODRAS
13	14	16	7	SERGIO VARGAS SONY TROPICAL/SONY	LA VENTANITA
14	17	13	15	MAZZ CAPITOL-EMI LATIN	NO ES AMOR
15	28	39	3	JOSE JOSE ARIOLA/BMG	40 Y 20
16	19	33	4	GLORIA TREVI ARIOLA/BMG	♦ CON LOS OJOS CERRADOS
17	18	17	6	FRANCO SIMONE BISCAYNE EUROPA/WEA LATINA	MAGICA
18	16	15	4	ANA GABRIEL SONY LATIN/SONY	SILUETA
19	22	29	4	GILBERTO SANTA ROSA SONY TROPICAL/SONY	EN LA SOLEDAD
20	34	—	2	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE
*** POWER TRACK ***					
21	35	32	4	EDNITA NAZARIO CAPITOL-EMI LATIN	TANTO NOS AMAMOS
22	15	12	11	ALEJANORO FERNANDEZ SONY DISCOS/SONY	♦ BRUMAS
23	21	24	10	LUIS MIGUEL WEA LATINA	♦ AMERICA, AMERICA
24	25	28	5	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
25	23	21	7	XAVIER CAPITOL-EMI LATIN	♦ POR ALGUIEN COMO TU
26	20	27	5	YOLANDITA MONGE WEA LATINA	♦ CARA DE ANGEL
27	11	8	11	JULIO IGLESIAS SONY LATIN/SONY	♦ Y AUNQUE TE HAGA CALOR
28	26	14	11	VICENTE FERNANDEZ SONY DISCOS/SONY	♦ ACA ENTRE NOS
29	32	34	3	JOSE LUIS RODRIGUEZ SONY LATIN/SONY	♦ VALE LA PENA VOLVER
30	37	—	2	LA MAFIA SONY DISCOS/SONY	DILE
31	33	36	5	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
32	30	38	3	SELENA CAPITOL-EMI LATIN	QUE CREIAS
33	24	25	6	FERNANDO ALLENDE WARNER	LA FUERZA DEL AMOR
34	31	30	4	MIJARES CAPITOL-EMI LATIN	QUIZAS QUIZAS QUIZAS
35	29	23	10	LUNNA CAPITOL-EMI LATIN	YO QUE TE ADORE
*** HOT SHOT DEBUT ***					
36	NEW ▶		1	JERRY RIVERA SONY TROPICAL/SONY	CUENTA CONMIGO
37	NEW ▶		1	JOSE ALBERTO RHM/SONY	DISCULPEME SENORA
38	NEW ▶		1	LAS CHICAS DEL CAN TH-RODVEN	HACER EL AMOR CON OTRO
39		27	11	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	SENALES DE HUMO
40	NEW ▶		1	H2O SONY LATIN/SONY	NENA

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

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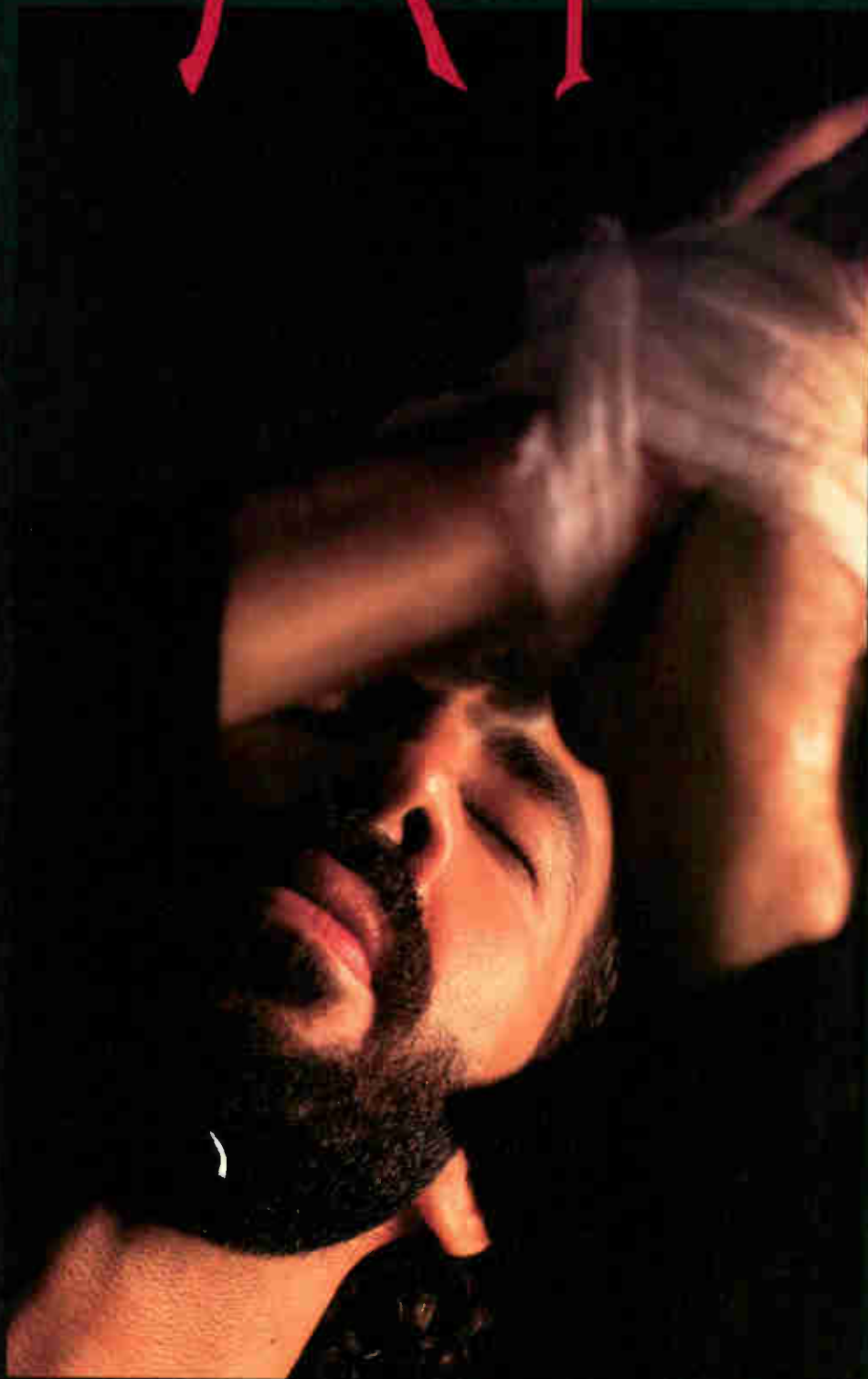
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## LATIN NOTAS

(Continued from page 30)

tin in January.

Sony Colombia has shipped albums from young pop singer/actor Marcelo Cezán ("Nueve Semanas Y Media") and all-distaff salsa outfit Son De Azucar ("Melao De Cana"), the latter of which is set to be released by Sony Tropical in January. Sony Colombia's Xiomi, who hosts a Xuxa-style TV show, is slated to put out her second album in December.

**HBO SAYS HOLA:** On Nov. 23, Home Box Office announced the formation of Tropix, a multimedia development company that will concentrate on business opportunities in the English- and Spanish-speaking Latino markets in the U.S. and Latin America. Included among the activities are development of English-language television programming for broadcast and cable-TV networks, as well as launching new media ventures.

Leading Tropix's charge into the Hispanic media unknown are veteran actress/talk show hostess Nely Galán and Augusto Failde, who most recently headed up the international marketing group for U.S. Spanish-language network Telemundo. For programming matters, the outfit will report to Chris Albrecht, HBO senior VP of original programming, West Coast, and president of HBO Independent Productions. In all other new business areas, the group will report

to Charles Schreger, VP of HBO Enterprises.

**JUAN-TA SEE GABRIEL?** Then catch Mexico's living legend at the beginning of a tour. Unquestionably, BMG artist Juan Gabriel is a splendid performer, but he needs to start taking better care of his still-youthful baritone.

Both of Gabriel's last two Miami shows—the latest taking place Nov. 21—have been late stops on cross-country jaunts. Both concerts were crowd-pleasers. But Gabriel short-changed his devoted following by crooning his multitude of hits in a rasp-ridden timbre that grew annoyingly strident as the performances wore on. Sooner or later, Gabriel will have to stop performing on consecutive nights.

Gabriel—an incredibly gifted singer/songwriter—needs to come up with new material, as well. To be sure, his ardent fans will always clamor to hear his half-dozen medleys of greatest hits and standards topped by show-closing classics "Querida" and "Amor Eterno." Still, timeless favorites need to be interspersed with fresh songs—and a fresh voice. Gabriel owes at least that much to his fans—and to himself.

**INDUSTRY MISCELLANEA:** Sony Tropical's Luis Enrique and actress/singer Ruddy Rodríguez are

set to host "Celebremos Unidos," a two-hour music special slated to air Dec. 13 on Telemundo. Among the other artists slated to appear are Sony Tropical's Johnny Ventura; Sony Latin's Lucía Méndez and Rosario; Sony Discos' Angeles Ochoa; and WEA Latina's Myriam Hernández, Franco, Claudia De Colombia, Mariachi Sol De Mexico, and Mariachi Los Camperos De Naty Cano... Booking agency and management firm British & International Artists has inked an exclusive management deal with Leslie Lugo, an 18-year-old singer from San Antonio who appeared at this year's OTI song festival.

**CHART NOTE:** Beginning with the Dec. 5 survey, Sony artists appeared on the Hot Latin Tracks on one of three labels: Sony Discos for regional Mexican; Sony Latin for pop artists; and Sony Tropical for salsa/tropical music. Sony recently split into three imprints, thereby eliminating Sony and Discos International from the label ledger. Sony now appears only as the distributing label.

**ON THE DANCE TRACK:** Three Sony Tropical numbers head Miami-based Majestic Sounds' latest club chart: "No Me Acostumbro," Rey Ruiz, salsa; "La Ventanita," Sergio Vargas, merengue; and "Tin Marín," Sonora Bonita, tropical/pop. Sonora

Bonita's entry is taken from Sony's inviting compilation titled "Colombia '92."

At New York's City Sounds Latinos, the top album is "Mí Rumba," by J&N's Conjunto Imagen. The pick hit is "MPI All Stars" (M.P.I.). Discos Latino reports Cuco Valoy's "No Sé Me Despega" (J&N) as the No. 1 merengue track.

Tropez artist Manny Pacheco tops the salsa-in-English category with "Can You Stand The Rain," while

Prime/BMG's Brewley MC is king of the rap/reggae list with "Sigue Batiendo." Ruiz's "No Me Acostumbro" leads the salsa pack with the most popular tropical song being the "tropical house" version of "Guavaberry," a bilingual merengue entry from Juan Luis Guerra Y 4.40's 1986 album "Mientras Más Lo Pienso... Tú." Expect more 4.40 remixes to come from Karen.

Discos' pick hit is "Desde Que La Vi" by Karen's Los Hermanos Rosario.



**Puente's Golden Moment.** On Oct. 27, RMM/Sony artist Tito Puente received the Gold Medal Award for outstanding service from the Casita Maria Settlement House, based in the Bronx, N.Y. On hand to celebrate, from left, are actress Audrey Hepburn, special ambassador to UNICEF; Christina Toosie, executive director of Casita Maria; Puente; and legendary RMM/Sony singer Celia Cruz.

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# Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	21	JON SECADA	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	2	21	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	3	5	29	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	4	3	53	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	5	4	19	CRISTIAN AGUA	NUEVA	MELODY 9056/FONOVISIA
	6	6	9	GIPSY KINGS	LIVE	ELEKTRA 61390
	7	7	45	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	8	9	27	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	9	12	7	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	10	8	13	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/TH-RODVEN
	11	13	25	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY LATIN 80746/SONY
	12	11	9	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/TH-RODVEN
	13	15	39	LOS BUKIS	QUIEREME	FONOVISIA 9040
	14	25	3	EDNITA NAZARIO	METAMORFOSIS	CAPITOL-EMI LATIN 42709
	15	14	27	JULIO IGLESIAS	CALOR	SONY LATIN 80763/SONY
	16	10	17	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	17	20	3	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	18	—	1	RICARDO MONTANER	LOS HIJOS DEL SOL	TH-ROOVEN 2995
	19	16	27	RAPHAEL	AVE FENIX	SONY LATIN 80767/SONY
	20	24	19	H2O	DE OTRO PLANETA	SONY LATIN 80821/SONY
21	19	3	JESSICA CRISTINA	APRENDIENDO A QUERER	SONY LATIN 80843/SONY	
22	21	9	LUIS MIGUEL	AMERICA Y EN VIVO	WEA LATINA 90720	
23	—	17	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848	
24	—	1	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750	
25	17	11	LUNNA	YO QUE TE ADORE	CAPITOL-EMI LATIN 42611	
TROPICAL/SALSA	1	1	17	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
	2	5	27	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	3	19	3	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	4	3	43	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	5	10	11	ALEX D'CASTRO	REGALAME ESTA NOCHE	TH-RODVEN 2962
	6	6	21	OLGA TANON	SOLA	WEA LATINA 77478
	7	8	7	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	8	2	11	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	9	9	21	ROKABANDA	LA ROKA	J&N 748
	10	11	7	SONORA PONCENA	GUERREANDO	INCA 1086
	11	7	9	LINDA RONSTADT	FRENESI	ELEKTRA 61383
	12	21	3	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
	13	4	11	KID POWER POSSE	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
	14	17	7	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
	15	—	1	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	16	14	7	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
	17	24	13	RUBEN DJ	TODO MOVIDO	RTP 80853/TH-ROOVEN
	18	13	23	FRANKIE RUIZ	MI LIBERTAD	TH-ROOVEN 2946
	19	18	7	ANTONY SANTOS	ANTONY SANTOS	PLATANO 5001
	20	—	1	LAS CHICAS DEL CAN	EXPLOSIVO	TH-ROOVEN 2970
	21	—	1	CUCO VALOY	EL QUE SABE...!	J&N 752
	22	16	9	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	23	15	35	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	24	20	13	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	25	—	1	RAY SEPULVEDA	CON SABOR	SONERO 80852/SONY
REGIONAL MEXICANA	1	1	27	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	4	25	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY DISCOS 80770/SONY
	3	2	23	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	4	3	17	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	5	8	45	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 61239
	6	5	13	BANDA MACHOS	CASIMIRA	FONOVISIA 5161
	7	6	17	FLACO JIMENEZ	PARTNERS	WARNER 26822
	8	7	31	LUCERO	LUCERO DE MEXICO	MELODY 9039/FONOVISIA
	9	10	21	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	10	20	3	BRONCO	POR EL MUNDO	FONOVISIA 3032
	11	12	3	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
	12	—	1	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	13	21	3	GRUPO ZEUS	MARCHATE	AFG SIGMA 007
	14	9	43	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	15	15	11	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVISIA 9058
	16	13	27	GRUPO VENUS	Y SI TE QUIERO	MAR INT'L 271
	17	18	5	TIERRA TEJANA BAND	PRENDE EL RADIO	TH-RODVEN 2969
	18	—	1	BANDA MACHOS	CON SANGRE DE INDIO	FONOVISIA 9067
	19	17	45	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	20	14	41	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	21	16	11	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	22	25	3	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	23	—	67	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
	24	—	5	LOS RODARTE	TODO POR EL TODO	SONY DISCOS 80672/SONY
	25	—	21	ANGELICA MARIA	INTERPRETA RANCHERO...	SONY DISCOS 80771/SONY

## Tejano Awards Persevere Despite Flap

BY RAMIRO BURR

SAN ANTONIO, Texas—Though confronted by a major-label boycott, officials of the Tejano Music Awards contend their show will go on.



TREVINO

Last April, four record labels—Sony Discos, Fonovisa, Freddie, and TH-Rodven—pulled out of the awards show, citing concerns about the awards' integrity. One company sent the sponsoring organization a letter stating that "it is clear there are no procedures in place to protect the integrity of the nominations and awards process." To date, however, none of the labels has produced any evidence to substantiate their complaints.

The labels grumbled over the fact that all 13 winners of the 1992 awards show were swept by Capitol/EMI Latin artists for the second consecutive year. The smoldering controversy is the biggest in the 12-year history of the awards and threatens to diminish the TMA's standing as the largest, most prestigious awards program in the Tejano market.

In answer to the label gripes, TMA president Rudy Treviño maintains the awards ceremony is not a closed-door affair. "Our belief," says Treviño, "has always been [that] our doors are open to any label which would care to participate with the

*'Our belief has always been our doors are open to any label which would care to participate'*

rest of the artists on an equal basis."

But representatives of the boycotting labels recently reaffirmed their position—though without explanation—for sitting out the 1993 awards. "We stand by our decision and our artists stand by our decision," says Ray Martínez, Sony's VP of sales, Southwest region. Martínez also points out that Sony's letter to the TMA last April instructed Treviño not to use Sony artists' music or names in promoting the event.

Treviño has not taken the labels' criticism lying down. This summer

he directed a group of nearly 60 industry representatives—all volunteers—who formed committees to reassess and establish new criteria and guidelines for nominations, voting procedures, and new awards categories. One of the major new changes is that industry professionals will select and vote for songwriter, video, and Tejano international categories, as well as Rising Star for male, female, and group classifications. Additionally, the industry will nominate and vote for producer and musician of the year, plus a new Special Achievement award.

A group of about 300 DJs, mostly based in Texas, will continue to decide nominations for the awards' 14 other categories, which now include the new showband-of-the-year honor. Under new rules, nominations will be tallied by the accounting firm Garza/González & Associates. Ballots will then be placed in selected newspapers and magazines so the public, as usual, can vote for the winners.

Treviño asserts he has done all he can to allay the misgivings of the boycotting labels. "We kept all of the labels informed on all of the meetings, the committees, and changes we made through the summer," he says.

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**SONY LATIN**  
**AZUCAR MORENO**  
"Ojos Negros"  
Seductive, enchanting Flamenco steps toe-to-toe and heel-to-heel with club and house beats in "Ojos Negros" ("Black Eyes"), the most recent Azúcar Moreno album. The sensuous sister duo from Spain use their extraordinary vocal prowess for their renditions of classics like "Moliendo Café" ("Grinding Coffee") and "Yo Vendo Unos Ojos Negros". Azúcar Moreno: brown sugar for your senses. great music for your ears.

**SONY DISCOS**  
**LA MAFIA**  
"Ahora y Siempre"  
DCC-80925/CDZ-80925  
La Mafia's previous album "Estás Tocando Fuego" won the Premio Cristal for huge worldwide sales. Triple Platinum (300,000) from Sony Discos and Double Platinum (500,000) from Sony México. 32 consecutive weeks at the #1 position of the regional Mexican Album of the Year and Regional Mexican Artist of the Year categories. Now, "Ahora y Siempre" ("Now and Forever"), La Mafia's second Sony album, marks another indelible groove in the Mexican grupo market, with songs like the title track, "Me Estoy Enamorando" ("I'm Falling in Love") and "Dile" ("Tell Her") which has already broken into the Hot Latin 40 Chart. "Ahora y Siempre" will be another "Album of the Year."

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# Music Video

ARTISTS & MUSIC

## 2 Is Magic Number For One World Prod Firm Links For Back-Office Services

■ BY DEBORAH RUSSELL

LOS ANGELES—Joseph Uliano has one vision for One World Productions: to survive as a pure music video production facility.

To achieve that vision in an industry faced with a diminished job base and a rising number of new players, the president of the newly formed One World has joined forces with the bicoastal production service company Johnson-Burnett.

The 10-year-old Johnson-Burnett services a number of clients in domestic and foreign commercial production, and One World marks its first foray into the music video realm. The company provides "back office" services, creating a stable infrastructure from which its clients can create, market, and sell their products.

"The '80s were a good time for the video industry," says Uliano, whose most recent credits include some 70 clips reeled during a free-lance production stint at Fragile Films. "A lot of clips were commissioned, and budgets were generally higher than they are now. Then the economy turned. And people have the same amount of expenses, but don't have the work to support them."

It's no secret that a number of video

production companies were forced into commercial, TV, or film production simply to support the overhead necessary to stay in the music video business, Uliano says. But he hopes to avoid that dilemma through his pact with Johnson-Burnett.

First, the production service company houses One World at the Hollywood Center Studios. In addition, Johnson-Burnett provides accounting and support staff, production and workers' compensation insurance, and instant credit lines.

In exchange, Uliano pays to Johnson-Burnett a percentage of the fees he receives from the record labels to produce clips. The total fees vary depending on the level of business One World is commissioned.

"The advantage is we can expand or shrink according to what's going on with my business," says Uliano. "This is my best shot at what I feel is the umbrella and support system to stick with what's happening economically."

And while Uliano notes his pact with One World helps him "sleep easier" at night, he maintains he is not along for a free ride.

"We've got an infrastructure here that is comfortable and good," he says. "If we're not in the business of music video, we're out of business."

In its first 30 days of production, the company's Rich Murray—the eye behind Kris Kross' "Jump"—directed the group's new Ruffhouse/Columbia video "It's A Shame." He also shot "Typical American" by rappers the Goats.

Director Claudia Castle shot Howard Hewett's latest, upbeat dance clip "Save Your Sex For Me" on Elektra, and the Jayhawks' "Waiting For The Sun" clip on Def American.

Director Sotera Tschetter came to One World with a list of credits that includes Prince & the N.P.G.'s "Sexy MF," "Continental," "7," and "Sweet Baby" and the group's longform "Diamonds & Pearls." Most recently, she shot "The Voice" by Mavis Staples.

The roster is completed by director Bob Kubilos, whose credits include a number of top Playboy home videos, as well as clips for Sir Mix-A-Lot, the Wailers, and the Wooten Brothers.

Uliano, Murray, and Castle are partners in the enterprise. Uliano acts as executive producer with Eugene Hess.

Johnson-Burnett, meanwhile, has become "a limited partner with One World," says Biff Johnson. "There's a tremendous amount of insecurity in this business, and we are cognizant of that. What we do is provide a very solid production platform. We're investing in the industry."

## PRODUCTION NOTES

### LOS ANGELES

• **Marcus Raboy** directed Ice Cube's latest Priority video, "Wicked." Anthony and Flea of the Red Hot Chili Peppers wreak some havoc in a pair of unforgettable cameo roles. **Louise Barlow** produced the Underdog Films/900 Frames video.

• **Jesse Vaughn** directed James Ingram's new video, "One More Time," which comes from the Qwest soundtrack to the film "Sarafina! The Sound Of Freedom." **Larry Perel** produced the clip for **Satellite Films**. **Mike Trim** was the cinematographer.

• **Peter Nydrle** directed Thelonic Monster's "Blood Is Thicker

Than Water" video for Capitol. **Al Rodriguez** produced the shoot for **Peter Nydrle Productions**.

### NEW YORK

• **Kenny Mirman** directed Freddie Jackson and Najee in "All I Ever Ask" for Capitol and EMI. **Tima Surmelioglu** produced the clip for **The End**. **Surmelioglu** also produced Charles & Eddie's new Capitol clip, "N.Y.C." **The End's Mark Lindquist** directed.

• **Miki Howard's** new Giant/Reprise video, "Release Me," is a **Planet Pictures** production directed and shot by **Gerry Wenner**. **Susan Silverman** and **Holly Crawford** co-produced.

### OTHER CITIES

• **Black Dog Films** director **Jake Scott** shot R.E.M.'s new Warner Bros. video, "Everybody Hurts." **June Guterman** produced the San Antonio-based shoot.

• Director **Jim Herbert** is the eye behind the B-52's new Reprise video, "Revolution Earth." **Michael Shamberg** produced the Wilmington, N.C.-based shoot for **Cascando Studios Corp. Inc.**

• The latest **Richard Marx** video, "Chains Around My Heart," is set in the Monument Valley in Arizona and the Mojave Desert, among other locations. **Peter Nydrle** directed the Capitol clip. **Allan Wachs** produced for **Peter Nydrle Productions**.

• **Moving Pictures** producer **Jim Gabour** recently wrapped a pair of videos with **Partizan Films** director **Jonathan Terplitzky**. Together they reeled **Thomas Dolby's** Giant video "I Love You, Goodbye" on location in the bayous outside New Orleans. They also shot **Simon Climie's** Epic U.K. clip "Does Your Heart Still Break."

In addition, **Gabour** directed DJ **Louie Rankin's** Jamaican dancehall clip "Typewriter" for **Mesa Records**. **March Kingsdorf** produced.



I'm A Lumberjack And I'm OK. Jackyl's new video "The Lumberjack" features a hirsute schoolmarm played by Geffen A&R executive John David Kalodner, right, pictured here with the band's Jesse James Dupree. Greg Vernon directed the clip and Sophie Howard produced.

## TO OUR READERS

Due to the Billboard Music Awards preview, the Clip List appears on page 38.

## Newcomer Can't Best Barclay; Madonna Hot Outta The Box

SINCEREST FORM OF Flattery? **Black & White Television** director **Paris Barclay** was more than a little nonplussed recently when he was informed the reel of an aspiring director named **George Davis Jr.** contained two videos lensed by Barclay.

**Tommy Boy's** director of video production, **Rodd Houston**, was screening a reel from Davis' **Full Frame Films** and recognized Barclay's **Bob Dylan** video "Unbelievable" (**Columbia**), in which Barclay appears in a cameo, and the **Brand Nubian** video "Slow Down" (**Elektra**).

"It was inconceivable to me that someone could approach a person who is paid to know who does what and think I would not know Paris directed those videos," says Houston, who notes he had never heard of Davis.

Houston says he spoke to Davis a few days after the reel was serviced to **Tommy Boy** and queried him directly about his directing credits. "He took credit for both videos," Houston says.

The **Full Frame Films** reel opens with a tag line for the company and identifies **George Davis Jr.** as director before cutting immediately into the **Dylan** clip. It would appear the video was dubbed from a **Black & White Television** reel, as a fraction of the audio from the **L.L. Cool J** video "Mama Said Knock You Out," which follows the **Dylan** clip on Barclay's reel, can be heard on the **Full Frame** tape.

Representatives from **Columbia** and **Elektra** confirm Barclay directed the **Dylan** and **Brand Nubian** videos for **Black & White Television**.

**Michael Charash**, director of operations at **New York-based Akiva Films**, says Davis had approached his production company about possible representation. But **Akiva** never agreed to represent Davis and chose to distance itself from him when the principals "heard from other people" that he might be misrepresenting himself, says Charash.

"But we don't have any concrete evidence that what he did was improper," notes Charash.

The **Eye** tried, without success, to reach Davis at the number listed on the **Full Frame Films** reel.

A spokesperson at **Black & White Television's** **New York** office said an apology letter from Davis to Barclay was hand-delivered Nov. 30.

BOX TOPS: **Madonna's** "Erotica" was the video most requested on **The Box** by attendees of the **Billboard Music Video Conference**, who were treated to a special feed of the **Miami-based** interactive network during our **November** event. **Madonna's** "Justify My Love" clip was ranked seventh in the top-10 requests. In addition to

"Erotica," the top five most-requested clips during the conference were **Carmen Electra's** "Everybody Get On Up," **Pearl Jam's** "Jeremy," the **Cure's** "A Letter To Elise," and **Sade's** "No Ordinary Love."

MTV: **Music Television** VP of production **Joel Stillerman**, who ascended to his current post in a recent bout of corporate restructuring (**Billboard**, Nov. 14), announced three new appointments at the network's **New York** headquarters.

**Salli Frattini** is now executive in charge of production. She had been staff production manager on a number of **MTV** programs, including the "MTV Video Music Awards" and "MTV's Spring Break." In addition, **Carol Donovan** and **Lauren Levine** have both been named supervising producers. **Donovan** most recently was senior producer at **MTV**; she handled a number of **MTV** "rockumentary" programs and such projects as the "Choose Or Lose Telethon." **Levine** had been head of programming at **MTV Europe** for four years.

# THE EYE



by Deborah Russell

ROLL CREDITS: Directors **Ernie Fritz** and **Steve Berkman** have joined the roster at **L.A.-based The End ... Desert Music Pictures** is being represented by **Rachel Finn Represents**.

HARD TIMES at **SoftTV**: **Santa Barbara, Calif.-based** entrepreneur **Michael Firewalker** will not debut his **SoftTV** contemporary instrumental/mail-order video show as planned (**Billboard**, Nov. 14). The show was set to bow on **Santa Barbara's Cox Cable** in **November**. Producer **Firewalker** says he's engaged in a dispute with the cable system, and production is on hold.

THE STUDENT CREW AT "Radio In Motion," an alternative video show generated from the **Flagstaff** campus of **Northern Arizona Univ.**, is well-schooled in the art of dodging authority.

"We fight the bureaucrats at the university all the time," says executive producer **Lisa Levy**, who says she programs everything from the pure-pop stylings of the **Lemonheads** to the mind-numbing thrash of **Corrosion Of Conformity**. "They don't care much for alternative music."

The half-hour show is broadcast at 6:30 p.m. Tuesdays and Thursdays on **Arizona's Warner Cable**, and two shows are produced each month. A sample playlist may include clips by the **Cure**, **Mark Curry**, and **Mother Lovebone**, intercut with interviews featuring **Ian Astbury**, **Social Distortion**, and **Pearl Jam**.

# AWARDS SHOW PREVIEW

ARTISTS & MUSIC



## Phil Collins Playing Dual Role As Host & Performer

Phil Collins is no stranger to the Billboard Music Awards. At the show's 1990 debut, he picked up awards in three categories: Top Adult Contemporary Artist, Top Worldwide Album, and Hot Adult Contemporary Single. He was also a force at the 1991 show, performing "No Son Of Mine" with Genesis.

This year, however, Collins will be wearing two hats—he will serve as host of the awards ceremony and will open the show, performing live with Genesis.

While the dual role would be a stretch for lesser talents, it's unlikely Collins will have any trouble pulling it off. After all, he was the only artist to perform in person, on the same day in 1985, at the London and Philadelphia Live Aid concerts. "I'm used to being two places at once," Collins says.

While Collins has certainly experienced a lot in his 41 years—as a drummer, session and tour player, singer, songwriter, producer, and actor—the 1992 Billboard Music Awards marks his first foray into hosting an awards show. "That's one of the reasons I'm doing it," says Collins.

Not only is Collins no stranger to the Billboard Awards, he has been associated with co-executive producer Paul Flattery and director Jim Yukich, whose FYI Inc. has lensed several videos for Collins as a solo artist and with Genesis.

Although Collins applauds Paul Shaffer's performance as host at the first two Billboard Music Awards and Billy Crystal's work as host of the Academy Awards, he hopes to rise above the standard MC role at this

year's Billboard Music Awards. "A lot of the guys seem to be half reading scripts that they have never seen before," he says. "I'm going to see if we can be a little bit more human."

Collins is also a fan of the methodology used to determine the winners of the Billboard Awards. "The Billboard Awards are a success because they are statistical. Quite a lot of awards are given on the whims of judges. Some awards are voted on by the public, but there is only a segment of the public that bothers to vote.

"To have a statistically arrived-at award, based on the facts and the hard facts, is justified and worthwhile," he continues. "Billboard has always been the yardstick in the business worldwide and especially in America. It's pretty obvious that these awards should be more valid than some of the others."

The Billboard Awards show is just one item on Collins' current agenda. Having spent a good portion of the year on the road with Genesis in the U.S. and Europe, Collins now plans to focus on his acting career. His previous roles include parts in the TV series "Miami Vice" and in the films "Buster" and "Hook."

The day after the Billboard Music Awards, Collins will begin a stint on the set of "... And The Band Played On," based on the acclaimed book about the AIDS crisis.

In 1993, he hopes to get his version of the classic fairy tale "The Three Bears" to the big screen. Collins, who came up with the idea in 1985, will play one of the threesome, and he has commitments from Bob Hoskins and Danny DeVito to round out the trio.

(Continued on next page)

## '92 Awards Going Live From L.A. B'cast Opens Vital New Chapter For Event

LOS ANGELES—In three short years, the Billboard Music Awards has become a year-end institution by bringing the most important charts in the music industry—and the artists that top them—into the homes of millions of viewers.

This year the show will be broadcast live for the first time, from the Universal Amphitheatre in Los Angeles Wednesday (9) to Fox-TV affiliates in the Eastern (8 p.m.) and Central (7 p.m.) time zones. The show will be tape-delayed for an 8 p.m. airing in the Mountain and Pacific time zones.

Unlike any other show, the Billboard Music Awards program is based entirely on record sales and radio airplay. Honors are presented to the year's No. 1 artists, albums, and singles, based on chart performance.

"With Broadcast Data Systems' monitoring of radio, and SoundScan sales information, we are able to honor the artists that have truly sold the most records and received the most radio play," says Sam Holdsworth, one of the show's executive producers. "These are the records and the artists that are really No. 1 in the audience's mind. The public voted with their feet, their pocketbooks, and their ears all year long."

The fact that this year's show will be telecast live will make the Billboard Music Awards even more vital, Holdsworth adds. "A live show always has a lot more energy from the performers' point of view and the audience's point of view," he says. "There's a lot more immediacy and anticipation, and there is always the wonderful possibility of odd things happening on a live show."

Phil Collins will host the Billboard extravaganza for the first time. Among the live performers scheduled are Boyz II Men, Genesis, Arrested Development, Richard Marx,



Michael Jackson is scheduled to appear to mark the 10th anniversary of the release of "Thriller" and to accept an accolade as Billboard's "Top-Selling Artist of the Decade." His combined world album sales for "Thriller," "Bad," and "Dangerous" total some 75 million units.

**Billboard**  
1992 MUSIC  
AWARDS

DATE: DEC. 9  
TIME: 8PM ET (live)  
7PM CT (live)  
8PM MT, PT  
(tape-delay)  
ON: FOX



George Harrison becomes the first recipient of The Century Award, Billboard's honor for distinguished creative achievement, which will be presented to Harrison at the Universal Amphitheatre by friend and fellow Traveling Wilbury Tom Petty.

and Kris Kross. Among other treats: U2 will offer a video montage from its "Zoo TV" tour, Guns N' Roses will be featured in a special video presentation, and Michael Jackson will be lauded as "Top-Selling Artist of the Decade."

An unprecedented highlight of the program will be the live public presentation at the Universal Amphitheatre of The Century Award, Billboard's honor (in keeping with its approaching centennial) for distinguished creative achievement, whose first recipient is George Harrison.

"The Century Award is the highest honor Billboard can bestow," says editor-in-chief Timothy White, "and it's meant to acknowledge an utterly singular artist whose special ongoing accomplishments stand apart from annual commercial or chart-oriented considerations. The award is given to those who have contributed in uncommon and passionate ways to our culture and our industry. Billboard takes great pride in presenting the first such honor to George Harrison, whose marvelous music, dynamic cultural outreach, and deep humanitarian sensitivities have long enriched our lives."

The Century Award will be immediately preceded by a unique tribute to Harrison and his unfolding body of

work, and then special guest Tom Petty will present his friend and fellow Traveling Wilbury with the handcrafted one-of-a-kind bronze statuette (a composite figure of the Greco-Roman Muses of music and the arts) adorned with an engraved silver lyre inlaid with emeralds.

The Billboard Music Awards made its debut Nov. 26, 1990, when the first show was taped at the Barker Hangar in Santa Monica, Calif. David Letterman's "Late Night" sidekick Paul Shaffer hosted the show, but the night belonged to Janet Jackson, who picked up eight prizes.

Jackson won awards for Hot 100 Singles Artist, Top Pop Album, Hot R&B Singles Artist, Top R&B Albums Artist, Top R&B Album, Top R&B Artist (singles and albums combined), Hot Dance Club Play Artist, and Hot Dance 12-Inch Singles Sales Artist.

The 1990 show was highlighted by live performances by Travis Tritt, Clint Black, Wilson Phillips, Nelson, Hammer, and Bell Biv DeVoe.

At the 1991 ceremony, Garth Brooks and C&C Music Factory each took home five awards, ruling the country and dance/club categories.

Brooks won the Top Albums Artist award, and honors for Hot Country Singles Artist, Top Country Album, Top Country Albums Artist, and Top Country Artist.

C&C Music Factory took the Top New Pop Artist award along with trophies for Hot Dance Club Play Single, Hot Dance 12-inch Singles Sales, Hot Dance Club Play Artist, and Hot Dance 12-inch Singles Sales Artist.

Highlighting the 1991 show were performances by John Mellencamp, Genesis, C&C Music Factory, Alan Jackson, Whitney Houston, L.L. Cool J, Big Audio Dynamite II, and Queensryche.



Garth Brooks roped in five awards at the 1991 ceremony and is expected to be a prime contender at this year's show. (Photo: Glenn Waggner/BPI)

## Kris Kross Goes Backward To The Future

### The Pint-Size Rap Act Has Made A Large Impact

In just one year, Atlanta-based rap act Kris Kross has not only topped the Hot 100 Singles chart and The Billboard 200 chart, the duo has taken home two MTV Music Video Awards, turned backward clothes into the latest fashion rage, and completed a headlining tour of the U.S.

The pint-sized rappers, Chris Smith, aka Daddy Mack, and Chris Kelly, aka Mack Daddy, will be capping this whirlwind year with a live performance at the 1992 Billboard Music Awards Wednesday (9) at the Universal Amphitheatre in Los Angeles.

The duo's debut Ruffhouse/Columbia release, "Totally Krossed Out," has sold more than 3 million units and reached the coveted No. 1 spot on The Billboard 200 earlier this year.

The first single, "Jump," held the No. 1 position on the Hot 100 for eight weeks this spring, while "Warm It Up" peaked at No. 13 in August. The duo's latest single, "I Missed The Bus," is the focus of a back-to-school promotion on Nickelodeon this fall.

Kris Kross garnered the attention of superstar Michael Jackson, who took the rap act on a two-month tour with him in Europe this summer and featured the duo in his "Jam" video.

Kris Kross is currently in the studio working on its next album, due in 1993.



## Richard Has Made His Marx On Charts

Since the release of his self-titled triple-platinum debut, Richard Marx has been a force on the Hot 100 Singles and Adult Contemporary charts. In fact, he holds the record for the only solo artist to reach the top five with his first seven singles on the Hot 100.

Marx will be one of the featured performers at the 1992 Billboard Music Awards Wednesday (9) at the Universal Amphitheatre in Los Angeles.

All three releases from the Capitol Records recording artist—"Richard Marx" (on Manhattan Records), "Repeat Offender," and "Rush Street"—have surpassed the platinum mark and have collectively spawned eight top 10 Hot 100 and



Hot 100 Singles and Adult Contemporary chart force Richard Marx is set to perform at the 1992 Billboard Music Awards.

Adult Contemporary hits each, while "Repeat Offender" reached the No. 1 position on The Billboard 200 in 1989.

The Chicago-born singer/writer/producer can easily be dubbed one of the hardest-working men in rock'n'roll today. To promote "Rush Street," he kicked off, and completed, a five-city, five-concert tour Nov. 9 last year.

The "tour" began at 9 a.m. at the Baltimore/Washington International Airport and moved on to New York, Cleveland, Chicago, and concluded in Burbank, Calif., at 10:30 p.m.

Marx is currently working on new material for his fourth album, due out in late 1993.



## Boyz II Men Have Followed Road To Phenomenal Success

Not many artists can say they've displaced Elvis Presley from the record books.

But when Boyz II Men's recent platinum single "End Of The Road," from the soundtrack to the Eddie Murphy vehicle "Boomerang," held the No. 1 position on Billboard's Hot 100 Singles chart for 13 weeks, it broke Presley's record for the rock'n'roll era; his two-sided hit "Don't Be Cruel"/"Hound Dog" topped the chart for 11 weeks in 1956.

The group's "End Of The Road" triumph climaxed two years of critical acclaim and commercial success for the Philadelphia-bred quartet, which will be a featured performer at the 1992 Billboard Music Awards show.

Discovered and managed by Michael "Biv" Bivins of Bell Biv DeVoe, Boyz II Men—Wanya "Squirt" Morris, Michael "Bass" McCary, Shawn "Slim" Stockman, and Nathan "Alex" Morris—burst onto the scene with its 1991 Motown debut album "Cooley-highharmony."

Inaugurating a new era of "doo-hop" (an amalgam of doo-wop vocalizing and hip-hop rhythms), the album rose to No. 3 on The Billboard 200 and No. 1 on the Top R&B Albums chart, and was certified quadruple-platinum. It contained the platinum single "Motownphilly" (which climbed to No. 3 on the Hot 100 Singles chart and No. 4 on the Hot R&B Singles chart) and the No. 1 R&B singles "It's So Hard To Say Goodbye To Yesterday" (certified gold) and "Uh Ahh," which went to No. 2 and No. 16 on the Hot 100, respectively.

The quartet wound up carrying home a 1991 Grammy Award for best R&B performance by a duo or group with vocal for the album (it also received a nomination for best new artist) and an American Music Award for favorite soul/R&B group.

Boyz II Men are currently riding high on the Hot 100 Singles chart with "In The Still Of The Nite (I'll Remember)," from the "Jacksons: An American Dream" soundtrack.



Supergroup U2 will offer a video montage from its "Zoo TV" tour at the 1992 Billboard Music Awards.

## PHIL COLLINS PLAYING DUAL ROLE AS HOST AND PERFORMER

(Continued from preceding page)

"I'm involved the development stage, not just acting," he says.

Collins also has plans to work in a Disney film in 1993. "So there is lot of things happening, but I will do another solo album at some point," he says.

How does the multitasking Collins find time for all the projects? "Sometimes it gets a little tricky when you are trying to keep everything in the air like a circus," he admits. "But usually you try to separate projects in your mind as well as physically. I would like to keep a bit more of space

in my life next year. It is very easy for me to say 'yes,' because it is worthwhile doing. I have to learn to say 'no' every now and again."

And don't call Collins a Renaissance man. "I don't like to be embarrassed by being put on some sort of a pedestal," he says. "Without trying to sound too cosmic about it, life is full of experiences. There are lots of things out there you can either try to do or you can try to bypass and ignore because they are a little bit too demanding and challenging... If I'm asked to do something that I have

never done before and it is in the realm of my capabilities, I love a crack at it."

As for his latest role, as host of the Billboard Music Awards, Collins says, "I am looking forward to doing it. I hope it's not going to be something that I wish I hadn't done. Sometimes you think it's quite easy and you get out there and it's not as easy as you thought it was going to be. It's going to be nerve-wracking for me," he admits. "Although I'm used to getting up on stage in front of people, it's a different setting for me."



## Arrested Development's Big Break

It's been a major year for Atlanta's Arrested Development. A certain contender for hottest new group of the year on anyone's year-end list, the alternative hip-hop act made its bow with a platinum album that spawned two major hit singles and collected a host of awards for the band.

The group, which has attracted widespread attention with its sparkling combination of innovative hip-hop sounds and penetrating socially conscious lyrics, will be among the performers at the third annual Billboard Music Awards show Wednesday (9).

Arrested Development's debut Chrysalis album, "3 Years, 5 Months And 2 Days In The Life Of..." rose to No. 13 on The Billboard 200 and No. 3 on the Top R&B Albums chart. Two top 10 entries on the Billboard Hot 100 Singles chart were drawn from the record: "Tennessee" and "People Everyday." Both have been certified gold.

The group, fronted by rapper/lyricist Speech, has torn it up on the road as well, headlining a package tour with Me Phi Me and Subject To Change, and opening for En Vogue.

A flurry of kudos has followed: Arrested Development won best-

rap-video honors at this year's MTV Awards, was named best new pop-rock artist at the Billboard Music Video Awards, and was nominated for five NAACP Image Awards—for outstanding album, outstanding new artist or group, outstanding rap artist, outstanding gospel artist or group, and outstanding music video.

The group is wrapping up the year with its current hit "Revolution," a key track from the soundtrack for Spike Lee's eagerly awaited film biography "Malcolm X." Lee himself directed the video for the song.



## 20 Years & Still Counting The Hits For Genesis

Two decades have passed since Genesis made its U.S. concert debut, headlining WNEW-FM's annual holiday benefit show at New York's Philharmonic Hall. And as 1993 approaches, the group prepares to celebrate its 20th anniversary as an Atlantic recording act.

For the second consecutive year, Genesis' Phil Collins, Tony Banks, Mike Rutherford, Daryl Stuermer, and Chester Thompson will perform live at the Billboard Music Awards.

The name Genesis appeared in some form on the Billboard charts every single week during the past year, as 1992 saw the release of five hit singles generated by the band's 17th album, "We Can't Dance." The triple-platinum album spent the entire year on The Billboard 200 and spawned the hits "No Son Of Mine," "I Can't Dance," "Hold On My

Heart," "Jesus He Knows Me," and "Never A Time."

As the band's music dominated the charts, Genesis dominated the tour circuit. Highlights from the "We Can't Dance World Tour 1992" have been packaged into two live greatest-hits sets. The tracks range from the hits off "We Can't Dance," plus such favorites as "Invisible Touch," "Mama," and "That's All," as well as a medley of vintage Genesis music from the '70s.

The concert recordings are being released in two parts. "Genesis Live: The Way We Walk (Volume One: The Shorts)" appeared in stores Nov. 17. "Volume Two: The Longs" will be released in January.

Past top 10 Genesis albums include "Invisible Touch" (1986), "Genesis" (1983), and "Abacab" (1981).



Guns N' Roses will be featured with a special video presentation at the 1992 Billboard Music Awards.

# Billboard THE CLIP LIST™


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




Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036



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



THE NASHVILLE NETWORK  
The Heart of Country  
The Nashville Network  
30 hours weekly  
2806 Opryland Dr, Nashville, TN 37214

**ADDS**  
Bell Biv DeVoe, Gangsta  
Extreme, Stop The World  
Nine Inch Nails, Wish  
Alice In Chains, Angry Chair  
Lemonheads, Mrs. Robinson  
Michael Penn, Look What The Cat ...  
Dada, Dizz Knee Land

**ADDS**  
Fleetwood Mac, Paper Doll  
P. Bryson/R. Belle, A Whole ...  
Del Amitri, Be My Downfall  
Darlene Love, All Alone At Christmas

**FIVE STAR VIDEO**  
Keith Richards, Wicked As It Seems

**ARTIST OF THE MONTH**  
Roy Orbison, Heartbreak Radio

**ADDS**  
Freddie Jackson, Me And Mrs. Jones  
Jade, Don't Walk Away  
Lionel Richie, Love Oh Love  
Miki Howard, Release Me  
Patti LaBelle, All Right Now  
Peabo Bryson/Regina Belle, A Whole ...

**ADDS**  
Travis Tritt, Can I Trust You With ...  
Collin Raye, I Want You Bad  
Joe Diffie, Startin' Over Blues

**HEAVY**  
Alabama, I'm In A Hurry ...  
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  
Diamond Rio, In A Week Or Two  
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 ...  
Reba McEntire, Take It Back  
John Michael Montgomery, Life's A ...  
Lorrie Morgan, Watch Me  
Lee Roy Parnell, Love Without Mercy  
Restless Heart, When She Cries  
Ricky Van Shelton, Wild Man  
Doug Stone, I Was Too Busy ...  
George Strait, I Cross My Heart  
Marty Stuart, Now That's Country  
Randy Travis, Look Heart, No Hands  
Tanya Tucker, Two Sparrows In A ...  
Trisha Yearwood, Walkaway Joe  
Dwight Yoakam, Suspicious Minds

**EXCLUSIVE**  
Bell Biv DeVoe, Gangsta  
Nirvana, In Bloom

**GREATEST HITS**  
Michael Bolton, To Love Somebody  
Eric Clapton, Layla (Unplugged)  
Gloria Estefan, Always Tomorrow  
Whitney Houston, I Will Always Love ...  
Madonna, Deeper And Deeper

**HEAVY**  
Lo-Key?, I Got A Thang 4 You  
Toni Braxton, Love Should Have ...  
Shai, If I Ever Fall In Love  
Wreckx-N-Effect, Rump Shaker  
Shabba Ranks, Slow And Sexy  
Chuckii Booker, Games  
TLC, What About Your Friends  
Vanessa Williams, Work To Do  
Bonny Brown, Good Enough  
Mad Cobra, Flex  
Chante Moore, Love's Taken Over  
Portrait, Here We Go Again  
SWV, Right Here  
Sade, No Ordinary Love  
After 7, Baby I'm For Real  
CeCe Peniston, Inside That I Cried  
Nona Gaye, I'm Overjoyed  
Whitney Houston, I Will Always Love ...  
Trey Lorenz, Someone To Hold  
Big Bub, I Don't Mind  
Arrested Development, Revolution  
Stephanie Mills, All Day, All Night

**HEAVY**  
Deborah Allen, Rock Me  
Suzy Bogguss, Drive South  
Stacy Dean Campbell, Poor Man's Rose  
Confederate Railroad, Queen Of ...  
Corbin/Hammer, I Will Stand By You  
Rob Crosby, In The Blood  
Billy Dean, Tryin' To Hide ...  
Gibson/Miller Band, Big Heart  
George Jones, I Don't Need Your ...  
Chris Ledoux, Cadillac Ranch  
McBride & The Ride, Just One Night  
Martina McBride, Cheap Whiskey  
Tim McGraw, Welcome To The Club  
Tim Mensy, That's Good  
Gary Morris, Love Hurts  
Nitty Gritty Dirt Band, One Good Love  
Robert Ellis Orrall, Boom! It Was Over  
Mike Reid, Call Home  
Sawyer Brown, All These Years  
Dan Seals, We Are One  
Shenandoah, Leavin's Been A Long ...  
Lisa Stewart, Somebody's In Love

**HEAVY**  
Bobby Brown, Good Enough  
Def Leppard, Stand Up, Kick Love ...  
Guns N' Roses, Yesterdays  
Whitney Houston, I Will Always Love ...  
Jackyl, The Lumberjack  
Madonna, Deeper And Deeper  
Metallica, Sad But True  
P.M. Dawn, I'd Die Without You  
R.E.M., Drive  
Shai, If I Ever Fall In Love  
U2, Who's Gonna Ride Your Wild ...

**HEAVY**  
Elton John, The Last Song  
k.d. lang, Mind Of Love  
Sade, No Ordinary Love  
Jon Secada, Do You Believe In Us

**WHAT'S NEW**  
10,000 Maniacs, These Are Days  
After 7, Baby I'm For Real  
Celine Dion, Love Can Move Mountains  
Go West, Faithful  
Michael Jackson, Heal The World  
Los Lobos, Kiko And The Lavender ...  
Richard Marx, Chains Around My Heart  
Restless Heart, When She Cries  
Spin Doctors, Little Miss Can't Be ...  
U2, Who's Gonna Ride Your Wild ...  
Wilson Phillips, Flesh And Blood  
Neil Young, Harvest Moon

**HEAVY**  
Christopher Williams, All I See  
Father MC, Everything's Gonna Be ...  
Hi-Five, Quality Time  
Lorenzo, Make Love 2 Me  
Mary J. Blige, Reminisce  
Prince, Damn U  
Silk, Happy Days  
Tisha Campbell, Push

**LIGHT**  
Joan Baez, Stones In The Road  
Bellamy Brothers, Can I Come ...

**BUZZ BIN**  
10,000 Maniacs, These Are Days  
Nine Inch Nails, Wish  
Screaming Trees, Nearly Lost You  
Soul Asylum, Somebody To Shove

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**MEDIUM**  
Christopher Williams, All I See  
Father MC, Everything's Gonna Be ...  
Hi-Five, Quality Time  
Lorenzo, Make Love 2 Me  
Mary J. Blige, Reminisce  
Prince, Damn U  
Silk, Happy Days  
Tisha Campbell, Push

**MEDIUM**  
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Stacy Dean Campbell, Poor Man's Rose  
Confederate Railroad, Queen Of ...  
Corbin/Hammer, I Will Stand By You  
Rob Crosby, In The Blood  
Billy Dean, Tryin' To Hide ...  
Gibson/Miller Band, Big Heart  
George Jones, I Don't Need Your ...  
Chris Ledoux, Cadillac Ranch  
McBride & The Ride, Just One Night  
Martina McBride, Cheap Whiskey  
Tim McGraw, Welcome To The Club  
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Nitty Gritty Dirt Band, One Good Love  
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Mike Reid, Call Home  
Sawyer Brown, All These Years  
Dan Seals, We Are One  
Shenandoah, Leavin's Been A Long ...  
Lisa Stewart, Somebody's In Love

**BREAKTHROUGH**  
Michael Penn, Look What The Cat ...

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Mike Reid, Call Home  
Sawyer Brown, All These Years  
Dan Seals, We Are One  
Shenandoah, Leavin's Been A Long ...  
Lisa Stewart, Somebody's In Love

**STRESS**  
Dan Baird, I Love You Period  
Black Crowes, Sometimes Salvation  
Bon Jovi, Keep The Faith  
Extreme, Stop The World  
Michael Jackson, Heal The World  
Dzzy Dsbourne, Time After Time  
Prince & The N.P.G., 7  
Red Hot Chili Peppers, Behind The Sun  
Snap, Rhythm Is A Dancer  
Stone Temple Pilots, Sex Type Thing  
Izzy Stradlin, Shuffle It All  
TLC, What About Your Friends  
Toad The Wet Sprocket, Walk On ...  
Wreckx-N-Effect, Rump Shaker

**ADDS**  
Disco Rick, Wiggle Wiggle  
Go West, Faithful  
Howard Hewett, Save Your Sex For Me  
Madonna, Deeper And Deeper  
Miki Howard, Release Me  
Spice 1, In My Neighborhood  
Stevie B, Pump That Body  
Whitney Houston, I Will Always Love ...

**HEAVY**  
Alan Jackson, She's Got The Rhythm  
Billy Ray Cyrus, Wher'm I Gonna Live  
Brooks And Dunn, Lost And Found  
George Strait, I Cross My Heart  
Hal Ketchum, Sure Love  
John Michael Montgomery, Life's A ...  
Kathy Mattea, Lonesome Standard ...  
Lee Roy Parnell, Love Without Mercy  
Mark Collie, Even The Man In ...  
Randy Travis, Look Heart, No Hands  
Restless Heart, When She Cries  
Ricky Van Shelton, Wild Man  
Sammy Kershaw, Anywhere But Here  
Tanya Tucker, Two Sparrows In A ...  
Trisha Yearwood, Walkaway Joe  
Vince Gill, Don't Let Our Love ...

**HEAVY**  
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Mike Reid, Call Home  
Sawyer Brown, All These Years  
Dan Seals, We Are One  
Shenandoah, Leavin's Been A Long ...  
Lisa Stewart, Somebody's In Love

**ACTIVE**  
Alice In Chains, Angry Chair  
Arrested Development, Revolution  
Elton John, The Last Song  
Lemonheads, Mrs. Robinson  
Keith Richards, Wicked As It Seems  
The Soup Dragons, Pleasure

**BOX TOPS**  
Apache, Gangsta Bitch  
Boyz II Men, End Of The Road  
Brand Nubian, Punks Jump Up To ...  
Chaka Demus/Pliers, Murder She ...  
Common Sense, Take It EZ  
Da Lench Mob, Freedom Got An A.K.  
DJ Quik, Way 2 Fonky  
The Dogs, Shake Dance  
Dr. Dre, Nuthin' But A "G" Thang  
EPMD, Headbanger  
Father MC, Everything's Gonna Be ...  
Goddess, Sexual  
Hi-Five, Quality Time  
Ice Cube, Wicked  
Jesse James, College Girls  
Luke, Breakdown (Rave Mix)  
Mad Cobra, Flex  
Madonna, Erotica  
Mary J. Blige, Real Love  
Mary J. Blige, Reminisce  
Positive K, I Got A Man  
Proper Dos, Firme Hina  
R. Kelly, Slow Dance (Hey Mr. DJ)  
Rough House Survivors, Check Da ...  
Scarface, Streetlife  
Shabba Ranks, Slow And Sexy  
Shai, If I Ever Fall In Love  
Snow, Informer  
TLC, What About Your Friends  
Toni Braxton, Love Should Have ...  
Voices, Yeah, Yeah, Yeah

**HOT SHOTS**  
Billy Burnette, Tangled Up In Texas  
Billy Dean, Tryin' To Hide ...  
Doug Stone, Too Busy Being In Love  
Dwight Yoakam, Suspicious Minds  
Joe Diffie, Startin' Over Blues  
Martina McBride, Cheap Whiskey  
Reba McEntire, Take It Back  
Sawyer Brown, All These Years  
Suzy Bogguss, Drive South  
Travis Tritt, Can I Trust ...

**MEDIUM**  
Alabama, I'm In A Hurry ...  
Alison Krauss, Heartstrings  
Chris Ledoux, Cadillac Ranch  
Clinton Gregory, Who Needs It  
Collin Raye, I Want You Bad  
Confederate Railroad, Queen Of ...  
Corbin/Hammer, I Will Stand By You  
Curtis Wright, If I Could Stop ...  
Deborah Allen, Rock Me  
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Mike Reid, Call Home  
Nitty Gritty Dirt Band, One Good Love  
Rick Vincent, Best Mistakes I Ever ...  
Rob Crosby, In The Blood  
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Roy Orbison, I Drove All Night  
Shenandoah, Leavin's Been A Long ...  
Stacy Dean Campbell, Poor Man's Rose  
Tim McGraw, Welcome To The Club  
Tim Mensy, That's Good  
Tish Hinojosa, In The Real West

**ON**  
Dada, Dizz Nee Land  
Go West, Faithful  
The Jayhawks, Waiting For The Sun  
Mad Cobra, Flex  
Shakespeare's Sister, I Don't Care  
Shanice, Saving Forever For You  
The Sundays, Love  
Ugly Kid Joe, So Damn Cool  
Suzanne Vega, 99.9F

**AMERICA'S NO. 1 VIDEO**  
Wreckx-N-Effect, Rump Shaker

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Alabama, I'm In A Hurry ...  
Alison Krauss, Heartstrings  
Chris Ledoux, Cadillac Ranch  
Clinton Gregory, Who Needs It  
Collin Raye, I Want You Bad  
Confederate Railroad, Queen Of ...  
Corbin/Hammer, I Will Stand By You  
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Mike Reid, Call Home  
Sawyer Brown, All These Years  
Dan Seals, We Are One  
Shenandoah, Leavin's Been A Long ...  
Lisa Stewart, Somebody's In Love

**CURRENT**  
Television, Call Mr. Lee  
Blind Melon, Tone Of Home  
Gumball, New Pose  
Pop Will Eat Itself, Bullet Proof  
Peter Dinklage, Damage & The Dust  
Soul Asylum, Somebody To Shove  
The Soup Dragons, Pleasure  
The Jayhawks, Waiting For The Sun  
Jesus & Mary Chain, Far Gone & Out  
Life Sex & Death, Tank  
Sugar, Changes  
Ned's Atomic Dustbin, Not Sleeping ...  
360's, Deal 1970  
Nine Inch Nails, Pinion  
Sonic Youth, Youth Against Fascism  
Ministry, Just One Fix  
Darling Buds, Sure Thing  
Mudhoney, Suck You Dry

**CURRENT**  
Prince & The N.P.G., 7  
Sade, No Ordinary Love  
Patti LaBelle, All Right Now  
Shanice, Saving Forever For You  
Chuckii Booker, Games  
Arrested Development, Revolution

**MEDIUM**  
Alabama, I'm In A Hurry ...  
Alison Krauss, Heartstrings  
Chris Ledoux, Cadillac Ranch  
Clinton Gregory, Who Needs It  
Collin Raye, I Want You Bad  
Confederate Railroad, Queen Of ...  
Corbin/Hammer, I Will Stand By You  
Curtis Wright, If I Could Stop ...  
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Lisa Stewart, Somebody's In Love

# the Medialine

## BAM Publisher Amadeo Brings Ad-ed Pleasure To Local Mags

BY ERIC BOEHLERT

**B**AMMING TOGETHER: When cigarette and liquor advertisers walked away from regional music magazines in the late '80s—weary of targeting what they considered teenage readers, along with simply spending fewer dollars—they left a hole for regional publishers to fill. The move also put an end to the days of 10% annual growth.

Local advertisers—clubs, record stores, guitar shops—still make up the bulk for regionals, but national advertisers, such as movie studios, remain an important ingredient.

Joe Amadeo, publisher of the BAM (Bay Area Music) weekly based in San Francisco, one of the largest local music publications in the country, heard from fellow publishers who didn't have time to deal with national advertisers and couldn't convince them to commit to local magazines.

Amadeo decided to become their national rep; no retainer or travel fees paid, just 25% off the top of every ad he landed for them. Amadeo's BAM Network now reps eight regional magazines, including Boston Rock and the Illinois Entertainer, making it easier for those advertisers to buy local music magazines nationwide.

The biggest hurdle as local publications is that "we don't fit into an [ad] budget," says Amadeo, "so we have to pry [the money] out of local and national budgets." Stand-alones without national coverage face real trouble, because "that just gives [advertisers] an excuse to say no."

A second network is now trying to get off the ground. Brad Daniel, publisher of the new Radio Active maga-

zine in L.A., also tired of hesitant national advertisers, is pursuing his network with Chicago Rocker and Texas Beat, and others.

**R**EALITY: The Rolling Stone year-end double-issue contains the magazine's fifth official celebration of its 25th anniversary (sixth, if you count the top-shelf MTV special; seventh if you count the recent gala). The 14-page feature, chronicling the history of RS covers, is unusual because it is "presented by" six acknowledged advertisers. It's not an advertorial. Rather, the story is simply paid for by Duracell, Ford, Gap, Nike, RCA, and Sega.

**N**KOTB: 1992 may go down as the year of the new artist. In its year-end issue, Spin dubbed essentially new Nirvana as its artist of the year. In its January edition, out Dec. 15, Musician honors Arrested Development as its chosen one for '92. That marks the first time the mag selected a debut or hip-hop act for honors. Editor Bill Flanagan says while Nirvana seemed like an obvious choice, his hunch is "Arrested Development is probably going to mean more to music," adding, "the feeling is Arrested Development right now is like Elvis Costello was in '77 and the Clash were in '78."

**S**HAMELESS PLUG: Two new Billboard family reference guides are out. "The Billboard Book Of Number One Hits," by Fred Bronson, is in its third edition. The other is Jay Warner's "American Singing Groups, A History 1940-1990." Warner documents 350 vocal groups and includes extensive discography information.



**R.E.M.: BEHIND THE MASK**  
By Jim Greer  
(Little, Brown & Co., \$24.95)

Scrape away the glittery facade, somebody said or should have, and you'll find the real glitter. According to Spin senior editor Jim Greer, America's most mainstream alternative music group has been fitted with a mask of "elusiveness," an artsy aura, that is false. The truth as put forth in this enjoyable new book professes to reveal the genuine article underneath: not men of elusive artsiness, but sometimes reclusive artisans who, says Greer, "worked really, really hard" to build what they have.

He does get much more specific (and eloquent) but that spirit sets the tone for a narrative that approaches its subjects with a hearty hey! instead of a genuflection and its subject not as a mystery to be plumbed but a story to be plotted: They got here from there; here's how it happened and, in my opinion, why. It's a story worth hearing.

There, of course, is Athens, Ga., once Krazy Glued to the phrase "musical

hotbed" until Seattle got stuck with it. Greer returns to ground zero and sifts through the musical artifacts, reconstructing the late-'70s art scene that spawned the band in revealing and evocative detail.

It is this rich contextualization—of the larger scene, past and present, of which R.E.M. was/still is a part; the impact of touring; the rise and mutation of "college rock" and college radio, inextricably hitched to R.E.M.'s star—that distinguishes this account of the band's history. Extensive interviews with band members Michael Stipe and Peter Buck color in the outline.

All this, in turn, is shaded by a strong critical voice that filters the facts, assessing and reassessing the moves, motives, and, best yet, recorded output up through "Out Of Time." A discography, tour schedule, and terrific visuals add to the portrait.

Regular joes? There's still more that glitters here than that. But Greer makes a vivid case for regular bohos—local bohemians made good.

MARILYN A. GILLEN

## Latin American Societies Link Goals Spain, Portugal Also In Planned Federation

■ BY HOWELL LLEWELLYN

MADRID—Performing rights societies from 20 Latin American countries, plus Spain and Portugal, are planning to form their own federation of authors and composers societies. They will also set up a databank of their combined repertoire in the face of what they see as "copyright kidnapping" by countries within the Anglo-American sphere.

The historic Spanish-sponsored step was taken at a two-day meeting in Mexico City in November. Further details will be ironed out at a March meeting in Cartagena, Colombia, and the Latin American Federation of Societies of Authors and Composers (FISAC) will be legally constituted by June 30, 1993.

Four societies—Spain's SGAE, Mexico's SACM, Argentina's SADIAC, and Brazil's UBC—will by March 31 present the remaining societies with proposals on the constitution of FISAC and the accomplishment of a series of objectives outlined in a so-called Declaration of Mexico, dated Nov. 17.

SGAE VP and managing director Teddy Bautista is the motor behind the move. He says, "FISAC will be the

only professional organization with a presence in both the European Community, through Spain and Portugal, and NAFTA, through Mexico."

Bautista explains the chief motive behind FISAC's formation is the creation of a databank containing all Latin American, Spanish, and Portuguese repertoire, "which is the second-biggest and most important in the world after the Anglo-American," he adds.

This is necessary, according to Bautista, "because there are hundreds of cases where the copyright to Latin American repertoire has been kidnapped or hijacked by Anglo-American authors or composers. A work only has value if it is administered, and that is what FISAC's task will be. The timing is right because of the explosion of Ibero-American repertoire: Jon Secada, Gloria Estefan, lambada, Paco de Lucia, the film 'Los Reyes del Mambo,' flamenco, salsa, and much more."

The Declaration of Mexico lists four broad reasons for the setting up of FISAC:

- The internationalization of copyright markets brings about inequalities between copyright users and the authors, the former taking advantage of the latter through the different de-

gree of effective protection established in the countries of the region.

- In the light of the current situation facing authors in Latin America, a joint effort by the societies of collective copyright management is required to increase the level of legal protection of the authors' works in the face of their massive consumption by producers, impresarios, and the media.

- Only the continental harmonization of the regulations and technical procedures of management, as well as of the conditions of the use of the works, will allow Ibero-American authors and composers to exercise fully their moral and patrimonial rights.

- The union of the societies of collective copyright management has proved to be the most effective tool for an adequate respect of national laws and international conventions dealing with authors' rights (copyright) ratified by the states in the region.

The declaration goes on to state that FISAC's main goal will be "the development of the rights of the authors and editors over their works, with regards to both the legal field and the methods used to achieve an efficient management of the copyright."

(Continued on page 41)

## Aussie Awards Honor New, Tried & True

■ BY GLENN A. BAKER

SYDNEY—The second public-voted and teen-oriented Australian Music Awards split its favors Nov. 28 between new, young, and dance acts on the one hand and established heroes and music on the other.

The event was sponsored by Coca-Cola and presented outdoors on a tropical afternoon in the "Dreamworld" theme park on Queensland's Gold Coast. The national telecast featured performances by Bon Jovi, Ugly Kid Joe, Kate Ceberano, Rick Price, Girlfriend, Wendy Matthews, John Paul Young, and dancer Paul Mercurio, star of the film "Strictly Ballroom." It was co-hosted by Jon Bon Jovi and screen personality Andrew Daddo.

The AMAs confirmed the dramatic arrival of two acts unknown a year ago. BMG's Girlfriend, which debuted with a No. 1 single and has recently

recorded a complete album in Japanese, was named most popular new act and most popular dance act. The White label's Frente, a vibrant pop-dance quartet, took away accolades as most popular independent act and independent album ("Clunk").

The Rockmelons (Mushroom) with 17-year-old singer Deni Hines took out most popular dance album, while the fresh-faced Diesel (EMI) was named most popular male performer over Jimmy Barnes and John Farnham, who customarily dominate such awards.

A special "Take 40 Australia Award," presented by the nation's highest-rated radio show, went to young studio dance act Euphoria (EMI). ABC-TV's "Rage" won its second most popular music TV show statue.

The other side of the coin saw the hugely successful "Jesus Christ Superstar" (82 shows, 1 million tickets sold) revival make its mark: It won

most popular live performance, while the cast recording on Emerald City/Polydor took album of the year; "Everything's Alright" from that album won song of the year; and Kate "Mary Magdalene" Ceberano (Regular Records) was honored as most popular female performer. The "JC" of the show, Farnham, came close to tears when veteran rocker Col Joye deftly presented him with a Crystal trophy to acknowledge a 25-year hit career.

INXS, whose relationship with its home market had been strained and questioned over the past year, stormed back to prominence with awards for most popular group and videoclip ("Baby Don't Cry"). The group accepted the awards with a video segment shot in Italy, where it is rehearsing for a new tour.

Six other accolades were presented to international acts: U2, Michael Jackson, Madonna, Richard Marx, the Red Hot Chili Peppers, and Prince.

The two-hour AMA presentation was concluded by a dapper John Paul Young rendering his 1978 international hit "Love Is In The Air," which has become a hit as a consequence of the massive success of "Strictly Ballroom." Such was the audience response to this infectious rock-samba that he was forced to play it twice, with the telecast taking the extended treatment. The festive mood continued through the following morning, when Bon Jovi sat atop a makeshift stage before a select 500 award attendees in the Gold Coast Marriott Hotel and delivered a 45-minute "Unplugged" set.

(Continued on page 42)

## APRA Accolades Fete Year's Top Tunes

■ BY KATHERINE TULICH

SYDNEY—"Robin Hood: Prince Of Thieves" stole the prize again Nov. 30, when the movie's theme song "(Everything I Do) I Do It For You" was named most-performed foreign work at the 1992 Australian Performing Rights Assn. awards here. Local publishers of the Bryan Adams/Michael Kamen/Robert Lange song are Rondor/PolyGram/Mushroom/BMG.

The APRA accolades covered the 12 months up to June 30, 1992. In that time, the association has collected \$48 million (Australian) in domestic performance fees, with 80% going to overseas writers and the balance to domestic authors and publishers.

The most-performed Australian work abroad was the INXS song "Disappear," published by Chris Gilbey, while the most-performed Australian

## Roger Whittaker, BMG Pact For Multi-Album, Pub Deals

ROGER WHITTAKER has good reason to celebrate his 30th anniversary as a recording artist (Billboard, Dec. 5). The congenial singer and songwriter, who has enjoyed



WHITTAKER

considerable worldwide sales in his three-decade career, has signed a new multi-album deal with BMG International and a co-publishing agree-

ment with BMG Music for an undisclosed sum.

Next year, BMG International will distribute and market the singer's 30th-anniversary album, "Celebration," on its Ariola label in most international territories. It also has acquired the rights to a great portion of Whittaker's catalog for worldwide exploitation. "Cele-

bration" will be released in the U.S. on the RCA Victor label, which has created a marketing niche for adult-alternative artists such as Whittaker.

Through the publishing deal, BMG has acquired Whittaker's Tembo Music Ltd. catalog, including signature hits such as "The Last Farewell" and songs recorded by the likes of Elvis Presley, Tony Bennett, Ray Conniff, and Chet Atkins, as well as Whittaker's future compositions.

Whittaker may not claim the critical cachet of today's world-beat stars. But long before it was fashionable, the Kenyan-born troubadour was crossing cultural boundaries with his music and creating a global career. He has toured Europe, West Africa, North America, Australia, New Zealand, and the former Soviet Union.

"Roger has achieved international success in many English-speaking territories and in Germany, and we can take that one step further," says Rudi Gassner, president/CEO of BMG International, who calls Whittaker "an ideal artist" for his company.

Gassner explains that the nature of the agreement with Whittaker is ideal as well, by drawing upon the strengths of three of BMG's divisions: BMG International; RCA Victor, under BMG Classics president Guenter Hensler and senior director of marketing Steve Vining; and BMG Music Publishing, under its president, Nick Firth.

"Nick Firth and I really talk a lot about strategy acquisitions," says Gassner. In this case, he says, the suggestion to explore both record-

ing and publishing deals came from Firth, who recognized the value of Whittaker's publishing catalog as well as his worldwide popularity as a recording artist.

Beyond the immediate plans for the "Celebration" album, BMG International expects to record additional albums by Whittaker in English, German, and other languages to widen his international audience even further.

SOUL DUO NO. 1: Stateside Records in Britain saw no shortage of chart action in the early '60s as the U.K. label for marvelous Motown hits from Stevie Wonder, Marvin Gaye, the Supremes, and many others. The revived Stateside label is now the U.K. home for the American soul duo of Charles & Eddie, who last week hit No. 1 on the Music Week singles chart with "Would I Lie To You," from their debut album, "Duophonic."

## HOME & ABROAD



by Thom Duffy

COMING Together: A number of artists have made commitments to previously announced efforts for "Peace Together," a musical aid effort for the children of Northern Ireland launched by Belfast native Ali McMordie of Stiff Little Fingers and Dublin's Robert Hamilton of the Fat Lady Sings (Billboard, Oct. 10). Singer/songwriter Nanci Griffith and the London Chamber Orchestra

join Sinead O'Connor and others on a single, "Be Still," set for January release. A subsequent benefit album due in June will feature Griffith, Irish/American rap act House Of Pain, Stereo MC's, the Orb, the Shamen, and others to be announced. Lastly, the date of May 29 has been set for three simultaneous concerts at the Milton Keynes Bowl outside London, promoted by Tim Parsons of MCP; the Royal Dublin Stadium, promoted by Dennis Desmond; and, in Belfast, under promoter Eamonn McCann, at the Boucher Playing Fields, which straddles Catholic and Protestant districts in the center of the city.

BORDER CROSSINGS: Ireland's Maura O'Connell, who now calls Nashville home, plays New York's Bottom Line Monday (7) to promote her third Warner Bros. album, "Blue Is The Color Of Hope."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

## Dispatches From The Bootleg Battle

### Jackson CDs Flood Germany

■ BY MIKE HENNESSEY

FRANKFURT—Michael Jackson's concert in Bucharest, Romania, has produced a wave of bootleg CDs that is now flooding German record stores.

Sony Music is planning legal action against producers of four Michael Jackson live recordings, all taken from the Oct. 1 concert.

Sony Germany's senior manager of business affairs, Eberhard Kromer, says large numbers have been shipped into German stores.

"So far four recordings have surfaced," says Kromer, "but there could be even more—and since Romania is not a signatory to the Rome Convention, these CDs are classed as 'protection-gap' bootlegs."

The CDs acquired by Kromer are "Live And Dangerous," a double CD anonymously manufactured in Italy and licensed by Italian authors' society SIAE; "Live In Bucharest 1992," a double CD licensed by Germany's GEMA and released on the Living Legend label of Torsten Hartmann's MCM Tontraeger, a specialist in protection-gap repertoire; "Black & Live," a single CD on the RRC (Rare Record Collection) label of Heidelberg-based company The Disc Connection, headed by Matthias Rohnacker; and "Live In Bucharest," a double CD on the Live & Alive label of another protection-gap specialist, Imtrat, based in Landshut, and headed by Klaus-Dieter Gigla.

The Living Legend and RRC recordings are being distributed in Germany by the In-Akustik company. A spokesman for the company told Billboard that the Living Legend CD appears to have been recorded in the concert hall and has poor sound quality. By contrast, the RRC recording has no crowd noises and was most likely to have been taken from the radio broadcast of the concert.

Sony in Frankfurt is also investigating the source of a fifth Jackson CD, "Nobody Moves Like Jackson," an Italian production recorded during the 1987 "Bad" tour.

### Dutch Dealers Get Warning

■ BY WILLEM HOOS

AMSTERDAM—Dutch record dealers have received stern warnings not to handle any bootleg CDs currently offered for sale here.

National IFPI group NVPI has sent letters to more than 1,200 retailers, warning them of legal action if they are caught with bootlegs.

A rash of cheap live recordings, licensed in Germany and Italy, are being retailed for \$8-\$12, although most have a price tag of \$17-\$18.

NVPI's anti-piracy coordinator, Emmy Janssens, says mechanical rights for the recordings have usually been paid to GEMA in Germany and SIAE in Italy, where she suspects the CDs are made. The absence of protection for live recordings allows them to circulate freely.

Says Janssens, "Because the rights have been paid elsewhere in Europe, a number of retailers think they can also sell those bootlegs in Holland. In writing to the dealers, we aim to point out that this is not true."

An NVPI investigation in October found more than 100 outlets with bootleg product on sale. "In the letter we have told them to stop," says Janssens, "but if we discover this kind of merchandise again, then we will bring a civil action against the shop owners."

Neighboring rights legislation is expected to be enacted in the Netherlands before the end of next year, which would enable the new rights holders to bring criminal suits against those found selling bootlegs.

NVPI's letter included a list of more than 40 international acts and their national record companies. If dealers are in doubt they are recommended to consult the organization. Most bootlegs have been recorded at recent open-air concerts in Europe, the U.S., and Japan. Prominent targets have been Guns N' Roses, U2, Dire Straits, Prince, the Rolling Stones, Genesis, Phil Collins, and the Doors.

Italy's Golden Stars label, famous for its Dire Straits bootlegs, has issued a live recording of U2 at Rotterdam's Feyenoord Stadium in summer 1990. Germany's Live & Alive label has released a set of U.S. recordings by major

(Continued on page 42)

# GLOBAL<sup>TM</sup> MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**JAMAICA:** Buju Banton has been controversial from the start. The 19-year-old dancehall don who rose to prominence as part of Donovan Germaine's Penthouse Crew, first created a stir with his ode to the "Browning," which offended Jamaican women of darker hue. But that local fracas was nothing compared to the international outrage that has been generated by the patois lyrics to the DJ's anti-gay hit, "Boom Bye Bye." Once translated and splashed on the front pages of the American tabloids, Banton's song was vigorously condemned by the U.S. gay community, not least for its suggestion that "batty bwoys" (patois for homosexuals) should be shot. Because of the song, Banton was dropped from the lineup of the first WOMAD Winter Festival, held in the



U.K. last week (Pulse, Dec. 5). But the DJ remains unrepentant. "I am against homosexuality," he says, while his manager Germaine explains that "Jamaican language is violent and often exaggerated. When someone says 'shoot' or 'kill,' it does not mean that they are advocating violence." Banton's homophobia may have encountered international flak, but here, where homosexuality is a criminal offense and widely considered to be socially offensive, the island's No. 1 DJ is more of a hero than ever.

MAUREEN SHERIDAN

**FRANCE:** Confirming his reputation as the "king of rai," the Algerian-born singer Khaled has completed seven sold-out shows at the 1,000-capacity Bataclan in Paris. As well as the French-based Algerians who flocked to see their hero and knew all the lyrics by heart, there was an increasing percentage of young, white concertgoers who have discovered Khaled thanks to his top-10 hit "Didi." In concert, Khaled's band delivered an efficient dance groove, with elements of funk and reggae. Although the keyboards and horns were at times overbearing, with a band as good as this Khaled can feel comfortable on any stage in the world. Sales of his Don Was/Michael Brooks-produced self-titled debut for Barclay/PolyGram have passed 300,000 units worldwide, of which one-third have been registered in France. In the U.S., the album has been released on Polydor's specialist label Kohiba and has just entered Billboard's World Music Albums chart. All signs are that Khaled's voice and charisma are such that he will eventually transcend all linguistic and cultural barriers.

EMMANUEL LEGRAND

**BRAZIL:** As summer begins, at least a dozen groups from the northern city of Salvador de Bahia are hoping to emulate the nationwide success of young Bahian star Daniela Mercury (see earlier Billboard reports). They play axé music (axé means "force" or "energy" in the West African language of Yoruban), a bubblemusic hybrid that fuses rock, pop, and an assortment of Caribbean rhythms with the samba-reggae beat pioneered by the percussion group Olodum during the Bahian Afro-roots boom of the early '80s. The axé sound was developed by the carnival groups playing from the tops of the big Mercedes "trio elettrico" sound-trucks. The earliest axé exponent was Moraes Moreira with his group the Novos Baianos, and the current top artists, all launching new albums around now, are Luiz Caldas (creator of the fricote variation), Chiclete Com Banana, Banda Mel, Banda Chocho de Amor, Sarajane, Asa de Aquia, and Banda Beijo. Banda Beijo celebrated its fifth album, "Axé Music," with a huge concert at Bahia's tennis club at the end of October.

PHILIP SWEENEY

**ITALY:** While many young musicians here struggle to achieve international recognition, veteran performer Paolo Conte seems to find widespread crossover success with ease. The 55-year-old singer, songwriter, pianist, and qualified lawyer is revered not only at home but in France and Holland as well, and has registered significant sales in Germany, Belgium, Austria, and Spain. Conte's new album, "900" (CGD), looks set to win him even more fans with its rich mixture of elegant, seductive, and sometimes drunken rhythms that lurch from hot jazz to bar-room tangos. With songs like "Pesce Veloce Del Baltico" (Fast Fish Of The Baltic) and "I Giardini Pensili Hanno Fatto Il Loro Tempo" (The Hanging Gardens Have Seen Their Good Old Days), sung in a voice as gravelly as that of Tom Waits, Conte's music is sophisticated, melodic, catchy, and often wickedly funny. He is touring Europe through to next June, including 22 consecutive nights in Paris.

DAVID STANSFIELD

**BELGIUM:** Soulsister, the band that sold more than 750,000 copies worldwide of its 1989 hit "The Way To Your Heart," has gone back to basics with a Stax/R&B-style mix on its latest album, "Simple Rule" (EMI). Produced by Bob Clearmountain, the album abounds with catchy pop songs and soulful ballads, such as the singles "Promises" and "Changes," both co-written by David Werner.

MARC MAES

## newsline...

**LEVI STRAUSS** and U.K. clothes retailers Top Man and Top Shop are sponsor participants in the 1993 Brit awards. The chains will be involved in promotion through in-store displays and distribution of the giveaway Brits magazine, according to Lisa Anderson, executive producer of the awards. The show takes place Feb. 16 at London's Alexandra Palace.

**BELGIUM's** ARS Records will switch distribution of its local product from CNR Records to PolyGram from Jan. 1. According to ARS managing director Patrick Buschotts, the deal had less to do with the troubles of CNR parent Face Holdings, and more to do with a keen offer from PolyGram.

**LEONOR VILLANUEVA** is appointed managing director of Virgin Records Spain, following the Nov. 13 death of Carlos Juan Casado (Billboard, Nov. 28). She was GM and head of marketing, and helped set up the company with Casado nine years ago.

**SONY MUSIC U.K.** has finalized its licensing deal with indie label Nude, whose roster includes Suede and Latitude. Albums are due from both bands in the new year. The agreement is worldwide excluding the U.K., where Nude is handled by Pinnacle.

**MMG INC.**, part of Warner Music Japan, is taking over distribution of the EastWest group of labels, which until now have been handled by WEA Music K.K. The move is in line with Warner Music International's policy of having companies that handle Atlantic product also handle EastWest.

**WALT DISNEY** Records has signed a licensing agreement with the Gramophone Co. of India (Gramco) to debut the line. The soundtrack and read-along editions of "The Little Mermaid" are its first releases, tying in with the movie's December premiere. This also marks the first time that a book/cassette combination will be legally available in India.

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## Barcelona Warms To Virgin Opening With Record Sales

BY HOWELL LLEWELLYN

MADRID—Virgin's new Barcelona megastore has become the chain's first major outlet to record a profit in its first month of operation, according to Virgin Retail Espana MD Luis Urbano.

Spain's first international-style megastore notched up \$1.8 million in sales in October, with 230,000 customers making 70,000 purchases.

More than 140,000 items were sold, 80% of which were sound carriers.

"This is the first time a new Virgin Megastore has registered a positive return in its first month," comments Urbano, "and in continental Europe only the Paris store had a higher turnover in October." Urbano claims the sales per square foot were similar to the Paris store and higher than in London. The city-center store, with a floor space of 15,000 square feet, is being extended to 23,000 square feet this week.

As in many other cities, the opening of a megastore has boosted record sales. Urbano, also head of Virgin Retail in Italy and Portugal, says unofficial industry returns showed that in October, Barcelona's sales exceeded those of the capital Madrid. Virgin's share of Barcelona's record sales was 30%.

In contrast to the market, still heavily dominated by vinyl, sales at the new store were 75% CD albums, 5% CD singles, 15% cassettes, and only 5% vinyl.

Virgin's search for a suitable location in Madrid was running into problems, says Urbano, "but by Christmas 1993 Madrid will definitely have a Virgin Megastore." He adds that Seville and Valencia will be next on the list and that smaller stores are planned for less populous cities such as Zaragoza and Malaga.

Virgin's new joint venture with Blockbuster, in which the U.S. video chain acquired half of Virgin's 80% equity in Virgin Retail Europe, will enable Spanish operations to open more outlets, says Urbano. Management will stay in Virgin's hands.

## LATIN AMERICAN

(Continued from preceding page)

It adds that FISAC will be a member of the International Confederation of Societies of Authors and Composers (CISAC), and will eventually assume the protection and, when necessary, the representation of the repertoire administered by its members.

Before FISAC's legal constitution in June, a draft will be made of its articles of association, and studies will be drawn up on its social scope, the membership categories, details of fees, where the federation's head office will be, and so on.

Bautista reckons there is growing interest in Latin music in general. "The Anglo-American model has had too much exposure, and the public at large wants more variety. The setting up of FISAC is not a question of chauvinism, but one of better administering the industry."



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## Oscar Peterson Keeping Pace Plans Tour In Wake Of Docu, Album Series

BY LARRY LeBLANC

TORONTO—Despite two hip replacements in the past year, the most recent five weeks ago, and recurrent (but lessening) bouts with arthritis in his hands since the '70s, internationally acclaimed Canadian pianist Oscar Peterson's career isn't slowing down.

At 67, Peterson, the winner of seven Grammy awards, has recorded for such labels as RCA Victor, Limelight, Clef, Verve, BASF, Pablo, Saba (later MPS), and Telarc in his 46-year career. He is now working on an album of new originals to be released next spring on his Music of the Loons label.

Despite his recuperation from the most recent operation, he is already making tour plans. He will not, however, be matching the hectic tour pace of his early years. "I have a 16-month-old daughter that I want to see grow," he says. "I'm spending time with her and my wife. I'm scheduling things so they don't fall one immediately after the other. I'm hoping to start back with a tour of Japan this spring.

"Then I'll be off again until the summer, when I'll probably go to Europe for the summer festivals. In late fall, I'll do a few concerts in Europe."

Acknowledging a recent surge of interest in his career, Peterson says, jokingly, "I've started reading my own medical reports to see what's gone wrong."

"In the past, Canadians have, perhaps, overlooked me, but it would be wrong for me to say that now after all of the recent hubaloo. A lot of [interest] is predicated on [the documentary] 'In The Key Of Oscar' and by the Telarc three-album series."

"In The Key Of Oscar," which recently aired on CBC-TV, was produced by Elitha Peterson Productions Inc./Vocal Productions Inc. in association with the National Film Board and the Canadian Broadcasting Corp. The 95-minute documentary film features extensive concert footage and interviews with such music luminaries as Norman Granz, Quincy Jones, Dizzy

Gillespie, and Ella Fitzgerald.

The film's concert includes footage from Peterson's 1991 European tour reunion with bassist Ray Brown and guitarist Herb Ellis. Both players, along with drummer Jeff Hamilton and the Harmony Gospel Choir, joined Peterson at the film's October gala premiere at the Roy Thompson Hall here. The NFB is distributing the "In The Key Of Oscar" video, and a CD of the same title has been released by Peterson's label, distributed by Select Distribution in Montreal.

Montreal-born Peterson was raised in the city's poor St. Henri district. A child prodigy, he played trumpet in a small family orchestra at the age of 5. After spending almost a year in the hospital with tuberculosis, he was advised by a doctor to give up wind instruments. He continued on piano, which he had begun along with trumpet. By age 14, after quitting school in the tenth grade, he was playing jazz and pop on a weekly radio show, "Fifteen Minutes Piano Rambling," on CKAC radio.

At 18, he decided against a musical career and took a job as a riveter in an aircraft factory. "I was fighting to not be a musician, but [co-workers] kept trying to get me to play noon hours in the lunchroom. I kept saying, 'I didn't come here to do that.'"

By 1945, Peterson had been heard on such CBC radio shows as "The Happy Gang" and "Light Up And Listen." From 1944-47, he played weekends with the Johnny Holmes Orchestra. Between 1945-49, starting with renditions of "I've Got Rhythm" and "The Sheik Of Araby," he and his own trio made 16 recordings for the Canadian affiliate of RCA Victor, revealing a predilection for boogie-woogie.

Though such visiting Americans as Count Basie and Jimmie Lunceford had encouraged him to come to the U.S., Peterson rejected the notion, claiming that further preparation was necessary, until American impresario Norman Granz coaxed him to appear as a surprise guest at a Jazz at the

Philharmonic presentation at Carnegie Hall in New York. Performing with bassist Brown, Peterson received a standing ovation.

Granz, who was to be Peterson's manager for more than 30 years, then launched Peterson's international career by having the pianist tour America and Europe with the Jazz at the Philharmonic tours. Working initially with Brown in a duo for a couple of years, then with the Oscar Peterson Trio with Brown and such top-notch guitarists as Irving Asby, Barney Kessel, Kenny Burrell, and Herb Ellis, and later with piano/bass/drums units with Ed Thigpen and Louis Haynes among the percussionists, Peterson became a jazz favorite.

Before Peterson, however, there had been no recognized Canadian jazz musician on the international scene. "It was a running gag when the Trio would play in Europe," he says. "We'd be invited to the American Embassy and the ambassador would get up and give this speech of having these three American lads here. I'd be pulling his coat and showing him my passport, saying, 'Not quite.' The music was taken to being American."

In the mid-'70s, Peterson, quick to accept new technological changes in keyboards and recording, started exploring electronic music. He started with the purchase of an ARP 2600 and followed by picking up a Yamaha CS-80, Polymoog, Oberheim Four-Voice, Prophet-5, Roland JP-8, and various Mini Korg synthesizers that eventually led to the decision to build his own home studio.

The studio in his Mississauga home, near Toronto, which now includes a 36-input Marlon mixing board and three Akai ADM 12 recorders, is an indulgence, he says. "I always wanted a place where I could go to compose and not be bothered and to have the availability of all these instruments and sounds at my own leisure."

With all the technology around him, Peterson says there is sometimes the danger of succumbing to it and losing the essence of music-making.

"The artist has to keep control of that," he cautions. "I'll use these implements where they fit. Where I don't feel comfortable or the equipment doesn't live up to the application, then it gets withdrawn."

In discussing the future of jazz development, Peterson, a chancellor at York Univ. here, says he is encouraged by the interest in earlier jazz being shown by his students: "A lot of these youngsters have missed this music and are trying to catch up on it."

### DUTCH DEALERS

(Continued from page 40)

artists, under the "Live USA" title. These cut-price bootlegs are seen as a threat: In the days when bootlegs were only available on vinyl, prices could be as high as \$300.

Janssens estimates more than 2,500 titles are available worldwide. Most titles sell 5,000-6,000 copies in the Netherlands, some selling more than 10,000.

### APRA ACCOLADES HONOR TOP TUNES

(Continued from page 39)

work at home was Daryl Braithwaite's "Higher Than High," published by Mushroom/Warner Bros. One of the country's new talents, Rick Price, won song of the year for "Heaven Knows," which he authored with Heather Field; it was published by Sony Music/EMI Music.

Association board members voted for two special accolades: songwriter of the year, which went to Tim and Neil Finn of Crowded House, and the Ted Albert Memorial award, given to John Sturman, former APRA chief executive. Sturman negotiated the rates paid by TV stations—now APRA's single largest income source—and later helped mount a successful bid to increase mechanical royalty rates.

For the 1991-92 awards, APRA expanded the composition categories. Writer members (who number approximately 13,000) nominated and voted for works considered excellent in a par-

ticular field. This year, seven categories were cited by APRA members. The jazz prize, for instance, went to guitar whiz Tommy Emmanuel for his "Stevie's Blues," published by Chris Gilbey; Nigel Westlake won for contemporary classical composition ("Refractions At Summer Cloud Bay," published by Cue Management); and TV and film theme/score awards went to music from the Australian-produced miniseries "Brides Of Christ." It was written by Mario Miller, published by Leosong.

"Christmas Day" and "Way Out West" took prizes in the children's composition and country categories, respectively. The former was written by Dave Froggatt, and published by Warner Bros.; latter was authored by Michael Bois, John Lee, Christ Stockley, and Kerryn Tolhurst, and published by Mushroom/Cellar.

# musidisc

## 30th

ANNIVERSARY

### *The Philosophy and Spirit of* independence

By PHILIPPE CROCCQ

**T**he real meaning of independence, says Musidisc chairman Francois Grandchamp, is to be free to make your own decisions in order to meet your particular needs.

Freedom, flexibility and fidelity to the principle of shaping its own destiny are the watchwords of Musidisc, which, with a 3.5 percent share of the French record market and gross revenue last year of 200 million francs (some \$37.7 million) is the first and last of the truly independent French record companies—and a company with a determinedly European per-

are particularly appealing to small labels of all complexions, because we can give their repertoire individual attention. It doesn't get overwhelmed by a mass of major catalogs."

A good example of Musidisc's specialist approach is its jazz repertoire. The company has a special regard for jazz music, and although sales in France are healthier than in many other European countries—France has a strong tradition of support for the music—jazz tends not to be a major priority with the multinational companies, particularly when it comes to national artists. Musidisc is a solid supporter of French jazz musicians, such as guitarist Ngyen Le, who has played with Carla Bley, Johnny Griffin and

last album, partly recorded in New Orleans with a guest appearance by the Neville Brothers, has been very well received.

The rock group La Souris Deglingue is another Musidisc success story. The band has a very special identity and has managed to preserve it at a time when other groups tend to sound more and more like one another.

Other Musidisc acts include Ministère A.M.E.R. and Michele Torr from France and, from the U.K., Tansada, Asia and Zodiac Mindwarp. The label also has a strong reggae catalog, featuring such artists as Pablo Moses, the Gladiators and Culture.

In 1989 Musidisc launched into children's music repertoire when it

Musidisc also works with Cimnick Studio, based at Yerres, near Paris, where many of Musidisc's artists have recorded albums.

One of Musidisc's strong suits is its distribution department, headed by Alain Olivier, who is also the company administrator. The department has two sales directors, Gerard Nicolini and Thierry Daigent, and a sales force of 15 representatives, plus three telephone sales staffs.

Says Olivier, "Although Musidisc does not allocate an enormously substantial budget for publicity and promotion, we have a most effective sales force, which not only reaches the major outlets but also the smaller points of sale. The team also operates on a pro-

"We may not have the financial resources of the majors, but we make up for this with a lot of heart and commitment," says Musidisc chairman Francois Grandchamp.

spective.

"We may not have the financial resources of the majors, but we make up for this with a lot of heart and commitment," says Grandchamp.

Working extensively with repertoire not available from its competitors, both in France and internationally, Musidisc has found a niche in the market that it continues to exploit with significant success. Its left-field approach frequently puts the company in a pioneering situation, in a position of breaking new ground.

"We tend to have much closer contact with our artists," says Grandchamp. "And if we are approached by an artist whose music does not exactly match the fashion of the moment, that's OK. Musidisc is not a fashion-oriented company. Its approach is really eclectic. In a sense, the fragility of independents like Musidisc is also their strength; paradoxical as this may sound."

The company is more flexible, more rapid, more free when it comes to making a decision. "Many artists prefer the more intimate and friendly environment of an independent like Musidisc to that of the major companies," says Grandchamp. "And the specialist know-how and marketing and promotion strategies that we have developed

Courtois, Pinc, among others.

Trumpeter Eric Le Lann is a French jazz star to whom Musidisc has given enthusiastic backing. He has recorded with pianist Martial Solal and Rene Urenger, composed the music for the Benoit Lécuyer film "Corps Et Bien" and also contributed music to the Benoit Lécuyer movie "Round Midnight," with Dexter Gordon, Herbie Hancock and Billy Higgins. Another Musidisc jazz find is the DJOA quintet, a multiracial group led by Claude Sorrier, which is highly regarded by the French public and whose music is a re-creation of many influences ranging from Dollar Brand to McCoy Tyner.

Also under contract to Musidisc are Jeff Garcher, Open Air, Abus and Paulo Brasil. In addition, the label has recorded such internationally known artists as John Abercrombie, Chick Corea, Gilberto Gil and Mike Stern. Musidisc's jazz catalog—administered by jazz department chief Denis Lachanne—today has more than 150 titles.

True to its principles, Musidisc has also signed many artists whose music does not have mass appeal but which nevertheless, is highly regarded by a certain specialist public—such acts as the Bill Deraime Bluesmen, whose music has a reggae element. The band's

acquired distribution of the prestigious Ades label, founded in 1953 by Lucien Ades. This label is managed by Babette de Nussac and has a catalog of more than 500 titles, covering an age range of 3 to 9 years. For 40 years, Ades has had exclusive representation in France of the Walt Disney repertoire.

Another specialty of the Ades label is the production of recorded narratives of feature films read by celebrated actors, and the catalog includes some rare gems by Jean Gabin, Fernandel and Gerard Philippe. The label also has a catalog of recordings from television and film productions, including some vintage animated cartoon soundtracks licensed from Universal Pictures.

Recordings by Anne Sylvestre, Youloudji and Henri Des also grace the Ades catalog. Des, who has more than 20 recordings with the label, is one of the great names of children's poetry. His recordings sell not only in France but also in Belgium and, especially, in French Canada.

When it comes to recording, Musidisc works closely with Jean Garnet, who runs the studio de l'Hacienda, which is one of the most important recording studios in France and has a 48-track facility. Garnet also runs the Hacienda label, which is distributed by Musidisc.

national basis, talking to dealers about our artists, about their repertoire and about their tours.

"Of course, the artists themselves are the basis of our success, but a creative sales force can make a great deal of difference, especially when it comes to back catalog or repertoire that doesn't normally benefit from formal promotion campaigns, such as children's recordings.

"When it comes to contemporary pop repertoire and jazz, our deliveries obviously are not on the same scale as those of the majors but, on the other hand, our returns are minimal because it is emphatically not our policy to cram product into the stores but simply to supply enough to meet the real demand.

"We have the benefit of considerable experience in the music business and, if our sales per title are less abundant than those of the majors, then our expenses are also proportionately lower. Furthermore, the wide range of our catalog consistently ensures a steady level of sales.

"Musidisc's mission in life is to represent the greatest possible number of artists and small producers and to give them a chance to make their music known internationally." ■

*Musidisc's Pan-European perspective* An interview with Musidisc marketing director Antoine Olivier

BY PHILIPPE CROCCQ

**Billboard:** With the increasing contraction of the music industry in France and the growing domination of the multinationals, are we eventually going to see the market exclusively controlled by the majors?

**Antoine Olivier:** We are almost in that situation already, with more than 90 percent of the market accounted for by multinational corporations. This runs in parallel with the growing uniformity in the media and the disappearance of the independent record dealer.

**BB:** Is Musidisc, therefore, a threatened species?

**AO:** Nature abhors a vacuum and there will always be room in the market for independents—because their special area of activity cannot be undertaken by major companies. It is

an illusion to believe that the acquisition of independent companies by the majors and the proliferation of labels can eliminate the need for independ-



ent companies.

The artists of tomorrow are currently developing their talents and their careers with small labels. The difference

we see today compared with some years ago is that independents have little prospect of becoming as large as companies like Virgin and A&M. Nowadays, a small company that starts to become even modestly successful tends to be the object of takeover bids, and it is, in any case, more difficult to maintain a successful track record in the present media climate and with the distribution system as it is today.

**BB:** What are the elements that have kept Musidisc going successfully for three decades and how do you see the future?

**AO:** As to the first part of the question, the answer is simple. The range and variety of our catalog have assured a good degree of continuity and stability and, in addition, we are always on the lookout for new musical trends and productions, from wherever they emanate, and for which there is a potential

public, however small. We know how to achieve viability with a lot of projects and productions that would be uneconomic for the majors.

We are therefore well represented in all specialist areas of music: rock, blues, jazz, world music, rap, reggae, contemporary music and children's music. As for the future, we envisage continuing with this same A&R policy and we see, in the acquisition by the majors of some of our independent competitors, an opportunity to develop more ambitious projects in the French and other European markets. We are set up today to be capable of developing the careers of major artists in both the artistic and logistical senses.

**BB:** What makes Musidisc different from other companies?

**AO:** Above all, it's the speed and flexibility we can exercise in making key decisions. We have no parent company, no European directorate, no big boss in New York or Tokyo to consult. We have the financial resources and a

team ready to act and to invest in ambitious projects on very short notice.

**BB:** What will be your approach to the new single European market?

**AO:** Like many other companies, we are not waiting until the arrival of January 1, 1993, before thinking in a European mode. We set up an affiliate company, Musidisc U.K., in Britain in 1990, and we have partnership deals with other independent companies in Europe, such as Intercord in Germany and Roadrunner in Benelux.

This policy enables us to offer to independent labels and to artists who have a European potential a simple and efficacious means of breaking through national barriers. This has been the case with acts like Shoulders Asia, Zodiac Mindwarp, Jimmy Cliff, Luke Records and many others. Our network covers the world, which enables us to develop artists on an international basis. This goes for newcomers like the Levellers and for established

(Continued on page M-4)

HAPPY  
**25TH**  
BIRTHDAY



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**musidisc u.k.**

*The Art of Creating New Excitement*

BY MIKE HENNESSEY

**T**he decision to set up a U.K. affiliate to market the back catalog and to sign and develop new acts with international potential is one that has paid dividends for Musidisc.

The U.K. company, based in Holland Park, West London, was established in September 1989 under managing director Jeremy Thomas, whose 18 years in the music business include spells with Decca, Criminal Records and the alternative labels ABC and ID.

"Our aim was to exploit the back catalog of classical, jazz and French rock repertoire and also to look for new acts with long-term potential," says Thomas. "We marketed the existing catalog with varying degrees of success and quickly discovered that the market in the U.K. for French rock was distinctly limited. On the other hand, we made an excellent start on building a local roster by signing Brighton group the Levellers, whose first album, 'A Weapon Called The Word,' was quite successful.

"Our idea was to sign our own artists and to build them slowly but surely over a long period and also to acquire hot acts by licensing them from the U.S. or France and achieving a fast turnover.

"Last year, for example, we signed

Bleach and Zodiac Mindwarp, whose reputations are building nicely, and we also acquired repertoire from the Luke label, which is represented by Musidisc in France. We picked up 2 Live Crew and Professor Griff and also acquired a master of the pop-rock group Asia which, by dint of intensive marketing and promotion, achieved good sales."

Musidisc U.K., which has a five-strong team, currently is working on the development of three new acts for which Thomas sees a long-term future: the Tansads, a nine-piece group from Wigan, which specializes in a unique mixture of folk, funk and rock music; the Tender Trap, a group built around singer-songwriter Paul Howard; and the New Cranes, a group of Ukrainian extraction, which is described by Thomas as "a kind of Ukrainian Levellers."

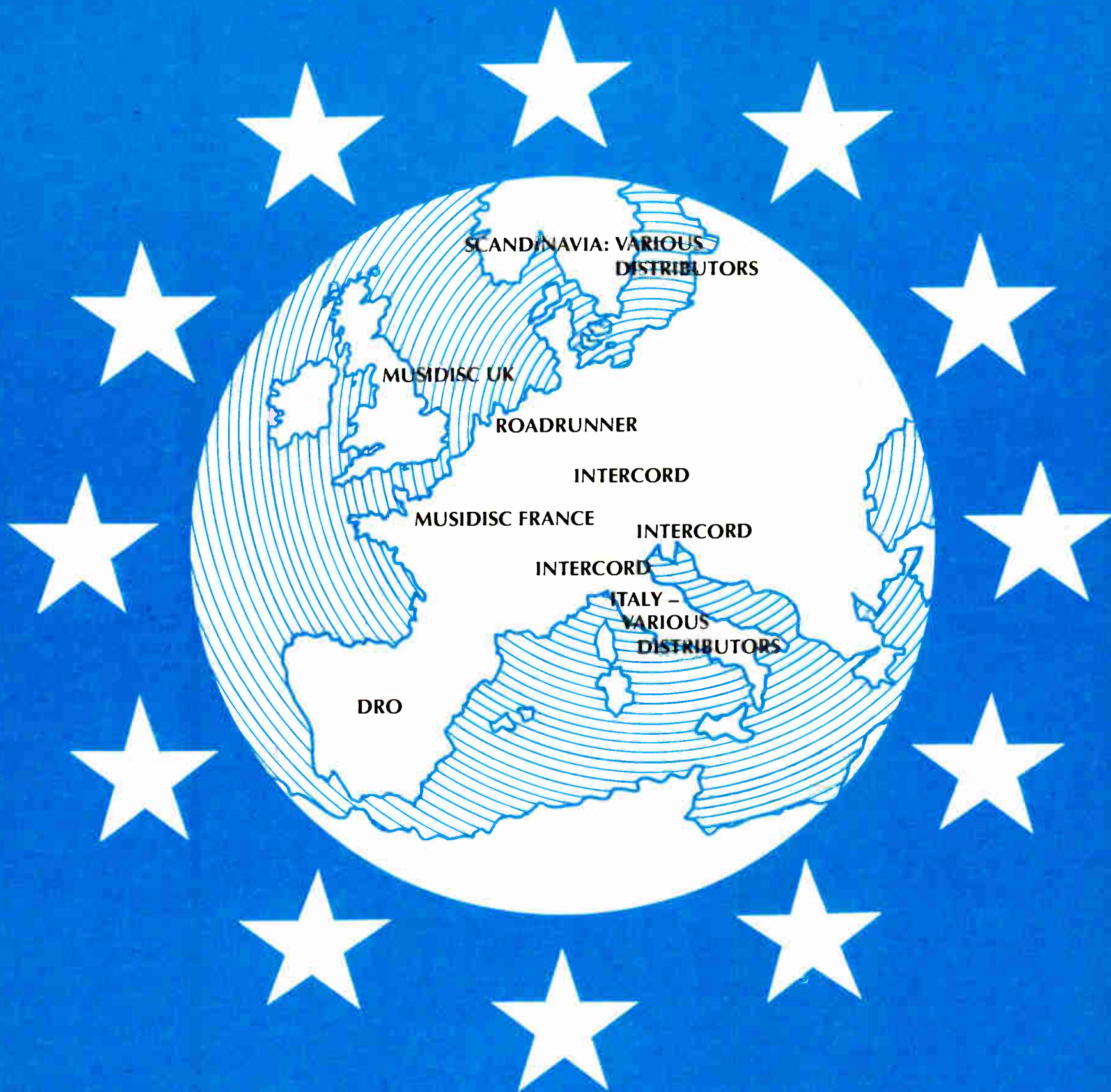
Distributed by A.P.T. of York, Musidisc U.K., which is strongly promotion-oriented, has made satisfactory progress in its three years of operating, according to Thomas. "The recession has depressed our catalog sales," he says, "but we've done pretty well with the newly signed and licensed repertoire.

"If you can't generate great interest in the old material, then you just have to create new excitement, and I think we can claim to have done that quite effectively." ■

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ET LE GRAND FROMAGE  
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*In the beginning...* **jazz**

BY PHILIPPE CROCQ

**T**he Musidisc company came into being 30 years ago as a producer and distributor of jazz recordings when it founded the appropriately named America label, featuring recordings by Charlie Parker, Charles Mingus, Earl Hines, the Art Ensemble of Chicago and Lionel Hampton, among others.

At that time, few major companies were interested in distributing or licensing American jazz labels, so Musidisc was able to fill a gap in the market.

The company began by acquiring the Vanguard and Fantasy catalogs for France and enjoyed significant success with the latter label when the then little-known group Creedence Clearwater Revival began to make a big international impact. On the Vanguard label, Musidisc also achieved good re-

sults with recordings by Country Joe McDonald, Joan Baez and jazz guitarist Larry Coryell. Later, the company's fortunes received a substantial boost with a run of disco hits from the mega-selling Sylvester.

With the success gained from its licensed labels, Musidisc was able to embark on a policy of acquiring distribution of a number of independent French labels, including Festival, Bel Air, Sofrason, Disc'AZ and Ades. That

gave the company a good domestic repertoire base, which it was later able to expand by investing in its own productions and building a roster of local talent. Among its successes were the Garçons Bouchers, Pigalle, Caraïos, Vulcain and, most spectacularly, Mano Negra.

In the 1980s, Musidisc enjoyed very healthy sales with licensed repertoire, including that of Stiff Records (releases by the Pogues), Beggar's Banquet (the

Cult) and Relativity (Joe Satriani).

However, by the end of the '80s, it became clear that the company needed to expand the scope of its operations in order to become a real force in Europe. To this end, Musidisc U.K. was founded with the aim of building the company's profile in the British market, promoting and marketing the existing catalog and signing British acts.

In addition, distribution and licensing agreements were signed with Intercord for Germany, Austria and Switzerland, Roadrunner for Benelux, D.R.O. for Spain and various partners in Italy, Scandinavia, Japan and the U.S.

Says chairman Francois Grandchamp, "Our position currently is that we have produced an exciting roster of artists—mostly 'alternative'—such as the Levelers, Bleach, Resque, Zodiac Mindwarp, the Love Reaction, the Tansads, the Tender Trap, the New Cranes and, from Austin, Texas, the Shoulders.

"Having just licensed the exciting Acid Jazz label for France, our position has never looked better and, despite difficult economic conditions in the rest of Europe, we are confident that we will be in a strong position to deal with the Europe of 1993.

"At this time, we're about to launch our first album in the U.S. via a joint venture with JRS, with distribution by BMG. The first album is, of course, by the Levelers." ■  
—P.C.



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**Perspective**

(Continued from page M-2)  
acts like the Gladiators and Pablo Moses and also for jazz artists like Mike Stern, John Abercrombie, Steve Grossman and Tom Harrel.

**BB:** Do you think that the heavyweight administrations of the major companies constitute a brake on creativity?

**AO:** I don't believe administration has anything to do with it. The basic problem is one of time. The majors tend to need to achieve substantial sales levels in the shortest possible time. They cannot afford to wait for the third or fourth album by an artist to win back their investment and start to make a profit.

**BB:** What would be your advice to a young artist seeking to make a name in the music world?

**AO:** I would tell him or her that there are as many ways of achieving success as there are artists. It is the up-and-coming talents of today who seek new paths to fame and fortune who will be the big stars of tomorrow. ■

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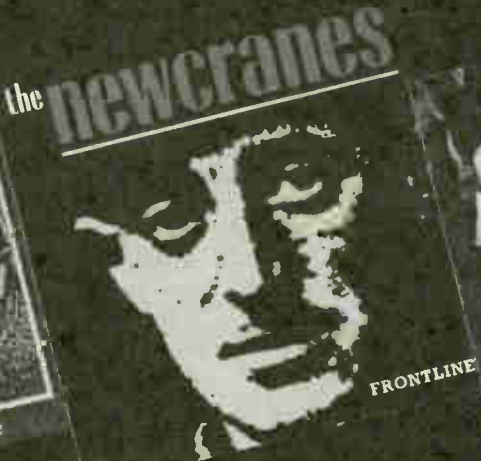


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# ALTERNATIVE

records



## the tender trap

Built around Irish singer/songwriter Paul Howard, the band have been compared to the likes of Del Amitri and The Waterboys.

NME commented wryly: "Singer Paul Howard is a talented bloke, make no mistake, with a voice that would warm a thermometer at 30 paces."

## the newcranes

Currently the hottest thing on the UK college circuit, the band are being compared to The Levellers meets Camper Van Beethoven.

## tansads

Described as "extremely dangerous" on stage. The Tansads are a nine piece folk/fun</rock (ffr) band, hailing from Wigan, a bizarre town in the North/West of England. Fronted by two distinctive singers, the band successfully combine a funk backbeat with rock guitars and folk harmonies.



Musidisc USA opening shortly . . .

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### THE LEVELLERS

A WEAPON CALLED THE WORD

Their debut album, featuring "World Freak Show" and "England My Home".



### BLEACH

KILLING TIME

Their debut album, featuring "Shotgun", "Headless" and "Trip and Slide".



### ZODIAC MINDWARP

HOODLUM THUNDER

Featuring "Feed My Frankenstein" and "Elvis Died For You".

Musidisc UK showcase featuring: Tansads, The Tender Trap, Shoulders and The Newcranes, at Midem 1993 on Monday, 25th January, 1993.

# MUSIDISC UK

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# HITS OF THE WORLD



## EUROCHART HOT 100 12/12/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN
2	2	DON'T YOU WANT ME FELIX deCONSTRUCTION
3	3	SWEAT (A LA LA LA LONG) INNER CIRCLE
4	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
5	7	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
6	6	BE MY BABY VANESSA PARADIS REMARK
7	4	BAKER STREET UNDERCOVER PWL INTERNATIONAL
8	8	KEEP THE FAITH BON JOVI JAMBCO
9	5	EROTICA MADONNA MAVERICK
10	9	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
1	1	<b>ALBUMS</b>
2	4	ABBA GOLD-GREATEST HITS POLAR
3	3	BON JOVI KEEP THE FAITH JAMBCO
4	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
5	4	SADE LOVE DELUXE EPIC
6	5	MADONNA EROTICA MAVERICK
7	7	AC/DC LIVE AT DONINGTON ATCO
8	9	SIMPLE MINDS GLITTERING PRIZE VIRGIN
9	10	ERIC CLAPTON UNPLUGGED REPRISE
10	NEW	PETER GABRIEL US VIRGIN
NEW	NEW	GENESIS LIVE-THE WAY WE WALK VOL.1 VIRGIN

16	13	DRIVE R.E.M. WARNER BROS
17	20	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND
18	18	HDUSE OF LOVE EAST 17 METRONOME
19	14	IT'S MY LIFE DR. ALBAN LOGIC
20	NEW	DO YOU BELIEVE IN US JON SECADA SBK
1	1	<b>ALBUMS</b>
2	2	ABBA GOLD-GREATEST HITS POLYGRAM
3	4	BON JOVI KEEP THE FAITH JAMBCO
4	3	FANTASTISCHEN VIER 4 GEWINNT SONY
5	20	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
6	7	JON SECADA JON SECADA SBK
7	6	ERIC CLAPTON UNPLUGGED REPRISE
8	5	US PETER GABRIEL VIRGIN
9	8	AC/DC LIVE (DOUBLE) ATCO
10	NEW	PRINZEN KUSSEN VERBOTEN HANSA
11	9	JOE COCKER THE BEST OF JOE COCKER CAPITOL
12	NEW	ROXETTE TOURISM ELECTROLA
13	11	GENESIS LIVE-THE WAY WE WALK VOL.1 VIRGIN
14	14	VAYA CON DIOS TIME FLIES BMG/ARIELA
15	10	SADE LOVE DELUXE EPIC
16	13	SANDRA GREATEST HITS VIRGIN
17	NEW	SIMPLE MINDS GLITTERING PRIZE VIRGIN
18	15	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
19	17	AC/DC LIVE ATCO
20	12	MICHAEL JACKSON DANGEROUS EPIC
NEW	NEW	MADONNA EROTICA SIRE

2	1	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
3	2	LINDBERG FLIGHT RECORDER 1989-1992 TOKUMA JAPAN
4	3	T-BOLAN SO BAD ROCK IT
5	7	MARIYA TAKEUCHI QUIET LIFE MMG
6	4	CHAGE & ASKA GUYS PONY/CANYON
7	8	B'Z RUN BMG
8	9	TOSHI MADE IN HEAVEN BMG/VICTOR
9	6	YOSUI INOUE GUIDENO INAI YORU FOR LIFE
10	10	SHIZUKA KUDO BEST OF BALLADE EMPATHY PONY/CANYON

## FRANCE (Nielsen/Europe 1) 12/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
2	4	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVEN TALAR/SONY
3	3	RHYTHM IS A DANCER SNAP BMG
4	2	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
5	10	LA LEGENDE OOHIGEAS ROCH VOISINE BMG/GM
6	5	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
7	7	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
8	8	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
9	11	LE LION EST MORT CE SIOR POW WOW REMARK/POLYGRAM
10	6	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
11	9	DAS BOOT/I WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
12	13	LOVE IS ALL BUTTERFLY BALL SONY
13	NEW	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
14	14	BOUSCULE MOI ELSA, BMG/ARIELA
15	14	IT'S MY LIFE DR. ALBAN BMG
16	17	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
17	12	JUMP KRIS KROSS SONY/COLUMBIA
18	NEW	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM
19	18	MY DESTINY LIONEL RICHIE POLYGRAM/MOTOWN
20	16	JAM MICHAEL JACKSON SONY/EPIC
1	1	<b>ALBUMS</b>
2	2	SADE LOVE DELUXE SONY/EPIC
3	3	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	5	AC/DC LIVE EASTWEST
5	6	DIDIER BARBELIVEN VENDEE 93 TALAR/SONY
6	9	MICHAEL JACKSON DANGEROUS EPIC/SONY
6	9	ROCH VOISINE EUROPE TOUR (L'EMOTION) BMG/RCA

7	10	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
8	7	SOUNDTRACK DIRTY DANCING BMG/RCA
9	4	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
10	8	VARIOUS ARTISTS LA SOIREE DES ENFOIRES SONY/COLUMBIA
11	11	MADONNA EROTICA WEA
12	15	MICHEL JONASZ OU' EST LA SOURCE WEA
13	12	PRINCE & THE N.P.G. LOVE SYMBOL WEA
14	14	BOB MARLEY & THE WAILERS SONGS OF FREEDOM POLYGRAM/ISLAND
15	13	GENESIS WE CAN'T DANCE VIRGIN
16	18	ELSA DOUCE VIOLENCE BMG/ARIELA
17	16	ETIENNE DAMO PARIS AILLEURS VIRGIN
18	NEW	NIRVANA NEVERMIND BMG/GEFFEN
19	NEW	CHARLES TRENET MON COEUR S'ENVOLE WEA
20	17	PETER GABRIEL US VIRGIN

## ITALY (Musica e Dischi) 12/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	EROTICA MADONNA SIRE/MAVERICK
2	2	DON'T YOU WANT ME FELIX GFB
3	3	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
4	NEW	MONTREUX SIMPLY RED EASTWEST
5	4	NO ORDINARY LOVE SADE EPIC
6	5	WE ALL NEED LOVE DOUBLE YOU DWA
7	6	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK
8	10	MY BODY & SOUL MARVIN GARDENS GP
9	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
10	8	BECAUSE THE NIGHT CO.RO PROPIO
1	1	<b>ALBUMS</b>
2	3	ZUCCHERO FORNACIARI MISERERE POLYDOR
3	2	SADE LOVE DELUXE EPIC
4	10	RENZO ARBORE E L'ORCHESTRA ITALIANA NAPOLI PUNTO E A CAPO FONIT CENTRA
5	4	ABBA GOLD POLYDOR
6	5	PAOLO CONTE 900 UGO
7	NEW	FRANCESCO DE GREGORI CANZONI D'AMORE COLUMBIA
8	NEW	ANTONELLO VENDITTI DA SAN SIRO A SAMARCANDA HEINZ MUSIC
9	7	CLAUDIO BAGLIONI INCORASSIEME COLUMBIA
10	NEW	MINA SORELLE LUMIERE PDU
10	NEW	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI

## AUSTRALIA (Australian Record Industry Assn.) 12/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
2	3	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER
3	2	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM
4	9	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
5	7	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL
6	4	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
7	5	NOVEMBER RAIN GUNS N' ROSES GEFGEN/BMG
8	6	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
9	8	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER
10	10	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
11	11	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
12	14	JUST ANOTHER DAY JON SECADA EMI
13	15	TEQUILA A.L.T. THE LOST CIVILIZATION WARNER
14	12	WHITE MEN CAN'T JUMP RIFF EMI
15	13	EROTICA MADONNA SIRE/WARNER
16	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/BMG
17	NEW	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL
18	NEW	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL
19	16	THE MAGIC FRIEND/MEGAMIX 2 UNLIMITED LIBERATION/FESTIVAL
20	18	TOO MUCH LOVE WILL KILL YOU BRIAN MAY EMI
1	3	<b>ALBUMS</b>
2	1	AC/DC LIVE (DOUBLE ALBUM) ALBERTS/SONY
3	2	ABBA ABBA GOLD POLYDOR/POLYGRAM
4	6	JOE COCKER THE ESSENTIAL COLLECTION EMI
5	NEW	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL
6	4	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PHONOGRAM
7	8	WENDY MATTHEWS LILY 100ART/WARNER
8	5	BON JOVI KEEP THE FAITH MERCURY/PHONOGRAM
9	7	NOISEWORKS THE WORKS COLUMBIA/SONY
10	10	ERIC CLAPTON UNPLUGGED WARNER BROS
11	9	MADONNA EROTICA SIRE/WARNER
12	12	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
13	13	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/POLYDOR
14	17	BELINDA CARLISLE BEST OF BELINDA VOL. 1 VIRGIN/EMI
15	19	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
16	15	RED HOT CHILI PEPPERS WHAT HITS? EMI
17	14	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL
18	16	JAMES REYNE THE BEST OF JAMES REYNE EMI
19	11	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
20	NEW	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY

## JAPAN (Music Labo) 12/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	CHRISTMAS CAROLNO KORONIVA JUNICHI INAGAKI FUN HOUSE
2	3	SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
3	2	BYE FOR NOW T-BOLAN ZAIN
4	5	AINO WAVE CARL SMOKY ISHILL & YUMI MATSUTOYA SONY/TOSHIBA/EMI
5	4	PRESENT FOR YOU THE CHECKERS PONY CANYON
6	6	DA KA RA MAKI OHGURO TOSHIBA/EMI
7	8	YAKUSOKUNO HASHI/SWEET 16 MOTOHARU SANO EPIC
8	NEW	MOTTO TSUYOKU DAKISHIMETANARA WANDS TOSHIBA/EMI
9	NEW	KITAKAZE NORIYUKI MAKIHARA WEA
10	7	TROUBLE IN HEAVEN TAKASHI UTSUNOMIYA EPIC/SONY
1	NEW	<b>ALBUMS</b>
1	NEW	YUMI MATSUTOYA TEARS AND REASONS TOSHIBA/EMI

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	1	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	NEW	HEAL THE WORLD MICHAEL JACKSON EPIC
4	4	TEMPTATION (BROTHERS IN RHYTHM REMIX) HEAVEN 17 VIRGIN
5	6	OUT OF SPACE/RUFF IN THE JUNGLE... THE PRODIGY XL
6	3	END OF THE ROAD BOYZ II MEN MOTOWN
7	5	NEVER LET HER SLIP AWAY UNDERCOVER PWL
8	NEW	TOM TRAUBERT'S BLUES (WALTZING MATILDA) ROD STEWART WARNER BROS
9	NEW	I STILL BELIEVE IN YOU CLIFF RICHARD EMI
10	7	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
11	11	MONTREUX EP SIMPLY RED EASTWEST
12	8	YESTERDAYS GUNS N' ROSES GEFGEN
13	9	BOSS DRUM THE SHAMEN ONE LITTLE INDIAN
14	NEW	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND
15	14	YOUR TOWN DEACON BLUE COLUMBIA
16	NEW	STEP IT UP STEREO MC'S 4TH+B'WAY
17	12	BE MY BABY VANESSA PARADIS REMARK
18	NEW	MAN ON THE MOON R.E.M. WARNER BROS
19	27	IF WE HOLD ON TOGETHER DIANA ROSS EMI
20	20	CELEBRATION KYLIE MINOGUE PWL
21	17	SLOW AND SEXY SHABBA RANKS FEATURING JOHNNY GILL EPIC
22	NEW	SO CLOSE DINA CARROLL A&M
23	NEW	BONEY M MEGAMIX BONEY M ARISTA
24	NEW	RUMP SHAKER WRECKX-N-EFFECT MCA
25	13	RUN TO YOU RAGE PULSE 8
26	10	INVISIBLE TOUCH (LIVE) GENESIS VIRGIN
27	NEW	CLOSE EVERY DOOR PHILLIP SCHOLFIELD REALLY USEFUL
28	NEW	MRS. ROBINSON/BEING AROUND LEMONHEADS ATLANTIC
29	NEW	CHAINS AROUND MY HEART RICHARD MARX CAPITOL
30	16	FREE YOUR MIND EN VOGUE EASTWEST
31	26	AS TIME GOES BY JASON DONOVAN POLYDOR
32	18	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
33	NEW	LET ME BE YOUR UNDERWEAR CLUB 69 FFRR
34	15	PIECE OF MY HEART ERMA FRANKLIN EPIC
35	NEW	SUPERSONIC HWA FEATURING SONIC THE HEDGEHOG INTERNAL AFFAIRS
36	NEW	INTACT NED'S ATOMIC DUSTBIN FURTIVE
37	33	JUST WANNA KNOW/FE REAL MAXI PRIEST TEN
38	NEW	7 PRINCE & THE N.P.G. PAISLEY PARK
39	24	IRRESISTIBLE CATHY DENNIS POLYDOR
40	NEW	THE IMPOSSIBLE DREAM CARTER CHRYSALIS

## ALBUMS

1	1	ERASURE POP! THE FIRST 20 HITS MUTE
2	2	CHER CHER'S GREATEST HITS: 1965-1992 GEFGEN
3	3	GENESIS LIVE-THE WAY WE WALK VOL.1 VIRGIN
4	6	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
5	7	GLORIA ESTEFAN GREATEST HITS EPIC
6	4	THE FREDDIE MERCURY ALBUM FREDDIE MERCURY PARLOPHONE
7	5	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
8	8	ABBA GOLD-GREATEST HITS POLYDOR
9	9	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
10	10	ENYA THE CELTS WEA
11	15	THE TAKE THAT TAKE THAT AND PARTY RCA
12	14	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
13	11	MADONNA EROTICA MAVERICK/SIRE
14	17	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
15	12	BON JOVI KEEP THE FAITH JAMBCO
16	13	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
17	20	ANNIE LENNOX DIVA RCA
18	16	LIONEL RICHIE BACK TO FRONT MOTOWN
19	21	DANIEL O'DONNELL FOLLOW YOUR DREAMS RTZ
20	27	SIMPLY RED STARS EASTWEST
21	18	MIKE OLDFIELD TUBULAR BELLS II WEA
22	22	CURTIS STIGERS CURTIS STIGERS ARISTA
23	19	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
24	25	HANK MARVIN INTO THE LIGHT POLYDOR
25	38	MICHAEL JACKSON DANGEROUS EPIC
26	NEW	UNDERCOVER CHECK OUT THE GROOVE PWL
27	NEW	ELAINE PAIGE/BARBARA DICKSON BEST OF ELAINE PAIGE & BARBARA DICKSON TELSTAR
28	NEW	SHIRLEY BASSEY THE BEST OF SHIRLEY BASSEY DINO
29	24	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN
30	28	NICK BERRY NICK BERRY COLUMBIA
31	39	RIGHT SAID FRED UP TUG
32	NEW	INXS WELCOME TO WHEREVER YOU ARE MERCURY
33	23	ROY ORBISON KING OF HEARTS VIRGIN
34	30	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
35	34	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYGRAM
36	NEW	LEONARD COHEN THE FUTURE COLUMBIA
37	33	LOVE SYMBOL PRINCE & THE N.P.G. PAISLEY PARK
38	26	HUEY LEWIS & THE NEWS THE HEART OF ROCK & ROLL/BEST OF CHRYSALIS
39	40	THE PRODIGY EXPERIENCE XL
40	35	GARY GLITTER MANY HAPPY RETURNS-THE HITS EMI

## SPAIN (TVE/AFYVE) 12/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	BECAUSE THE NIGHT CO.RO GINGER MUSIC
2	6	CHIKI CHIKA N.REAL PRESENCE LUCAS RECORDS
3	2	DON'T YOU WANT ME FELIX RCA
4	7	EROTICA MADONNA WARNER BROS
5	3	IF YOU LEAVE NOW WILLIE & CO. MAX MUSIC
6	NEW	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER BROS
7	5	MULEVELO A.S.A.P ENFASIS
8	4	PINOCCIO PEPPETO MAX MUSIC
9	NEW	IRON LION ZION BOB MARLEY & THE WAILERS ARIOLA
10	9	RHYTHM IS A DANCER SNAP BMG/ARIELA
1	5	<b>ALBUMS</b>
2	4	VARIOUS ARTISTS BANDAS SONORAS ORIGINALES BMG/ARIELA
3	1	VARIOUS ARTISTS BOLERO MIX 9 BLANCO Y NEGRO
4	2	ABBA GOLD POLYGRAM
5	3	JON SECADA JON SECADA HISPAVOX
6	6	MIKE OLDFIELD TUBULAR BELLS II WEA
7	9	SADE LOVE DELUXE EPIC
8	8	VARIOUS ARTISTS MAS NOCHES DE BLANCO SATEN HISPAVOX
9	10	AC/DC LIVE WARNER BROS
10	NEW	VARIOUS ARTISTS TODO TECHNO CBS/SONY
10	NEW	BON JOVI KEEP THE FAITH POLYGRAM

## CANADA (The Record) 11/23/92

THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN/PGO
2	2	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
3	4	PLEASE DON'T GO KWS POLYDOR/PGO
4	5	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/CEMA
5	3	EROTICA MADONNA SIRE/WEA
6	6	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA
7	7	KEEP THE FAITH BON JOVI MERCURY/PGD
8	8	SONG INSTEAD OF A KISS ALANNAH MYLES ATLANTIC/WEA
9	9	AN EMOTION AWAY ALANIS MCA/UNI
10	10	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK/WEA
1	1	<b>ALBUMS</b>
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	4	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
4	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
5	5	MADONNA EROTICA SIRE/WEA
6	9	BARENAKED LADIES GORDON RCA/BMG
7	7	BON JOVI KEEP THE FAITH MERCURY/PGO
8	6	VARIOUS ARTISTS DANCE MIX 92 QUALITY
9	8	QUEEN GREATEST HITS HOLLYWOOD/WEA
10	10	ALANNAH MYLES ROCKINGHORSE ATLANTIC/WEA
10	10	PEARL JAM TEN EPIC ASSOCIATED/SONY





**Broadway Melodies.** Broadway composer/lyricist Jerry Herman, seated at right, and his longtime music director Don Pippin, left, sign autographs at Rizzoli Bookstore in New York to promote the new RCA Victor recording "Jerry Herman's Broadway." Standing, from left, are Bill Rosenfield, director of A&R, Broadway, RCA Victor; Arend Lubbers, music buyer, Rizzoli; Marilyn Egol, director of publicity, BMG Classics; and Dave Wiese, director of field sales, Eastern region, BMG Classics.

## Valley's Deep Catalog Is Peak Priority Huge One-Stop Sees Indie Edge In Choice

■ BY JIM BESSMAN

NEW YORK—The key to the success of Valley Record Distributors is that the "bottom part" of its audio merchandise is top priority, while the "bottom line" is secondary.

The huge one-stop, based near Sacramento in Woodland, Calif., will do about \$80 million in sales this year, but more impressive is a growth rate of more than 50% annually.

"Does the marketplace want more records sold?" asks Valley owner/president/CEO Barney Cohen. "A resounding yes! We've so badly undersold our marketplace. Such a large population doesn't go to record stores. There's inferior inventory control and lack of caring, and the wrong selection of product

in stores. We need the right product in the right place at the right time in order to increase sales."

Practicing what he preaches, Cohen emphasizes Valley's deep "bottom part" catalog reserves—not pricing—as the proper means of giving his indie store account base a competitive edge. He boasts a 110,000 SKU inventory representing 75,000 titles and strives to carry everything in print save product outside commercial distribution channels, such as Christian and educational product, or "onesy-twoisy titles" from cottage industry labels.

"Most people talk about the one-stop business and focus on price, but that's one of the last things I focus on," says Cohen. "That only begs off the issue of whether an indie store stays in business or not. Indie stores need to make enough sales to justify their existence—and then worry about price. So we say to indies: 'Look at the top line, not the bottom line. The bottom line's only worth looking at when the top line's big enough.'"

To increase sales, notes Cohen, an account can either cut prices or figure a way to sell more product. "That's where the future should be," he says of the latter option, but cautions that the future won't be in selling just hits.

"First, we're not selling as many of a title as we used to, partly because everything's so fragmented, with consumers having so many more choices now than just top 40, as well as different lifestyles. But second, everyone sells the hits so cheap! If you can get the top 100 for \$9.99 a CD, [indie] record stores have to compete with that. So don't focus on hits but on all the rest. Get people into the store not because of the top 50, but because it's a quality musical experience... So you need product—the bottom part of catalog. That's the only hope for our customers to stay in business."

Valley Records' customers now number 5,000, including 3,000 "actives" who buy at least once a month. Cohen says he has 750 accounts that are full-line indie record stores that buy primarily from Valley, while another 1,000 use his one-stop as a second, third, or fourth supplier.

The company began as an outgrowth of Cohen's four-store Barney's Good Times Music retail chain, the sale of

which he completed in 1984, 10 years after its inception. Recognizing that his talents were more in the "backroom part" of record store operation, namely inventory control and systems development rather than the upfront marketing and "carnival barker" aspects, Cohen went wholesale-only in 1985, first serving 20 area stores.

Eyeing competitors like Universal Record Distributing Corp. and CD One Stop, Cohen went national when he realized that guaranteed next-day air service isn't prohibitively expensive if the volume ordered is big enough. While he's strongest in the Western third of the country, Cohen one-stops nationally, not only to indie stores but to the major chains, which use Valley to special-order deep-catalog fill-ins.

"Even though it costs more from a one-stop, it's a better deal than for chains to run through their own systems and have the orders disappear and not show up for six to eight weeks," says Cohen of one-stop fill-in.

Still, two-thirds of Valley's business is in indie stores, and Cohen aims to keep it that way. "They're the backbone of our business, and we work very hard to take care of them," he says.

Cohen says Valley offers full support services, including fixturing, model inventory planning, and advice on computer software programs for inventory control as well as other indie retailer concerns. Valley also sells its vast, up-to-the-minute Audiophile data base.

Valley also supplies customers with three genre-specific giveaway consumer magazines, focusing singly on country, urban, and alternative product. Its promotional "H-Clip" program provides plastic clips that can be affixed to bin cards.

Proud of Valley's ability to take orders electronically from any computer system, Cohen further extols a quality-control process by which every order is checked twice to avoid mishaps.

Now building a 70,000-square-foot facility to join the existing 67,000-square-foot and 50,000-square-foot ones, Valley, recently named Western Merchandisers' "vendor of the year," employs some 250 people and is "growing like a mother," says Cohen. He's especially inspired by a new account, the Borders book chain, which he says seeks to stock every music title in print.

## Creative Mktg. In Store For McKennitt

■ BY TRUDI MILLER

NEW YORK—Loreena McKennitt's songs may be filled with haunting images of midnight bonfires, ancient courtyards, unicorns, and Camelot, but when it comes to working her Warner Bros. album "The Visit," her savvy marketing plans have label marketing and sales executives following her lead.

"We've really been taking our cue from Loreena—she has such a good instinct, and what she had managed to accomplish on her own in Canada was so impressive," says Jeff Gold, Warner Bros. senior VP of creative services.

Marketing McKennitt's work has been a creative challenge, because the strengths of her music—its gorgeous combination of Celtic, folk, classical, and jazz influences; its poetic imagery and McKennitt's rich, vibrant voice; and its unusual marriage of harp, electric guitar, balalaika, Uilleann pipes, cello, and keyboards, underscored by a driving rock beat—make it impossible to fit into a tidy niche.

"For the punter on the street, if he connects with the music, he connects," says McKennitt. "But the industry needs to have it categorized.

Because the musical genre is so broad, it's really doing it a disservice to peg it as just folk or just new age. When I talk to stores, I say, 'Try to put it in several different bins, if possible.'"

As a result, Warner Bros. is using alternative marketing strategies, many of which were formulated by McKennitt. One of her ideas was to hire a staff of people to go to bookstores, coffeehouses, health food stores, and restaurants regionally, and give them fliers for her shows and a copy of the record to play in store. "We've gotten a lot of response from these places—the staff brings in the album to play in the background, and customers end up coming and asking what it is," says McKennitt.

Another effective tool was a "no-risk" program at Sound Warehouse in 13 states, in which customers could listen to eight featured albums—including "The Visit"—in a listening booth, then buy the albums with the guarantee that they could return them if they didn't like them. The result? Within one month, sales of "The Visit" had tripled.

"It's been a very, very grass-roots approach, exploring every avenue we could," says Gold. "She went on

a two-week promotion tour around the country, meeting people in WEA branches and retail stores, playing her harp in-store. She did an in-store at Rizzoli's bookstore and sold more than 40 pieces. She's done a lot of press and a lot of interviews on National Public Radio, and each time you can see a measurable sales jump." The album is also carried in several bookstores and catalogs.

Recently McKennitt did a brief U.S. tour, and had a table with all four of her albums at her concerts, where they sold "phenomenally well," says Gold. "At one concert in Philadelphia, she sold \$4,000 worth." McKennitt is planning to tour Europe in the spring, along with some festivals and U.S. dates, and then begin recording her next album in the fall.

Working her product is nothing new for McKennitt. For her first three albums, Ontario-based McKennitt was a one-woman team, wearing the hats of recording artist, producer, publicist, and founder of her own label, Quinlan Road. Without major-label support, she sold more than 60,000 copies of her albums through mail-order, self-promotion, sales at her concerts, and a

(Continued on page 47)

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## Retail

# Ex-NARM Prez Pat Moreland Remembered For Her Spirit, Savvy In The Retail Realm

**P**AT MORELAND, who died Nov. 21, touched so many lives in and out of the music industry in such a profound way that her wish to have no memorial service added a note of frustration for many. People look to a service or formal structure for some way to focus their anguish, intimates agree, hoping now for some type of memorial expression at the upcoming National Assn. of Recording Merchandisers' 35th convention, March 6-9 in Orlando, Fla.

Those closest to the former co-owner of West Coast chain Music Plus, who also headed a one-stop subsidiary, understand her desire to downplay customary burial practices. "That's the way she was," says longtime friend Ethel Rausch, perhaps most intimately involved during Moreland's final days at Tulane Univ. Hospital in New Orleans.

The first woman ever elected to the NARM board and in 1990 the organization's first woman president, Moreland, 56, became ill with cancer almost immediately upon selling out her interest as one of five co-owners of Music Plus when it was purchased in 1988 by Shamrock Holdings. She kept the illness a close secret.

Moreland underwent treatment to fight the disease up until November 1991, when she began a worldwide tour that included train trips across Canada,

## RETAIL TRACK



by Ed Christman

a North Sea cruise, sojourns to Africa and Russia, and even river rafting adventures. "She was such a fighter that it looked like she was going to beat it," says Lou Fogelman, president of the Music Plus chain.

Moreland was the last to join up as one of the five kingpins at Music Plus, which was started when Fogelman and David Marker left Warehouse in 1974, recalls Rausch, who went along, too. David Berkowitz and Terry Pringle also bolted the late Lee Hartstone's chain.

At the time, Moreland had joined City One Stop as owner. After Marker talked his four partners into rescuing the wholesale firm, it was merged with Music Plus in 1979 and a new entity was formed, Show Industries.

Not surprisingly, Moreland leaves her mark on the one-stop business in the person of her oldest son, Clayton, 30, now at Pacific Coast One Stop.

In addition to her own accomplishments, Moreland also was known widely in the music business thanks to the achievements of her late husband, Dick Moreland. Dick, who died in 1988, was one of L.A.'s radio pioneers.

Prior to his death, the Morelands had purchased an old home in New Orleans' French Quarter, hoping to retire there. "Pat was a true Francophile," says Andi Marygold, who, along with Olivia Johnson and Rausch, traveled back and forth to New Orleans during Moreland's monthlong siege following her hospitalization just after Labor Day.

Rausch says her ashes will be placed with those of her late husband in the family home in Sierra Madre, Calif.

In memory of its first female president, NARM is starting a scholarship fund named after Moreland, according to NARM's Mickey Granberg.

In the past, NARM has relied on single donors to support its scholarship funds, but this time the organization is asking for donations from anyone who can contribute, she says. "It can be whatever they can afford, \$50 or \$100 or more," she adds.

Granberg says it's appropriate NARM start a memorial fund in Moreland's name, "since I know how much education meant to her. This way, we can combine the music industry, which was such a force in her life, with education."

NARM will be contacting its members about the fund. Granberg says she realizes many of Moreland's friends in the radio business aren't NARM members, but she hopes they will learn of the fund and contribute to it.

*This column was written by Earl Paige with assistance from Ed Christman.*

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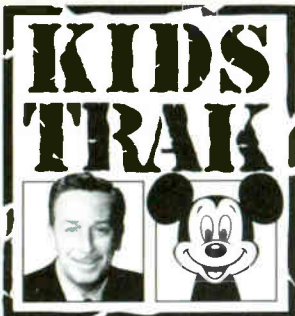
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## Critics Corner

**WHAT ARE THE CRITICS** saying about *Aladdin*?

*Aladdin* is an entertainment masterpiece.  
- *Los Angeles Daily News*



Sensational playful songs.  
- *The New York Times*

It's just terrific combining the thrill of a great Broadway musical with the wit and beauty of great animation.  
- *The Wall Street Journal*



*Aladdin*, Disney's newest animated feature is glorious family entertainment.  
- *WCBS-TV New York*

*Aladdin* is indeed a magical, wonderful, and inventive movie.  
- *New York Daily News*



*Aladdin*'s "Friend Like Me" and "Prince Ali" are clearly show-stoppers of "Under the Sea" or "Be Our Guest" stature.  
- *Los Angeles Times*

*Aladdin* is light years ahead of any animated feature.  
- *KABC-TV Los Angeles*



## Retail

### Rocket From The Crypt A Blast; Bitch's Brew; Southern Sounds

**RECORD ROULETTE:** The end of the year is drawing nigh, so it's time to excavate the leaning towers of CDs atop the desk and mine the gems therein.

This month's pick to click is San Diego's *Rocket From The Crypt*, which has a new album, "Circa Now," on the Toronto- and San Diego-based *Cargo Records*. RFTC and its sister act *Drive Like Jehu* have been snapped up by Interscope Records, and it's easy to see why: With its stormy combo of stops-out playing and polished but rockin' songcraft, the band sounds like a highly potent entry in the Next Nirvana Sweepstakes. Killer stuff; pounce on it now, before the major-label machine starts rolling.

Call its sound "foxcore" (politically incorrect) or "riot grrrl rock" (PC), but Seattle's *7 Year Bitch* is one of the most striking bands in the all-girl rock race. Sadly, the quartet's debut album for Seattle's *C/Z Records*, "Sick 'Em," stands as a posthumous homage to guitarist *Stefanie Sargent*, who died from a drug overdose in June. The band's wailing, attitudinal songs and raving delivery put similar acts like *Bikini Kill* to shame.

DI's favorite hillbilly maniacs, Chapel Hill, N.C.'s *Southern Culture On The Skids*, weigh in with a chicken-fried freakout, "For Lovers Only," on West Lebanon, N.H.'s *Safe House Records* (distributed by *Caroline*). Whether spinning tales of toupeed country musicians, skunks under the house, and go-go girls who romance preachers, or churning out twang-drenched instrumentals like the title cut,

DECLARATIONS  
☆☆OF☆☆  
INDEPENDENTS



by Chris Morris

*SCOTS* whangs heads like a backwoods edition of the *Cramps*.

From *Shoes'* Zion, Ill.-based *Black Vinyl Records* comes a pop-rock delight, *Herb Eimerman's* "From Your Window," which should send *Shoes* nuts into blissful ecstasy. As produced by the band's *Jeff Murphy* and featuring his band mate *Gary Klebe* on several tracks, *Eimerman's* album is a tuneful collection of romantically inclined numbers put across with tasteful group performances. (Catalog note: *Black Vinyl* has also finally reissued *Shoes'* debut album, "Black Vinyl Shoes," on CD—thus making its title an instant misnomer.)

The *Monkees* are a not-so-guilty pleasure for many listeners, so there's a built-in audience for a new tribute album devoted to the band's songs, "Here No Evil," on Atlanta's *Long Play Records*. The set (which includes a liner note by *Bobby Hart*, who penned many of the *Prefab Four's* hits) contains surprisingly faithful covers by such talents as *Magnapop*, *Mitch Easter*, *Peter Holsapple*, *Anne Richmond Boston*, *Bob Rupe* with *House Of Freaks*, *Vulgar Boatmen*, and several ad hoc bands featuring well-known rockers from the Southeast.

(Continued on next page)

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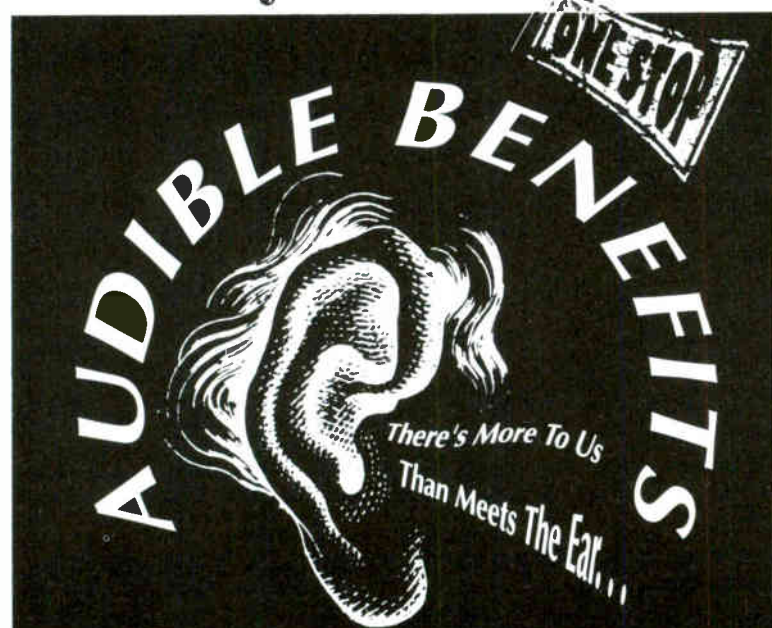
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## Retail

### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

"Racket," on Minneapolis' East Side Digital, couples quirky, Beatlesque pop-rockers cut in 1976 by Mitch Easter (Let's Active) and Chris Stamey (dB's), with recent recordings by the duo, who call themselves **Sneakers**. The pair has always had a unique take on pop form; both the new and archival material shows them off at their best.

On the blues front, guitarist **Eddie Kirkland**, whose reputation outweighs his back catalog, has released a new album, "All Around The World," on Scarborough, Maine's **Deluge Records**. Kirkland made his reputation in Detroit, where he played with the likes of **John Lee Hooker** (who backs him up on two tracks here). His singing and picking is the grittiest around; it's nice to have a new album by this rarely recorded performer.

**FLAG WAVING:** Athens, Ga.'s Magnapop learned what it was like to be the buzz band of the week recently, when it played a show at L.A.'s Club Lingerie crammed with major-label A&R reps.

"You could tell that everybody was looking at us," says lead singer **Linda Hopper**, who fronts the hard-hitting instrumental trio of guitarist **Ruthie Morris**, bassist **Shannon Mulvaney**, and drummer **David McNair**.

This is hardly a case of overnight

success for Hopper: Almost a decade ago, she sang in another Athens band, **Oh OK**, that included as members **Matthew Sweet** and **Michael Stipe's** sister **Lynda**. (R.E.M.'s Stipe produced four tracks on Magnapop's self-titled **Play It Again Sam Records** debut.)

Despite all the current attention, Hopper says her band will remain

with the Caroline-distributed, Belgium-based indie **Play It Again Sam** for the foreseeable future.

"Right now the independent thing seems to be the way to go," Hopper says. "With the major-label thing, it's about figures—sales . . . Everybody wants their own Nirvana."

No matter what route Magnapop (Continued on next page)

Billboard.

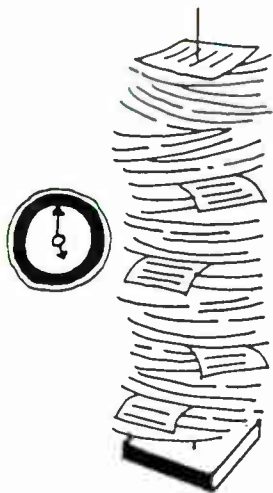
FOR WEEK ENDING DECEMBER 12, 1992

## Top Christmas Albums™

THIS WEEK	LAST WEEK	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
		★★ NO. 1 ★★	
1	2	<b>AMY GRANT</b> HOME FOR CHRISTMAS	A&M 0001* (10.98/15.98)
2	3	<b>VARIOUS ARTISTS</b> VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
3	1	<b>GARTH BROOKS</b> BEYOND THE SEASON ▲ <sup>2</sup>	LIBERTY 98742* (10.98/15.98)
4	4	<b>NEIL DIAMOND</b> CHRISTMAS ALBUM	COLUMBIA 52914* (10.98 EQ/15.98)
5	5	<b>MANNHEIM STEAMROLLER</b> A FRESH AIRE CHRISTMAS ▲ <sup>2</sup>	AMERICAN GRAMAPHONE 1988 (9.98/16.98)
6	6	<b>MANNHEIM STEAMROLLER</b> CHRISTMAS	AMERICAN GRAMAPHONE 1984 (9.98/15.98)
7	7	<b>VARIOUS ARTISTS</b> A VERY SPECIAL CHRISTMAS ▲ <sup>2</sup>	A&M 3911 (9.98/15.98)
8	9	<b>NAT KING COLE</b> THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
9	8	<b>CROSBY/SINATRA/COLE</b> IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
10	—	<b>JOHN TESH</b> A ROMANTIC CHRISTMAS	GTS 4569* (9.98/16.98)
11	12	<b>BARBRA STREISAND</b> CHRISTMAS ALBUM ▲ <sup>3</sup>	COLUMBIA 9557* (5.98 EQ/9.98)
12	14	<b>JOHNNY MATHIS</b> MERRY CHRISTMAS ▲	COLUMBIA 8021* (5.98 EQ/9.98)
13	11	<b>THE CARPENTERS</b> CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
14	15	<b>BING CROSBY</b> MERRY CHRISTMAS ●	MCA 31143* (11.98 CD)
15	10	<b>GEORGE WINSTON</b> DECEMBER	WINDHAM HILL 1025 (9.98/15.98)
16	20	<b>AMY GRANT</b> CHRISTMAS ALBUM ▲	REUNION 24397*/Geffen (9.98/13.98)
17	13	<b>TRAVIS TRITT</b> TRAVIS TRITT CHRISTMAS	WARNER BROS. 45029* (10.98/15.98)
18	18	<b>BILLBOARD'S GREATEST CHRISTMAS HITS</b> VOL. 2 1955 - PRESENT	RHINO 70636* (6.98/9.98)
19	22	<b>ANNE MURRAY</b> CHRISTMAS WISHES ▲ <sup>2</sup>	CAPITOL 16232* (6.98/10.98)
20	16	<b>VARIOUS ARTISTS</b> HANDEL'S MESSIAH: A SOULFUL CELEBRATION	QWEST/REPRISE 26980*/WARNER BROS. (12.98/17.98)
21	17	<b>GEORGE STRAIT</b> MERRY CHRISTMAS STRAIT TO YOU ●	MCA 5800* (2.98/6.98)
22	21	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ONCE UPON A CHRISTMAS ▲ <sup>2</sup>	RCA 5307* (7.98/11.98)
23	19	<b>VARIOUS ARTISTS</b> 50 ALL-TIME CHRISTMAS FAVORITES	MADACY 10* (7.98/11.98)
24	25	<b>THE JUDDS</b> CHRISTMAS TIME WITH THE JUDDS ●	CURB 6422/MCA (7.98/11.98)
25	24	<b>VINCE GUARALDI</b> A CHARLIE BROWN CHRISTMAS	FANTASY 8431* (8.98/16.98)
26	26	<b>THE MANHATTAN TRANSFER</b> CHRISTMAS ALBUM	COLUMBIA 52968* (9.98 EQ/15.98)
27	29	<b>ELVIS PRESLEY</b> BLUE CHRISTMAS	RCA 59800* (4.98/9.98)
28	—	<b>BARRY MANILOW</b> BECAUSE IT'S CHRISTMAS ●	ARISTA 8644* (9.98/15.98)
29	—	<b>JOHNNY MATHIS</b> CHRISTMAS EVE WITH JOHNNY MATHIS	COLUMBIA 40447* (5.98 EQ/9.98)
30	23	<b>VARIOUS ARTISTS</b> NARADA CHRISTMAS COLLECTION VOLUME 2	MCA 63909* (9.98/13.98)

○ 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, Inc.

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# Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	WKS. ON CHART	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
<b>NEW AGE ALBUMS™</b>				
★★ NO. 1 ★★				
1	1	53	<b>SHEPHERD MOONS ▲</b> REPRISE 26775*/WARNER BROS.	ENYA 33 weeks at No. 1
2	2	35	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	27	<b>THE VISIT</b> WARNER BROS. 26880*	LOREENA MCKENNITT
4	4	19	<b>DREAM</b> Geffen 24477*	KITARO
5	5	9	<b>TUBULAR BELLS II</b> REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
6	6	184	<b>WATERMARK ▲</b> REPRISE 26774*/WARNER BROS.	ENYA
7	8	5	<b>MY FOOLISH HEART</b> WINDHAM HILL 11115*	LIZ STORY
8	7	25	<b>YONNONDIO</b> NARADA 62013*	PETER BUFFETT
9	9	17	<b>LOVE THEMES</b> GOLDEN GATE 71802*	GARY LAMB
10	11	137	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026*	OTTMAR LIEBERT
11	12	7	<b>CUSCO 2000</b> HIGHER OCTAVE 7046*	CUSCO
12	21	3	<b>THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER</b> VARIOUS ARTISTS WINDHAM HILL 11116*	
13	10	37	<b>DARE TO DREAM ●</b> PRIVATE MUSIC 82096*	YANNI
14	16	11	<b>FLAMENCO MYSTICO</b> WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
15	20	112	<b>DECEMBER ▲</b> WINDHAM HILL 1025*	GEORGE WINSTON
16	13	33	<b>ROCKOON</b> MIRAMAR 2802*	TANGERINE DREAM
17	14	59	<b>SUMMER ●</b> WINDHAM HILL 11107	GEORGE WINSTON
18	17	56	<b>ENYA ●</b> ATLANTIC 81842/AG	ENYA
19	25	3	<b>PIANO SOLOS</b> NARADA 61031*	VARIOUS ARTISTS
20	18	21	<b>HEART ZONES</b> PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
21	19	146	<b>DEEP BREAKFAST ●</b> WINDHAM HILL 11118*	RAY LYNCH
22	15	17	<b>THE GAMES</b> GTS 4567*	JOHN TESH
23	23	99	<b>NO BLUE THING</b> WINDHAM HILL 11119*	RAY LYNCH
24	24	46	<b>AUTUMN ▲</b> WINDHAM HILL 1012*	GEORGE WINSTON
25	22	9	<b>BEHIND THE LIGHT</b> HIGHER OCTAVE 7045*	OSAMU KITAJIMA

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	7	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 512280/PLG	BOB MARLEY 3 weeks at No. 1
2	2	15	<b>KIRYA</b> SHANACHIE 64043*	OFRA HAZA
3	3	25	<b>EYES OPEN</b> 40 ACRES & A MULE 48714*/COLUMBIA	YOUSOU N'DOUR
4	4	9	<b>RAPA ITI</b> TRILOKA 71922*	THE TAHITIAN CHOIR
5	5	37	<b>LOGOZO</b> MANGO 539918*	ANGELIQUE KIDJO
6	6	9	<b>LIVE</b> ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
7	8	29	<b>A WORLD OUT OF TIME</b> SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
8	7	25	<b>BRASILEIRO</b> ELEKTRA 61315*	SERGIO MENDES
9	10	5	<b>MONKEY</b> TRILOKA 7194*	JAI UTTAL
10	9	27	<b>AMERICAS</b> MESA 79041*	STRUNZ & FARAHA
11	14	3	<b>ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE</b> MOMENT 1007*	ZAKIR HUSSAIN
12	12	5	<b>THE PAHINUI BROS.</b> PRIVATE MUSIC 82098*	THE PAHINUI BROS.
13	11	15	<b>DUKE REID'S TREASURE CHEST</b> HEARTBEAT 95/96*/ROUNDER	VARIOUS ARTISTS
14	13	7	<b>KHALED</b> COHIBA 221101*	KHALED
15	NEW		<b>OPEN HOUSE</b> GREEN LINNET 1122*	KEVIN BURKE

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

## Retail

### INDEPENDENTS

(Continued from preceding page)

takes, its music is undeniably special. Both in live performances and on its debut album (comprising the band's original demos), the group lays down an invigorating mix of pop-savvy melodies and thrash-fueled energy, souped up by Morris' furious guitar work.

"It's sort of what comes naturally from me and from us," Hopper says. "It's attitudeless music, or music with a good attitude, maybe."

The band, which just finished up its first extensive American tour, leaves early this month for a tour of Europe, where it has a large following. Dates will include a series of shows opening for Sugar.

### LOREENA MCKENNITT

(Continued from page 43)

string of distributors: Festival Records in Vancouver; Serenity Sound in Toronto; Arpa and Europe in Spain; and Backroads in the U.S. Recently she set up a U.S. distribution arrangement with Silo.

With McKennitt's popularity growing, she signed a licensing agreement between her own label and Warner Music Canada for "The Visit," which sold 30,000 units in Canada within two weeks of its September 1991 release. It has since racked up Canadian sales of 140,000.

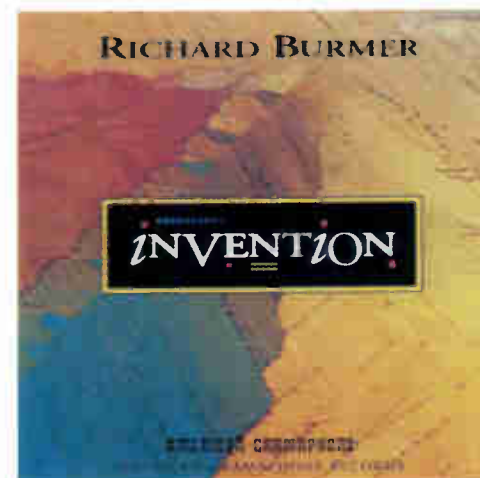
In 1992, Warner Bros. Records picked up "The Visit" for U.S. release. The album initially shipped 15,000 when it was released here last April; since then, it has sold approximately 80,000 copies here. The album is currently selling a steady 3,000-5,000 copies a week in the U.S., says Gold. Overall, worldwide sales have reached about 250,000.

The key to marketing McKennitt's work is "to manage our expectations," says Gold. "We're not used to working a record for six or nine months, but with Loreena, we knew it would be a slow but steady climb."

**in-ven'tion** *n.* [L. *inventio* (-onis), a discovery, invention, from *inventus*, pp. of *invenire*, to come upon, discover.]

1. an inventing or being invented.
2. the power of invention; ingenuity.
3. something invented; specifically, (a) something thought up or mentally fabricated; (b) something originated by experiment, etc.; a new device or contrivance.

4. in music, a short piano composition developing a single theme in two-part counterpoint; especially, any of a group of these by Bach.



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## AMERICAN GRAMAPHONE

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### MUSIC FROM THE MOTION PICTURE

**Trespass**  
PRODUCERS: Various  
Sire/Warner Bros. 26978

Long-delayed Walter Hill-directed action picture starring Ice-T and Ice Cube features a hard soundtrack to match movie's presumed urban grit. The film's stars collaborate here on tough title track; other musical players include Public Enemy, Sir Mix-A-Lot, AMG, Black Sheep, and Gang Starr. No doubt, fans of the two topliners will move this up the charts.

### THE PONTIAC BROTHERS

**Fuzzy Little Piece Of The World**  
PRODUCERS: Paul DuGré & the Pontiac Brothers  
Frontier 34644

Orange County, Calif.-bred rockers regroup for first album in four years. While unit is not as Stony or bluesy as before, old fans may still gravitate to such cleverly penned rip-snorters as "Clowns Join The Circus," "Feelgood," or "Liberace's Dead." For modern rockers who like their music frills-free.

### LIQUOR GIANTS

**You're Always Welcome**  
PRODUCER: Moses Lawn  
Lucky 001

Further on the subject of the Pontiacs, that group's lead guitarist, Ward Dotson, here finally fulfills his longtime ambition to make a Replacements album (with a little Big Star tossed into the mix). While record, cut for new Seattle indie, is extremely crude-sounding, high energy, good songs, and affecting singing by Dotson could warm the cockles of modern rock'n'roll hearts. Check "Over The Hill," "Paint The Whole Town Blue," or agreeably themed "I Wanna Get Drunk With You."

### JOHN LEE HOOKER

**Boom Boom**  
PRODUCER: Roy Rogers  
Pointblank/Charisma 86553

Formula for third Rogers-produced Hooker set is getting very fatigued: The venerable bluesman is again surrounded with an all-star cast, including Robert Cray, Jimmie

Vaughan, Albert Collins, and John Hammond. Only tracks of special note are three Hooker solo forays, including one on National steel guitar. For rabid fans and neophytes only.

### ★ RAYMOND SCOTT

**The Music Of Raymond Scott: Reckless Nights And Turkish Twilights**  
COMPILATION PRODUCER: Irwin Chusid  
Columbia 53028

Composer Scott was a band leader, inventor, and latter-day label exec (he worked for Motown, among others) whose eccentric pieces were bizarre jazz-pop fusions; he is best known today as the man who supplied Warner Bros. house composer Carl Stalling with the raw material for dozens of Looney Tunes scores. This compilation of late-'30s recordings is a necessary companion to Warner's 1990 Stalling retrospective, and a fascinating look at an unjustly neglected talent.

### ★ FLOWERHEAD

**... ka-BLOOM!**  
PRODUCERS: Flowerhead  
Zoo Entertainment 11044

Unique among bands from Austin, Texas, this ruckety young quartet eschews roots music for a vital, loud, guitar-driven approach lightly tinged with old-fashioned psychedelia. Group's sturdy songcraft and pure energy should plug it into modern rock and collegiate currents immediately. Sprawling numbers like "Oh Shane" and "Coffee" have heaviest immediate impact. An exceptionally bright debut.

### JOHN BARRY

**Moviola**  
PRODUCER: John Barry  
Epic Soundtrax 52985

English film-music veteran who scored classics including "Born Free," "Out Of Africa," "Midnight Cowboy," and "Dances With Wolves" conducts the Royal Philharmonic in rerecordings of those and other themes. Sadly, none of the James Bond scores Barry authored is included here. However, material culled from a 25-year treasure chest provides a fittingly spectral look at the career of one of moviedom's most accomplished composers.

### JOANNA CONNOR

**Fight**  
PRODUCER: Jim Gaines  
Blind Pig 85002

Connor stands a good shot with fans of Bonnie Raitt—she boasts a strong voice and is a truly dazzling guitarist, with a flaming slide attack that can hold its own against that of any blues picker of the opposite gender. Only deficit here is somewhat weak original writing, but sheer force of the performances usually makes up for it. For blues aficionados and blues-leaning pop fans with a taste for stronger stuff.

### ALICE DONUT

**The Untidy Suicides Of Your Degenerate Children**  
PRODUCERS: Alice Donut, Kramer, Michael Jung, Dan Hoyt  
Alternative Tentacles 115

New York five-piece spins tales of suicide, violent lovers' quarrels, and other equally unsavory themes over appropriately discordant musical backdrop. Vocalist Tomas Antona's Perry Farrell-like intensity is complemented by potent guitars, frenetic grooves, and occasional refinements on piano and trombone. A penetrating and disturbing record.

### ACOSTA RUSSELL

**A Little Direction**  
PRODUCERS: Byron Wong & Michael Sak  
JRS 35822

Toronto duo with a top 20 hit in Canada debuts in the U.S. with a teen-appeal pop record that offers hooks galore but little in the way of depth. Most promising cuts are title track; sprightly first single "You're So Tempting"; ballad "It Must Be Love," which seems to draw some inspiration from the similarly titled Roxette hit; and upcoming single "Deep In My Soul."

BMG-distributed album marks the union of Toronto-based Eureka imprint with JRS.

### SAINTS & SINNERS

PRODUCER: Aldo Nova  
Savage 50207

Montreal-based hard-rock quintet gets a hand from producer Nova and from Jon Bon Jovi and Rachel Bolan, who contribute writing duties on first single, "Kiss The Bastards." Though songs are well executed and lavishly produced, they rarely progress beyond the arena-rock-cliché stage. Other standouts include "Shake" and "Rip It Up."

## R & B

### WRECKX-N-EFFECT

**Hard Or Smooth**  
PRODUCERS: Teddy Riley, Aquil Davidson, Markell Riley  
MCA 11399

Effect: Group's heat-seeking first single, "Rump Shaker," is a club, radio, and street smash that's sold past gold. Other potential crossover hits from this stew of Robocop funk, now-school rapping, and swingbeat aesthetics are "Tell Me How Yo Feel" (featuring vocalist Tammy Lucas), "Hard," "Smooth," "Knock-N-Boots," and jazz-dipped "Ez Come Ez Go (What Goes Up Must Come Down)," which explores the fame game. As the new-jacks would say, "It's gotta catch wreckx."

### JERRY BUTLER

**Time & Faith**  
PRODUCERS: Tim Whitsett & Danny Jones  
Ichiban 1151

The Ice Man returneth. Ex-Impression Butler's career has been dormant in recent years, as he's pursued a political career in his native Chicago. He's back with a handsomely cut collection that puts his low, cool delivery to fine use. Title track (heard in two versions) and surprising reading of Willie Nelson's "Angel Flying Too Close To The Ground" are among treats for Butler's longtime fans.

## JAZZ

### ★ MICHAEL ZILBER

**Stranger In Brooklyn**  
PRODUCERS: Michael Zilber & Dave Liebman  
Owl 79251

Tenor and soprano saxophonist leads his electrified quartet through a series of often elaborate contemporary jazz tableaux, with sometimes unconventional results. Saxman/producer Liebman joins Zilber for album opener "Sound Bytes (Quayle In Samoa)," which employs an eccentrically whooping funk theme and snippets from news sources. Also notable are the pastoral, pretty "Joe Allard" and "Stiletto."

### ★ FATS WALLER AND HIS RHYTHM

**The Middle Years Part 1 (1936-38)**  
REISSUE PRODUCER: Orrin Keepnews  
Bluebird/BMG 66083

This three-CD, 70-track collection documents Waller's 1936-38 period, when—backed by ensemble's small and large—he honed his image as a genial song stylist and monster pianist. This mostly covers set includes Waller classics "The Joint Is Jumpin'," "Jealous Of Me," and an instrumental "Honeysuckle Rose," as well as Irving Berlin's "Marie," Ellington's "Skronch," contemporary pop themes "Did Anyone Ever Tell You?" and "I've Got A New Lease On Love," and comical songs like "Nero," "My Window Faces The South," and "Spring Cleaning." Attractively packaged with a sharp art-deco booklet.

## NEW AGE

### PAUL WINTER

**Anthems**  
PRODUCER: Paul Winter  
Living Music 80023

Subtitled "Ten Years Of Living Music," the album reflects the many facets undergone by the jazz/new age soprano saxist's label, like Oscar Castro-Neves' Brazilian-tinged

guitar stylings, Ralph Towner's inspired, worldly theme "Icarus," Eugene Friesen's cello reveries, and recordings of whale, sea-lion, and wolf calls. The album's inherent diversity of sound is threaded by the warmth and melodic clarity of the Winter Consort, which remains consistent throughout.

## WORLD MUSIC

### ★ ABANA BA NASERY

**Nursery Boys Go Ahead!**  
PRODUCER: GlobeStyle  
Green Linnet 4002

This acoustic Kenyan folk trio, together for nearly 30 years, has rerecorded its greatest songs with the help of some guest musicians, including members of 3 Mustaphas 3 and the Oyster Band. In an outstanding set marked by the band's skittering guitars, rumbafied beats, and mournful vocal harmonies, all tracks are worthwhile, with "Esesi Siolle" and "Abandu Bandi" deserving special note. Don't miss the Gaelic inflections of "Esimiti Khusilenje," featuring Irish musicians Ron Kavana and Tomas Lynch.

## REGGAE

### CUTTY RANKS

**From Mi Heart**  
PRODUCER: Richard Bell  
Shanachie 45001

Edgy social awareness meets dancehall hip-hop on a hard-hitting roots entry by the street-stylee Kingston ex-butcher whose nickname also describes his incisive wordplay. A rich diversity of riddims and topics make for a strong collection, from the almost calypso-like groove of the title-track commentary on mistreatment of Jamaica's peasant workforce, to the straight-talkin' balladry of "Love Is Not Simple" (featuring Ken Boothe) and the sexy undulations of "Medicine Man." Never a dull moment wit' Cutty!

## LATIN

### ▶ JUAN LUIS GUERRA Y 4.40

**Areito**  
PRODUCER: Juan Luis Guerra  
Karen/BMG 146

The Dominican Republic's foremost musical ambassador returns after a two-year absence and serves up his most wide-ranging, satisfying effort to date. Guerra swings easily from poetic romantic ballads ("Cuando Te Beso") to whimsical salsa numbers ("Ayer") to wistful, socially alert narratives ("Si Saliera Petróleo"). Album already has yielded two top-10 hits, "Frio Frio" and "Señales De Humo," with more to come; but stark video of politically sensitive third single "El Costo De La Vida" may slow song's chart ascent.

### ▶ LA MAFIA

**Ahora Y Siempre**  
PRODUCER: Mando Lichtenberger Jr.  
Sony Discos 80925

Energetic Texas sextet follows 300,000-unit seller "Estás Tocando Fuego" with a pleasantly subdued effort that completes the group's label-sponsored metamorphosis from a polka-based Tejano outfit to a pop/cumbia grupo that favors gentle keyboard etchings over snappy accordion lines. Sextet's Tejano following might be dismayed by album's slow pacing, but huge Mexican audience will lap up cumbia single "Dile," along with pop entrees "No Soy El Mismo," "Gracias," "Me Estoy Enamorando," and "El Amor," which was written by Brazilian sertanejo duo Zezé Di Camargo and Luciano.

## COUNTRY

### ★ RALPH STANLEY

**Back To The Cross**  
PRODUCER: Charles R. (Dick) Freeland  
Freeland Recording Co. 638

Ralph Stanley has the most mournful voice

in the universe, and it is perfect for expressing the pains of those Appalachian people for whom the only hope is hope. These moving, but generally grim, hymns are as much sociology as gospel music.

## CLASSICAL

### ▶ HAYDN: SYMPHONIES NOS. 97 & 98

London Philharmonic Orchestra, Solti  
London 433 396

Solti completes his survey of Haydn's "London" Symphonies with two stunning performances. Again, it is his apt pacing and sparkling brio in the brisk movements that maintain listener attention at peak level. These works may not be among the most popular in the Haydn canon, but they should win a host of new converts via this entry. Excellent sound.

**WAGNER: SIEGFRIED IDYLL/SCHOENBERG: VERKLARTE NACHT/STRAUSS: METAMORPHOSEN**  
Sinfonia Varsovia, Krivine  
Denon CO-79422

Three works that make an intriguing program fit, sharing compatible harmonic and structural elements without blurring individual expression. Krivine draws a long musical line from his expert group of instrumentalists, and the Denon team provides a warm sound. Canny album subtitle "Beyond Wagner" should impel browsers to take a second look.

## CHRISTMAS

### BOBBY SHERMAN

**Christmas Album**  
PRODUCER: Ward Sylvester  
Restless 72721

### VARIOUS ARTISTS

**Narada Christmas Collection Volume 2**  
EXECUTIVE PRODUCER: Eric Lindert  
Narada 63909

### PAUL SULLIVAN

**Christmas In Maine**  
PRODUCERS: Paul Sullivan, Jillson Knowles, Scott Lehrer  
River Music 105

### DONALD O'CONNOR AND DEBBIE REYNOLDS

**Christmas With Donald And Debbie (featuring Chrissy the Christmas Mouse)**  
PRODUCER: Don Anthony  
BVM Records 51317

### JOY FLOWER, GEORGI ROBEV & ENSEMBLES OF SINGERS AND MUSICIANS OF THE BULGARIAN NATIONAL PHILHARMONY

**Popular Christmas Songs From Around The World**  
PRODUCERS: Joy Flower, Georgi Robev  
Coimex International/RCI 7105

### BRAVE COMBO

**It's Christmas, Man!**  
PRODUCER: none listed  
Rounder 9033

### GALLERY SERIES

**Pianoël**  
PRODUCERS: Christopher Peacock & Gene Nery  
Pure & Simple 99005

### VARIOUS ARTISTS

**Ichiban Blues At Christmas Vol. 2**  
PRODUCERS: Various  
Ichiban 1143

### BUDDY MILES

**Greatest Christmas Hits**  
PRODUCER: Ross Vannelli  
Priority 87056

### FOLK LIKE US

**An American Christmas**  
PRODUCERS: Mark Shelton & Beth Shelton  
North Star 40043

### VARIOUS ARTISTS

**Christmas In New Orleans**  
PRODUCER: Milton Batiste  
Mardi Gras Records 1015

### VARIOUS ARTISTS

**Merry Christmas, Baby**  
PRODUCER: none listed  
Paula 0012

## NEW & NOTEWORTHY

### ELLA FITZGERALD WITH CHICK WEBB & HIS ORCHESTRA

**The Early Years (1935-1938)**  
REISSUE PRODUCER: Orrin Keepnews  
GRP/Decca 618

Very welcome two-CD collection brings back into print jazz thrush's first recordings, made when drummer Webb's band stomped at the Savoy. Fitzgerald's girlish voice and embryonic scatting mesh perfectly with the relaxed swing of the Webb orchestra and some small groups drawn from its personnel. Set includes Ella and Chick's commercial apex, the '38 hit parade No. 1 smash "A-Tisket, A-Tasket." Useful notes by vocal authority Will Friedwald wrap the package up neatly.

### CURTIS MAYFIELD & THE IMPRESSIONS

**The Anthology 1961-1977**  
COMPILATION PRODUCER: Andy McKaie  
MCA 10664

Two-CD compilation takes up the story of the Chicago-based Impressions after the departure of Jerry Butler, when Mayfield brought the group to major R&B stardom with his thrilling tenor performances and stirring gospel-based compositions. Tale is continued through the '70s, when Mayfield's solo career got a big-time boost from his score for the blaxploitation film "Superfly." The great achievements of Mayfield, tragically crippled in an onstage accident two years ago, get a fitting salute here.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Pro Audio

## Uni Upgrades Cassette Manufacturing Begins Using Cobalt Tape Exclusively

■ BY SUSAN NUNZIATA

NEW YORK—Uni Distribution Corp. has completed a two-year upgrade of its cassette-manufacturing facility in Gloversville, N.Y. As part of this improvement, beginning this month, the company is using cobalt tape for all of its new and front-line releases and much of its catalog.

The upgrades to the duplication plant have included the addition of three Duplitrronics digital head-end systems and the installation of a computerized, high-speed diagnostic test system that analyzes the manufacturing equipment. In addition, upgrades were made to existing gear and quality assurance procedures were improved.

### A NATURAL PROGRESSION

The decision to use cobalt tape exclusively was a natural progression following the plant improvements, according to Paul West, director of studio operations, engineering, and quality assurance at Uni Distribution. "We really found that, with all the work we had done in the duplication area, such as the digital loop bins and the work we've done on the slaves, [cobalt] seems to be the right raw material that should be put into place for duplicating with this equipment."

According to West, with cobalt tape the company is able to "increase its cassette mastering levels over 3dB, and increase these levels with no fear or possibility of tape compression, either in the high frequency or low frequency. The trade-off is not level vs. compression with cobalt. We also find that there is no difference in physical characteristics between ferric and cobalt, and that is a good point."

Stereo imaging—how accurately the listener perceives the actual placement of musical instruments in the final mix—also is improved by the use of cobalt and, according to a prepared statement from Uni, is equal to that of a CD.

Uni is also using only domestic cassette shell suppliers and has worked closely with them on internal calibration equipment and QA procedures, says West. "They are in line with our incoming QA procedures," he says. "And our incoming inspection of C-0s, for azimuth and cosmetic, has increased dramatically. Our efforts have paid off handsomely due to cooperation."

The investment in improving the plant, which has a capacity for 325,000 45-minute cassettes per day, cost the company "thousands of dollars, but not hundreds of thousands of dollars," says Peter Seifries, senior VP, manufacturing and operations, at Uni Distribution.

### KEEPING COMPETITIVE EDGE

The efforts were undertaken not so much to stave off a decline in the format's sales but to keep Uni cassette product competitive with others in the marketplace, says Seifries. The company has no plans to

employ its use of cobalt tape and digital head end units as a marketing tool, as WEA and BMG have attempted to do with the Digalog logo.

*'The cassette is going to be around for at least 12-15 years'*

"Just the sheer volume, domestically, of cassettes sold over the counter each year indicates that nothing still can compete with the portability, quality, and price of a cassette,"

says West. "The cassette is going to be around for at least 12-15 years."

He adds that "Any improvement any manufacturer makes in a process or product is good for the industry."

At this time, Uni has no plans to begin DCC manufacturing, according to Seifries.

Other changes to the plant included the addition of an area in which incoming blank tape could be acclimatized for 48 hours before use and upgrades to the plant's existing Electro-Sound duplicating slaves and Tachos loaders.

Uni also worked closely with Duplitrronics on the design of the digital loop bin systems, according to West.

## Beartracks Tracks 10 Years Of Service Rural Studio Meets Creative, Technical Needs

■ BY BRUCE BUCKLEY

SUFFERN, N.Y.—In a decade of profound change and upheaval in the recording industry, Beartracks studio here is celebrating its 10th year of successfully meeting both the technical and creative

needs of a wide range of major-label artists.

Located in a 19th-century stone barn and farmhouse that borders Harriman State Park, Beartracks enjoys both the quiet comforts of a wooded country setting and the convenience of a 30-minute commute from Manhattan.

Beartracks was originally opened by Spyro Gyra's leader/saxophonist, Jay Beckenstein, along with the late Richard Calandra, for the band's own recording purposes. In the 10 years since, Beckenstein has opened Beartracks to a variety of other acts, with the philosophy of providing an ideal creative environment for complete album projects by major-label acts.

Although it originally catered to jazz acts, Beartracks' philosophy was soon embraced by a diversity of musicians, including Julian Lennon, Firehouse, Deep Purple, Yanni, Ryuichi Sakamoto, and Lou Gramm.

Beckenstein says he was first attracted to the old stone complex that houses Beartracks because of its "live" natural acoustics. That sound is preserved in the studio's 47-by-30-foot oak and cedar main room, 27-foot cathedral ceilings, and original stone walls.

"It's ideal for musicians who want that live sound," says Beckenstein. "The studio really allows a group to play and interact live while recording in real-time."

The room's acoustics can be adjusted by a series of suspended baffles

that lower the ceiling down to 14 feet depending on the artists' needs. The main studio also adjoins three isolation booths, including a small glass booth just large enough for a grand piano, and a loft above the control room that overlooks the studio.

Outside, built into the mountainside, are three echo chambers that originally served as root cellars for refrigeration, but now are wired to the control room for a true "live" echo sound.

To best capture the studio's sound, the George Augspurger-designed control room includes a full range of new and vintage recording equipment, including a Solid State Logic SL4000E console with G series computer upgrades and software, two Studer A820 24-track recorders with Dolby SR, two Studer A80 MkIII (half-inch or quarter-inch) two-track recorders with Dolby SR&A, and a full selection of outboard gear.

Although Beckenstein says he has resisted digital multitrack recorders, because of the expense and a personal preference for analog sound, they can be brought in by request.

A small MIDI preproduction room is also available that includes an EMU Proteus EX1, Korg M-1, Kurzweil 1000PX, Oberheim DPX-1, and a Macintosh Plus with Mark of the Unicorn "Performer" and "Composer" software. Although it is open to artists, Beckenstein says the preproduction room is used primarily for his own composing purposes and will not be greatly expanded.

Equally important as quality sound and equipment is the studio's quiet, relaxed atmosphere.

"People that come here don't want to be in the hustle and bustle of the city," says Chris Bubacz, Beartracks' studio manager. "Out here they can get fresh air and not have to deal with noisy traffic or pollution—they can just concentrate on the music."

Bubacz says that in order to maximize the comfortable atmosphere,



**Digable Masters.** Digable Planets completed the mastering of its debut album, "REACHIN' a new refutation of time and space," at the Hit Factory for Pendulum/Elektra release. Above, front row, from left, are Dennis Wheeler, VP of A&R and marketing, Pendulum, and band members Doodle B, producer Butterfly, and Ladybug. Back row, from left, are engineers/co-producers Mike Mangini and Shane Farber; and mastering engineer Tom Coyne.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

**M**ANCHESTER-BASED Star-track Studio is one of the country's first to buy Alesis ADATs in quantity, marrying three units to an Allen & Heath M24 analog 24-track through a Trident TSM desk.

"For a small studio like ours it is certainly the way to go in our price bracket," says studio manager Royston Hollyer. "We see the fact that people will be making dance music, for example, at home with one of these machines and they'll want to come into a studio like ours and link up with another two or three more to continue the process."

**O**NE OF THE FIRST transatlantic recording and production efforts occurred during the creation of the latest batch of Budweiser radio commercials. ISDN 2 digital phone lines and CCS CDQ2000 digital compression/decompression (codec) units were used for the first time for the spots, created by production company Fretless. A codec unit in The Bridge postproduction studio in London was linked to a codec at Chicago radio station WLUP, where Chuck Berry's pianist Johnnie Johnson played and was interviewed for the commercial. His 15kHz bandwidth performance was recorded in London onto DAT.

"It really is uncharted territory at the moment but the applications are huge for this technology," said producer Duncan MacDougall.

**S**INGER RICK ASTLEY bought a Soundtracs Quartz console for his home studio in Gloucestershire. Astley, who was formerly a tape op at PWL in London before he was discovered as an artist by the studio, is currently co-writing and producing an album. Other Soundtracs home studio users include Midge Ure, Neneh Cherry, Mark Knopfler, and Pet Shop Boys.

(Continued on next page)

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 5, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I GOT A THANG 4 YA! Lo-Key?/ L.Alexander Prof. T. (Perspective)	I CROSS MY HEART George Strait/ T.Brown,G.Strait (MCA)	HOTEL ILLNESS The Black Crowes/ The Black Crowes & G.Drakoulis (Def American)	TO LOVE SOMEBODY Michael Bolton/ D.Foster M.Bolton (Columbia)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	FLYTE TYME (Endina,MN) Steve Hodge	EMERALD (Nashville) Steve Tillsch	SOUTHERN TRACKS (Atlanta,GA) Brendan O'Brien	CONWAY/ OCEANWAY /PASSION (L.A./L.A. Connecticut) Bill Schnee Dave Reitzas
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	Harrison MR4	SSL 4000 G w/ Ultimotion	SSL 4000 E	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	Otari MTR100	Mitsubishi X-850	Sony JH24	Sony 3348
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Hidley/Kinoshita	Yamaha NS10 Augsperger	Custom Conway/ Custom Oceanway
MASTER TAPE	Ampex 499/467	Ampex 499	Ampex 467	Ampex 456	Ampex 467/499
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	FLYTE TYME (Endina,MN) Steve Hodge	EMERALD (Nashville) Chuck Ainlay	RECORD PLANT (Los Angeles) Brendan O'Brien	WESTLAKE/ ENTERPRISE (Los Angeles) Mick Guzauski
CONSOLE(S)	Neve 8038	Harrison Series 10B	SSL 4000 G w/ Ultimotion	SSL 4000 G	Neve VR72
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Otari MTR100	Mitsubishi X-850	Studer A-800	Sony 3348,Studer A820 (Dolby SR)
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10	Kinoshita/Hidley	Yamaha NS10 TAD,Kinoshita	Westlake SM1, Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	MASTREDISK Vlado Meller	SONY MUSIC Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Distronics	DADC	Uni Manufacturing DMI	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	Sonopress	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## EUROSOUNDS

(Continued from preceding page)

**T**HE KINERGETICS GROUP of companies, comprising loudspeaker manufacturers KEF and Celestion and high-end electronics manufacturer Kinergetics Research, has signed a licensing agreement with the THX Division of LucasArts to manufacture THX Audio System products for home theater use. The move makes Celestion and KEF the first European loudspeaker manufacturers to license and the only THX-concept loudspeaker manufacturers outside of the U.S.

**B**BATTERY STUDIOS, London, has installed the country's first DDA Profile console—a 56-input version with Uptown 990 moving fader and eight-switch per channel automation—into Studio 2. It replaces a Mitsubishi Westar.

"Studio 2 is basically a 24-track/16-track programming and remix room and we were looking for a desk with a good automation system that could be run with MIDI and timecode," says Battery's Gary O'Toole, who was responsible for the installation. "Many of the clients are beginners and are not used to a professional recording studio, and giving them an automation system that actually shows them what is happening on the board is an advantage."

**T**HE ASSETS OF analog multitrack tape machine manufacturer Saturn Research were purchased by former Saturn Research managing director Julian Blythe and SCV Audio in France. Saturn Research entered receivership earlier this year. The new company will operate as Mitech Manufacturing and will retain the Saturn brand name.

**T**HE AVERAGE WHITE BAND's warmup minitour of Scotland saw the first commercial use of Allen & Heath's new GL3 desk. The board was used for monitoring and front-of-

house mixes through six JBL 1770s with Electro-Voice bass bins.

### PORTUGAL

**C**ASSETTE DUPLICATING house Atlantico in Lisbon purchased a complete Lyrec duplication line consisting of two fully automatic Tachos 90B high-speed audio cassette loaders, one TR55 Master Maker, one Master Loop Bin P4400, and six slaves. Atlantico, which is part of the Vidisco group with offices in Portugal, Angola, and Mozambique, is producing 250,000 cassettes a month.

### BELGIUM

**C**LASSICAL MUSIC CD recording specialist Musica Numeris has bought a DAR SoundStation II for editing purposes at its Brussels headquarters. More than 100 CD recordings have been completed this year with about 300 to 2,000 audio edits required per 60-minute CD.

### CZECHOSLOVAKIA

**S**LOVAK TELEVISION has ordered two Solid State Logic ScreenSounds and two SoundNets as part of a privatization program. One system has been installed in a new, seventh postproduction studio in Bratislava while the other has been placed at the Kosice local station in Eastern Slovakia.

### GERMANY

**S**ONY PCM3348 BUYERS in the country now include Studio Weryton and Touchdown in Munich, Studio Ruessman in Hennes, and Studio Hong in Berlin, which has taken two. Producer Frank Farian has bought one machine for his own Far Studios complex in Frankfurt, bringing to three the total of 3348s owned by the producer of Boney M and Milli Vanilli.

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Liza Goes 'Live' In New York ..... 53    Child's Play: Kids First! In Toy Stores ..... 56

## PICTURE THIS

By Seth Goldstein



**PACIFIC OVERTURE:** Herb Dorfman, the new senior VP of sales, returns to Orion Home Video this month as successor to Gene Silverman.

In a reorganized Orion Pictures, Dorfman reports directly to Orion Home Entertainment chairman Len White. As described by one knowledgeable source, he's "somewhere between head of sales and head." Dorfman, regional sales VP before six months with PPI Entertainment, relocates from New York to L.A., where Orion's component parts are setting up shop under one roof.

White, also president of Orion Pictures, has moved his senior OHV staff into new, broader positions. Susan Blodgett, for example, is now Orion Pictures senior VP of corporate marketing, which includes movies and television syndication. Jerry Sobczak does the same for administration. Their writs are domestic; Diane Keating remains in charge of international.

The merging of movies and video are meant to take advantage of OHV's weakness as a supplier—between the theatrical debut of "Love Field" in January and its probable appearance in May on cassette, "it's catalog, catalog, catalog," says another source. "Dances With Wolves," repriced for video stores in the first quarter, will enliven things.

OHV can be expected to get as close as it reasonably can to McDonald's \$7.99 offer, but some video stores who feel burned by the fast-food promotion may take the opportunity to take revenge—regardless of price. VSDA goes to court this month in an effort to unseal Orion's bankruptcy papers for details on the deal. What it wants may be there, in depositions given under terms of strict confidentiality.

**ALMOST OVER:** Media Home Entertainment is rounding the far turn. It will officially close its doors in midyear, when the last two of its Showtime made-for-pay-TV features are delivered to FoxVideo. At that juncture, "we all go away," says president Glenn Greene. "This is the natural end of things."

(Continued on page 57)

## Duplicators Dub Sell-Thru Tops Premiums Also Pushing Biz, ITA Meet Told

BY SETH GOLDSTEIN

**NEW YORK**—To the surprise of no one, sell-through remains the engine pulling video-duplication volume to new heights. And dubbers are getting additional strength from premiums mailed directly to consumers at costs competitive with print.

Gary Hunt, Technicolor Video Services marketing and sales senior VP, told the annual ITA Update Seminar held in New York last month that cassette purchases "sustained significantly more growth this year when compared to last," boosting retail revenues \$40 million to just over \$5 billion. Hunt estimated unit sales at 325.3 million units, up from 290.7 million last year, 231 million in 1990, and 147.7 million in 1988, early in the sell-through era.

During that five-year stretch, while the average cost to the consumer dropped about 21% to \$15.46 from \$19.53, dollar volume has shot up 74%. By contrast, Hunt noted, rental "is for all basic purposes flat" vs. last year and 1989 and 1990, as well. "There has been no real growth," he said. Rental revenues peaked in 1990 when 4.13 billion transactions at an average of \$2.70 per turn brought in \$11.15 billion; in 1992, turns are estimated at 4.11 billion and the fee at \$2.40 for a total of \$9.86 billion.

Combined rental and sell-through for 1992 are figured at \$14.89 billion, unchanged for the third consecutive year—but probably sufficient to put home video in third place behind snack foods and health and beauty aids in the battle for consumer dollars. Toys are No. 3 this year, Hunt said. The industry should emerge from its rut on the strength of sell-through, Hunt predicting a 37% jump to \$19.3 billion by 2000.

He offered A.C. Nielsen data to buttress the relative stature of the two revenue streams. Nielsen indicated 87%-88% of the VCR households that rented tapes would borrow 28 this year, down from 29 in 1991 and 33.5 in 1989. Meanwhile, both the percentage of tape buyers and the quantity they purchase have increased in those same years: 53% bought an average of 3.5 tapes, 56% bought five, and 64% bought 6.7.

For duplicators, the big improvements are coming with the growing emphasis on high-speed, extended-play output. The number of EP tapes have soared almost tenfold to 50 million in 1992 from 6 million in 1988, Hunt said, using Cambridge Associates research. Next year, the count should jump to 75 million, or 16.3% of 460 million dubbed cassettes. Standard play will dominate at 79.3%, slightly less than the 80.7% grip it held in 1988; the loser has been the four-hour, LP mode, which is expected to shrink to 4.3%

or 20 million units, next year.

Much of EP is earmarked for premiums, not included in sell-through estimates. Technicolor has been actively soliciting those accounts, and they're apparently worth pursuing—EP didn't turn off viewers used to SP cassettes, according to a phone survey of recipients of a Gerber Foods giveaway housed in the company's streamlined, low-cost Delta shell.

Hunt tells Billboard that 98% rated the picture quality of the 45-minute diaper instructional very good, and 91% thought it was comparable to a movie rental. About 86% liked the cassette better than a direct-mail brochure, and 94% would keep it around the house longer; 87% viewed the tape within two days of receiving it.

He didn't specify what Gerber paid, but noted in his ITA presentation General Motors could have delivered four Delta cassettes for every Cadillac brochure it recently printed and mailed for about \$8 apiece.

## French Vid Biz Falling Below Expectations

BY PHILIPPE CROCCQ

**PARIS**—With sales of 8.46 billion francs (\$1.57 billion) for the first six months of this year, the performance of the French video industry is below expectations. Sales for the full year are expected to be no more than 10% up over 1991's 17.29 billion francs (\$3.2 billion). This compares with a 50% growth figure in 1990 and 34% in 1991.

Sales so far this year have fallen well short of the estimates made by the French Bureau d'Information des Prognostiques Economiques (BIPE), which predicted a 50% increase in the 1991 figure. The projection was based on the belief that the low VCR penetration in France—11 million units in use compared with 28 million television receivers—left ample room for rapid growth. It was anticipated that the expansion of the video mar-

(Continued on page 55)



**Hey Abbott-t-t.** Charles Beglan, holding his hat, and Lou Sciara, wearing his, are winners of the Abbott & Costello look-alike contest conducted by Shanachie Entertainment to celebrate the home video release of the duo's 52 television shows. Judges of the event, held at New York's Bottom Line a few weeks ago, included Abbott and Costello family members and Ann Corio, "queen of burlesque."

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WK1054 / 60 mins.



KV-902 / 60 mins.



WK1088 / 30 mins.



WK1128 / 60 mins.



WK1065 / 60 mins.

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## L.A.-Area Retailers Continue Attempts To Stem Shoplifting

**TAKING THE HIT:** Los Angeles video specialty retailers continue to battle shoplifters of new releases.

A manager at one large store says, "I was right here myself and the thieves were in the store and I didn't see them. The next day scrutiny of the security tape showed what happened. A woman was keeping me occupied, but at the time I did not suspect anything. They know just when to hit you. I was here basically alone and the store was very busy."

While few managers or owners will speak on the record, out of embar-

rassment or fear higher-ups will discipline them, many report such brazen shoplifting has been going on for years. "There are

problems with the security gates," one L.A. store manager says. "If you go through with too many pieces of product, they shut down. I think the thieves know how to violate the security gate pillars."

Another says, "We keep the new releases under the counter. It's cumbersome. We are not set up for this at all. So we decided to junk it and put the new releases out again. The very first day I was hit for 126 pieces in one day."

The manager of a San Fernando Valley outlet doubts the problem derives from an organized ring. "We have apprehended people from time to time. It's individual groups, not organized."

**STOCK ROTATION:** At one Los Angeles-area chain, a manager finds another reason for keeping new releases behind the front counter. "We ensure that all the movies are rented evenly, that one tape doesn't go out 16 times and another in the batch never is rented."

Obviously, if left in open stock on the shelf, multiple copies of a title would rent in a more random fashion, he points out.

All the same, store employees hate dealing from behind the counter because it slows checkout. The customer presents an empty box and the clerk must turn around and pull a cassette from a crowded shelf area. It's easy to get the wrong tape, staffers report.

**WEST SIDE HEATS UP:** For years, Wilshire Boulevard, cutting out through West Los Angeles to the ocean in Santa Monica, was a hotbed of hi-fi audio retail activity. That feverish action is returning.

New on the strip is Audio Video City, where laserdisc buyer Ndu Comas shows off a large section of both rental and sell-through titles. The company has had a store in Culver City for six years.

Another veteran retail firm invading Wilshire's West Side is Video And Audio Center, opening a lavish store only doors away from Music

Plus in Santa Monica. The store rents videos but, as with Audio Video City, focuses on hardware.

Longtime observers recall that once the strip boasted names like Pacific Stereo, then later, University Stereo. Just shuttered are Paris Audio and Rogersound Labs. Of the mainstays, only Shelley's Audio Video remains, now in a vastly expanded new site in Santa Monica.

**GAMES People Play:** With the spurt of specialty stores, someone had to try Games People Play.

Someone has. Frank Colotto is opening his latest store under that name in Santa Monica. He and partner Ed Abrams, who

first called the stores Games, will have one near Palm Springs, Calif., in addition to three in Europe.

Right now, they feature video games but plan to add CD-ROM, Colotto says. "This will be the hottest new product," he predicts, especially at the upcoming Winter Consumer Electronics Show in Las Vegas.

Games activity extends to 20/20 Video, which opens its first such outlet in Agoura Hills, Calif., according to Frank Vaziri, Santa Monica franchisee. "It's a new extension of our product line, all games, rental, and sales. We're going to call them 20/20 Games." Another just opened in Thousand Oaks, Calif.

The Agoura Hills store has excellent visibility from much-traveled Thousand Oaks Boulevard, but no immediate parking. One observer notes, "When you think about it, most of the customers are young boys who ride bicycles. You don't absolutely have to have parking."

The whole games category is exploding, says Dennis Stricker, VP of marketing at Video Choice, the Torrance, Calif.-based chain. Video Choice is also looking to see where it can more aggressively enter the games business.

**ADULT-SECTION UPDATE:** Odyssey Video now identifies the date titles arrive in its adult sections. None remain beyond four months. "We used to hide the fact that we had titles in there" longer, says president Steve Gabor.

The chain previously tried to use a numbering system. "We would sticker the tapes, one through 12, a number for each month," Gabor notes. "It's complicated. You have to remove the stickers when you take the tapes out of the new-release section and put them on sale."

Adult-section customers are in the store repeatedly. "We now mark new releases with the month of arrival. The customer goes right to the latest titles," he adds, at the same time noting how competitive Los Angeles has become. "Everyone is copying us with five [adult] tapes for \$9.99."



by Earl Paige

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ No. 1 ★ ★ ★			
1	5	3	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
2	1	6	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
3	2	5	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
4	3	5	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
5	4	8	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
6	7	2	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
7	9	3	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
8	6	5	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moir Kelly	1992	PG
9	12	2	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
10	34	2	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
11	8	6	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
12	10	9	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
13	16	2	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
14	11	5	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
15	15	13	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
16	13	5	THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
17	14	14	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
18	18	7	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
19	NEW ▶		ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
20	20	3	K2	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
21	17	14	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
22	19	14	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
23	21	13	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
24	24	5	FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
25	25	10	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
26	22	11	WHITE SANDS	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
27	NEW ▶		PASSED AWAY	Hollywood Pictures Hollywood Home Video 1447	Bob Hoskins Blair Brown	1992	PG-13
28	NEW ▶		SOMETIMES THEY COME BACK	Vidmark Entertainment VM5506	Tim Matheson Brooke Adams	1991	R
29	27	21	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
30	26	5	SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
31	23	7	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
32	30	16	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
33	NEW ▶		YEAR OF THE COMET	New Line Home Video Columbia TriStar Home Video 75643	Penelope Ann Miller Timothy Daly	1992	PG-13
34	29	8	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
35	31	12	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
36	38	6	NEWSIES	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG
37	NEW ▶		PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
38	28	12	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
39	32	6	COLD HEAVEN	Hemdale Home Video 7020	Theresa Russell James Russo	1992	R
40	37	2	MAXIMUM FORCE	PM Home Video PM231	Sam Jones Sherrie Rose	1992	R

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

## Liza Broadcasting 'Radio City' Video Throughout NYC

■ BY JIM BESSMAN

NEW YORK—Usually, the famous Times Square sign is seen only in passing, a quick read of the crawling news headlines or a glance from a speeding cab at the vivid Sony Jumbotron screen to see what's being advertised.

At noon Nov. 10, though, Times Square denizens stopped still, not only to watch excerpts of Liza Minnelli's new "Live From Radio City Music Hall" Sony Music home video, but also hear it via the first use of soundtrack to accompany the Jumbotron visuals. And when La Liza herself pulled up in a stretch limo to pose for paparazzi, office workers across the street leaned out of windows to wave and cheer.

All this hoopla preceded an in-store at the Sam Goody flagship outlet at Radio City, to promote both the video and its shorter, simultaneously released Columbia album soundtrack. The 250-tape stock was reportedly sold out before the line outside was fully formed, which was fitting in that the program derives from Minnelli's box-office-breaking performances at Radio City last January.

"I said to her then: 'The shame about a spectacular show like this, that shows an artist at a peak, is that only a relative few get to see it,'" says Phil Ramone, the album's producer and, along with Minnelli, the video's executive producer. "So she said, 'Why don't you shoot it?' Somebody had to memorialize her career at this particular moment, especially because it wasn't the kind of show you see every day, or at Radio City."

Ramone, who did the sound some 20 years ago for Minnelli's "Liza With A 'Z'" TV special, produced the "Live From Radio City Music Hall" video in high-definition with Chris Giordano.

"Using hi-def equipment changed the production, because you can get so much information and depth-of-focus," continues Ramone, noting the title's laserdisc version is in letterbox with surround sound. "Besides staying with close-ups of Liza—the way the audience would hope to see her—we tried to capture the atmosphere from the fifth row center, especially the sudden mania where people come out of the audience."

Here Ramone refers to the beginning of the show's second half, when Minnelli performs "Stepping Out" and is interrupted by "fans" in the hall who join her in singing "I Wanna Get Into The Act."

"What I love about Radio City is that it isn't so much a fancy place, but a public place," says Minnelli. "That's why the girls get out of the audience and come on stage."

But Radio City has deeper appeal for Minnelli, since her father Vincente Minnelli was art director there in the '30s and also directed and produced shows there prior to his movie career.

"Radio City has an archive with all his drawings, costume designs, lighting plans, painted drops, and cycloramas," says Minnelli. "They still use some of his stuff in the Easter shows. So it was wonderful to discover I had real roots there."

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**Street Date: January 27, 1993**  
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\*U.S. Suggested Retail Price  
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\*\* Canadian Distributor Order Date



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# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MARQUEE VALUES

BY DREW WHEELER

### MUSIC

Joe Satriani, "The Satch Tapes," Relativity, 54 minutes, \$19.95.



Red-hot guitar virtuoso proves to be as adept and comfortable chronicling the dedication, skill, and inspiration that helped pave his road to fame as he is at picking. Along with Satriani's own commentary, this casual, conversational walk through his musical life includes footage from the recording of "The Extremist"—with comments from record producers John Cuniberti and Andy Johns—videoclips from the albums "Surfing With The Alien" and "Flying In A Blue Dream," and interviews with former student and pal Steve Vai, among others. Satriani's current tour should help whet fans' appetites for this well-put-together video.

CATHERINE APPLEFELD

Soundgarden, "Motorvision," A&M/PolyGram Video, 57 minutes, \$14.95.

Buckle up—this is quite a trip. Live concert footage shot last March during the band's sold-out "Badmotorfinger" homecoming shows at Seattle's Paramount Theatre is highly revved, with frenetic band members and frenzied fans spurring each other on. Interspersed with this is an upclose look at the band, literally, as a cameraman squeezes into a van with the group members as they cruise the streets of Seattle, spouting wit and wisdom and occasionally luring other scenesters aboard with coffee.

MARILYN A. GILLEN

N.W.A., "Efil4zaggin: The Only Home Video," Priority Video, 60 minutes, \$19.95.

If this is the "only home video" worth owning, viewers may as well toss their VCRs out the window. Explicit, misogynist rap outfit continues to push the limits of shock value and bad taste with this pastiche of violent imagery, graphic nudity, and, oh yeah, some concert footage and interviews with band members Dr. Dre, Eazy-E, MC Ren, and Yella thrown in for good measure. While cases have been made defending lyrics that describe a violent situation rather than advocating it, little defense can be conjured for many of the visual aids chosen to color this video. "Party footage" of topless, gyrating women performing various sexual acts on men hardly enhances the band's music or its claim to being unfairly judged by the masses. Skip it.

C.A.

Johnny Thunders & the Original Heartbreakers, "Dead Or Alive," Video Music Inc., 45 minutes, \$24.98.

This live-performance video, taped primarily at the now-defunct raunch-rock act's reunion concert at London's Lyceum theater in 1984, does a fine job of capturing its unique blend of blitz and sleaze, dating back to Thunders' days with the New York Dolls. As the band tears through such Thunders songs as "Too Much Junkie Business," "You Can't Put Your Arms Around A Memory," and "Born To Lose," as well as Dylan's "Like A Rolling Stone" and Berry Gordy's "Do You Love Me," viewers are reminded of rock'n'roll days gone by. Video is a must for diehard fans of both the band and the era. C.A.

### CHILDREN'S

"In The Company Of Whales," "People Of The Forest: The Chimps Of Gombe," Discovery Channel, 90 minutes each, \$24.95 each. Enlightened nature documentaries tread fine lines between art and science, entertainment and education, and realities positive and negative. With these first feature-length releases, the Discovery Channel proves to be an expert teacher. "In The Company Of Whales" depicts how host Dr. Roger Payne has spent his life. And he offers a glimpse of that life in stirring location footage from Patagonia, Alaska, Ireland, and Canada. Whale encounters close and magical come through on video, thanks to amazing camerawork and fine musical accompaniment. The Peabody-winning "People Of The Forest" tells the 20-year story of a tribe of chimpanzees living near Lake Tanganyika. Narrated by Donald Sutherland, the video is based on Jane Goodall's landmark work and filmed by her former husband Hugo van Lawick. Like a window on the wild, "People" interprets the chimps' behavior to bring us into their world. Just as the tail on the "Whales" box hints at its grace and beauty. "People's" mother and child conveys its "humanity."

CATHERINE CELLA



"The Before Tour: An Operation Preparation Video," Slim Goodbody Corp. (800-962-7546), 15 minutes, \$19.95. Endorsed by the American

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

Academy of Pediatrics, this excellent video is a must for any child about to enter the hospital. Young Billy is taken step by step through the process of having an operation—from changing room to examination room to operating room to recovery room. Along the way, each medical instrument introduces itself and sings a happy song about its function. (This reviewer's favorite is the anesthesia mask decked out in sunglasses and a captain's hat.) Billy also meets the members of the operating team and is assured that, although they wear masks to protect them from the patient's germs, behind each mask is a friendly person who will help make him well. This tape does a great job of taking the fear out of surgery.

TRUDI MILLER

### HEALTH/FITNESS

"Keys To Weight Training For Men And Women," KTWT Productions (415-771-1218), 80 minutes, \$29.95.



Those who are serious about getting into shape and increasing body strength will delight in this regimen, led by five-time Mr. Universe crownee Bill Pearl. A series of well-rounded, robust workouts, the tape contains, among other sections, methods of aerobic conditioning, best ways to maximize the effects of exercise machines, a guide to safe lifting, and inspirational tips. Throughout, Pearl offers little hints about health and nutrition, depending on the viewer's age. Also helpful is the inclusion of a 20-page handbook and exercise log in which body-builders can record their progress.

C.A.

### DOCUMENTARY

"Strand: Under The Dark Cloth," Kino Video, 81 minutes, \$29.95.

To paraphrase Paul Strand, portraits are one of the most difficult things to do. Or at least to do well. This richly detailed video rendering of the influential photographer and film maker succeeds in that demanding task, capturing in words and images some essence of his life, and serving as a beautiful introduction to the man and his work. A generous sampling of his creations—

both photographs and rare film footage—speaks for itself; and friends and collaborators such as Fred Zinneman and Georgia O'Keeffe offer intimate insight on the creator. Enlightening.

M.A.G.

"Pictures From A Revolution," Kino Video, 92 minutes, \$29.95.

Susan Meiselas will not let Nicaragua go. As a photojournalist, she chronicled the successful 1979 insurrection against the Somoza regime in pictures that appeared in newspapers and magazines and then in a book. She returned 10 years later to find out what happened to some of her subjects and to a society turned upside down. "Pictures From A Revolution" is a sad reminder that the fervor and high ideals of life under fire can vanish under the pressure of day-to-day survival. In interview after interview, Nicaraguans tell of the "beautiful" becoming "corrupt," in the words of one. Meiselas can only agree, and frankly admits she has the luxury of remembering the dream while "for Nicaraguans it was much more." With no theme but disappointment, the program could have been trimmed to good effect, and Meiselas' seemingly off-the-cuff narration doesn't aid pacing. Nevertheless, the conversations and the images strike home.

SETH GOLDSTEIN

### EDUCATIONAL

"Dinosaur!," A&E Home Video, 200 minutes, \$69.95.



Hosted by Walter Cronkite, this entertaining visual encyclopedia will captivate viewers of all ages. Available as a four-part boxed set that's perfect for holiday gift-giving, this award-winning series traces the discovery of dinosaurs from the first tooth to the latest breakthroughs. The stunning animatronics, dramatic re-enactments, and visits to key archaeological sites will enthral, inform, and fascinate any audience. Schools will find "Dinosaur!" a valuable educational aid and a fun way for students to meet these prehistoric creatures. A companion book, written by renowned paleontologist David Norman, is also available. This program is a unique chronicle of one of the most powerful races of creatures ever to roam the earth.

MARC GIAQUINTO

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

"Stay Tuned" (1992), PG, Warner Home Video, prebooks 12/17.

John Ritter is a suburbanite whose severe TV-addiction is alienating his wife, Pam Dawber. After a Mephistophelian visitor (Jeffrey Jones) gives Ritter a hi-tech satellite TV rig, Ritter and Dawber are sucked into Hellvision—Satan's favorite channel. There they must survive 24 hours of psychopathic programming or lose their souls. Dawber and Ritter face the (literally) rotten teens of "Duane's Underworld," the hungry wolves of snow-bound series "Northern Overexposure," a Salt-N-Pepa video(!), and a brilliant Chuck Jones-animated segment in which the hell-

bound pair become cartoon mice chased by a robotic cat. "Stay Tuned" is awash in morbid but good-natured parodies of TV shows, commercials, and movies, (most of which rate a creepy chuckle), so its stature is sure to increase on home screens.

"Othello" (1952), not rated, Academy Entertainment, prebooks 12/21.

Orson Welles directed and starred in this brooding, deep-focus interpretation of Shakespeare's twisted tragedy. Studded with brilliant Wellesian directorial touches—from the opening flash-forward to the stark, geometric battlements of Othello's Cypriot fortress—this version also stars Suzanne Cloutier as the beautiful, doomed Desdemona and Micheal MacLiammoir,

(Continued on page 59)

## Billboard®

FOR WEEK ENDING DECEMBER 12, 1992

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	5	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
2	2	11	THE RESCUERS Walt Disney Home Video 1399	1977 24.99
3	3	33	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
4	5	13	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992 24.98
5	4	19	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
6	6	13	ROCK-A-DOODLE HBO Video 90701	1992 24.98
7	8	63	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
8	7	83	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
9	18	41	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966 14.95
10	10	55	FANTASIA Walt Disney Home Video 1132	1940 24.99
11	9	23	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992 12.99
12	20	36	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989 14.95
13	12	37	FIEVEL GOES WEST ◊ Ambin Entertainment/MCA/Universal Home Video 81067	1991 24.95
14	17	7	TROLLIES Peter Pan Video 673	1992 12.98
15	11	376	DUMBO◆ Walt Disney Home Video 24	1941 24.99
16	RE-ENTRY		FROSTY THE SNOWMAN Family Home Entertainment 27311	1989 14.95
17	13	220	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
18	24	3	GOLDEN AGE OF LOONEY TUNES: VOL. 2 MGM/UA Home Video 202917	1992 12.95
19	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989 14.95
20	19	235	AN AMERICAN TAIL ◊ Ambin Entertainment/MCA/Universal Home Video 80536	1986 19.95
21	25	3	GOLDEN AGE OF LOONEY TUNES: VOL. 3 MGM/UA Home Video 202918	1992 12.95
22	NEW ▶		GOLDEN AGE OF LOONEY TUNES: VOL. 9 MGM/UA Home Video 202925	1992 12.95
23	NEW ▶		GOLDEN AGE OF LOONEY TUNES: VOL. 8 MGM/UA Home Video 202924	1992 12.95
24	15	321	ALICE IN WONDERLAND◆ Walt Disney Home Video 36	1951 24.99
25	14	115	PETER PAN Walt Disney Home Video 960	1953 24.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 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.

## FRENCH VIDEO BIZ

(Continued from page 51)

ket would be aided by the advent of laserdiscs. But laserdisc sales in the first six months of this year represented only 2.86% of total video software sales.

"Just as we saw with the record industry, the video industry is going through a period of contraction," says Jean-Paul Commin, marketing director of Fil-a-Film. "Prosperpine, once a major player, has disappeared and, in the present economic climate, other companies which are not financially strong enough to ride out the recession are likely to be wound up. The market will become more professional, true; but the disappearance of small independents is likely to remove some of the creative elements from the industry."

"The market is slowing down significantly," says Francis Caussou, head of record and video wholesaler DCG. "just as it is in all other sectors of the economy. I think the video market will take off again once the economic conditions ease, and particularly if there is a reduction next year in the 18.6% value-added tax on videocassettes, which will bring their retail price below the psychological barrier of 100 francs [\$18.50]."

Commin points out the video market is still relatively young. "In five years it has brought to the marketplace almost 100 years of cinema productions and this has resulted in a certain congestion in the 6,000 hypermarkets, which account for 60% of video sales. In addition, there are the 'nonfilm' titles which account for 5% of the market," he says.

"At present, the tendency is to concentrate on the blockbuster titles, and it is just as well that they exist because if it weren't the megasellers like Buena Vista's 'The Lady And The Tramp,' 'Cinderella,' and 'Fantasia,' and Fox Video's 'Le Grand Bleu,' the growth of the French video market in 1991 would have been not 34% but precisely half that figure."

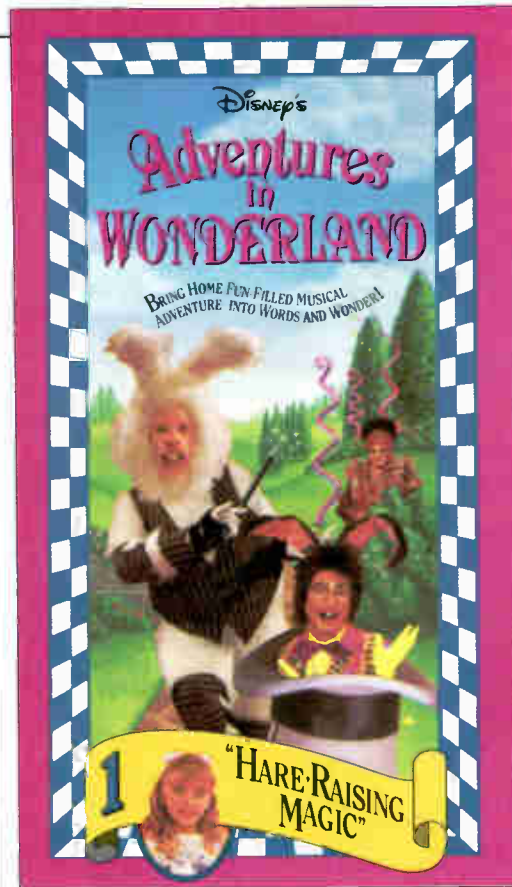
Philippe Laco, director general of Warner Music France and former head of PolyGram Video, comments, "The cost of a feature film in terms of video rights is from 2 million to 3 million francs (\$370,000-\$560,000). And when a consumer makes his selection from the 10,000 films available, he tends to opt for an American movie. Hence the lack of enthusiasm among French companies to acquire French titles."

Pierre Brossard, director general of TF1, the leading company in nonfilm videos, which had sales of 185 million francs (\$34.3 million) in 1991 and more than 200 million francs (\$37 million) in the first six months of this year, notes that currently 50% of video customers buy only one per year—other than at holiday times. "It is important that video companies maintain a flow of product on to the market for the last quarter of the year," he says. "One of the reasons for the excellent sales of NMV's 'Dances With Wolves' was that it came out in June 1991 when there was not much new product about."

The music video market is in industry decline, says French record industry association SNEP, whose 60 member companies account for 70% of sales in the category. Sales are down 17% for the first eight months of this year compared with the same period in 1991.

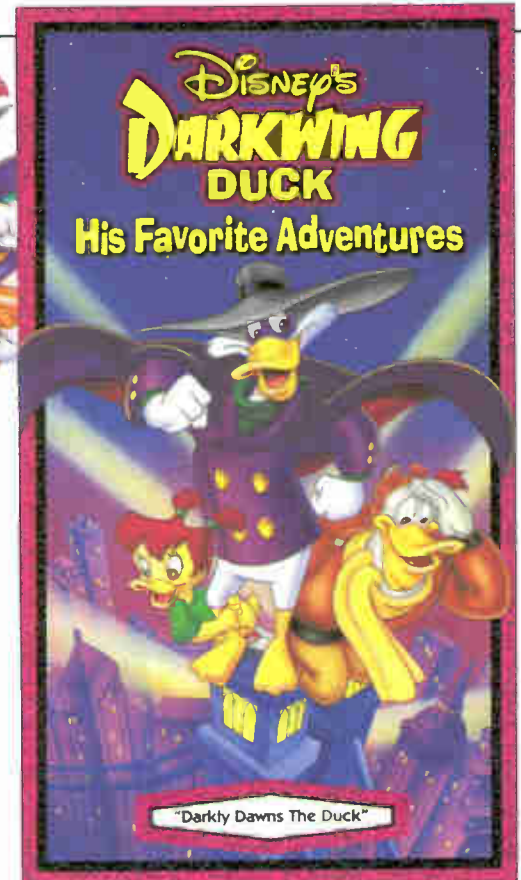
Laurent Storeh, director of PolyGram Video, which has a 6% market  
(Continued on page 58)

# Adventure Into Profits With Award-Winning Videos From Disney!



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- Emmy® award-winning!
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Walt Disney  
HOME VIDEO

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. ©The Walt Disney Company.

## Kids First! Line In Toy Stores; Praise For Children's Circle

**COALITION COUP:** Kids First!, an 11-title collection of award-winning children's videos compiled by the nonprofit Coalition for Quality Children's Videos, has become part of Toys 'R' Us' new Movies 'R' Us video departments. According to Ranny Levy, president of the Santa Fe, N.M.-based Coalition, the Kids First! titles, priced between \$11.99 and \$13.99, are available in the only two Toys 'R' Us stores that have the sections at present, in Freehold, N.J. and Vallejo, Calif. (Billboard, Nov. 14).

Videos in the collection are identified with Kids First! stickers and are labeled Preschool, Special Interest, and Kids Flicks. Each of these titles has won awards and/or



by Moira McCormick

recognition from organizations such as Parents' Choice, the American Library Assn., and Action for Children's Television; some have received Academy Awards and nominations. The Kids First! features include "The Birthday Movie" (Made To Order Productions, Chicago); "Baby's Bedtime," "Baby's Storytime," and "Baby's Nursery Rhymes" (Light-year Entertainment, New York); "Joe Scruggs' First Video" (Shadow Play Video, Austin, Texas); "Peep And The Big Wide World" (Smarty Pants Video, Lakewood, Ohio); "Maurice Sendak Library" (Children's Circle/Wood Knapp Video, Los Angeles); "Juggletime" (Juggle Bug Inc., Seattle); and "Kids Get Cooking: The Egg," "Hey, What About Me?," and "Squiggles, Dots, And Lines" (KidVidz, Newton, Mass.).

**PARENTS' CHOICE:** Further congratulations are in order for Children's Circle in Weston, Conn.—not only is its "Maurice Sendak Library" part of the Kids First! collection, but it has won a 1992 Parents' Choice Award in the classic video category. Plus, Children's Circle's "Stories From The Black Tradition" garnered a Parents' Choice Award in the regular video category. Other video award winners include "Mike Mulligan And His Steam Shovel" (Golden Books/Michael Sporn Animation), "Shelley Duvall's Bedtime Stories" (MCA/Universal), and "Time Out: The Truth About AIDS, HIV, And You." Classic video award recipients include "Raffi In Concert With The Rise And Shine Band" (A&M), "Pecos Bill" (Rabbit Ears), and seven Disney titles.

**MORE CC:** Latest releases from the much-decorated Children's Circle, via Wood Knapp Video, are story collections titled "The Amazing Bone And Other Stories," "Strega Nonna And Other Stories," "Doctor De Soto And Other Stories," and "Christmas

Stories," each priced at \$14.95. As a retail incentive, Wood Knapp is offering a free copy of "Christmas Stories" with the purchase of a four-pack, which contains one of each of the new titles. Children's Circle is also offering a 12-unit, corrugated, four-color countertop display.

**SMART COLLECTION:** Smarty Pants Video, whose "Peep And The Big Wide World" is part of the Kids First! collection, has released another four titles in its terrific series of award-winning children's videos produced by the National Film Board of Canada. The animated and live-action titles, each approximately 30 minutes and priced at \$14.98, are "The Cat Came Back And Three Other Titles," "The Dingles And Three Other Titles," "The Box And Three Other Titles," and "The Christmas Cracker And Three Other Titles."

**WEE DID IT:** "Wee Sing In The Marvelous Musical Mansion," the newest video in the seven-title, multi-million-selling Wee Sing series from Price Stern Sloan of Los Angeles, is the live-action musical series' fastest-selling title out of the box. According to PSS product manager Liz Stahler, it has moved more than 75,000 units since its September release. "Mansion" is also the first Wee Sing title to feature its creators, Susan Nipp and Pam Beall, in dramatic roles. Stahler says PSS is coming out with picture books based on each of the Wee Sing videos, including the eighth, which should be out by next summer's VSDA convention.

**WHAT'S UP, DOC:** MGM/UA Home Video has released 10 videocassette volumes of "The Golden Age Of Looney Tunes," previously available only on laserdisc. Each volume contains seven cartoons for \$12.95, and the entire series is available in a collector's-edition gift set at the suggested retail price of \$79.92. The collection, featuring Bugs Bunny, Daffy Duck, Elmer Fudd, and the rest of the Warner Bros. gang, highlights toons from the '30s and '40s.

**KIDBITS: LIVE** Home Video celebrates Black History Month in February with a number of children's titles, including the animated "Jazz Time Tale" (music by Fats Waller, narrated by Ruby Dee, \$9.98), the live-action "African Story Magic" (narrated by Brock Peters, \$12.98), and the animated "The Red Shoes" (produced by Michael Sporn, \$9.98).

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 #801, Chicago, Ill. 60626, or call 312-236-9818.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	3	3	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	2	6	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
4	4	8	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	5	9	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
6	7	5	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
7	6	10	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
8	10	10	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
9	9	79	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
10	8	34	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	11	6	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
12	14	19	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
13	13	16	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
14	12	13	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
15	16	3	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
16	NEW ▶		A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40448	Metallica	1992	NR	34.98
17	18	23	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
18	15	6	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
19	30	23	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
20	31	17	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
21	17	19	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
22	19	13	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
23	34	2	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
24	25	2	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	19.99
25	20	6	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
26	21	14	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
27	32	2	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
28	27	51	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
29	26	14	KISS: X-TREME CLOSE-UP ●	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
30	33	2	QUEENSRYCHE: BUILDING EMPIRES	EMI Home Video 33153	Queensryche	1992	NR	19.98
31	NEW ▶		PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95
32	24	4	BOB MARLEY: TIME WILL TELL	PolyGram Video 440084059-3	Bob Marley	1992	NR	19.95
33	NEW ▶		BILLY RAY CYRUS: LIVE	PolyGram Video 440085955-3	Billy Ray Cyrus	1992	NR	19.95
34	NEW ▶		LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19.98
35	28	15	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
36	23	7	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
37	22	4	AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
38	39	4	QUEEN'S GREATEST HITS	Elektra Entertainment 40144	Queen	1992	NR	19.98
39	36	16	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
40	29	2	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95

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

## VIDEO SELL-THRU IN U.K. SLIPS 20% IN YEAR

(Continued from page 8)

tomers buy the same products more cheaply in competing chains.

"The repercussions are bad because, at the moment, the price war is being funded by the retailers, but soon the chains will be looking for more margin to fund it. At the end of the day, people aren't going to buy 'Hook' or 'Batman Returns' because it's cheaper; they'll buy it because they want it, and I think just as many units would be shifted at 13.99 pounds as 10.99 pounds," says Lomax.

Concern over the price war is compounded by the fact that the pre-Christmas sales surge hasn't happened yet. "My gut feeling is that sales are down compared to last year and concentrated as ever around the hits," says Vision Video Ltd. GM Johnny Fewings. "We expected a big bang this weekend, and it's just not come yet."

### LOWER-QUALITY HITS?

The relatively poor sales so far are attributed by some to the fact this year's hits are of lower caliber than last year's. Others speculate that the exploding computer-games market is taking a toll. "I believe that Woolworth's has reduced video 'footage' and given computer software more room, which must be having some effect," says one source.

Week-by-week figures show sales are down by more than 20%, says PolyGram Video managing director Peter Smith. "Last year we had the 'Fantasia' effect, if there was such a thing, but if you eliminate 'Fantasia' and 'Cinderella' this year, you still find that last week, for example, the market was down 23%."

Karl Oliver, marketing manager for CIC Video, disagrees with the figures. He says his tracking surveys show the market up 7% in volume. "We reckon the first two quarters were up. The third quarter was down. But we do estimate that the last quarter won't be as big—this year we don't have 'Fantasia' or 'Ghost.'"

U.K. sell-through has become even more focused on hits over the past year, with shelf space devoted to back

catalog considerably reduced. Indications from store level suggest that consumer purchases are also becoming less impulse-based, a reflection of the economic climate and a maturing retail market.

"It's just like the record industry, where hit titles, with all the marketing spent behind them, still cost three to four pounds less to the consumer than catalog—and it's also becoming crucial to get new titles into the charts," says Lomax.

### FINDING THE HOT TITLE

Pickwick Group product acquisition director Melvin Simpson agrees, adding that the onus is increasingly on finding the hot title. "Back catalog is very poor and any increase there is in sales is compressed into a smaller number of blockbuster titles," he says. "It's going very much the way of the record industry in that you discount your best-selling product where you should be discounting your catalog. The first week of release of a Madonna album, for example, shouldn't be the cheapest time to buy it."

As for Tesco's decision last week to pull out of video, trade speculation that sell-through had lost 4% of business by the move may be somewhat premature. Tesco does account for 12 million pounds (\$18.24 million) worth of sales, with video being one of the more successful add-on lines to its food business. Significantly, most of its video sales consist of impulse purchases—a custom that may be hard to win back if the retailer stays away from video. Industry sources, however, predict that the chain will be back in the business sometime next year.

It appears that Tesco (one of the few U.K. chains to carry "live" product) has been suffering a huge theft problem, estimated by some sources to be as large as 2 million pounds (\$3.04 million) a year. Tesco is not commenting, but one close source says, "Pilferage is the only reason for pulling out. It is such a lucrative area of their business that I'm sure they'll be back next year."

## PICTURE THIS

(Continued from page 51)

He'll be the one to turn out the lights: Three executives, **Judy McGuinn** (international sales and PR), **Russ Kamalski** (sales and marketing), and **Tom Compton** (CFO) shift from full-time employment to consulting status Jan. 1.

"I'll stay on board for a while yet," Greene adds. "I've got enough work to keep me going in 1993." Administrative responsibilities are being handled by L.A.-based **Heron Financial**, an arm of **Heron Communications** in London, which gave up on Media after unsuccessfully trying to sell it.

Greene credits FoxVideo with a "nice job" on such titles as "Sketch Artist" and "Keeper Of The City." The latter, a Showtime offering, did 56,000 units in the U.S. and another 4,000 in Canada, he claims. Cable movies generally average close to 20,000, Greene says. **Handleman's Video Treasures** has the rights to the Media catalog for some years yet. After they revert, Heron likely will try to sell them again—from London.

## VIDEO PEOPLE

**Joseph Petrone** is advanced to senior VP of sales and marketing, Prism entertainment. **Tim Landers** is promoted to sales VP.

**Thomas Schell** is named director of communications for the Motion Picture Export Assn. of America's anti-piracy operations.

Appointments at Goldstar Video: **Edward Kiem** to executive VP/COO, **Robert Walker** to senior VP, and **Joe Carl** to VP of distribution.

**Irwin Sirota** joins PM Home Video as Southern regional sales manager.

**Pierre Loubet** is named to the newly created position of Western region senior account executive, Technicolor Video Services. Loubet, formerly with Tech International, had been VP of Lorimar Home Video.

**Michael Johnson** is promoted to the new post of president of Buena Vista Home Video International.

**Dale Cooper**, formerly with RKO Warner Video, joins Palmer Video as buyer for the chain's 36 corporate stores.

**Pam Kelley** leaves LIVE Home Video to become national accounts director for New Line Home Video.

The Maier Group has advanced **Tom Morton** to VP of operations and **Peter Bonfiglio** to assistant controller.

## Billboard.

FOR WEEK ENDING DECEMBER 12, 1992

# Top Special Interest Video Sales™

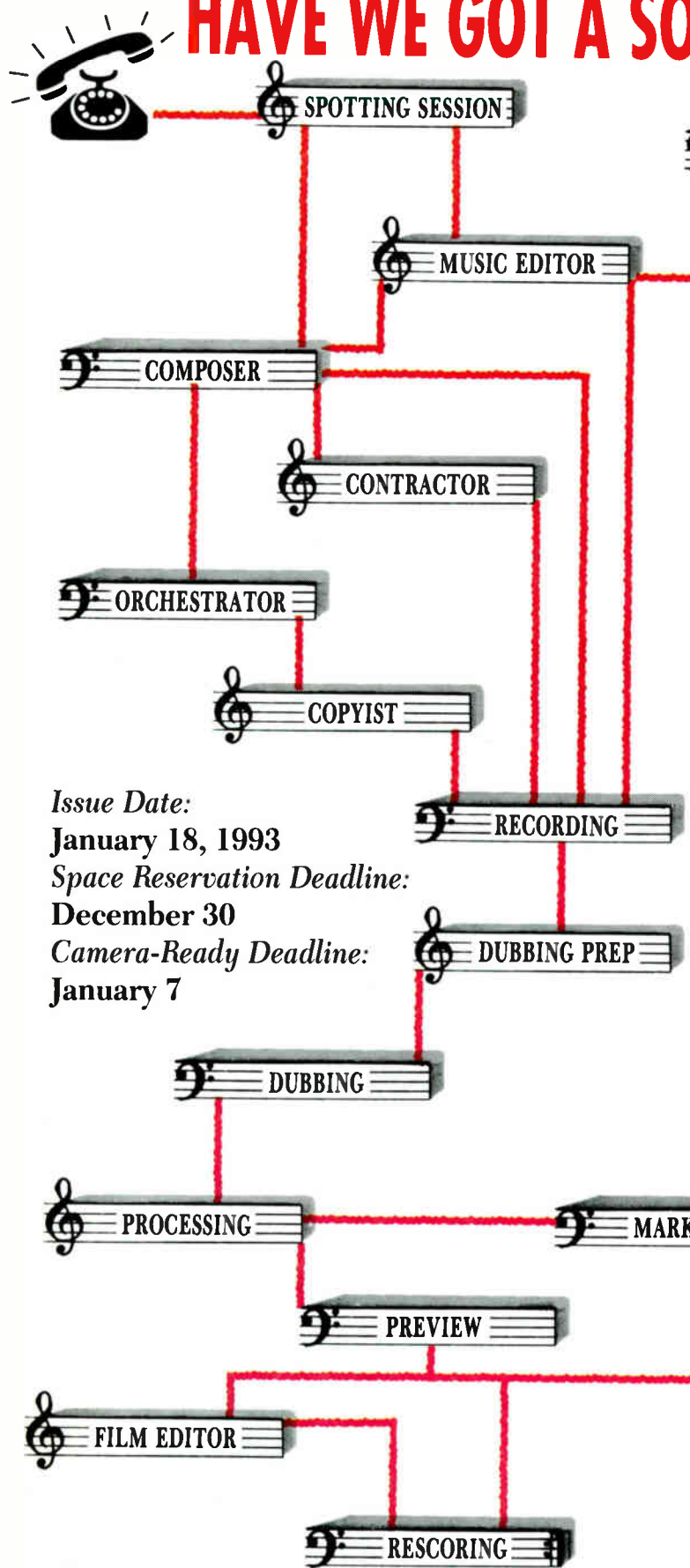
THIS WEEK				2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store sales reports.		Suggested List Price	
TITLE		Program Supplier, Catalog Number									
<b>RECREATIONAL SPORTS™</b>											
★★ NO. 1 ★★											
1	1	23	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616								14.98
2	9	9	<b>NFL COUNTRY</b> PolyGram Video 440285491-3								19.95
3	RE-ENTRY		<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288								14.98
4	7	160	<b>MICHAEL JORDAN: COME FLY WITH ME ♦</b> FoxVideo (CBS/Fox) 2173								19.98
5	4	57	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189								19.98
6	2	15	<b>NFL ROCKS</b> PolyGram Video 085379-3								19.95
7	3	116	<b>NFL CRUNCH COURSE</b> PolyGram Video								19.95
8	RE-ENTRY		<b>NBA AWESOME ENDINGS</b> FoxVideo (CBS/Fox) 2422								14.98
9	13	7	<b>L.A. RAIDERS: THE TEAM FOR ALL DECADES</b> PolyGram Video 440085487-3								19.95
10	RE-ENTRY		<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558								16.98
11	6	57	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191								19.98
12	12	7	<b>NFL KIDS-A FIELD OF DREAMS</b> PolyGram Video 440085483-3								14.95
13	11	3	<b>NBA COMMEMORATIVE VIDEO COLLECTION</b> FoxVideo (CBS/Fox) 5624								49.98
14	8	11	<b>NFL'S ULTIMATE FOOTBALL CHALLENGE</b> PolyGram Video 102829								14.95
15	18	47	<b>BO KNOWS BO: THE BO JACKSON STORY</b> FoxVideo (CBS/Fox) 3394								19.98
16	10	48	<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)								9.98
17	5	10	<b>NFL'S GREATEST HITS</b> PolyGram Video								19.95
18	14	93	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858								19.98
19	16	25	<b>HISTORY OF THE NBA</b> FoxVideo (CBS/Fox) 2857								19.98
20	15	50	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244								14.98
<b>HEALTH AND FITNESS™</b>											
★★ NO. 1 ★★											
1	1	7	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032								19.99
2	6	3	<b>CHERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577								19.98
3	2	23	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) MO32901								19.98
4	3	119	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦</b> Warner Home Video 616								19.98
5	10	33	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133								9.99
6	5	49	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576								19.98
7	11	45	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131								9.99
8	8	11	<b>JANE FONDA'S STEP AEROBIC WORKOUT</b> A*Vision Entertainment 3-50333								24.98
9	7	13	<b>BUNS OF STEEL 4 WITH TAMILEE WEBB</b> The Maier Group TMG137								9.99
10	9	33	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132								9.99
11	4	15	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853								29.95
12	16	3	<b>BUNS OF STEEL STEP WORKOUT</b> The Maier Group TMG1140								29.95
13	13	309	<b>CALLANETICS ♦</b> MCA/Universal Home Video 80429								24.95
14	17	60	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116								9.99
15	15	85	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111								9.99
16	NEW▶		<b>AM/PM CALLANETICS</b> MCA/Universal Home Video 81258								19.98
17	19	194	<b>JANE FONDA'S COMPLETE WORKOUT</b> Warner Home Video 650								29.98
18	18	60	<b>KATHY SMITH'S PREGNANCY WORKOUT ♦</b> FoxVideo (Media) MO32223								19.98
19	NEW▶		<b>CORY EVERSON'S TOTAL BODY WORKOUT</b> Barr Entertainment 60006								19.95
20	RE-ENTRY		<b>MARILU HENNER'S DANCEROBICS</b> Barr Entertainment 11208								19.95

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

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone 2 (20th Century Fox)	38,970,807	2,231 17,468	1	74,199,946
2	Aladdin (Buena Vista)	25,110,186	1,131 22,202	2	25,784,522
3	The Bodyguard (Warner Bros.)	24,402,567	1,717 14,212	—	24,402,567
4	Bram Stoker's Dracula (Columbia)	14,028,301	2,491 5,632	2	70,063,638
5	Malcolm X (Warner Bros.)	11,507,324	1,249 9,213	1	26,877,774
6	Passenger 57 (Warner Bros.)	5,290,275	1,854 2,853	3	33,212,957
7	A River Runs Through It (Columbia)	4,076,180	1,080 3,774	7	28,339,280
8	Under Siege (Warner Bros.)	3,375,790	1,560 2,164	7	72,400,590
9	Last of the Mohicans (20th Century Fox)	2,009,989	1,195 1,682	9	68,022,855
10	The Mighty Ducks (Buena Vista)	1,581,074	1,481 1,087	8	44,400,983

## "FOR THE 11TH TIME, HAVE WE GOT A SOUND IDEA FOR YOU!"



Issue Date:  
January 18, 1993  
Space Reservation Deadline:  
December 30  
Camera-Ready Deadline:  
January 7

### The Hollywood Reporter 11TH FILM & TV MUSIC SPECIAL REPORT

The Hollywood Reporter, the *originator* of the Film & TV Music Special Report, will publish our 11th edition on January 18th. If you contribute in any way to the film music process, this issue provides you with an important marketing opportunity.

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**PREMIERE**

### FRENCH VIDEO BIZ

(Continued from page 55)

share, says, "The music video market is a relatively small one, with sales generally running at about 150,000 units a month. It only needs a major title by Mylene Farmer, Johnny Hallyday, or Patrick Bruel to hoist sales by 25%. Best-selling releases are concerts by major acts."

PolyGram is the music-video specialist in France, with 300 titles in its catalog and more than 180 titles on laserdisc. The genre accounts for 50% of the company's sales, the balance from exploitation of the 200 titles that make up the Echo, Antares, Masterfilms, and M6 catalogs and from repertoire produced or acquired by PolyGram Film Entertainment, such as "Les Nuits Fauves" by Cyril Collard.

PolyGram is also the leader in laserdisc repertoire on which it releases CIC titles. Says Storch, "Penetration of laserdisc players in France is only 120,000, but it is increasing steadily. Sales for the first quarter of this year were 40,000 and the retail price is now on the same level as of a VCR."

The market leader in video is Buena Vista, which increased its market share by three points to 18% in the first half of this year. Gaumont/Columbia/TriStar is second at 13%; and Warner and TF1 are in third and fourth place, at 11% and 10%, respectively.

NMV, which aimed last year to be the first French company to progress to major-player status, has seen its market share decline from 5% to 4.2% this year, despite the presence in the catalog of such titles as "Cyrano De Bergerac" and "Dances With Wolves."

The future potential seen in the music-video market is underlined by the annual International Visual Music Awards project inaugurated at last year's MIDEM under the auspices of MIDEM, French authors' society SACEM, the Fondation pour la Creation Musicale, the Centre National de la Cinematographie, and Billboard, and with the patronage of the French Ministry of Culture. The 1993 awards will be held Jan. 25 at Palm Beach in Cannes.

MIDEM CEO Xavier Roy says, "MIDEM is the only international event which has a program of awards for visual music productions by the cinema, by TV, and by video companies."

SACEM president Jean-Loup Tournier adds, "The image, via cinema, television, and video, is taking on increasing importance in the creative and professional life of authors, composers, and publishers. In the sense that it is SACEM's role to promote musical repertoire in all its forms, we are highly enthusiastic about the development of visual music programs and carriers."

Sony, which was deprived of the major part of its video market share when it lost the distribution of Fox, is directing its efforts now toward the exploitation of nontheatrical titles. Its video department, under Dominique Magret, is aggressively developing its catalog of television series and musicals.

The company's current market share is about 3%, but Magret is expecting healthy sales of the WorldVision catalog and, more specifically, of the Cindy Crawford "Shape Your Body Workout," to be released in January. Sony will ship 100,000 units, which has sold more than 2 million in the U.S.



## MARQUEE VALUES

(Continued from page 54)

who's quite suitable as the villain's villain, Iago. Although a less than perfect film, the bewitching, dramatic tableaux of "Othello" are artfully and memorably composed. This release should benefit from the splashy rerelease of "Citizen Kane," which heightened consciousness of Welles' particularly American artistry.

**"The Elegant Criminal" (1992), not yet rated, Fox Lorber Video, prebooks 12/15.**

This French import is supposedly the true story of Pierre-Francois Lacenaire (Daniel Auteil), a 19th-century French murderer with quite a following. In prison, he welcomes distinguished visitors to his lavishly decorated cell—he even owns a scale model of the guillotine that awaits him. The charming Lacenaire says he considers murder one way for French justice to help him "commit suicide." Told in flashbacks as the condemned connoisseur's memoirs are read, this subtitled drama is more a stylish, offbeat psychological study than a crime story. Gauloise-puffing loiterers around the Foreign section, recognizing Auteil from French hits "Jean De Florette" and "Manon Of The Spring," should snap up this engaging new incarnation of the debonaire crook.

**"Where The Day Takes You" (1992), R, Columbia TriStar Home Video, prebooks 12/22.**

The all-too-believable portrait of street life among L.A.'s runaway teens shown in "Where The Day Takes You" offers a taste of panhandling, destructive drugs, and prostitution. But it also describes homeless kids trying to retain a cohesive, almost honorable, family group. Twentysomething drifter King (Dermot Mulroney) returns from jail to resume his responsibility for the grimy clan that lives under the freeway overpass—until a shooting changes everything. The runaways are well played by Sean Astin, Lara Flynn Boyle, Balthazar Getty, Will Smith, James LeGros, Ricki Lake, and Alyssa Milano, with appearances by Laura San Giacomo, Kyle MacLachlan, Christian Slater, and Adam Baldwin. Despite its stark and downbeat setting, it's a gritty drama well-advertised by a hip, appealing ensemble cast.

**"Ulterior Motives" (1990), R, Imperial Entertainment, prebooks 12/21.**

Starring Mary Page Keller as a newspaper reporter breaking a story of Japanese industrial spying, this thriller really starts to kick in when she hires P.I./martial artist Jack Blylock (Thomas Ian Griffith) to help follow a trail that touches on a nascent trade war, Japan's organized criminals the Yakuza, and U.S. government corruption. Despite Keller's shaky reportorial work (and she's supposed to be from The New York Times, amusingly enough), "Ulterior Motives" provides enough unexpected twists and romantic intrigue to raise itself above the common crowd of video thrillers.

**"A Stranger Among Us" (1992), PG-13, Hollywood Pictures Home Video, prebooks 12/21.**

The robbery and murder of a diamond cutter stuns Brooklyn's close-knit Hasidic community, and tough, maverick New York cop Emily Eden

(Melanie Griffith) moves in with a prominent Hasidic family in order to crack the case. Unfortunately, the Bambi-voiced Griffith seems laughably miscast, sounding like Buffy The Police Detective. Director Sidney Lumet must have also thought that her rudeness before Hasidic elders would be viewed as cute cross-cultural confusion, but it only comes off as gratingly dumb. Once in the Hasidic world, Emily hunts the killers while finding herself attracted to Ariel (Eric Thal),

whose beliefs forbid him from acting on his reciprocal feelings. It sure isn't "Witness," but its theme of urban crime stalking a seemingly insulated religious community will draw inevitable parallels—which can only boost the fortunes of this offbeat policier.

**"Twin Peaks: Fire Walk With Me" (1992), R, New Line Home Video, prebooks 12/15.**

Cheating cancellation with a feature film, director David Lynch re-

turns to "Twin Peaks" in a time that precedes the TV series, with a murky story about another pretty, murdered young woman (Pamela Gidley). Then viewers are abruptly pulled forward to the days preceding the death of teen vixen Laura Palmer (Sheryl Lee). From this moment onward, most "Peaks" devotees will find few surprises as events unfold. Fans will still enjoy the show's staples: cryptic comments that hang in midair, horrific dream sequences, and loony

Lynchian surrealism—with an R-rated dollop of nudity and violence. Its large cast features Kiefer Sutherland, Harry Dean Stanton, David Bowie, and Chris Isaak, as well as "Peaks" people Kyle MacLachlan, Ray Wise, Madchen Amick, Dana Ashbrook, Miguel Ferrer, Peggy Lipton, and Lynch. That it seems like a 134-minute-long TV episode may give "Peaks" a chance on small screens, despite its critical (and popular) skewering while in theaters.

# 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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**Their Songs, Their Show.** Songwriters Burton Lane, front, and Gerald Marks, right, are the guests of honor at a recent meeting of the music and arts unit of B'nai B'rith, where they sang their songs and told anecdotes about their careers. With them are unit officers Ed Cramer, left, and Stanley Mills.

## LIFELINES

### BIRTHS

Girl, Madeline Taylor, to Jeff and Melanie Patton, Nov. 4 in Denver. He is promotion manager for Epic Records there.

Girl, Hailey Michelle, to Mark and Lynda Eichner, Nov. 13 in New York. He is director of rock A&R for RCA Records.

Girl, Sara Lyn, to Bob and Patti Shores, Nov. 18 in Carson City, Nev. He is music marketing/sales manager for Gopher Products.

Girl, Michelle Kristin, to Mark and Barbara Wallengren, Nov. 20 in Los Angeles. He is an air personality and half of "Mark and Kim," the morning team on KOST L.A.

Boy, Adam Joseph, to Mike and Va-

lerie Khouri, Nov. 23 in Boston. He is regional sales manager for Uni Distribution Corp. there.

Girl, Ashley Nicole, to Terry Lewis and Karyn White, Nov. 24 in Minneapolis. He is a producer who often works with Jimmy Jam as a producing team. She is a Warner Bros. recording artist whose hits include "Superwoman" and "Romantic."

Boy, Lewis Michael, to Rob Shore and Laure Read, Nov. 25 in Suffern, N.Y. He is VP of Focus Business Management in New York, whose clients include Iron Maiden, CTI Records, Dream Theater, Catherine Wheel, House Of Love, and W.A.S.P., among others.

### MARRIAGES

Howard Sapper to Karen Kuhl-

man, Oct. 25 in Puako, Hawaii. He is president/CEO of Global Pacific Records Inc.

Jim C. Stockdale to Judy Karen Peck, Oct. 25, in Big Sandy Tenn. He is morning-drive personality and program director of WFWL Camden, Tenn.

Craig Minor to Jackie Evanchick, Nov. 7 in Sedona, Ariz. He is alternative music specialist at Valley Record Distributors. She is an assistant at Industrial Light and Magic.

Barbara (Bobbi) Smith to Jerry Lopez, Nov. 11 in Nashville. She is a publicist and personal manager.

### DEATHS

Charlie Williams, 62, of cancer, Oct. 15 in Nashville. He was a songwriter, publisher, actor, and radio personality. Among his songs are "500 Miles Away From Home," "I Never Picked Cotton," and "I Got Stripes." He began his publishing career at Central Songs, Los Angeles, where he worked as a GM. Later he moved to Nashville to open ATV Music's country division. As an actor, he appeared in such TV series as "Highway Patrol," "Gunsmoke," "Wagon Train," and "Dragnet" and in the movies "Next Of Kin" and "The Last Days Of Frank And Jesse James." He is survived by his wife and two sons.

Dale McBride, 55, of a brain tumor, Nov. 30 in Pflugerville, Texas. A longtime country music singer and guitar player, McBride enjoyed his greatest chart success in the late '70s on the Con Brio label, for which he scored a dozen singles, among them "Ordinary Man" and "Always Lovin' Her Man." He is the father of Terry McBride of the MCA/Nashville act McBride & the Ride. McBride's other survivors include his mother, three sisters, a daughter, and three grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## NEW COMPANIES

Rockworld, a division of Krebs Music Corp., formed by David Krebs, who previously worked with Aerosmith, AC/DC, Ted Nugent, The Scorpions, Def Leppard, and Michael Bolton. Rockworld is a new record label to be distributed by Sony Music. First releases are the album "Five Easy Pieces" by the hard rock band Dirty Looks; the anti-war anthem "Can We Go Higher?" by Croatian rocker Nenad Bach (a relief project designed to raise awareness of the war in what was formerly Yugoslavia); and "Grave New World" by pop/alternative artist Adam. Rockworld plans to release up to six new album projects a year. 2 East End Ave., Penthouse E, New York, N.Y. 10021; 212-794-3399.

Clear Pond Music, formed by Susan Pond. A BMI-affiliated publishing and production company focusing on pop and country artists. 130 West Palace, Santa Fe, N.M. 87501; 505-983-3245.

## FOR THE RECORD

In an article in the Dec. 5 issue regarding the presentation of Billboard's Century Award to George Harrison, an erroneous reference was made to the publication's coverage of the first successful manufacture of solid-wax cylinders of musical recordings. The first manufacturer of that product was Thomas Edison; the Victor company made the first solid wax discs.

The first-place winner in the retail category of the 1992 NARM MTV Display Contest was Spec's Music & Movies No. 43 in Hollywood, Fla. Incorrect information was given in the Dec. 5 issue.

## 'Music Minus One' Phrase Adds Up To Suit U.S. Firm Of That Name Sues Japanese Co. Over Use

NEW YORK—Irvington, N.Y.-based recording company Music Minus One filed suit in federal district court here Nov. 10, claiming trademark infringement by Japanese record company Daiichi Kosho Ltd.

Representatives of Music Minus One, which manufactures sing-along and play-along practice/performance recordings minus one vocal or instrumental track, claim that, since

1988, Daiichi made unauthorized use of the trademarked name Music Minus One on the back covers of certain karaoke albums.

Robert Erb, a lawyer representing Music Minus One, says the company initially sought an amicable agreement with Daiichi, but Daiichi refused to cooperate. "We had little choice but to proceed with the suit," he says.

Peter Sullivan, who provides legal representation for Daiichi Kosho in the U.S., says the company was not aware of any attempts to settle out of court, and that steps have been taken to recall mislabeled product.

"We immediately stopped selling as soon as we heard there was a problem," Sullivan says. "I think [Daiichi Kosho] has been extremely responsible in their behavior."

He adds that although the phrase "music minus one" did appear on the backs of some CD covers designed in Tokyo, there was no intent to capitalize on the American company. Sullivan says "music minus one" was believed to be a common English phrase. "They had no idea that [it] was a trademark."

Erb says Music Minus One is seeking monetary damages, which will be determined at trial. "We're looking for money to reeducate the public, and to alleviate any confusion that may have resulted from the misuse of the name," he says.

BARBARA DAVIES

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 7-11, **Image World Atlanta, Featuring Video Expo and the Cammp Show**, presented by Knowledge Industry Publications, Inforum, Atlanta. 914-328-9157.

Dec. 9, **Third Annual Billboard Music Awards**, Universal Amphitheatre, Universal City, Calif. 212-536-5018.

Dec. 12, **"Everything You Wanted To Know About Music Production And Marketing,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 18, **Sampling Forum**, presented by Music Career Services, 71 West Studios, New York. Antonio Martinez, 212-860-2082.

### JANUARY

Jan. 7-10, **1993 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 15-18, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, **MIDEM Convention**, including the **International Visual Music Awards**, Cannes. 212-689-4220.

Jan. 25, **20th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

### FEBRUARY

Feb. 1-5, **Image World West Featuring Video Expo and the Cammp Show**, presented by Knowledge Industry Publications, San Jose Convention Center, San Jose, Calif. 914-328-9157.

Feb. 4, **Third Annual Mid-America Music Conference, Featuring Detroit/Midwest A&R Showcase**, presented by the Chicago chapter of NARAS, Premiere Nightclub, Sterling Heights, Mich. 313-296-8051.

Feb. 4-6, **Radio & Music 1993 Convention**, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

Feb. 4-7, **Managing Sales Conference '93**, sponsored by the Radio Advertising Bureau, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 10-14, **Urban Network Power Jam 4**, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center, Los Angeles. 703-330-7000.

Feb. 18-21, **13th Annual Performance Summit Conference**, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, **MusiCares Person Of The Year Gala**, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, **35th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.

**MICHAEL BOLTON**, national chairman of **This Close For Cancer Research Inc.**, will host the third annual This Close benefit dinner Sunday (6) at Sante's Manor in Milford, Conn., to benefit the Cancer Research Institute at New York's Medical College. The superstar, a childhood friend of This Close founder Joel Brander, who died last February from leukemia, notes that the organization raised more than \$100,000 from its 1991 benefit. One of the event's sponsors is Warner/Chappell Music. For more information, call This Close at 203-387-CURE.

## GOOD WORKS

**SKID ROW BENEFIT:** Skid Row, Atlantic Records' multiplatinum group, plans to perform Saturday (12) at Hammerjack's in Baltimore to raise funds in memory of Mike Naprstek, a fan who became a close friend of the group and who was recently killed in a car accident. The proceeds will go directly to the **Juvenile Diabetes Foundation of Washington, D.C.** Naprstek suffered from the disease. For more info, call Patti Conte at 212-275-2033; Susan Swan at 212-275-2037; or Lisa Gray at 212-275-2041.

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## SCOTLAND HAS MANY DIVERSE SOUNDS IN THE PIPELINE

(Continued from page 1)

barely talk to each other. Indeed, they find it virtually impossible to sit around a table as part of a united industry group.

The difficulty for the contemporary Scottish music companies—which, in an ideal world, would sit somewhere in the middle rankings of the English indie labels—is that they are too close to Europe's brightest musical light, London, to create much illumination of their own.

It is the reverse of that syndrome that fires traditional music companies, or the "woolly jumpers," as they call themselves. A centuries-old danger of being swamped by the steam-rolling English culture next door has engendered a pride in all things Scottish, and in Scottish music in particular. Add to that an export market bolstered by a misty international perception of Celtic heritage, and the traditionalists are pushing against a door that is not so much open as wedged wide with a welcome mat.

### BAGPIPE MUSIC

One of the main operators in the field is Lismor Recordings, together with the Iona label it acquired last year. Lismor's stock-in-trade is bagpipe music, or simply piping, as it is known in Scotland. The company is particularly proud that Pipe Major Robert Mathieson's "Ebb-Tide" was named pipe album of the decade.

The Iona label is home for "contemporary Celtic acts," according to Lismor partner Ronnie Simpson. Chief among these is Wolfstone, whose integration of electric guitar into traditional Gaelic musical forms is causing a stir across a broad section of music fans. While the band's aggressive, metallic guitar sound can be jarring to older fans, younger enthusiasts feel it is injecting new life into Gaelic musical culture. Of universal appeal in these circles is Wolfstone's exuberant use of traditional instrumentation: accordion, violin, pipes, acoustic guitar, and tin whistle over a rolling rock beat.

However, the act that has done most in recent years to update traditional Scottish music and bring it to international attention is Capercaille. This extraordinary seven-piece group, convened in the Western Isles in 1983, has given many ancient Gaelic-language songs a contemporary overhaul, with startling results. Its 1991 album, "Delirium" (Survival/BMG), sold more than 50,000 copies, and earlier this year the group achieved the distinction of scoring a U.K. top 40 hit with a 400-year-old "waulking" song, "Coisich A Ruin," performed entirely in Gaelic.

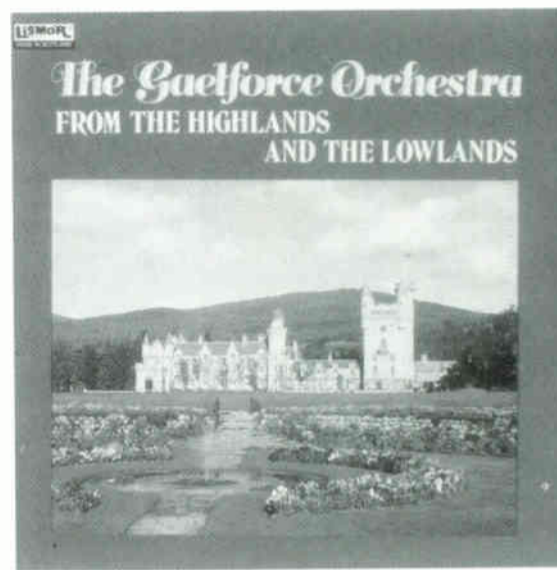
### FOLK MUSIC IN VOGUE

Capercaille's accordionist and founding member, Donald Shaw, has observed many changes in the Scottish scene over the years. "Ten years ago, there wasn't such an awareness of Scottish bands," he says. "Certainly not of bands that were exploring the Scottish heritage. Scottish folk music was confined to a clique within Scotland. That seems to have changed dramatically over recent years. In the media—press, television, radio programs, large-scale concerts, or whatever—there's never any trouble now putting folk-based acts alongside mainstream rock acts. It's happening more and more."

Among the contemporary acts using Celtic music within a rock context, Shaw cites bands like the McCluskey Brothers, a pair of song-



Traditional Celtic-sounding Scottish bands often receive greater acceptance abroad than do their rock'n'roll counterparts, which can wind up competing with British music. Scotland's River Detectives, at bottom left, reflect the influence of Scottish poet Robert Burns, while bands like Wolfstone and Capercaille, above left and right, respectively, offer updated twists on Celtic music. At bottom right is one of the traditional album releases from Scottish label Iona, which specializes in bagpipe music.



writers from Glasgow who have just put a band together, and the Pearl Fishers, also from Glasgow.

Another group making a welcome return to the fray is the River Detectives, a band whose music is plainly influenced by the literature of Scotland's national poet, Robert Burns, and contemporary novelist William McIlvaney. The band's second album, "Elvis Has Left The Building," was released in November on Vital Records, a new Scottish independent label based on the Isle Of Skye.

Not all Scottish groups sound especially Scottish. Those who know what to listen for may detect a faintly Celtic lilt to the songs of Deacon Blue, but the blues-based pop of Texas (from Glasgow) may only be defined as Scottish through an accident of geography. Likewise, Primal Scream leader Bobby Gillespie does little musically to betray his Glaswegian origins. Similarly, there is nothing in the music of Simple Minds—Scotland's biggest musical export in Europe—that indicates its Celtic origins.

### NO RADIO PLAY

One of the first genuinely Celtic-sounding bands to enjoy crossover appeal was Runrig. Signed to London-based Chrysalis Records, the band has achieved massive popularity in Scotland: Last year, it performed (with Capercaille supporting) in front of 50,000 fans on the banks of Loch Lomond. But despite enjoying top-five honors with its 1991 album, "The Big Wheel," Runrig is still regarded as something of a cult/folk-roots phenomenon in England.

One reason why some Scottish acts fail to cross over to the mainstream in England is the absence of broadcast media able to accommodate their work. In Scotland, BBC radio and television have shows in Gaelic and their mix of ethnic broadcasting con-

tains a strong musical element. Independent broadcaster Scottish Television also has a Gaelic department and is aware of the importance of music in the Gaelic culture. But most stations have no niche for ethnic music.

There is another unusual problem for Scottish bands to overcome on the road to success, according to Lismor's Simpson. Pointing to the fact that Scotland is a small nation (5 million people) with a tight-knit society, he observes, "The attitude here is: 'He can't be very good because I knew his father.' When you are very familiar with a family, you tend not to be over-quick to respect what one of them does."

Simpson, who is chairman of the Scottish Record Industry Assn., feels that attitude pertains at the independent radio stations in Scotland. "We've moaned about the coverage our product gets. They say there's no market for it. What they forget is that a lot of people buy our records—and not because we are a charity, but because they enjoy our music."

### TRADITIONAL DANCES

One area that appears to be enjoying traditional Scottish music for the first time is the dance market, Simpson contends. He says increasing numbers of younger people are attending traditional dance events, called *ceilidhs*, because of the simplicity of doing so. "If you go to a club, you've got to think about what you're going to wear," he explains. "Dance music has become such a fashion thing that for a lot of people it has become a chore. With a *ceilidh*, here's stuff that you were taught at school. It's easy; you just go and dance."

Lismor Recordings thrives on exports. During the summer, much of its product is sold to overseas visitors—both through established retailers and the company's own racks

at traditional tourist attractions—and the label also does a substantial business through North American wholesalers. Overall, one-third of the Lismor's product is sold abroad. Though North America is its most successful territory, the music sells well in Germany, France, Sweden, and Spain.

### OBSTACLES TO ROCK ACTS

Some of the country's fledgling rockers would love to be able to spread their culture around the rest of the U.K. But the task is not easy.

Four years ago, for instance, the Glasgow-based Avalanche Records expanded out of retailing and set up the Alva label, specializing in guitar-based pop. Avalanche managing director Andrew Tully says, "There are a lot of good bands in Scotland, but the British music scene is far too London-dominated—by London labels, London distribution, and London press. If something isn't happening within walking distance of the NME, then nobody pays a lot of attention."

Alva has to go to dramatic lengths to combat this perceived lack of interest, adopting measures such as giving some singles a dealer price of 10 pence (about 17 cents). Tully's aim is to make Alva's roster—which currently consists of the Pralines, Riverhead, and the Joy Riders—significant enough so that "people will then come to us."

However, Alva, like all indie labels, is finding the changes in the sector and the '90s commercial climate tough to deal with. "Ten years ago, you could press up 1,000 singles, sell 500, and make money," comments Tully. "Now you can sell them all and still lose money."

Nonetheless, he has faith in the intrinsic ability of Scottish acts. He feels the country's contemporary acts have taken the best of U.S. influ-

ences and enhanced them with their own Celtic fervor.

He believes the American influence began because of the large amount of trans-Atlantic ships docking at Glasgow. From those R&B and rock'n'roll roots there emerged, in his opinion, some of Scotland's finest: the Pastels, Jesus & Mary Chain, Teenage Fan Club.

### OFF-CENTER POSITION

Tully, a former professional musician, has a theory as to why those bands could not have broken through had they been English. "There's a different attitude here. Part of it comes from being a small country next to a big country. You have to look at where we are positioned. Because Britain has been at the center of Western music for the past 30 years, it puts us at the center but slightly off-center. That has produced bands like Runrig, Big Country, Deacon Blue. But when you look at their influences, the Velvet Underground are 10 times more important than Harry Lauder."

Tully contends there is a new generation of Scottish bands with the talent to make an impact on the world stage. So will labels like Alva look to the Scottish Record Industry Assn. for help in bringing them forth? "No," replies Lismor's Simpson, who is chairman of the SRIA, "because they think the woolly jumpers are in control and they don't know what we're talking about."

"It's been difficult enough to get the woolly jumpers around a table, but the rockers just can't sit down together. They have the attitude that if so-and-so is coming, then I'm not."

### SEPARATE SCOTTISH CHART

Simpson is, nevertheless, determined to persevere, and takes encouragement from the most tangible sign of success the SRIA has produced in its five-year history: a Scottish chart. Extracted from U.K. data collated by Gallup for the main listings, it is published weekly in Scottish newspaper the Sunday Mail and in a number of regional papers, and is used as the basis for a BBC television show on Friday nights.

Simpson says the Scottish chart does not differ dramatically from the pan-U.K. listing. Any discrepancies center around a higher prominence for Scottish acts—particularly more esoteric bands such as Wolfstone—and the inclusion in the lower reaches of traditional works that would be highly unlikely ever to enter the charts for the whole of the U.K.

The SRIA has tentative plans to mount a Scottish music awards ceremony. Simpson suggests it would be on the same scale as Canada's Juno Awards and, among other things, would be a vehicle for bringing emerging Scottish acts to the attention of the London-based major labels.

"The industry here will grow as long as the talent grows," he says. "But I don't think anybody up here realistically thinks they are going to suddenly find overnight that they've got a dozen brilliant acts and give Sony a bloody nose. The awards will be there mainly to generate interest in the local industry."

Assistance in preparing this story was provided by David Sinclair in London.

# Radio

## Gay Radio Comes Out Commercially New Shows Give Voice To Ignored Demo

■ BY ERIC BOEHLERT

NEW YORK—Magazines and newspapers have for years been the primary medium used within the gay and lesbian community to trade tales and address important topics. Now add commercial radio to the communications mix.

Modern rock station WFNX Boston recently debuted its first and only talk show, the three-and-a-half hour Monday-night program "One In Ten." The show, which takes its name from a study that claims one out of every 10 persons is homosexual, is sold out of advertising inventory and gaining listener momentum, according to Stephen Mindich, chairman of the Phoenix Media Communications Group, which owns WFNX.

Denver-based KGAY, the brand-new gay radio superstation, is broadcasting 24-hours a day via satellite its brand of "All Day, All Gay" programming. Within two days of its Nov. 28 launch, KXRE Colorado Springs, Colo., agreed to become its first affiliate and broadcast KGAY from midnight to 7 a.m. on a barter basis.

Miami has two new commercial gay radio shows. "Queer Talk" is a three-hour call-in talk show on WFTL, and "AlterNet" is a news-magazine show on crosstown WVCG. Both are just 3 months old.

And in Chicago, adult-alternative outlet WNUA plays host to the Sunday early-morning program "Aware:

HIV Talk Radio." Both "Aware" and "One In Ten" are searching out syndication deals with other commercial stations.

Public and college stations have hosted gay and lesbian programs, such as "Gaydreams" on WXPB Philadelphia, for decades. But "no one had the guts to do it" commercially, says Mindich. "That is, if they even thought of it."

The shows' approaches are as varied as the gay community itself. "Queer Talk" has quickly become a flash point in Miami, with its hosts, including Charlie "Super Queer" Bado, presiding over the in-your-face Saturday-night show. Bado is proud to announce that he's "pissed off as many gays as straight" people with his confrontational approach, not to mention his moniker.

The station's sales team sells the show separately from its other talk programs. Bado says he does 12 live spots a week, plus airs another 20 canned spots. He also says that 40% of "Queer Talk's" sponsors are straight-owned businesses. WFTL PD Steve Kane says no advertisers have left the station because of "Queer Talk."

Crosstown "AlterNet" is more subdued, with its mix of music, news, and listings. That program is brokered from 50,000-watt WVCG each Saturday afternoon, with producer Kevin Lerner recouping his costs by selling five minutes of spots each week to gay advertisers.

WFNX's "One In Ten" has perhaps the highest profile of all the new programs. Not only is the station an FM, with a loyal following among Boston's reams of college students, but the program is WFNX's lone talker. Co-host Michael Smith, a New England Telephone employee by day, describes "One In Ten" as a radio magazine, complete with news, entertainment reports, music, and call-in discussions. Like his gay cohorts in other markets, Smith reports very little negative reaction from callers. Although, he says "as the youngest of six Irish kids, I'm itching to go at it with someone on the air."

Station owner Mindich agrees the downside to "One In Ten" has been nearly nonexistent, with no formal complaints to date. Advertisers, which buy that show specifically, include a tire outlet, record stores, and restaurants. If the current ad pace continues, "One In Ten" will break even within the year, he says.

Mindich admits this type of show would not succeed everywhere (Massachusetts did pass one of the nation's first gay rights laws), but contends "New York, Chicago, Los Angeles, and San Francisco could all sustain [commercial] shows like this."

As for potential, Denver's KGAY has by far the largest potential audience. Superstation president Clay Henderson says if, in addition to affiliate stations, KGAY would be tuned  
(Continued on page 66)



Hall Of Famers. The latest inductees to the Radio Hall of Fame recently gathered in Chicago. Pictured, from left are Bruce DuMont, chairman of the Hall's steering committee; inductee and ABC pioneer Leonard Goldenson; Porter Wagoner, representing inductee the Grand Ole Opry; inductee and legendary WJR Detroit morning man J.P. McCarthy; and inductee Casey Kasem.

## Quin's 800 No. Provides 'Music Link' To Catalog

■ BY CARRIE BORZILLO

LOS ANGELES—Now, with the help of radio stations and Tony Quin Enterprises, consumers in Philadelphia, San Diego, and Chicago don't have to leave the house to buy a CD or cassette. All they have to do is dial up Quin's "Music-Link" 800 number to choose from a catalog of 96,000 titles.

Music-Link debuted Nov. 19 on AC WYXR (Star 104.5) Philadelphia. The service is also on country KSON San Diego, country WUSN (US99) Chicago, and adult alternative WNUA Chicago. It is available to two nonrival stations per market.

President Tony Quin, a former executive at Film House, expects to have Music-Link in the top 50 markets by Feb. 1.

"It's convenient and simple," says Quin. "The industry has been saying that the 25-44 demo are a disappearing customer. They don't go to record stores. [But] this is the generation that was weaned on rock'n'roll and FM radio. They haven't stopped doing what they're doing, they just don't have time to go to a record store."

While there are other alternatives to record stores, such as music clubs and mail-order catalogs, Quin says that those services take more planning and time than Music-Link.

The 24-hour service, run by live operators, stocks 95% of all CDs and cassettes currently available with the exclusion of classical recordings and CD or cassette singles, according to Quin. Customers choose their selection by telling the operator the name of the artist and album they want. Albums can also be located by song title if the customer doesn't know

the other information.

The titles, priced at regular retail prices, can only be purchased with credit cards and are delivered in two to three weeks for a base shipping charge of \$3.95. Albums can also be delivered in seven days for an additional \$1.25, overnight for an additional \$5-\$10, or with a gift box and a personal message for an additional \$3.

*Quin: The 25-44 demo 'just don't have time to go to a record store'*

Quin says the 800 number has received more than 1,000 calls from potential customers, although he admits that only a small percentage of those callers have actually placed orders.

The service on country stations is dubbed "Music Barn." KSON PD Mike Shepard finds it beneficial because "I receive at least 20 calls a week from people trying to find a record," he says. "Even today, record stores aren't country friendly."

Shepard says KSON runs two produced spots per shift promoting the fact that any song heard on the station can be purchased through "Music Barn—the world's largest record store."

Future plans may include extending the service to the oldies format. Outside of radio, Quin is also currently negotiating to provide the service to two cable television networks.

## Contenders For FCC Chair Break Away Ervin Duggan, Toni Cook Seen Leading The Pack

■ BY BILL HOLLAND

WASHINGTON, D.C.—Emerging from the pack of possible contenders for the chairmanship of the FCC, insiders says, is one ultimate insider, Democratic FCC commissioner Ervin S. Duggan, and a high-profile outsider, senior Senate Communications Subcommittee staffer Toni Cook.

Well liked by the broadcast industry, Duggan has become an unofficial "alternative" spokesperson on commission issues in recent months. He is also well-connected within the Democratic party and is said to desire the chairmanship.

Duggan was unavailable to comment on the possibility of his nomination. He was confirmed as a commissioner in February 1990. His term expires June 30, 1994.

He had earlier worked as a communications consultant, in policy planning and in top staff jobs for several government agencies, and as an editor and writer.

Cook currently serves in the post of majority senior counsel on the Senate Communications Subcommittee of the Commerce Committee, where she has had policy and oversight duties over all communications issues facing the lawmakers,

which included Vice President-elect Sen. Albert Gore, who is now harnessing President-elect Bill Clinton's transition technology/communications team.

Says Cook, who is also the stepdaughter of Vernon Jordan, Clinton's transition team co-chairman, "I don't know anything and I have no comment."

There are other Democrats whose

### WASHINGTON ROUNDUP

names keep popping up for the chairmanship: communications lawyer and Democratic insider Lewis Paper, and Tom Casey, a partner in former FCC chairman Charles Ferris' law firm.

The other Democrat on the five-member commission, James Quello, was first nominated in 1974 by President Richard Nixon and reappointed by President George Bush in 1991 to a fourth term, which ends in 1996. Quello, most insiders say, will be asked to be interim chairman when Republican Al Sikes steps down as chairman.

Republican commissioner Sherrie

Marshall's term ended June 30 of this year, and although her term has been extended, she will probably be replaced. However, the new Clinton administration could reapoint her to the commission.

Republican Andrew C. Barrett, confirmed in 1989, has a term that extends to 1995.

### FCC STILL DECIDING ON INFINITY MOVE

"It could be this week, but they said that last week" was the answer of a closely connected FCC source about the still-to-be-announced FCC action against Infinity Broadcasting for allegedly indecent broadcasts.

On Nov. 25, commissioner James Quello said the FCC had decided to levy a fine of \$315,000—three \$105,000 fines on three Infinity stations that broadcast the 1991 Howard Stern shows at issue (Billboard, Dec. 5).

Quello's statement had still not precipitated any formal announcement as of Dec. 2.

However, sources close to the FCC suggested the commission may still be deliberating whether to simply levy the fines or designate a hearing to determine whether the broadcasts may be cause to block the sale of three Cook Inlet Radio Partners stations to Infinity.

# Good Sports: 2 New Networks Enter The Competitive Field

LOS ANGELES—Sports programming, once considered a niche format, has become increasingly competitive, particularly with the entry of two new sports networks into the market.

Jack Hayes, who exited as PD of Las Vegas-based Sports Entertainment Network Nov. 10, and SEN affiliate head Tom Page, will launch the All Sports Network Jan. 4.

This follows last month's announcement that Tom Star's Boston-based "Sports Final" program split from distributor American Forum and created its own network, the Sports Final Radio Network.

Hayes, who had been PD at SEN since the summer, says he left the network because of philosophical differences over the network's startup and distribution plans.

Hayes says one of the differences between the two networks is that ASN will have no celebrity guests because "they show up when they feel like it and lack professionalism. We want entertaining radio people who know sports.

"The only way this will succeed is if it's done with class and full financial backing," Hayes adds. "A lot of money is devoted to promotions and marketing. We'll spend what it takes."

Though Hayes won't say who his financial backers are, he does confirm that one is an acquaintance from his days at Noble Broadcast Group.

He says a staff of 17 is being assembled and will work out of the CNN building in Los Angeles.

At SEN, "Morning Sports Page" host Rodd Stowell becomes PD. A replacement will be named for Page next week.

The 24-hour Sports Final Radio Network, which debuted in mid-October, airs 95% sports programming and 5% nonsports, including "Magic Garden," a gardening show with Mort White, and "Financial Focus" with Rick Bell.

The president of SFRN is John Crohan, who was sales manager of Star Communications; John Brickley, a former VP of The Interep Radio Store, is VP/marketing; and Bob Long, a former AE with Star, is station relations manager.

## NETS OFFER HOLIDAY SPECIALS

The networks will be rolling out more holiday and year-end specials this month, with plenty to offer all formats.

Throughout December, CBS Radio Networks is featuring celebrity holiday readings and personal remembrances by such artists as Rich Little, Donna Mills, Mel Torme, and Carly Simon. On Dec. 14, CBS offers the 30-minute "An Osgood Christmas" recorded at Charles Osgood's home with his family singing songs and telling stories.

CBS News Radio will provide year-end reports chronicling the most important foreign and domestic news stories of the year, as well as what happened in music, entertainment, religion, health, and medicine. The 90-second to two-minute reports will air Dec. 15 and again Dec. 16-17. Late-breaking stories and those requiring updates will air Dec. 29.

"Cruisin' America With Cousin Brucie" will broadcast its last CBS

show with a three-hour Christmas special Dec. 26 and 27.

Amy Grant will host Entertainment Radio Networks' "Hitline USA" at 7 p.m. (PT) Dec. 20. The show will feature top 40 Christmas music.

Premiere Radio Networks will be "Kickin' It At Christmas" with host John Monds of KKBT Los Angeles. Premiere and Urban Network magazine compiled the 30 most popular urban Christmas songs of the last 30 years for this three-hour show.

Unistar Radio Networks has a slew of annual Christmas specials beginning with Dick Clark's "Rock, Roll, & Remember" Dec. 18-20 featuring holiday oldies by the Ronettes, Elvis Presley, and others.

Clark is also hosting MasterCard/Mastervalue's "Gift For The Season," a holiday promotion consisting of 40 vignettes that pay tribute to local citizens active in community work. The promotion was designed by TelePrograms Marketing and airs on Unistar affiliates and on "Rock, Roll & Remember" through Dec. 24.

Other specials include the "Solid Gold Saturday Night" annual Christmas special featuring holiday oldies; "Super Gold," in which host Mike Harvey will feature two or three Christmas oldies during his live show from Walt Disney World in Orlando, Fla.; and "Country Gold Saturday Night," hosted by Mike Fitzgerald, Dec. 19.

And, Dec. 22, Solid Gold Country's annual "Christmas With Elvis Presley" special will air. The year-end specials "Countdown America With Dick Clark" and "The Weekly Country Music Countdown" will air from both Dec. 25-27 and Jan. 1-3.

Digital Music Express will feature instrumental and vocal Christmas music from Nov. 27-Dec. 25 on many of its channels.

Ron Huntsman Entertainment Marketing has produced a 12-hour special for country stations called "Christmas On Music Row." The show features just about every big name in country music today and is hosted by a different artist each hour.

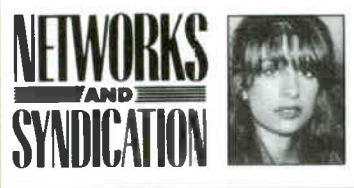
National Public Radio offers "Holiday House Party With Los Lobos," recorded in Hollywood with special guests Rickie Lee Jones, John Hiatt, Lalo Guerrero, Leo Kottke, Dave Alvin, Syd Straw, and comedian Paul Rodriguez.

The following MJI Broadcasting programs will feature Christmas and/or year-end review topics: "Al Michaels Sports Quiz," "Ask The Stars," "Comedy Hour," "Country Quiz," "E! Entertainment Week In Review," "Metal Shop," "Milestones," "Pop Quiz," "Rock Quiz," "Rock Today," "Star Quiz," and "Trivia Quiz."

## AROUND THE INDUSTRY

MediaAmerica has teamed with Digital Radio Network to create Country Direct, an addition to CD Hotline that gives country radio listeners information on artists via an 800 number. The service runs from noon to 8 p.m. (ET) Wednesday through Sunday and is localized by the operator who gives the call letters of the listener's home station.

Boston-based SuperRadio is offering



by Carrie Borzillo

a new four-hour mix show called "Urban Mix." The weekend show is hosted by local jocks and offered on a barter basis. KKBT Los Angeles and WBLB New York are among its affiliates.

Former KKBT weekend/fill-in jock Tim Greene has joined forces with International Service Center, an overseas syndicator, to produce and host the one-hour "World Dance Trax From Los Angeles" for Japan's Bay-FM. He expects the show to make its

American debut shortly.

American Public Radio has given grants to two independent groups of producers, including Pennsylvania Public Radio Associates producers Kimberly Haas and John Diliberto, who produce the APR new age program, "Echoes." They will use the grant to produce a series called "Japan Moves Into The Global Village," which includes 15 segments for "Echoes" and three for the APR business show, "Marketplace."

The Thursday (10) segment of "Echoes" features St. Giga, a digital radio station that mixes environmental sounds with various genres of music.

The second grant recipient group, Sharon Maeda, Michael Yoshida, Norman Jayo, and Gina Hotta, of the Seattle-based Spectra Communica-

tions, will produce 15 specials for APR, analyzing post World War II Japan and U.S.

Toronto-based Tower City Productions Inc. has three shows available for syndication in the U.S. They are the daily 90-second comedy bit "Lighten Up," "Graffiti Rock," a five-minute classic-rock and oldies show; and "Avante-Garde," a daily 90-second spot featuring new discoveries and achievements in business, science, and technology.

"The Bocephus Box—The Hank Williams Jr. Collection 1979-1992" on Capricorn Records includes a live version of "Low Down Blues" taken from the Unistar Radio Networks broadcast of "Hank Williams Jr. Live—A Valentine's Gift To His Fans," which aired last February.

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## 4-CD Benefit Set Marks WNEW's 25th Anniversary

NEW YORK—"The Classic Rock Box," a four-CD set marking the 25th anniversary of WNEW-FM New York, will be available in stores nationwide Tuesday (8).

The set features more than four hours of music, including a few rarities. Its 49 tracks chronicle the history of rock radio from 1967 to 1992.

Although it was compiled by PolyGram and is being distributed by that label, nearly all of the major labels contributed tracks to the set since proceeds will benefit the Nordoff-Robbins Music Therapy Foundation (Billboard, Sept. 12).

Artists range from Bob Dylan

and Grand Funk Railroad to Robert Cray and U2.

The set's five live tracks include the Allman Brothers Band's "Statesboro Blues," John Mellencamp's "Pink Houses," and the Police's "Message In A Bottle." Other artists featured on the set are David Bowie, the Clash, Deep Purple, Melissa Etheridge, Free, Elton John, Nazareth, John Mayall, and John Lennon.

The set, which sells for \$59.98, is housed in a four-panel Digipak that folds into a replica of a portable CD player. The Digipak comes in a specially designed slipcase and longbox.

## GAY RADIO COMES OUT COMMERCIALY

(Continued from page 64)

in by just 1% of the 7.5 satellite dish owners in North America, he'd be happy.

Chris DeChant, host of "Aware: HIV Talk Radio" on WNUA Chicago, is working on a smaller scale, airing his pretaped program at 6:30 Sunday mornings. After contacting 20 Chicago stations and holding serious discussions with five, DeChant struck a deal with WNUA.

"It was important to me to be on commercial [vs. public] radio," he says. "That way you can reach more people and you can't be categorized as just another public-affairs program."

According to WNUA GM John Gehron, Arbitron ratings indicate "Aware" has doubled the station's number of early-morning Sunday listeners. Rather than selling ads for the program, DeChant lines up spon-

sors—businesses and foundations—to underwrite each show.

Contracting advertisers has not been a major hurdle for the gay and lesbian shows, which may be another indication of the increased awareness marketers are placing on the gay community as a potent buying force.

Bado at "Queer Talk" relates that a recent Simmons Market Research report for southern Florida puts the average gay household income at \$55,000; \$19,000 above the norm. By way of explanation, Bado points out most gays and lesbians don't spend

their money "buying new braces for the kids." Broadcasters too, see the dollar potential. Insists Lerner at "AlterNet," "I'm in this to make money."

As for getting their messages out, gay and lesbian hosts say radio best fits their needs. Describing listeners, particularly those in their teens, who are afraid or ashamed to pick up gay magazines or newspapers, "One In Ten" host Smith says radio gives them the chance to relate to others like themselves without feeling intimidated.



**No Contest.** BMG Music Canada recently went on station raids as part of its promotion for the debut release by Sven Gali, and his single, "Under The Influence." Shown here being rounded up, from left, are CILQ (Q107) Toronto PD Joey Vendetta, BMG's Paul Eastwood, "Officer Lisette," and Q107 MD Brian Fakuda.

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 West: Gary Nuell (213) 525-2302

## 4 Books Penned On Radio Provide Service Guides On Biz

NEW YORK—Four new books of interest to broadcasters have recently been published.

The National Assn. of Broadcasters has just released "Predicting Radio Station And Market Revenue," written by George Nadel Rivin of the broadcast accounting

firm Miller, Kaplan, Arase & Co. The book is designed to be a resource for broadcasters to assist in developing accurate revenue projections in a competitive marketplace.

The NAB is charging \$30 for members and \$60 for nonmembers.

Veteran air personality, programmer, and consultant Steve Warren (WPAT New York, WPTR Albany, N.Y., KTSA San Antonio, Texas) has just published a comprehensive hands-on radio guide. Warren's book covers every aspect of radio management and programming, including rotations, dayparting, promotions, and advertising. "Radio . . . The Book" is available through Warren's New York-based MOR Media.

The 1993 edition of the "World Radio TV Handbook" is available from Billboard Books for \$19.95. Also available is the second edition of "The Traveler's Guide To World Radio," which includes data on English-language broadcasts in 55 major cities worldwide. The 228-page pocket-size guide costs \$9.95.

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## Assessing AccuRatings Vs. Arbitron

### Study: Lower Cume, Higher Shares With Former

BY PHYLLIS STARK

NEW YORK—The average station has lower cume ratings but higher

shares in Strategic Radio Research's AccuRatings compared to Arbitron, according to a new study conducted by Katz Radio Group.

The disparity in station performance between AccuRatings and Arbitron is greater in share than cume, according to the study. The average station's AccuRatings cume rating is 3% less than Arbitron in the 18-34 demo and 5% less in the 25-54 group. However, the average station garners shares 5% higher in AccuRatings for the 18-34 group and shares 12% higher in the 25-54 cell.

Katz senior VP and director of research Gerry Boehme explains that because AccuRatings' telephone methodology asks listeners what stations they spend the most time with, respondents tend to report primarily core listening (i.e., favorite station only), whereas Arbitron's diary methodology, in which respondents keep track of actual listening, tends to elicit more diverse responses, including "more second and third choices." This results in wider shares in AccuRatings as opposed to more split shares in Arbitron.

Certain formats also generally perform better in AccuRatings, including urban, top 40, album rock, coun-

try, oldies, and adult alternative. Among the formats that perform better in Arbitron are AC, N/T, Spanish, and classical.

Boehme says telephone methodology tends to garner lower cumes but higher shares, which is why younger-skewing stations tend to perform better in AccuRatings.

"We think younger people are more comfortable with the telephone and report more listening [that way]. Older people are more comfortable with the diary," Boehme says.

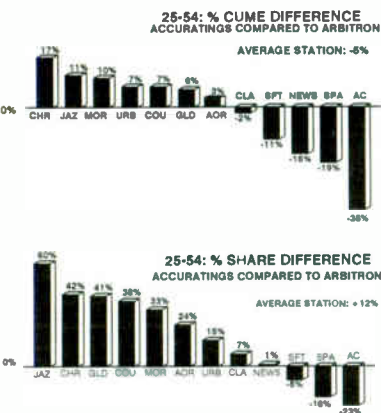
He notes that some of the survey's patterns resemble previous studies of Arbitron vs. Birch ratings. Like AccuRatings, the now-defunct Birch used telephone methodology as opposed to Arbitron's written diaries.

Boehme cautions that AccuRatings' "preference share" is not directly comparable to Arbitron's average quarter-hour share, which may also account for some of the differences.

The Katz study is based on a comparison of Arbitron's summer book and AccuRatings' August through September estimates for Chicago and San Diego.

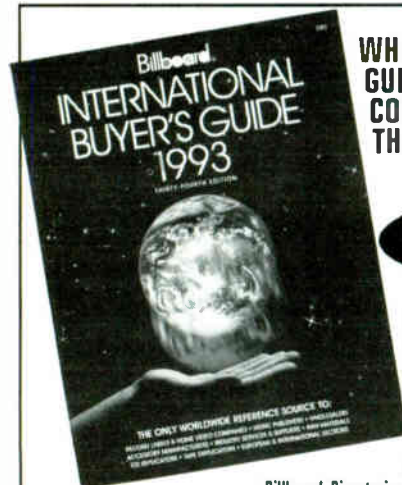
AccuRatings are currently available in Chicago, San Diego, and South Bend, Ind. For the fall survey period, Strategic Radio Research will add new markets New York, Philadelphia, San Francisco, and Raleigh, N.C.

#### THE KATZ RADIO GROUP ACCURATINGS/ARBITRON COMPARISON



### TO OUR READERS

PD of the Week will return in the next issue.



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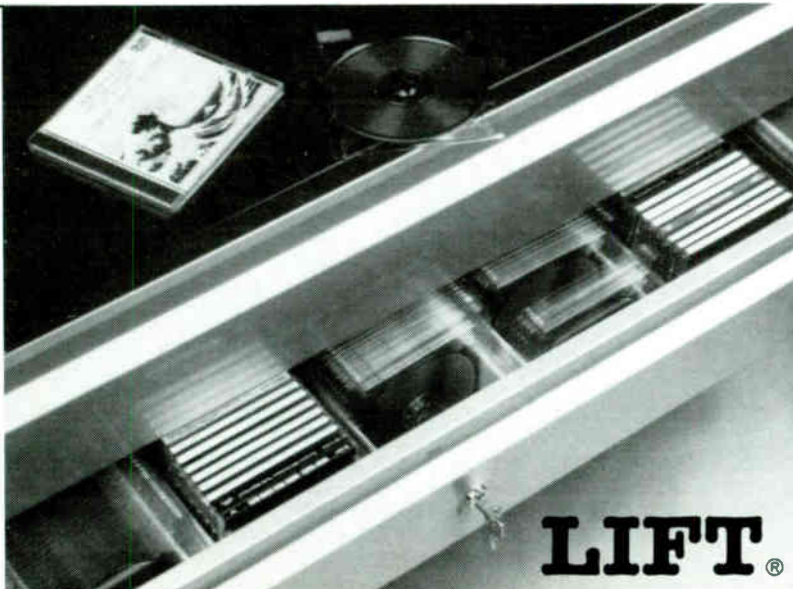


DeBella And De Boys. Smithereens Dennis Diken, left, and Pat DiNinzio, right, hang out with WMMR morning man John DeBella.

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## Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	10	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON 5 weeks at No. 1
2	3	6	5	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
3	2	2	9	THE LAST SONG MCA 54510	◆ ELTON JOHN
4	4	3	12	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	6	7	7	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
6	5	5	9	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
7	7	11	7	NEVER A TIME ATLANTIC 87411	GENESIS
8	8	9	10	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
9	9	4	14	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
10	12	14	9	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
11	13	16	9	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
				*** POWER PICK ***	
12	15	25	4	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEAPO BRYSON & REGINA BELLE
13	11	10	14	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
14	10	8	14	LAYLA REPRISE 18787	◆ ERIC CLAPTON
15	17	21	6	FAITHFUL EMI 50411/ERG	◆ GO WEST
16	14	13	20	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
17	16	19	6	THEME FROM "NORTHERN EXPOSURE" MCA 54552	DAVID SCHWARTZ
18	22	28	4	FOREVER IN LOVE ARISTA 1-2482	KENNY G
19	19	17	20	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
20	20	15	17	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
21	18	12	15	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
22	21	20	25	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
23	29	34	4	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
24	24	24	8	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
25	28	35	4	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
26	38	—	2	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
27	27	26	25	THE ONE MCA 54423	◆ ELTON JOHN
28	31	33	5	NO ORDINARY LOVE EPIC 74734	◆ SADE
29	23	22	20	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
30	26	27	27	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
31	35	37	5	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
32	32	29	19	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
33	33	30	33	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
34	30	23	18	AM I THE SAME GIRL FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
35	25	18	11	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
36	34	32	18	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
37	40	—	2	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
38	37	39	13	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
39	36	31	26	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
40	42	42	3	THESE ARE DAYS ELEKTRA 64700	◆ 10,000 MANIACS
41	39	40	4	IF THERE HADN'T BEEN YOU SBK 57884/ERG	◆ BILLY DEAN
				*** HOT SHOT DEBUT ***	
42	NEW ▶		1	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTER
43	43	45	3	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
44	NEW ▶		1	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
45	NEW ▶		1	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
46	48	—	2	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
47	41	36	17	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
48	45	—	2	ROUND OF BLUES COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
49	NEW ▶		1	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
50	44	38	7	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW

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

# 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 Damn Yankees, Where You Goin' Now
- 2 TLC, What About Your Friends
- 3 Boyz II Men, In The Still Of The Nite
- 4 P.M. Dawn, I'd Die Without You
- 5 Bobby Brown, Good Enough
- 6 Eric Clapton, Layla
- 7 Whitney Houston, I Will Always Love You
- 8 Mary J. Blige, Real Love
- 9 Saigon Kick, Love Is On The Way
- 10 Spin Doctors, Little Miss Can't Be Wrong
- 11 Expose, I Wish The Phone Would Ring
- 12 Go West, Faithful
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Classic Example, It's Alright
- 15 Jon Secada, Do You Believe In Us
- 16 Maxi Priest, Groovin' In The Midnight
- 17 Heights, How Do You Talk To An Angel
- 18 Def Leppard, Have You Ever Needed Someone
- 19 Prince & The N.P.G., 7
- 20 Madonna, Deeper And Deeper
- 21 Snap, Rhythm Is A Dancer
- 22 Michael Bolton, To Love Somebody
- 23 George Lamond, Baby, I Believe In You
- 24 Annie Lennox, Walking On Broken Glass
- 25 En Vogue, Free Your Mind
- 26 Donna DeLory, Praying For Love
- 27 Information Society, Peace & Love Inc.
- 28 Marky Mark & The Funky Bunch, Gonna Hav
- 29 Bobby Brown, Humpin' Around
- 30 Shai, If I Ever Fall In Love
- 31 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A

**KUBE 93FM**  
Seattle PD: Bob Case

- 1 Shanie, Saving Forever For You
- 2 Whitney Houston, I Will Always Love You
- 3 Paperboy, Ditty
- 4 TLC, What About Your Friends
- 5 Boyz II Men, End Of The Road
- 6 Wrecka-N-Effect, Rump Shaker
- 7 Boyz II Men, In The Still Of The Nite
- 8 Mary J. Blige, Real Love
- 9 TLC, What About Your Friends
- 10 Prince & The N.P.G., 7
- 11 Heights, How Do You Talk To An Angel
- 12 Arrested Development, Mr. Wendal
- 13 TLC, Baby-Baby-Baby
- 14 Jodeci, Come & Talk To Me
- 15 Arrested Development, People Everyday
- 16 Mary J. Blige, Sweet Thing
- 17 P.M. Dawn, I'd Die Without You
- 18 N2Deep, Back To The Hotel
- 19 Toni Braxton, Love Shoulda Brought You
- 20 Bobby Brown, Good Enough
- 21 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 22 Chante Moore, Love's Taken Over
- 23 Heavy D & The Boyz, Is It Good To You
- 24 Jade, I Wanna Love You
- 25 Bobby Brown, Humpin' Around
- 26 Positive K, Right Shift
- 27 Mint Condition, Breakin' My Heart (Pret
- 28 Technorotic, Move This
- 29 Young Black Teenagers, Tap The Bottle
- 30 Jodeci, Forever My Lady

**Z100 New York**  
New York PD: Steve Kingston

- 1 Whitney Houston, I Will Always Love You
- 2 Snap, Rhythm Is A Dancer
- 3 P.M. Dawn, I'd Die Without You
- 4 Eric Clapton, Layla
- 5 Heights, How Do You Talk To An Angel
- 6 Boyz II Men, In The Still Of The Nite
- 7 Mary J. Blige, Real Love
- 8 TLC, What About Your Friends
- 9 Spin Doctors, Little Miss Can't Be Wrong
- 10 Boyz II Men, End Of The Road
- 11 Shanie, Saving Forever For You
- 12 Def Leppard, Have You Ever Needed Someone
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Genesis, Never A Time
- 15 Madonna, Deeper And Deeper
- 16 Bobby Brown, Good Enough
- 17 Shai, If I Ever Fall In Love
- 18 George Lamond, Where Does That Leave Lo
- 19 Lil' Suzy, Take Me In Your Arms
- 20 R.E.M., Drive
- 21 Malika, So Much Love
- 22 Saigon Kick, Love Is On The Way
- 23 2 Unlimited, Twilight Zone
- 24 Wrecka-N-Effect, Rump Shaker
- 25 Expose, I Wish The Phone Would Ring
- 26 Jon Secada, Just Another Day
- 27 Patty Smyth, Sometimes Love Just Ain't
- 28 K.W.S., Please Don't Go
- 29 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 30 CeCe Peniston, Finally

**MIX 107.3**  
Washington, D.C. PD: Lorrin Palagi

- 1 Jon Secada, Just Another Day
- 2 Whitney Houston, I Will Always Love You
- 3 Heights, How Do You Talk To An Angel
- 4 Peter Cetera, Restless Heart
- 5 Richard Marx, Take This Heart
- 6 Patty Smyth, Sometimes Love Just Ain't
- 7 Restless Heart, When She Cries
- 8 Kenny Loggins, If You Believe
- 9 Toad The Wet Sprocket, All I Want
- 10 K.D. Lang, Constant Craving
- 11 Annie Lennox, Walking On Broken Glass
- 12 Swing Out Sister, Am I The Same Girl
- 13 Michael W. Smith, I Will Be Here For You
- 14 Jon Secada, Do You Believe In Us
- 15 Richard Marx, Chans Around My Heart
- 16 Bonnie Raitt, Come To Me
- 17 Michael Bolton, To Love Somebody
- 18 Charles & Eddie, Would I Lie To You
- 19 Genesis, Never A Time
- 20 Go West, Faithful
- 21 Michael Bolton, Reach Out, I'll Be There
- 22 Elton John, The Last Song
- 23 Bonnie Raitt, Something To Talk About
- 24 Elton John, The One
- 25 U2, Rattle And Hum
- 26 Vanessa Williams, Save The Best For Last
- 27 Amy Grant, Every Heartbeat
- 28 Amy Grant, I Will Remember You
- 29 Bryan Adams, (Everything I Do) I Do It
- 30 Billy Joel, All Shook Up

**K102**  
Minneapolis/St. Paul PD: Jim DuBois

- 1 George Strait, I Cross My Heart
- 2 Alan Jackson, She's Got The Rhythm (And
- 3 Vince Gill, Don't Let Our Love Start Si
- 4 Hal Ketchum, Sure Love
- 5 Mark Collie, Even The Man In The Moon I
- 6 Garth Brooks, Somewhere Other Than The
- 7 Brooks & Dunn, Lost And Found
- 8 Clint Black, Burn One Down
- 9 Tracy Lawrence, Somebody Paints The
- 10 Billy Dean, If There Hadn't Been You
- 11 Trisha Yearwood, Walkaway Joe
- 12 Little Texas, What Were You Thinkin'
- 13 Doug Stone, Too Busy Being In Love
- 14 John Michael Montgomery, Life's A Dance
- 15 Reba McEntire, Take It Back
- 16 Randy Travis, Look Heart, No Hands
- 17 Sammy Kershaw, Anywhere But Here
- 18 Kathy Mattea, Lonesome Standard Time
- 19 Lee Roy Parnell, Love Without Mercy
- 20 Michelle Wright, He Would Be Sixteen
- 21 Ricky Van Shelton, Wild Man
- 22 Clinton Gregory, Who Needs It
- 23 Tanya Tucker, Two Sparrows In A Hurrica
- 24 Billy Ray Cyrus, When I Gonna Live?
- 25 Dwight Yoakam, Suspicious Minds
- 26 Aaron Tippin, I Was Born With A Broken
- 27 Alabama, I'm In A Hurry (And Don't Know
- 28 Mark Chesnut, Bubba Shot The Jukebox
- 29 Chris LeDoux, Cadillac Ranch
- 30 Lorie Morgan, Watch Me

**WKVW**  
Knoxville PD: Les Acree

- 1 Lorie Morgan, Watch Me
- 2 Clint Black, Burn One Down
- 3 Alabama, I'm In A Hurry (And Don't Know
- 4 John Michael Montgomery, Life's A Dance
- 5 Billy Dean, If There Hadn't Been You
- 6 Vince Gill, Don't Let Our Love Start Si
- 7 Tanya Tucker, Two Sparrows In A Hurrica
- 8 George Strait, I Cross My Heart
- 9 Rodney Foster, Just Call Me Lonesome
- 10 Hal Ketchum, Sure Love
- 11 Tracy Lawrence, Somebody Paints The
- 12 Alan Jackson, She's Got The Rhythm (And
- 13 Ricky Van Shelton, Wild Man
- 14 Brooks & Dunn, Lost And Found
- 15 Restless Heart, When She Cries
- 16 Garth Brooks, Somewhere Other Than The
- 17 Randy Travis, Look Heart, No Hands
- 18 Trisha Yearwood, Walkaway Joe
- 19 Sawyer Brown, Cate On The Corner
- 20 Mark Collie, Even The Man In The Moon I
- 21 Confederate Railroad, Queen Of Memphis
- 22 Lee Roy Parnell, Love Without Mercy
- 23 Tanya Tucker, Two Sparrows In A Hurrica
- 24 Billy Ray Cyrus, When I Gonna Live?
- 25 Mary-Chapin Carpenter, Not Too Much To
- 26 Aaron Tippin, I Was Born With A Broken
- 27 Sammy Kershaw, Anywhere But Here
- 28 Little Texas, What Were You Thinkin'
- 29 Diamond Rio, In A Weak Or Two
- 30 Randy Travis, Look Heart, No Hands

**THE EAGLE 97.1**  
Dallas PD: Brian Krysz

- 1 Dan Baird, I Love You Period
- 2 Pearl Jam, Jeremy
- 3 Damn Yankees, Where You Goin' Now
- 4 Heights, How Do You Talk To An Angel
- 5 Spin Doctors, Little Miss Can't Be Wrong
- 6 Bon Jovi, Keep The Faith
- 7 R.E.M., Drive
- 8 Def Leppard, Stand Up / Kick Love Into M
- 9 U2, Who's Gonna Ride Your Wild Horses
- 10 Jeff Healey Band, Cruel Little Number
- 11 Arc Angels, Sent By Angels
- 12 Keith Richards, Wicked As It Seems
- 13 Warrant, The Bitter Pill
- 14 Soup Dragons, Pleasure
- 15 Guns N' Roses, Festerdays
- 16 INXS, Taste It
- 17 Soup Dragons, Divine Thing
- 18 Def Amiri, Always The Last To Know
- 19 Firehouse, Sleeping With You
- 20 Extreme, Rest In Peace
- 21 Firehouse, When I Look Into Your Eyes
- 22 Ozy Osbourne, Time After Time
- 23 Jude Cole, Start The Car
- 24 Eric Clapton, Layla
- 25 INXS, Not Enough Time
- 26 Saigon Kick, Love Is On The Way
- 27 Genesis, Jesus He Knows Me
- 28 Peter Gabriel, Digging In The Dirt
- 29 Toad The Wet Sprocket, Walk On The Ocea
- 30 Peter Gabriel, Steam

**POWER 99 FM**  
Atlanta PD: Rick Stacy

- 1 Soul Asylum, Somebody To Shove
- 2 L7, Pretend We're Dead
- 3 Morrissey, Tomorrow
- 4 Red Hot Chili Peppers, Behind The Sun
- 5 Shakespear's Sister, I Don't Care
- 6 Neneh Cherry, Trout
- 7 Toad The Wet Sprocket, Walk On The Ocea
- 8 Peter Gabriel, Steam
- 9 U2, Who's Gonna Ride Your Wild Horses
- 10 Lamonts, Mrs. Robinson
- 11 Sunscreen, Love U More
- 12 10,000 Maniacs, These Are Days
- 13 Dada, Dizz Knee Land
- 14 Soup Dragons, Pleasure
- 15 Moodswings, Spiritual High (State Of In
- 16 Electronic, Disappointed
- 17 INXS, Taste It
- 18 B-52's, Revolution Earth
- 19 Messiah, Temple Of Dreams
- 20 Utah Saints, Something Good
- 21 Michael Penn, Seen The Doctor
- 22 Information Society, Peace & Love Inc
- 23 Cause & Effect, What Do You See
- 24 Morrissey, We Hate It When Our Friends
- 25 Prince & The N.P.G., 7
- 26 Men, Church Of Logic, Sim & Love
- 27 Beautiful South, We Are Each Other
- 28 Gin Blossoms, Hey Jealousy
- 29 Cracker, Teen Angst
- 30 Matthew Sweet, Girlfriend

**Q102**  
Philadelphia PD: Jefferson Ward

- 1 Wrecka-N-Effect, Rump Shaker
- 2 Snap, Rhythm Is A Dancer
- 3 Whitney Houston, I Will Always Love You
- 4 Mary J. Blige, Sweet Thing
- 5 Toni Braxton, Love Shoulda Brought You
- 6 Boyz II Men, End Of The Road
- 7 Home Team, Pick It Up
- 8 Shai, If I Ever Fall In Love
- 9 Father M, Everything's Gonna Be
- 10 TLC, What About Your Friends
- 11 Bell Biv DeVoe, Gangsta
- 12 Arrested Development, Mr. Wendal
- 13 Whitney Houston, I'm Every Woman
- 14 House Of Pain, Jump Around
- 15 Soup Dragons, Pleasure
- 16 Boyz II Men, In The Still Of The Nite
- 17 Chuckie Booker, Games
- 18 TLC, Baby-Baby-Baby
- 19 Das EFX, They Want EFX
- 20 Jodeci, & I
- 21 Jodeci, & I
- 22 Black Sheep, The Choice Is Yours
- 23 TLC, Ain't 2 Proud 2 Beg
- 24 Pete Rock & C.L. Smooth, They Reminisce
- 25 Double XX Posse, Not Gonna Be Able To D
- 26 Pharcyde, Ya Mama
- 27 Madonna, Deeper And Deeper
- 28 Hi-Five, Quality Time
- 29 Arrested Development, Tennessee
- 30 Mary J. Blige, You Remind Me

**96TIC-FM**  
Hartford PD: Tom Mitchell

- 1 Madonna, Deeper And Deeper
- 2 Heights, How Do You Talk To An Angel
- 3 TLC, What About Your Friends
- 4 Whitney Houston, I Will Always Love You
- 5 Mary J. Blige, Real Love
- 6 Bobby Brown, Good Enough
- 7 P.M. Dawn, I'd Die Without You
- 8 Snap, Rhythm Is A Dancer
- 9 Malika, So Much Love
- 10 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
- 11 Classic Example, It's Alright
- 12 En Vogue, Give It Up, Turn It Loose
- 13 Charles & Eddie, Would I Lie To You
- 14 Boyz II Men, In The Still Of The Nite
- 15 George Lamond, Baby, I Believe In You
- 16 Wrecka-N-Effect, Rump Shaker
- 17 Trey Lorenz, Someone To Hold
- 18 Shanie, Saving Forever For You
- 19 Go West, Faithful
- 20 Jon Secada, Do You Believe In Us
- 21 Arrested Development, People Everyday
- 22 Shabba Ranks, Slow And Sexy
- 23 Jeremy Jordan, The Right Kind Of Love
- 24 Eric Clapton, Layla
- 25 Cathy Dennis, You Lied To Me
- 26 Jade, I Wanna Love You
- 27 Expose, I Wish The Phone Would Ring
- 28 Prince & The N.P.G., 7
- 29 George Lamond, Where Does That Leave Lo
- 30 Bell Biv DeVoe, Gangsta

**FM 100 KILT**  
Houston PD: Rick Candea

- 1 Alan Jackson, She's Got The Rhythm (And
- 2 Hal Ketchum, Sure Love
- 3 Alabama, I'm In A Hurry (And Don't Know
- 4 Randy Travis, If I Didn't Have You
- 5 Mark Collie, Even The Man In The Moon I
- 6 George Strait, I Cross My Heart
- 7 Lorie Morgan, Watch Me
- 8 Vince Gill, Don't Let Our Love Start Si
- 9 Tanya Tucker, Two Sparrows In A Hurrica
- 10 Clint Black, Burn One Down
- 11 Billy Dean, If There Hadn't Been You
- 12 Rodney Foster, Just Call Me Lonesome
- 13 Kathy Mattea, Lonesome Standard Time
- 14 Clinton Gregory, Who Needs It
- 15 Reba McEntire, Take It Back
- 16 Garth Brooks, Somewhere Other Than The
- 17 Brooks & Dunn, Lost And Found
- 18 Lee Roy Parnell, Love Without Mercy
- 19 Trisha Yearwood, Walkaway Joe
- 20 Tracy Lawrence, Somebody Paints The
- 21 Gary-Chapin Carpenter, Not Too Much To
- 22 Wynonna, No One Else On Earth
- 23 Restless Heart, When She Cries
- 24 Alan Jackson, Love's Got A Hold On You
- 25 Tanya Tucker, If Your Heart Ain't Busy
- 26 McBride & The Ride, Sacred Ground
- 27 Rodney Crowell, What Kind Of Love
- 28 Tracy Lawrence, Runnin' Behind
- 29 Travis Tritt, Lord Have Mercy On The Wo
- 30 Paul Overstreet, Daddy's Come Around

**WPOC 93.1**  
Baltimore PD: Bob Moody

- 1 Kathy Mattea, Lonesome Standard Time
- 2 George Strait, I Cross My Heart
- 3 Brooks & Dunn, Lost And Found
- 4 Alan Jackson, She's Got The Rhythm (And
- 5 Vince Gill, Don't Let Our Love Start Si
- 6 Hal Ketchum, Sure Love
- 7 Wynonna, My Strongest Weakness
- 8 Randy Travis, Look Heart, No Hands
- 9 Confederate Railroad, Queen Of Memphis
- 10 Lee Roy Parnell, Love Without Mercy
- 11 Reba McEntire, Take It Back
- 12 Tanya Tucker, Two Sparrows In A Hurrica
- 13 Clinton Gregory, Who Needs It
- 14 Billy Ray Cyrus, When I Gonna Live?
- 15 Ricky Van Shelton, Wild Man
- 16 Tracy Lawrence, Somebody Paints The
- 17 Trisha Yearwood, Walkaway Joe
- 18 Doug Stone, Too Busy Being In Love
- 19 Clint Black, Burn One Down
- 20 Gibson Miller Band, Big Heart
- 21 Garth Brooks, Somewhere Other Than The
- 22 Alabama, I'm In A Hurry (And Don't Know
- 23 Mary-Chapin Carpenter, Not Too Much To
- 24 Michelle Wright, He Would Be Sixteen
- 25 John Michael Montgomery, Life's A Dance
- 26 Mike Reid, Call Home
- 27 Restless Heart, When She Cries
- 28 Tim Mensy, That's Good
- 29 Anthony Ellis Orral, Boom! It Was Over
- 30 Collin Raye, I Want You Bad / And That A

**MIX 107.3**  
Houston PD: Dave Van Stone

- 1 Peter Cetera, Restless Heart
- 2 Rod Stewart, Have I Told You Lately
- 3 Genesis, Never A Time
- 4 Ephraim Lewis, Drowning In Your Eyes
- 5 Heights, How Do You Talk To An Angel
- 6 Whitney Houston, I Will Always Love You
- 7 Michael Bolton, To Love Somebody
- 8 Restless Heart, When She Cries
- 9 Charles & Eddie, Would I Lie To You
- 10 Rembrandts, Johnny Have You Seen Her?
- 11 Jude Cole, Tell The Truth
- 12 Annie Lennox, Walking On Broken Glass
- 13 Richard Marx, Chans Around My Heart
- 14 Rodney Crowell, What Kind Of Love
- 15 Eric Clapton, Layla
- 16 Rembrandts, Johnny Have You Seen Her?
- 17 Kenny Loggins, The Real Thing
- 18 Toad The Wet Sprocket, All I Want
- 19 CeLine Dion, Nothing Broken But My Heart
- 20 Michael W. Smith, I Will Be Here For You
- 21 Madonna, Rain
- 22 Toad The Wet Sprocket, Walk On The Ocea
- 23 Elton John, The Last Song
- 24 Amy Grant, Good For Me
- 25 Bonnie Raitt, Come To Me
- 26 Grayson Hugh, Talk It Over
- 27 Poco, Call It Love
- 28 Jude Cole, Time For Letting Go
- 29 Genesis, No Son Of Mine
- 30 Bonnie Raitt, Something To Talk About

**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 Snap, Rhythm Is A Dancer
- 4 Saigon Kick, Love Is On The Way
- 5 Bobby Brown, Good Enough
- 6 Shai, If I Ever Fall In Love
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Whitney Houston, I Will Always Love You
- 9 Spin Doctors, Little Miss Can't Be Wrong
- 10 Mary J. Blige, Real Love
- 11 Rhythm Syndicate, I Wanna Make Love To
- 12 Damn Yankees, Where You Goin' Now
- 13 Boyz II Men, End Of The Road
- 14 Hi-Five, She's Playing Hard To Get
- 15 Toad The Wet Sprocket, All I Want
- 16 Boyz II Men, In The Still Of The Nite
- 17 Madonna, Deeper And Deeper
- 18 TLC, What About Your Friends
- 19 Trey Lorenz, Someone To Hold
- 20 Jade, I Wanna Love You
- 21 Go West, Faithful
- 22 Colby & The 45's, Forever Love
- 23 Bryan Adams, Do I Have To Say The Words
- 24 Firehouse, When I Look Into Your Eyes
- 25 Michael Bolton, To Love Somebody
- 26 Def Leppard, Have You Ever Needed Someone
- 27 Dan Baird, I Love You Period
- 28 Expose, I Wish The Phone Would Ring
- 29 Romantic, What I Like About You
- 30 Tom Cochrane, Life Is A Highway

**WFL**  
New York PD: Scott Shannon

- 1 Annie Lennox, Walking On Broken Glass
- 2 Whitney Houston, I Will Always Love You
- 3 Peter Cetera, Restless Heart
- 4 Curtis Stigers, Never Saw A Miracle
- 5 Michael Bolton, To Love Somebody
- 6 Rod Stewart, Have I Told You Lately
- 7 Elton John, The One
- 8 Toad The Wet Sprocket, All I Want
- 9 Charles & Eddie, Would I Lie To You
- 10 Heights, How Do You Talk To An Angel
- 11 Kenny Loggins, Conviction Of The Heart
- 12 Jon Secada, Do You Believe In Us
- 13 Richard Marx, Take This Heart
- 14 Restless Heart, When She Cries
- 15 Jon Secada, Just Another Day
- 16 Annie Lennox, Walking On Broken Glass
- 17 Boyz II Men, In The Still Of The Nite
- 18 Boyz II Men, End Of The Road
- 19 Def Leppard, Have You Ever Needed Someone
- 20 Bonnie Raitt, Something To Talk About
- 21 Eric Clapton, Tears In Heaven
- 22 Eddie Money, I'll Get By
- 23 CeLine Dion, If You Asked Me To
- 24 Michael Bolton, Reach Out, I'll Be There
- 25 Amy Grant, I Will Remember You
- 26 Bryan Adams, (Everything I Do) I Do It
- 27 Go West, King Of Wishful Thinking
- 28 Genesis, Jesus He Knows Me
- 29 Kathy Troccoli, Everything Changes
- 30 Rod Stewart, Rhythm Di My Heart

**WZOU 94.5 FM**  
Boston PD: Mike Colby

- 1 Whitney Houston, I Will Always Love You
- 2 Mary J. Blige, Real Love
- 3 Snap, Rhythm Is A Dancer
- 4 Bobby Brown, Good Enough
- 5 Charles & Eddie, Would I Lie To You
- 6 Go West, Faithful
- 7 Madonna, Deeper And Deeper
- 8 Eric Clapton, Layla
- 9 Jon Secada, Do You Believe In Us
- 10 P.M. Dawn, I'd Die Without You
- 11 Heights, How Do You Talk To An Angel
- 12 Jade, I Wanna Love You
- 13 Jon Secada, Just Another Day
- 14 Patty Smyth, Sometimes Love Just Ain't
- 15 Shai, If I Ever Fall In Love
- 16 Annie Lennox, Walking On Broken Glass
- 17 Boyz II Men, In The Still Of The Nite
- 18 Boyz II Men, End Of The Road
- 19 Def Leppard, Have You Ever Needed Someone
- 20 Bell Biv DeVoe, Gangsta
- 21 Shanie, Saving Forever For You
- 22 En Vogue, Free Your Mind
- 23 Marky Mark & The Funky Bunch, Gonna Hav
- 24 Maxi Priest, Groovin' In The Midnight
- 25 Expose, I Wish The Phone Would Ring
- 26 Prince & The N.P.G., 7
- 27 En Vogue, Give It Up, Turn It Loose
- 28 Jeremy Jordan, The Right Kind Of Love
- 29 Jade, Don't Walk Away
- 30 Malika, So Much Love

**KPLX 99.5**  
Dallas PD: Bobby Kraig

- 1 George Strait, I Cross My Heart
- 2 Mark Collie, Even The Man In The Moon I
- 3 Vince Gill, Don't Let Our Love Start Si
- 4 Alan Jackson, She's Got The Rhythm (And
- 5 Billy Dean, If There Hadn't Been You
- 6 Alabama, I'm In A Hurry (And Don't Know
- 7 Clint Black, Burn One Down
- 8 Randy Travis, Look Heart, No Hands
- 9 Sammy Kershaw, Anywhere But Here
- 10 Hal Ketchum, Sure Love
- 11 Garth Brooks, Somewhere Other Than The
- 12 Kathy Mattea, Lonesome Standard Time
- 13 Tanya Tucker, Two Sparrows In A Hurrica
- 14 Brooks & Dunn, Lost And Found
- 15 Lee Roy Parnell, Love Without Mercy
- 16 Chris LeDoux, Cadillac Ranch
- 17 John Anderson, Let Go Of The Stone
- 18 Restless Heart, When She Cries
- 19 Garth Brooks, We Shall Be Free
- 20 Mary-Chapin Carpenter, I Feel Lucky
- 21 Lee Roy Parnell, What Kind Of Fool Do Y
- 22 Randy Travis, If I Didn't Have You
- 23 Little Texas, What Were You Thinkin'
- 24 Reba McEntire, Take It Back
- 25 Brooks & Dunn, Neon Moon Boogie
- 26 Brooks & Dunn, Boot Scootin' Boogie
- 27 Alabama, Take A Little Time
- 28 Wynonna, My Strongest Weakness
- 29 Trisha Yearwood, Walkaway Joe
- 30 Aaron Tippin, There Ain't Nothin' Wrong

**COUNTRY 92.5**  
Hartford PD: Johnny Michaels

- 1 John Michael Montgomery, Life's A Dance
- 2 Ricky Van Shelton, Wild Man
- 3 Vince Gill, Don't Let Our Love Start Si
- 4 Alabama, I'm In A Hurry (And Don't Know
- 5 Billy Dean, If There Hadn't Been You
- 6 Little Texas, What Were You Thinkin'
- 7 Lee Roy Parnell, Love Without Mercy
- 8 Hal Ketchum, Sure Love
- 9 Restless Heart, When She Cries
- 10 Alan Jackson, She's Got The Rhythm (And
- 11 Marshall Tucker Band, Driving You Out D
- 12 Robert Ellis Orral, Boom! It Was Over
- 13 Matthews, Wright & King, House Huntin'
- 14 Reba McEntire, Take It Back
- 15 Confederate Railroad, Queen Of Memphis
- 16 Mark Collie, Even The Man In The Moon I
- 17 Clint Black, Burn One Down
- 18 Doug Stone, Too Busy Being In Love
- 19 Billy Ray Cyrus, When I Gonna Live?
- 20 Trisha Yearwood, Walkaway Joe
- 21 Rodney Foster, Just Call Me Lonesome
- 22 Chris LeDoux, Cadillac Ranch
- 23 Gibson Miller Band, Big Heart
- 24 Dwight Yoakam, Suspicious Minds
- 25 Garth Brooks, Somewhere Other Than The
- 26 Marty Stuart, Now That's Country
- 27 Tanya Tucker, Two Sparrows In A Hurrica
- 28 Randy Travis, Look Heart, No Hands
- 29 Mary-Chapin Carpenter, I Feel Lucky
- 30 Lionel Cartwright, Standing On The Prom

**Power 106 FM**  
Los Angeles PD: Rick Cummings

- 1 N2Deep, Back To The Hotel
- 2 Boyz II Men, In The Still Of The Nite
- 3 Shai, If I Ever Fall In Love
- 4 P.M. Dawn, I'd Die Without You
- 5 Snap, Rhythm Is A Dancer
- 6 2 Unlimited, Twilight Zone
- 7 Whitney Houston, I Will Always Love You
- 8 Sound Factory, Understand This Groove
- 9 Arrested Development, Mr. Wendal
- 10 Al B. Sure!, Right Now
- 11 A Lighter Shade Of Brown, Homies
- 12 Wrecka-N-Effect, Rump Shaker
- 13 Mary J. Blige, Real Love
- 14 Madonna, Rain
- 15 EPMD, Crossroads
- 16 Prince & The N.P.G., 7
- 17 Vanessa Williams & Brian McKnight, Love
- 18 House Of Pain, Jump Around
- 19 TLC, What About Your Friends
- 20 Malibu Man, Ace, Linda
- 21 Shanie, Saving Forever For You
- 22 AB Logic, Get Up (Move Boy Move)
- 23 Hi-Five, She's Playing Hard To Get
- 24 Arrested Development, People Everyday
- 25 K.W.S., Please Don't Go
- 26 Kris Kross, Warm It Up
- 27 En Vogue, My Lovin' (You're Never Gonna
- 28 Brotherhood Creed, Helluva
- 29 Paperboy, Ditty
- 30 2nd II None, If You Want It

**EAGLE 106**  
Philadelphia PD: Brian Philips

- 1 Whitney Houston, I Will Always Love You
- 2 Annie Lennox, Walking On Broken Glass
- 3 Boyz II Men, In The Still Of The Nite
- 4 Jon Secada, Do You Believe In Us
- 5 Eric Clapton, Layla
- 6 P.M. Dawn, I'd Die Without You
- 7 Madonna, Deeper And Deeper
- 8 R.E.M., Drive
- 9 Charles & Eddie, Would I Lie To You
- 10 Bobby Brown, Good Enough
- 11 Genesis, Never A Time
- 12 Elton John, The Last Song
- 13 Toad The Wet Sprocket, All I Want
- 14 Madonna, Rain
- 15 Go West, Faithful
- 16 Heights, How Do You Talk To An Angel
- 17 Boyz II Men, End Of The Road
- 18 Michael Bolton, To Love Somebody
- 19 Damn Yankees, Where You Goin' Now
- 20 Patty Smyth, Sometimes Love Just Ain't
- 21 Prince & The N.P.G., 7
- 22 TLC, Baby-Baby-Baby
- 23 Jon Secada, Just Another Day
- 24 Spin Doctors, Little Miss Can't Be Wrong
- 25 Erasure, Take A Chance On Me
- 26 Luther Vandross & Janet Jackson, The Bes
- 27 Tom Cochrane, Life Is A Highway
- 28 Def Leppard, Have You Ever Needed Someone
- 29 Cathy Dennis, Touch Me (All Night Long)
- 30 Genesis, Jesus He Knows Me

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## English-Language Plan Translates Into 'Hoax'; Ad Revs Have Revved Up; King Gets Day Job

**W**AEB Allentown, Pa., talk host "Uncle Bob" Pagani hoaxed his listeners into believing that a group called "English For Allentown" had started a movement to encourage local businesses to charge 5% more to customers who don't speak English.

The elaborate hoax, perpetuated on Pagani's show, called for shopkeepers to display a large letter "E," for English, in their windows, and called for the establishment of a "bilingual zone" where goods and services would not cost more to non-English speakers. A meeting of the group was to be held in a fictitious store called Cheeses of Nazareth.

According to The (Allentown) Morning Call, the hoax was intended to spark discussion about a local councilwoman's resolution to make English Allentown's official language in order to convince the town's Latinos that they should learn to speak it. At least one WAEB listener threatened to complain to the FCC.

In Cleveland, meanwhile, local chapters of the NAACP and the Southern Christian Leadership Conference have accused WZAK owner Xenophon Zapis of "outright fraud" in his deal to acquire crosstown WJMO-AM-FM. The Cleveland Plain Dealer reports that a 130-page document filed by the groups with the FCC claims Zapis' two black partners in the deal, Lynn Tolliver and Bobby Rush, are actually "front men" for Zapis to enable him to qualify for the discount given to minority-owned broadcasters. Zapis is white.

The complaint also charges Zapis and WZAK with airing programming "openly hostile to the African-American community," and cites an on-air promotion in which listeners were awarded prizes for wearing underwear on their heads, according to the Plain Dealer.

In a prepared statement, Tolliver and Rush responded, "We consider this sad action to be hurtful to the minority community. It signals honorable broadcasters that it is dangerous to participate in business enterprises that support minorities."

In other news, the Radio Advertising Bureau says advertising revenue may be well on its way to recovery as a result of two consecutive monthly gains.

Combined local and spot revenues were up 5% for the month of October, with local rising 6% and national gaining 3%. For the year to date through October, combined local and national revenues were up 2%, with local posting a 4% rise and national taking a 7% fall.

In Arbitron news, the company will hold a press conference Tuesday (8) to announce plans to develop a new radio and television audience measurement technology, expected to be some sort of passive electronic device. Ousted president Rick Aurichio (see newsline, this page) had been scheduled to give the presentation, which will now be handled by executive VP/sales & marketing Ken Wollenberg. More details next week.

And, in the obligatory Howard Stern news, a well-placed source at

the FCC now says the commissioners are divided on plans to fine Infinity Broadcasting for allegedly indecent Stern broadcasts.

Last week, commissioner James Quello told Billboard the commission had voted to levy a \$315,000 fine against Infinity (Billboard, Dec. 5). According to the source, however, some commissioners are now angling for a bigger fine, perhaps as high as \$750,000, while others are unwilling to take any action that might jeopardize the proposed sale of three Cook Inlet Radio Partners stations to Infinity.



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

The Interep Radio Store has launched its third format network, this one for N/T. The network is intended to generate additional revenues for stations in the format by making it available to agencies and advertisers as a national, unwired network. Interep format networks already exist for country and urban.

### PROGRAMMING: GOOD TO BE KING

As expected, Mutual Broadcasting's "The Larry King Show" moves from nights to days, airing from 3-6 p.m. (ET) beginning Feb. 1. King will celebrate 15 years of late-night broadcasts Jan. 29. "The Jim Bohannon Show," which aired on Saturday nights, moves into weeknights on the network.

A spokesperson for Mutual parent Westwood One says Bohannon may continue hosting the Saturday-night slot as well. Bohannon also hosts the daily "America In The Morning."

Atlantic Radio has completed its acquisition of WHDH Boston. Co-owned WRKO GM Dick Penn and PD David Bernstein add those duties at WHDH. Former WHDH PD Al Mayers, ND Joe Morgan, and seven business staffers are out.

John Shomby has resigned as PD at WZLX Boston to join syndicator Jeff Craig's 60 Second LP company. Shomby says WZLX, which is in the process of being purchased by Infinity, will have a new PD by the time he exits at Christmas time... John Dodge returns to radio as PD of WCRB Boston, replacing Dave Tucker. He had been creative/production director at crosstown WBOS.

WLW Cincinnati sales manager Tom Horan is upped to station manager at new local marketing agreement partner WKRC. Thirty-two WKRC staffers are out as a result of the LMA, including PD Dave Mason and morning jock Jerry Thomas. WLW PD Bill Willis will handle

those duties at WKRC. Also, the Cincinnati Post reports that WKRC will be changing call letters since they were not part of the deal to sell the station from Great American to Jacor.

Michael Dirx leaves his PD position at KEX Portland, Ore., for a similar slot at WCKG Chicago, replacing Dave Lange... WJJD Chicago PD Gary Price is upped to operations director at WJJD and sister WJMK. WBUF Buffalo, N.Y., PD Kevin Robinson replaces Price.

Religious WORD-FM Pittsburgh is being sold from Salem Communications to Entercom, owner of crosstown WEEP/WDSY. WORD's format will flip to country.

WMXN Norfolk, Va., PD Billy Shears jumps to WLAC-FM Nashville in that capacity... WGY-FM Albany, N.Y., program manager Kelly Carls adds those duties at WGY-AM. He replaces Buzz Brindle, who exits.

KSFM Sacramento, Calif., APD/MD/afternoon host Chuck Field adds OM duties. PD Dr. Dave Ferguson moves into mornings, replacing Chris Collins, who exits... Former WQMF Louisville, Ky., PD Bill May joins WRNO New Orleans in that capacity. Consultant Gary Guthrie is handling the PD chores at WQMF for the moment. May wants T&Rs for all positions.

KTZN Tucson, Ariz., VP/programming and morning man Bobby Rich has resigned. Morning partner Royce Blake is acting PD... WCKZ Charlotte, N.C., PD Lisa Tonacci, morning man Mike Butts, and several other staffers are out.

Guy Broady, former morning man at KJMZ Dallas, is now PD and morning host at WRNE Pensacola, Fla. Also new at WRNE is afternoon host Jonathan Riley, who comes from Satellite Music Network's "The Touch." Both Broady and Riley's shows are new to the once all-satellite station.

KCMO Kansas City, Mo., adds a new weeknight sex-talk show, "Let's Talk About Sex," hosted by Baker Univ. psychology professor Dr. Jannell Carroll. That slot had previously been filled by Tom Snyder's now-defunct syndicated show... WBMX (Mix 98.5) Boston has debuted the evening "Lights Out Boston" love songs and dedications show hosted by former WXLO Worcester, Mass., afternoon jock Greg Daniels.

KCBS Los Angeles adds "Elvis Only" to its Sunday-morning lineup. The program, dedicated to the King of Rock'n'Roll, will air from 7-8 a.m.... WNNJ-FM (Power 103.7) Newton, N.J., has launched a new monthly local music show, "15 Minutes Of Fame."

The Word In Music, an adult hit Christian Satellite network, has signed on with its first four affiliates: flagship KBIQ Colorado Springs, Colo., KSLT Rapid City, S.D., KLTE Kirksville, Mo., and KTSL Spokane, Wash. The service will be available to additional affiliates Jan. 1. John Hull is director of network programming.

WEZB (B97) morning men John

## newsline...

**STEPHEN MORRIS** has been named president of The Arbitron Company, replacing Anthony "Rick" Aurichio, who exits. Morris was previously president/CEO of VidCode, a media information company.

**AARON DANIELS** has been named VP/GM of WEEI Boston, while Fred Weinhaus joins the station as a consultant. Daniels, who replaces John Laton, was previously president of ABC Radio Networks and president/GM of WPRO-AM-FM Providence, R.I. Weinhaus was GM of WABC New York.

**ARDIE GREGORY** is promoted from station manager to VP/GM at WWMX Baltimore, replacing Bob Lind, who relocates to Raleigh, N.C., as VP/GM of co-owned WRAL.

**MARK HEIDEN** exits as GM of WENZ Cleveland to become VP of Eagle Marketing in Fort Collins, Colo.

**EMPIRE RADIO PARTNERS**, licensee of WGY-AM-FM Albany, N.Y., WJYY Manchester, N.H., and WRCI Hillsboro, N.H., has filed for Chapter 11 bankruptcy protection while it restructures its debt.

**EDENS BROADCASTING** has sold KOY-AM-FM Phoenix to Sundance Broadcasting, owner of crosstown KYOT/KZON, for \$7 million. Gary Edens becomes president of the four stations and will continue to head Edens Broadcasting, which now owns only KKLQ-AM-FM San Diego. KOY VP/GM Nancy Reynolds exits.

**OTHER STATION SALES:** KNST/KRQQ Tucson, Ariz., from Nationwide Communications to Prism Radio Partners for \$4.5 million; KWFM-AM-FM Tucson from National Radio Partners to Prism for \$4 million; WNNK-AM-FM Harrisburg, Pa., from Keymarket Communications to June Broadcasting for an undisclosed price; KOLT-FM Albuquerque, N.M., from Clairmor Broadcasting to Commonwealth Broadcasting for \$1.3 million; KKZX Spokane, Wash., from Wind Point Partners to Pourtales Holdings, owners of crosstown KEYF-AM-FM, for \$1.8 million (until the sale is finalized, the three stations will operate under a local marketing agreement); KQMS/KSHA Redding, Calif., from Citadel Communications to the Park Lane Group for \$1.3 million.

**JIM LAMARCA** has been upped to VP/sales manager at Broadcast Programming. He will continue to program the syndicator's rock/AC "Heart Of Rock" format. Also, Broadcast Programming has acquired the syndication company Musicworks from owner Bill Robinson.

Walton and Steve Johnson are planning to launch a live, satellite-delivered morning show... MediaAmerica and Neer Perfect Productions have expanded the biweekly interview show "Up Close" to a weekly format.

### PEOPLE: MARSZALEK UPPED

WXRT Chicago MD Paul Marszalek adds APD stripes... Chicago radio veteran Ty Wansley is the new night host at WLS. He was last at WYON.

KHMX Houston assistant MD J.C. Perez is upped to MD, replacing Geno Pearson... Al Campagnola has been upped to MD at CKYC (Country 59) Toronto. PD Bill Anderson had been handling those duties as well.

Former KZLA Los Angeles morning jock John Driscoll joins KSON San Diego for afternoons. He replaces Mike Novak, who moved to mornings.

Former KMJQ Houston jock Greg Street joins KKDA-FM (K104) Dallas for nights, replacing Kevan "Smokin' B," who moves to afternoons. Former p.m. driver Guy Black becomes part of the morning team.

WLUM Milwaukee APD Kelly Michaels takes over the afternoon slot vacated by Bubba The Love Sponge... KDMX Dallas' new midday host is Anna De Haro, who replaces Kelly D'Angelo. De Haro arrives from KTFM San Antonio, Texas, where she had a similar shift.

Weekender Licia Torres is upped to middays at KUKQ Phoenix as Socrates moves to overnights... KTZN Tucson, Ariz., moves Adrienne Walker from middays to afternoons to replace Steven Kraig. Filling the midday slot is Corey Cruise, who moves from nights. KTZN part-timers will handle nights.

KSXY Fresno, Calif.'s new morning man is Guy King, who arrives from WRMM-FM Rochester, N.Y.... Ex-WAVA Washington, D.C., jock Jack da Wack joins WKHI (Mix 99.9) Ocean City, Md., for afternoons.

Greg Samson is the new midday host at WIKS New Bern, N.C., replacing Jerry Jamm, now at WQOK Raleigh, N.C. Samson arrives from WQMG-FM Greensboro, N.C.... Dana Marks joins suburban Chicago outlet WDND for middays. She is a recent broadcasting school graduate.

### JOB MARKET

Tom O'Brien, OM at WSYR Syracuse, N.Y., is accepting T&Rs for the station's PD opening... WAPW (99X) Atlanta PD Rick Stacy is accepting T&Rs for a morning driver.

Urban KMJJ Shreveport, La., has an opening for a morning man; contact GM John Wilson... Oldies WGGZ Baton Rouge, La., has openings for full- and part-time jocks; T&Rs to PD J.J. Stone.

# Radio

## Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	1	10	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	8	11	6	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
3	5	4	8	KEEP THE FAITH KEEP THE FAITH	◆ BON JOVI JAMBCO/MERCURY
4	3	3	11	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
5	12	16	6	STEAM US	PETER GABRIEL Geffen
6	7	7	10	TIME AFTER TIME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
7	6	6	10	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	◆ DAN BAIRD DEF AMERICAN/REPRISE
8	2	5	10	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
9	4	2	14	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
10	9	9	7	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
11	10	10	8	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN AND THE JU JU HOUNDS Geffen
12	13	17	10	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
13	11	12	5	WAR OF MAN HARVEST MOON	NEIL YOUNG REPRISE
				<b>★ ★ ★ POWER TRACK ★ ★ ★</b>	
14	19	21	6	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
15	15	15	25	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
16	18	23	5	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/Geffen
17	16	13	9	YESTERDAYS USE YOUR ILLUSION II	◆ GUNS N' ROSES Geffen
18	20	20	5	FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
19	23	37	3	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
20	14	8	12	WHERE YOU GOIN' NOW DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
21	21	27	3	THIS COULD BE THE ONE HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
22	17	14	17	JEREMY TEN	◆ PEARL JAM EPIC
23	29	33	4	IF YOU'RE GONNA LOVE ME RACINE	SASS JORDAN IMPACT/MCA
24	24	30	5	THE LUMBERJACK JACKYL	◆ JACKYL Geffen
25	22	18	14	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
26	28	19	19	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
27	33	32	3	DIZZ KNEE LAND PUZZLE	◆ DADA I.R.S.
28	31	29	8	WALK ON THE OCEAN FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
				<b>★ ★ ★ FLASHMAKER ★ ★ ★</b>	
29	NEW ▶	1	1	PAPER DOLL 25 YEARS-THE CHAIN	FLEETWOOD MAC WARNER BROS.
30	27	26	9	THEM BONES DIRT	◆ ALICE IN CHAINS COLUMBIA
31	NEW ▶	1	1	PULL ME UNDER IMAGES AND WORDS	DREAM THEATER ATCO EASTWEST
32	34	31	15	LAYLA UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
33	26	25	8	SHAKE FOR ME IN THE BEGINNING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
34	30	22	17	HOW ABOUT THAT HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
35	40	—	2	SAD BUT TRUE METALLICA	◆ METALLICA ELEKTRA
36	38	38	3	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
37	32	28	7	NOBODY HEARS THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
38	36	36	14	HOT CHERIE DOUBLE ECLIPSE	◆ HARDLINE MCA
39	39	—	2	FORECLOSURE OF A DREAM COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
40	NEW ▶	1	1	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

1	1	1	25	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
2	—	—	1	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
3	2	4	18	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
4	3	6	6	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	7	—	18	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
6	4	3	9	EVEN FLOW TEN	◆ PEARL JAM EPIC
7	—	—	8	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
8	—	—	19	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
9	—	7	2	MORE THAN A FEELING BOSTON	BOSTON EPIC
10	10	—	10	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.

## Study Reports Country Music, Suicide Link

NEW YORK—While most programmers worry about losing listeners to the competition, country programmers may also have to worry about losing them to suicide.

According to a new study from Auburn Univ. in Alabama, "The Effect of Country Music on Suicide," the lyrics of country ballads may increase the chances of a potential suicide victim actually committing the act.

Auburn professor James Gundlach told the Cleveland Plain-Dealer that "in cities where there are a large number of country music radio stations you will also find a high suicide rate." He cites Nashville and Oklahoma City as prime examples.

"Those tear-in-your-beer country music ballads reinforce thoughts of hopelessness among potential suicide victims," Gundlach adds. He cites themes of unemployment, loneliness, and failed relationships as particularly harmful.

According to the Plain Dealer story, the most dangerous songs include Patsy Cline's "Crazy" and "I Fall To Pieces," and Hank Williams' "Your Cheatin' Heart," which, ironically, are found on very few of the playlists of today's contemporary country stations. Gundlach points to Garth Brooks and Waylon Jennings as examples of artists who are "pretty safe choices for the unstable."

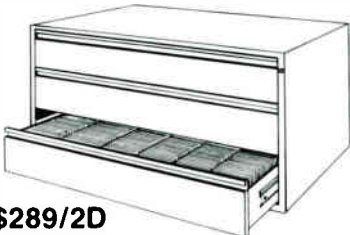
The study has already been discredited by the Country Music Assn., according to the Plain Dealer. Nashville Congressman Bob Clement has also denounced the study, calling it "academic arrogance at its worst."

WGAR Cleveland PD Denny Nugent points out the data used is from 1986, and calls it "out of date and meaningless."

"Today's country music deals far more with love, family, and relationships than loneliness, isolation, and drinking," Nugent adds.

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## Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	3	3	6	STEAM US	PETER GABRIEL Geffen
2	1	2	10	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
3	2	4	9	LOVE BLIND	◆ THE SUNDAYS DGC
4	4	5	8	NOT SLEEPING AROUND ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
5	6	7	6	TROUT HOME BREW	NENEH CHERRY VIRGIN
6	7	18	4	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
7	5	8	6	TASTE IT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
8	10	12	5	MRS. ROBINSON IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
9	8	11	6	DIZZ KNEE LAND PUZZLE	◆ DADA I.R.S.
10	12	13	4	BEHIND THE SUN WHAT HITS?	◆ RED HOT CHILI PEPPERS EMU/ERG
11	14	16	5	GET OUT OF CONTROL FOOLISH THING DESIRE	◆ DANIEL ASH COLUMBIA
12	17	24	4	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISE
13	11	14	4	IRON LION ZION SONGS OF FREEDOM	◆ BOB MARLEY TUFF GONG/ISLAND/PLG
14	19	—	2	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
15	18	22	3	99.9 F 99.9 F	◆ SUZANNE VEGA A&M
16	16	20	5	SOULED OUT SUPREME LOVE GODS	◆ SUPREME LOVE GODS DEF AMERICAN
17	9	1	12	THESE ARE DAYS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
18	23	26	3	JOSEPHINA HEAVENLY BODIES	◆ GENE LOVES JEZEBEL SAVAGE
19	21	28	3	TEMPLE OF DREAMS	MESSIAH DEF AMERICAN
20	15	10	9	UH HUH OH YEH PAUL WELLER	◆ PAUL WELLER GOLDIS/LONDON
21	13	9	8	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
22	24	21	7	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
23	30	—	2	LOVE U MORE	SUNSCREEN COLUMBIA
24	28	—	2	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	◆ INSPIRAL CARPETS MUTE/ELEKTRA
25	22	15	15	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
26	27	—	2	ROUND OF BLUES FAT CITY	◆ SHAWN COLVIN COLUMBIA
27	NEW ▶	1	1	THEY'RE HERE STIGMA	◆ EMF EMU/ERG
28	20	6	11	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
29	29	25	6	SUCK YOU DRY PIECE OF CAKE	◆ MUDHONEY REPRISE
30	25	19	14	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen

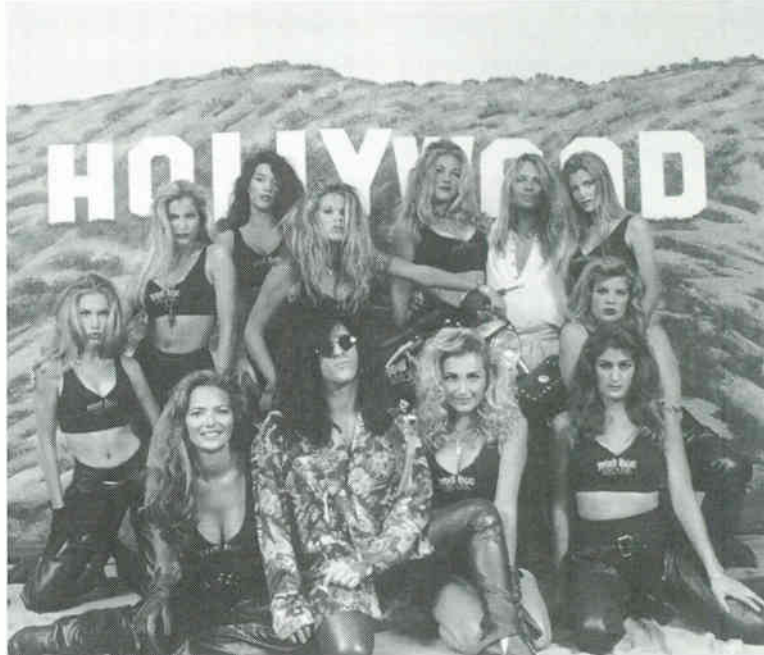
○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.



**All Together.** JRS/Eureka recording act Acosta/Russell recently stopped by WPXY Rochester, N.Y. Shown, from left, are JRS VP of promotion Billy Cataldo, WPXY PD John Ivey, John Acosta, Jim Russell, JRS VP of sales and marketing Lour Tatulli, and Eureka president Joel Wertman.



**Harrisburg Huddle.** Tom Cochrane, center, shares a pose with WNNK Harrisburg, Pa., MD Scoot Shaw, left, and afternoon host Bruce Bond.



**Hollywood Or Bust.** Vince Neil, back right, and new partner Steve Stevens, front center, who together are now the Vince Neil Band, meet and greet the Pirate Radio Harley Girls of KQLZ Los Angeles.

## BIZ MIXED ON BOYCOTT OVER COLO. RIGHTS LAW

(Continued from page 10)

clearly say the moral climate there is no longer acceptable and if we're asked to, we must refuse to play where they discriminate."

A spokesman for Streisand stresses the star is not leading a boycott but would join one if asked.

Streisand made another statement, which was sent to a press conference in Aspen two weeks ago to denounce the passage of Amendment No. 2. She wrote: "There are many citizens in Colorado who did not vote for the amendment. I support the organizations and people who are challenging its validity."

G.L.A.A.D./L.A. (Gay and Lesbian Alliance Against Defamation of Los Angeles) is one of the activist groups that have called for a boycott. Executive director David Smith says he sent hundreds of letters to industrites asking them not to perform in or visit Colorado. Those who responded to G.L.A.A.D.'s request and endorse the boycott include L.A. entertainment lawyer Bruce Ramer, Steven DeSouza of DeSouza Productions, manager/producer Barry Krost, and New World Entertainment's Rick Rosenberg, says Smith.

Lobel also reports that George Carlin, Della Reese, and Dick Martin said, in a recent E! Entertainment Television report, that they would not travel to or perform in Colorado until the amendment is overturned.

Lobel also says six conventions, including that of the Coalition of Labor Union Women, have pulled out of Colorado. In addition, AmFAR (American Foundation for AIDS) withdrew from "24 Hours Of Aspen" this Thanksgiving weekend.

Giant Records chairman Irving Azoff has also joined the fight against Amendment No. 2, although he does not endorse the boycott.

"I deplore the recent vote in Colorado and fully intend to raise money to help [repeal the amendment]," says Azoff. "[But] I have no intention to boycott, especially in Aspen, which has long been at the forefront of the rights movement. I feel no

need to punish them."

Azoff says he's talking with Denver promoter Barry Fey of Fey Concert Co. and C.O.F.F.I.N. about a staging benefit concert in December or January. Lobel says that, although no artists have been lined up for the event yet, he anticipates that it will take place at either Denver's Buelle Hall or the Auditorium Theater.

The Grateful Dead is among the acts that will not stop performing in Colorado. The band played McNichols Arena in Denver Dec. 2 and 3. At the concert, C.O.F.F.I.N. set up a literature table to inform concertgoers how to help invalidate Amendment No. 2.

Cher has spoken out against the boycott. The singer/actress sent the following written statement to the Aspen press conference: "In a boycott of Aspen, you are actually steering business away from a town that supports human rights for all. Aspen wants to take the lead in Colorado to overturn this amendment and, for that, the community needs your support."

Lobel says C.O.F.F.I.N. is helping channel funds to the Colorado Legal Initiative Project to help fund the campaign against the amendment.

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**Week of November 22, 1992**

- 1 Erotica Madonna
- 2 No Ordinary Love Sade
- 3 Good Enough Bobby Brown
- 4 Groovin' In The Midnight Maxi Priest
- 5 Be My Baby Vanessa Paradis
- 6 Sweet Lullaby Deep Forest
- 7 My Name Is Prince Prince & The New Power Generation
- 8 Music O.M.A.R.
- 9 Jamaican In N.Y. Shinehead
- 10 Keep The Faith Bon Jovi
- 11 End Of The Road Boyz II Men
- 12 I Will Be Here For You Michael W. Smith
- 13 Praying For Love Donna Delory
- 14 Step By Step Wendy Moten
- 15 Cantaloup US Three
- 16 We Know The Way By Heart Keyvn Lettau
- 17 She's Playing Hard To Get Hi-Five
- 18 Natural High Vanessa Paradis
- 19 Kickin' It After 7
- 20 To Love Somebody Michael Bolton
- 21 Heal The World Michael Jackson
- 22 Someone To Hold Trey Lorenz
- 23 The Message Sofia Shinas
- 24 What's In A Word Christians
- 25 Layla Eric Clapton
- 26 Always Tomorrow Gloria Estefan
- 27 I'm Overjoyed Nona Gaye
- 28 Kiss Of Life Sade
- 29 I'd Die Without You P.M. Dawn's Exposé
- 30 Money Love Neneh Cherry
- 31 One More Chance Maxi Priest
- 32 Forever Love Color Me Badd
- 33 You Ten Sharp
- 34 Saving Forever For You Shaniece
- 35 Real Love Mary J. Blige
- 36 Blow Miles Davis
- 37 Harvest Moon Neil Young
- 38 Sweet November Troop
- 39 Please Don't Go Double You
- 40 So Close To Love Wendy Moten
- 41 Really Miss Your Love The Jazzmasters
- 42 Ain't No Doubt Jimmy Nail
- 43 Try My Love Shinehead
- 44 Sister Sadie Emanuel Walsh
- 45 Give It Up Etta James
- 46 Drive R.E.M.
- 47 You Are The Sunshine Of My Life Pauline Wilson
- 48 Around The World Mathilda May
- 49 Let Me Take You There Betty Boo

**J-WAVE 81.3FM**

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ **BOBBY BROWN** Get Away (5:10)

PRODUCER: Teddy Riley  
WRITERS: T. Riley, B. Belle, T. Haynes, B. Brown, L. Silas Jr.  
PUBLISHERS: Zomba Enterprises/Donni/WB/B-Funk/  
PolyGram International/Toe Knee Hangs/MCA/For Betty,  
ASCAP  
MCA 52430 (c/o Uni) (cassette single)

And the hits from Brown's cool opus, "Bobby," just keep a-comin'. This time, a slammin' Teddy Riley jack/funk groove inspires a worldly, guttural vocal. A highly danceable bass line sneaks up the spine, while the chorus and rap break melt into the brain. Leing on the cake are jazzy keyboard fills and rousing handclaps—rendering this energetic jam another essential playlist addition at pop and urban formats.

### ▶ **DEF LEPPARD** Stand Up (4:31)

PRODUCERS: Mike Shipley, Def Leppard  
WRITERS: Clark, Colten, Elliott, Lange  
PUBLISHER: Bludgone Riffola, ASCAP  
Mercury 803 (c/o PolyGram) (cassette single)

Latest cut from "Adrenalize" is a relaxed and warm blend of guitars and synthesizers. With its glossy production job and a chorus full of trademark Def Lep harmonies, this single is likely to follow others from the multiplatinum album up the album rock charts and into pop crossover territory.

### **JOURNEY** Lights (3:31)

PRODUCER: not listed  
WRITERS: S. Perry, N. Schon  
PUBLISHER: not listed  
Columbia 74880 (c/o Sony) (cassette single)

The occasion of Journey's new "Time3" boxed retrospective is just cause for programmers to consider this underappreciated ode to the band's hometown of San Francisco. Swaying rock ballad should put Steve Perry's distinctive voice and Neal Schon's recognizable guitar style back on radio airwaves. A guilty pleasure that is available in live and studio versions.

### **MEAT LOAF** Paradise By The Dashboard Light (5:59)

PRODUCER: Todd Rundgren  
WRITER: J. Sleinman  
PUBLISHER: not listed  
MCA 2493 (c/o Uni) (cassette single)

There appears to be absolutely no reason to rerecord this classic, other than to reintroduce the long absent Mr. Loaf to radio, while he completes his upcoming "Bat Out Of Hell II, Back Into Hell" set. This new version, which is on the "Leap Of Faith" soundtrack, doesn't take the

## NEW & NOTEWORTHY

### **UNCANNY ALLIANCE** I Got My Education (4:48)

PRODUCER: Orville Brimsley Evans  
WRITERS: O.B. Evans, D. Cole  
PUBLISHER: Class Clown, ASCAP  
REMIXERS: Louie Vega, Kenny Gonzalez, Uncanny Alliance  
A&M 8077 (c/o PGD) (12-inch single)

New York clubsters have been jammin' to this hilarious hip-houser (co-penned by C&C's David Cole) for a while now. Smooth new mixes and major-label support ensure deserved widespread attention. Hard beats and a wildly infectious hook percolate beneath sassy, finger-poppin' street rhymes. Carefully woven into the humor is a message for young people about the importance of school and self-respect. This track has the potential to flood the market and become the first big pop radio smash of 1993.

### **TAM ROCK & E.Q.** Listen Closely (Bozzack) (3:43)

PRODUCER: Rico Anderson  
WRITERS: R. Anderson, T. Young, M. Pain, K. Miurelle  
PUBLISHERS: Mike 10/Sounds Of A Poet, BMI  
REMIXER: Rico Anderson  
Biv 10/Motown 631081 (c/o PGD) (cassette single)

Latest act from Michael Bivins' entertainment stable is a female rap

song in a new direction. Still, watch nostalgic programmers and fans alike revel in fond memories.

### **GIGGLES** He Loves Me . . . He Loves Me Not (4:20)

PRODUCER: Charlie "Rock" Jimenez  
WRITER: C. Jimenez  
PUBLISHERS: Charlie Rock/It's Time, BMI  
Cutting 274 (cassette single)

Freestyle vixen tries to parlay crossover radio success into top 40 approval with a soft-yet-rhythmic pop ballad. Her voice is cushioned with a bank of strings and backing chirpy vocals, giving the tune a dreamy feel. Flipside features a festive mega-mix medley of previous hits. Contact: 212-567-4900.

### ★ **HOME ON THE RANGE** Now That's Crap (Country Rap) (no timing listed)

PRODUCER: John Wicks  
WRITER: not listed  
PUBLISHER: Third Story  
REMIXERS: Josh Wink, King Britt  
Third Story 123 (cassette single)

Now here's a concept: twangy, cowboy voices rapping over a hip-hop beat, framed by fiddle and banjo picking. Square-dance calls in the background add to the novelty appeal of this unique and amusing ditty. A welcome and refreshing respite from the usual biz on pop formats. Some of the lyrics are priceless. Contact: 215-747-1200.

### **ALLURE** Don't Tell Me . . . (4:30)

PRODUCERS: Tony Garcia, Bill Brandt  
WRITER: B. Brandt  
PUBLISHER: Billionaire Boyz Club, BMI  
REMIXERS: Tony Garcia, Walter Brandt  
Big Bang 1010 (cassette single)

Photogenic female duo pouts and preens through a traditional Latin freestyle twirler. Attitudinal alto voices swerve around dramatic synth pulses and rigid beats. Track boasts several interesting mixes that should lure purists to the fold. Contact: 201-433-2264.

## R & B

### **TISHA** Push (3:58)

PRODUCER: Derek Bramble  
WRITERS: Davis, Harvey, Avery  
PUBLISHER: not listed  
REMIXER: David A. Williams  
Capitol 79516 (c/o CEMA) (cassette single)

Actress from Fox-TV's "Martin" makes all the right moves here. She delivers a vocal with diva-like assurance without unnecessarily trying to prove her prowess. Prominent, jackin' beats are embellished with a glossy synths and a muscular bass line. Excellent for urban formats, as well as

duo, which swaggers over a tough funk-fortified hip-hop beat with the ease of seasoned veterans. Clever rhymes seep into a contagious melody, and are offset by rousing, air-punching chants at the chorus. Initial home will be at urban radio, though track has a fun vibe that should spark multiformat approval. From the "East Coast Family, Vol. 1" set.

### **XAVIERA GOLD** Gonna Get Back To You (9:00)

PRODUCER: Louie Vega  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Louie Vega, Kenny Gonzalez, Mood II Swing  
Esquire 74341 (c/o BMG) (12-inch single)

Newcomer Gold is clearly being groomed as one of next year's new reigning house music divas. She should have little problem wooing club DJs with this spirited, state-of-the-charts romp, which wisely blends retro-disco influences with deep, modern sensibilities. Several hot remixes aim for heavy peak-hour play. A tight edit could trigger a crossover into the top 40 arena.

funk-minded pop outlets.

### **THE BRAND NEW HEAVIES & MAINSOURCE** FEATURING LARGE PROFESSOR Bonafide Funk (3:40)

PRODUCERS: The Brand New Heavies  
WRITER: not listed  
PUBLISHER: not listed  
Delicious Vinyl/Atlantic 4892 (cassette single)

The Heavies craft a groove that carefully combines retro-jazz/funk elements with hard hip-hop vibes. Easygoing rhymes by Mainsource are nicely complemented by fluid trumpet lines and subtle scratching. Party noises in background provide a loose and live feel that suits the style of music well. Jam on it.

### **BOBBY CALDWELL** Janet (4:10)

PRODUCER: Bobby Caldwell  
WRITERS: B. Caldwell, F. Golde, P. Fox  
PUBLISHERS: Sin-Drome/EMI-Blackwood/Rightsong/  
Fanne Golde/Del Zorro/All Nations, BMI  
REMIXER: Barney Perkins  
Sin-Orome 8 (CD single)

You can always rely on Caldwell for a performance that adapts to the sound of the moment, while adding an unusual twist that sets him apart from the pack. Here, he struts with confidence over a rhythmic midtempo jam that has a complex arrangement as well as an accessible chorus. A nice one for adult-leaning urban-ites. Contact: 818-508-6488.

## COUNTRY

### ▶ **JOE DIFFIE** Startin' Over Blues (3:08)

PRODUCERS: Bob Montgomery, Johnny Slate  
WRITERS: L. Williams, S.D. Shafer  
PUBLISHERS: Acuff-Rose, BMI  
Epic 74796 (c/o Sony) (7-inch single)

Those howling and yodeling tear-in-my-beer blues songs are always in style when presented in the fashion Diffie delivers this one.

### ▶ **BILLY DEAN** Tryin' To Hide A Fire In The Dark (3:37)

PRODUCERS: Jimmy Bowen, Billy Dean  
WRITERS: B. Dean, T. Nichols  
PUBLISHERS: EMI-Blackwood/Coburn, BMI  
Liberty/SBK 79548 (c/o CEMA) (CD promo)

Dean affects a bluesy, Ronnie Milsap sound for this lament about desire too flaming to conceal. His most energetic song yet.

### ▶ **SUZY BOGGUSS** Drive South (3:07)

PRODUCERS: Jimmy Bowen, Suzy Bogguss  
WRITER: J. Hiatt  
PUBLISHERS: Lillybilly/Bug, BMI  
Liberty 79520 (c/o CEMA) (CD promo)

Finally shining in a light long-deserved, Bogguss stirs the folk fan in all of us similar to her upbeat "Outbound Plane" record. Penned by John Hiatt, the song has a bit of imaginative and amusing double meaning.

### **HOLLY DUNN** Golden Years (3:38)

PRODUCERS: Holly Dunn, Paul Worley, Ed Seay  
WRITERS: S. Hugin, G. Peters  
PUBLISHERS: Sony Tree, BMI; Goldline, ASCAP  
Warner Bros. 5725 (CD promo)

This will invite comparisons with other celebrations of grandparents. But it stands beautifully on its own, with its lyrical and affectionate description of an old couple learning to live together again.

### **STACY DEAN CAMPBELL** Poor Man's Rose (3:15)

PRODUCER: Brent Maher  
WRITERS: S.D. Campbell, B. Owsley, J. Spence  
PUBLISHERS: Sony Tree/Coup De Ville/Sony Songs, BMI  
Columbia 74803 (c/o Sony) (7-inch single)

The message is sweet, but the music is soooooo slooooooow it quickly loses listener interest. Campbell is a credible vocalist in need of a hit.

## DANCE

### ▶ **LIDELL TOWNSELL & M.T.F.** The Dugout (5:34)

PRODUCERS: Lidell Townsell, Silk E  
WRITERS: Hula, K. Fingers, Silk E  
PUBLISHERS: Da Posse/Willesden, BMI  
REMIXERS: Da Dominicans, M.T.F.  
Mercury 864539 (c/o PolyGram) (12-inch single)

Townsell dips once again into his fine

"Harmony" set for a hard-edged urban/rap workout that aims to transfer some of his dance/pop juice into the hip-hop realm. Well-phrased rhymes are the basis for a memorable chorus and strong vocals. Flip the record over and discover a hot and steamy house rendering, designed to keep early club supporters in tow.

### **CLUB 69** Let Me Be Your Underwear (9:20)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
London/FFRR 350016 (c/o PLG) (12-inch single)

Heavy breathing and panting are the fuel that propels this house-anchored ode to sexy lingerie and undergarments. The groove is almost secondary to suggestive lyrics that will titillate and amuse club and crossover radio pundits.

### **SLOPPY FEATURING EVAN SHEARE** Can't Trust Nobody (5:06)

PRODUCERS: Julio Flecha, Jon Weiss, Scott Weiss  
WRITERS: J. Flecha, J. Weiss, S. Weiss, E. Sheare  
PUBLISHERS: Hittage/Botya, ASCAP  
REMIXER: Louie Louie Vega  
Active 8679 (c/o Elektra) (12-inch single)

A sturdy deep-house beat is the springboard for a track that wears a variety of stylistic influences. Sheare's silky pipes are surrounded by a bluesy sax solo and traditional jazz piano riffs. Underground buzz will likely trigger more mainstream interest.

## A C

### **NORMAN BROWN** Love's Holiday (4:03)

PRODUCER: Norman Connors  
WRITERS: M. White, S. Scarborough  
PUBLISHERS: April/EMI, ASCAP; Alexscar, BMI  
MoJazz 631079 (c/o Motown) (cassette single)

First artist on Motown's new MoJazz label continues to court folks in AC, urban, and jazz sectors with a delicious blend of agile guitar work and sparse background vocals. Guests Bobby Lyle and Perri lend a plush, soulful texture to a track that soothes and satisfies.

## ROCK TRACKS

### ★ **STARCLUB** Hard To Get (3:16)

PRODUCER: Chris Hughes  
WRITER: O. Vyse  
PUBLISHERS: Island/Songs Of PolyGram, BMI  
Island 6755 (c/o PGD) (cassette single)

From the infectious, nimble guitar intro through the layered, sing-along chorus, this is a pure power-pop delight. Wall-of-sound production, provided by Chris Hughes, should open doors at modern-rock outlets—though this danceable, feel-good ditty deserves a shot at top 40 radio.

### **PAUL WELLER** Into Tomorrow (3:06)

PRODUCERS: Brendan Lynch, Paul Weller  
WRITER: P. Weller  
PUBLISHER: PRS  
London 824 (c/o PLG) (CD promo)

Weller may be considered an alternative artist, but album-rock programmers should carefully consider this tune and its strong mix of guitars, horns, and organ. Weller's choice of additional cuts—covers that include one Beatles tune and Neil Young's "Ohio"—show he's clearly got his guitar tuned for the ears of a different audience.

### ★ **BEASTIE BOYS** Gratitude (no timing listed)

PRODUCERS: Beastie Boys, Mario Caldato Jr.  
WRITERS: Beastie Boys, Cushman  
PUBLISHER: not listed  
Capitol 79558 (c/o CEMA) (CD promo)

This band has long been accused of thievery, but its funk is so mixed with other styles that the result—a megamassive sound that beats other genres hands down in the heaviness category—is the Beasties' own noise. Such style-bending won't sit well with tight formats, however. Remixed and unreleased tracks make for cool additions to the CD.

## RAP

### ▶ **BLACK SHEEP** Similak Child (3:58)

PRODUCER: not listed  
WRITERS: W. McClean, A. Titus  
PUBLISHER: Northridge Music, ASCAP  
Mercury 802 (c/o PolyGram) (cassette single)

This cut has a "homogenized" version, presumably because it's "cleaner" than the album version. The homogenized mix is a sonic pare-down, too—anybody's guess why, since the album version (included here) sports the more interesting mix and a better take on the rap. Tape loops of barking dogs, echoing guitar, and low piano flesh out the frame.

### **YOUNG BLACK TEENAGERS** Tap The Bottle (4:00)

PRODUCER: Terminator X  
WRITERS: Kamron, Firstborn, Flex, Shorty, Terminator X  
PUBLISHER: not listed  
MCA 54535 (c/o Uni) (cassette single)

Fun-sounding, vibrant single hawks the 40 oz. malt as a ubiquitous street prop. That the subject matter is in itself a bit of a cliché fails to sink the YBTs' spirit or the track itself. Chorus is a killer hook and may propel this one to success.

### **MC NAS-D & DJ FREAKY FRED** It's My Cadillac (Got That Bass) (3:52)

PRODUCER: Edward Meriwether  
WRITER: D. Williams  
PUBLISHERS: Whooping Crane/EMI/Sony, BMI  
Pandisc 8822 (cassette single)

Duo cast themselves as phat lotharios who have loads of "bump and bass" in their respective love mobiles. Track is cheeky good fun, and fueled by a slick, radio-ready electro-pop beat. Catchy enough to make the grade at several levels. Contact: 305-538-4880.

### **NO CONCEPT** Help Us, We're Dope (3:24)

PRODUCERS: Globe, DJ Fear  
WRITERS: Black Swan, The Great TJ, DJ Fear  
PUBLISHERS: Fang/No Concept, BMI  
Fang 300 (c/o Perennial) (maxi-cassette single)

Newcomers cut loose with a smokin', rapid-fire rap, laid atop a scratch-happy and percussive groove. The hook will likely embed in the brains of purists upon impact, and hopefully position track for urban radio crossover. Check out "Homie The Clown" on the flipside for a laugh. Contact: 347 West 57 St., Suite 15D, New York, N.Y. 10019.

## CHRISTMAS

### **GLORIA ESTEFAN** Christmas Through Your Eyes

Epic 74768 (c/o Sony)

### **AMY GRANT** Grown Up Christmas List

A&M 8065 (c/o PGD)

### **DARLENE LOVE** All Alone On Christmas

Fox/Arists 0003 (c/o BMG)

### **NATALIE COLE** The Christmas Song

Elektra 8473

### **PATSY** "Kid" Santa Claus/Happy Holly-Day

Roperry 2255. Contact: 212-935-6324.

### **DEBBIE REYNOLDS & DONALD O'CONNOR** Chrissy & The Christmas Mouse

BVM 51317. Contact: 212-515-9700.

### **CLASSIC EXAMPLE** The Christmas Song

Hollywood Basic 10260 (CD promo)

### **ENYA** Oiche Chiun (Silent Night)

Reprise 5851 (c/o Warner Bros.) (CD promo)

### **MICHAEL POSS** Christmas In Chicago

Twilight Souls 1959. Contact: 213-656-1394.

### **LORI RUSSO** Christmas In My Heart

Weir Brothers 01. Contact: 818-980-9608.

### **HOLIDAY** I'm Spending Christmas With You

Holiday Group 02. Contact: 305-235-1728.

### **CHRISTMAS LIGHTS** Christmas Lights

Holiday Group 01. Contact: 305-235-1728.

## INDIA'S SCREEN SINGERS REMAIN UNSUNG HEROES

(Continued from page 1)

promoted as artists.

In order to understand why this is the case, one must first know a little about the history of Indian cinema.

The first Indian talking movie to have a playback singer was "Achyut Kanya," a 1937 release with the composer (known here as music director), Saraswati Devi, lending her voice to the leading lady.

It wasn't that all actors had shadow voices. K.L. Saigal was as fine a singer as he was an actor, but others, like Pahari Sanyal, Devika Rani, and Ashok Kumar, were poor singers. They were popular stars, as was Amitabh Bachchan, who sang a few songs in the '80s. At least he was able to sing in tune.

Until the '40s, the singer was not credited in Indian films. Instead, the name of the song was given against the character who sang it. However, when the song "Aayega Aanevala," sung by Lata Mangeshkar in the film "Mahal," became a smash, she fought for the name of the singer to be listed in the film credits (see story, this page). With Mohamed Rafi and Mukesh Ke Geet, two other popular singers, going into films, singers were finally given their due.

From the '40s through the '60s, songs became popular because of the singers. Besides the above-

mentioned artists, Asha Bhosle, Geeta Dutt, Talat Mehmood, Manna Dey, and Kishore Kumar could shape a song with their distinct vocal characteristics. Often they sang for the same actor in several films and so came to be identified as that particular thespian's singing voice.

Melodies were distinctly Indian. Composers like Shankar and Jaikishen, S.D. Burman, Maden Mohan, Naushad, and Khayyam were trained in classical music and did not stray from their roots.

Out of some 600 films produced in India every year, over 200 are in Hindi. An Indian film can fit in a song anywhere along the line. There are songs for weddings, funerals, and parties. Naturally enough, when the leading pair fall in love and run around trees, they lip-sync their way to matrimony.

In the mid-'70s, the themes changed. Inspired by the West, Indian films began to acquire a technical gloss and moved away from "family dramas" (which revolved around the melodramatic travails of an Indian family) to crime thrillers. The number of songs in each film fell from an average of eight to four.

The period also witnessed the deaths of Pankaj Mullick (1978), Mukesh (1976), Rafi (1980), and Kishore Kumar (1987). With the death of Kumar, the era of the

singer-actor in Indian cinema also came to an end.

### FOCUS ON COMPOSERS

Through these changes, there was a focus shift from the singer to the composer. R.D. Burman, Bappi Lahiri, and, recently, Nadeem and Shraavan came into the spotlight. Lahiri admittedly got his inspiration from the West, freely copying the music of smash international hits. Several used dance rhythms to purvey a sort of Indian disco music.



The popularity of Indian playback singers like Mukesh Ke Geet (lower photo), who died in 1976, has declined since the mid-'70s. Meanwhile, film composers, including the well-known Nadeem and Shraavan (top photo, left and right), have gained the spotlight. (Photos supplied by Atlantic Video, Dallas.)

## Lata Mangeshkar Fetes 50 Releases New Set Of Covers

BOMBAY—Lata Mangeshkar, India's internationally renowned singer, has completed 50 years in the music business. The anniversary, which coincided with her 63rd birthday on Sept. 18, was commemorated by the Government of Maharashtra, which instituted an annual award, carrying a purse of \$33,000, in her name. The first recipient was classical singer Manik Verma.

Two days later, The Gramophone Company of India Ltd. released "Shraddanjali," on which Mangeshkar sings songs made popular by K.L. Saigal, Pankaj Mullick, Mohammed Rafi, Mukesh, Hemant Kumar, and Kishore Kumar. Recorded at Western Outdoor Studios, Bombay, and at Abbey Road Studios, London, the album is available on CD and as a two-cassette boxed set

with a 24-page colored booklet containing lyrics and photographs. A 90-minute video of the songs will be available before the end of the year.

Mangeshkar has thrilled millions of Indians, not only as the voice of movie stars in more than 5,000 songs, but as a singer who is equally at home in classical music, *bhajans* (Hindu devotional songs) and *ghazals* (sung in Urdu, in which the singer improvises). Mangeshkar ventured into the last genre only recently. Her double album "Sajda" with Jagjit Singh has reportedly sold more than 300,000 copies.

Mangeshkar joined Prafulla Pictures as an apprentice, a gofer, and a bit player in films in 1942. With the film music scene dominated by singers Noorjehan, Zohrabai, Khurshed, and Suraiya, among others, Mangeshkar found it difficult to get a break. However, Master Ghulam Haider, a composer, realized her potential and gave her a chance to sing in the film "Majboor." When the song "Dil Mera Toda" turned into a hit, Mangeshkar had regular work as a singer.

Though at first she created an impact because of her range, Mangeshkar's ability to craft feeling into every nuance grew stronger over the years. Despite the general adulation, she was willing to learn and took lessons in Urdu to improve her diction. Today Mangeshkar is not only a colossus in India, she has made a mark across the world through recordings as well as concerts.

JERRY D'SOUZA



LATA MANGESHKAR

Whereas audience taste once dictated the inclusion of Rafi, Lata, or Mukesh, composers could now choose the singer they wanted. This gave rise to a new crop of singers who faded as quickly as they had appeared.

"In the present circumstances, there can never be an emphasis on the singer," says V.K. Dubey, VP of A&R at The Gramophone Company of India Ltd. "The voice of the actor [i.e., the playback singer] is a person behind the screen and is therefore unknown."

The passing of the legendary singers and composers and the trimming of songs in films coincided with a decline in album sales. The lacuna was filled first by a wave of *ghazals* (tunes sung in Urdu, with vocal improvisation) and later by a spurt of *bhajans* (Hindu devotional songs). In the late '80s, however, teen romances like "Maine Pyar Kiya" and "Chandni" were blockbusters at the box office because of their music. It came a spate of like-minded films filled with songs. With all the recent ones flopping, however, the cycle has returned to thrillers once more.

### THE MOVIE IS THE THING

A film producer pays the composer, the lyricist, and the singers a flat fee. He then negotiates the rights for the songs with a music company, the rights going to the highest bidder. "The question of promoting a singer does not arise," says Dubey, adding, "The producer is interested in promoting his film."

To do so, the producer buys time on radio, on which the songs from the film and, at times, snatches of dialog, are played. There are also request programs on the govern-

ment-run All India Radio, but these have often been stung by the criticism that requests are sent under various false names by the producer in an attempt to get a song played often. Songs are also aired on television, with the movie clip preceded by the title of the film. The singer is not mentioned.

The music companies, too, book radio to promote their releases. It's not the singer, it's the song.

Today the Hindi music scene has only Mangeshkar to boast of, while in the South, composer Illya Raja and singer K.J. Yesudas not only have high credibility but have also been popular for a long time. There is no one else with the impact of a Rafi, a Mukesh, or a Mangeshkar, whom Dubey rightly describes as "an integral part of the history of Indian films."

## 2 Australian Labels Merge To Form Major Indie

SYDNEY—Two of Australia's strongest independent labels and distributors will join forces Jan. 1 to become the country's largest and broadest-based true independent.

Avan-Guard Music, founded in 1965 by Ali and Judy Knoll, has been absorbed by Warren Fahey's Larrikin Records, established in 1974. Avan-Guard is a classical/blues/jazz importer and indie distributor. Larrikin records local music and distributes domestic and international labels in folk, country, blues, and gospel.

GLENN A. BAKER

## THE GOSPEL ACCORDING TO BRAZIL IS 'GROWTH'

(Continued from page 9)

Apart from Continental, gospel music can be found on Sao Paulo imprints Bompastor, Comep, and Gospel Records (Rebanha) or on Line Records, based in Rio de Janeiro.

### RISEING COSTS

As the popularity of gospel has grown, so have the expenses of producing an album. In the late '80s, for example, a gospel record could be cut for less than \$5,000. Now a gospel album is rarely made for under \$10,000, a lot of money in Brazil.

Meanwhile, Brazilian gospel labels are starting to look outside the country for studio assistance. Earlier this year, for example, Bompastor enlisted U.S. producer and two-time Grammy Award nominee Paul Johnson to produce an album by its best-selling act, Prisma. Bompastor president Elias Carvalho says he hopes the record will match sales of the band's 1991 album, "Prisma," which rang up 200,000 units. By comparison, a major act such as Roberto Carlos or Xuxa sells 500,000-700,000 units per title in Brazil.

The largest Brazilian gospel label, Line Records, is now moving about 100,000 units per month. Line president Joseph Danon expects the label's latest album, "Salmos... Cid Moreira"—featuring well-known TV news personality Cid Moreira reading Bible psalms—to sell as much as Line's top title, "Tantos Caminhos" by Renato Suhet, which sold 180,000 copies.

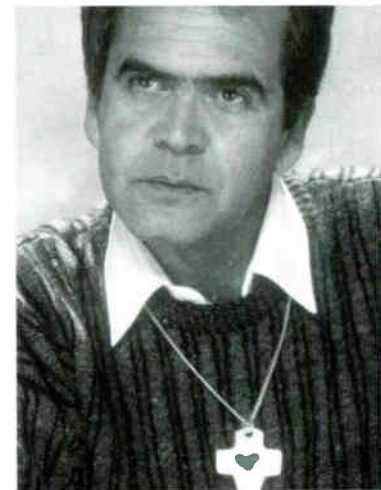
Line is a subsidiary of multimedia firm Record, whose owner, "Bishop" Edir Macedo, also heads the huge Igreja Universal do Reino de Deus (Universal Church of the Reign of God). Macedo is awaiting trial for allegations of charlatanism, but that hasn't slowed Line's record sales.

On the religious flipside is Comep, a Catholic radio communications network with bookshops, publishing, and the first all-digital recording studio in the country. Comep's biggest act, Padre Zezinho, has routinely sold 100,000 units of each of the albums released throughout his 25-year career.

Thus far, the only major label in

the gospel market is Sony Brasil, which recently signed a distribution pact with Bompastor. Sony marketing director José Antonio Éboli comments that the label hopes to sell from 500,000 to 1 million gospel albums in 1993. "Six years ago, nobody believed in *sertaneja*, and it boomed," recalls Éboli.

Through Sony's distribution network, Bompastor's 25-act roster will reach 5,000 wholesalers and retailers throughout Brazil. And, for the first time, Lojas Americanas, the biggest department store chain in the country, is carrying gospel records. "Now," says Éboli, "we're bringing gospel to the country's mainstream."



Padre Zezinho, left, and Ozéias de Paula, above, are among the most popular of Brazil's gospel artists.



**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**



# Top 40 Radio Monitor

Billboard. FOR WEEK ENDING DECEMBER 12, 1992

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 130 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	4	IN THE STILL OF THE NIGHT	BOYZ II MEN (GIV 10/MOTOWN)
3	3	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPTOL)
4	2	IF I EVER FALL IN LOVE	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
5	8	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	5	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
7	6	RHYTHM IS A DANCER	SMAP (ARISTA)
8	7	END OF THE ROAD	BOYZ II MEN (GIV 10/MOTOWN)
9	13	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
10	10	GOOD ENOUGH	BOBBY BROWN (MCA)
11	5	DEEPER AND DEEPER	MADONNA (MCA/REPRISE)
12	14	DO YOU BELIEVE IN US	MICHAEL W. SMITH (REUNION/GEFFEN)
13	9	RUMP SHAKER	WRECK-N-EFFECT (MCA)
14	12	DO YOU BELIEVE IN MY HEART	RICHARD MARX (CAPTOL)
15	15	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
16	18	SAVING FOREVER FOR YOU	SHANICE (GIANT)
17	16	LAYLA	ERIC CLAPTON (GUCK/REPRISE)
18	11	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
19	17	SOMETIMES LOVE JUST AINT...	PATTI SMITH (MCA)
20	19	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPTOL)
21	21	LOVE IS ON THE WAY	SAION KICK (THIRD STONE/ATLANTIC)
22	22	FAITHFUL	GO WEST (EMI/ERG)
23	23	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
24	24	NEVER A TIME	ARRESTED DEVELOPMENT (CHRYSALIS)
25	34	IT'S GONNA BE A LOVELY DAY	THE S.O.L.S. (STATE M/ARISTA)
26	25	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
27	26	MR. MENAL	ARRESTED DEVELOPMENT (CHRYSALIS)
28	27	WHERE YOU GOIN' NOW	DANNY YANKEE (WARNER BROS.)
29	41	7 PRINCE & THE N.G.S. (PAISLEY PARK/WB)	PRINCE & THE N.G.S. (PAISLEY PARK/WB)
30	30	SHE'S PLAYING HARD TO GET	HILFE (LIVE/WCA)
31	31	WHEN SHE CRIES	RESTLESS HEART (MCA)
32	32	GIVE IT UP, TURN IT LOOSE	EN VOUE (ATCO EASTWEST)
33	33	THE LAST SONG	ELTON JOHN (MCA)
34	34	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
35	35	DRIVE	R.E.M. (WARNER BROS.)
36	36	GANGSTA	BELL BIV DEVOE (MCA)
37	37	SOMEONE TO HOLD	TREY LORENZ (EPIC)
38	38	THE LAST SONG	ELTON JOHN (MCA)
39	39	WHERE YOU GOIN' NOW	DANNY YANKEE (WARNER BROS.)
40	40	FREE YOUR MIND	EN VOUE (ATCO EASTWEST)
41	41	DO I HAVE TO SAY THE WORDS?	EN VOUE (ATCO EASTWEST)
42	42	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPTOL)
43	43	IF I EVER FALL IN LOVE	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
44	44	BACK TO THE HOTEL	N2EPER (PROFILE)
45	45	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
46	46	LOVE SHOULD A BROUGHT YOU...	LOVE SHOULD A BROUGHT YOU...
47	47	HERE WE GO AGAIN!	BOYZ II MEN (GIV 10/MOTOWN)
48	48	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
49	49	DEEPER AND DEEPER	MICHAEL W. SMITH (REUNION/GEFFEN)
50	50	CHAINS AROUND MY HEART	MICHAEL W. SMITH (REUNION/GEFFEN)
51	51	KEEP THE FAITH	GIANT/WARNER-TAMERLANE, BMJ/WB
52	52	DO YOU BELIEVE IN US	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
53	53	COULD'VE BEEN ME	BILLY RAY Cyrus (MERCURY)
54	54	MY NAME IS PRINCE	PRINCE & THE N.G.S. (PAISLEY PARK/WB)
55	55	BABY I'M FOR REAL/NATURAL...	AFTER 7 (MCA)
56	56	SLOW DANCE (HEY MR. DJ)	R. KELLY (PUBLIC ANNOUNCEMENT LIVE)
57	57	REMINISC	MARY J. BLIGE (UPTOWN/MCA)
58	58	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
59	59	360 DEGREES (WHAT GOES...)	GRAND PUBX (ELEKTRA)
60	60	NO ONE ELSE ON EARTH	WYONKA (CUBA/MCA)
61	61	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
62	62	HERE IT COMES	MC SECHN (DEF JAM/CHAS/COLUMBIA)
63	63	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
64	64	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
65	65	I WANNA LOVE YOU	JADE (GIANT)
66	66	WANTS IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
67	67	RESTLESS HEART	RESTLESS HEART (MCA)
68	68	THE BEST THINGS IN LIFE ARE FREE	L. WANDROSS/J. JACKSON (PERSPECTIVE)
69	69	THE ONE (MCA)	ELTON JOHN (MCA)
70	70	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
71	71	MOVE THIS	TECHNOLOGIC (SBERG)
72	72	I WANNA LOVE YOU	JADE (GIANT)
73	73	LIFE IS A HIGHWAY	TOM COCHRANE (CAPTOL)
74	74	FINALLY	CECE PENNISTON (A&M)
75	75	TAKE THIS HEART	RICHARD MARX (CAPTOL)
76	76	DEGREES (Rushton/ASCAP)	DEGREES (Rushton/ASCAP)
77	77	WALKING ON BROKEN GLASS	LA LEMOXA
78	78	THESE ARE DAYS	CHRISTIAN BURIAL (ASCAP)
79	79	TO LOVE SOMEBODY	GIBB BROTHERS, BMJ/Carriers-
80	80	THE RIGHT KIND OF LOVE	MCA/Mataik, Mad
81	81	WHERE YOU GOIN' NOW	RANCH ROCK
82	82	YESTERDAYS	GUNS N' ROSES, ASCAP/Virgin
83	83	WHEN I LOOK INTO YOUR EYES	SONY TUNES
84	84	WHERE DOES THAT LEAVE LOVE	HI & RUN, WBM
85	85	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
86	86	STAND UP	BLINDEN RITUAL, ASCAP/Zomba, ASCAP
87	87	SHAMROCKS AND SHENAGANS	THE GIRL, BMJ/Irish
88	88	THE RIGHT KIND OF LOVE	MCA/Mataik, Mad
89	89	LOVE CAN MOVE MOUNTAINS	REASONERS, ASCAP
90	90	HEAL THE WORLD	JEREMY JOHNSON (GIANT)
91	91	ALONE WITH YOU	AI B. SURET, WILLIAMS, EMI
92	92	MY NAME IS PRINCE	PRINCE & THE N.G.S. (PAISLEY PARK/WB)
93	93	LOVE IS ON THE WAY	LOVE IS ON THE WAY (LOVE TRIBE, ASCAP/MCA)
94	94	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
95	95	REVOLUTION	EMI Blackwood, BMJ/Arrested

# TOP 40 RADIO RECURRENT MONITOR

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	JUST ANOTHER DAY	JON SECADA (SBR/ERG)
2	2	BABY BABY BABY	TLC (LAFACE/ARISTA)
3	3	ALL I WANT	TODD THE WET SPROCKET (COLUMBIA)
4	4	AM LOVIN' (YOU'RE NEVER...)	EN VOUE (ATCO EASTWEST)
5	5	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
6	6	MOVE THIS	TECHNOLOGIC (SBERG)
7	7	I WANNA LOVE YOU	JADE (GIANT)
8	8	LIFE IS A HIGHWAY	TOM COCHRANE (CAPTOL)
9	9	THE ONE (MCA)	ELTON JOHN (MCA)
10	10	THE BEST THINGS IN LIFE ARE FREE	L. WANDROSS/J. JACKSON (PERSPECTIVE)
11	11	LIFE IS A HIGHWAY	TOM COCHRANE (CAPTOL)
12	12	FINALLY	CECE PENNISTON (A&M)
13	13	TAKE THIS HEART	RICHARD MARX (CAPTOL)
14	14	COME & TALK TO ME	JODECI (UPTOWN/MCA)
15	15	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
16	16	GIVING HIM SOMETHING HE...	EN VOUE (ATCO EASTWEST)
17	17	I LOVE YOUR SMILE	EN VOUE (ATCO EASTWEST)
18	18	SAVE THE BEST FOR LAST	YANKEE (WARNER BROS.)
19	19	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
20	20	KEEP ON WALKIN'	TECHNOLOGIC (SBERG)
21	21	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
22	22	IF YOU ASKED ME TO	CELINE DION (EPIC)
23	23	ALL A LOVE	CELINE DION (EPIC)
24	24	THE HITMAN	BIG LIE, BMJ/Warner-Tamereane
25	25	BABY BABY	ANY GRANT (A&M)
26	26	DO I HAVE TO SAY THE WORDS?	EN VOUE (ATCO EASTWEST)
27	27	THE LAST SONG	ELTON JOHN (MCA)
28	28	NEVER A TIME	ARRESTED DEVELOPMENT (CHRYSALIS)
29	29	DRIVE	R.E.M. (WARNER BROS.)
30	30	SHE'S PLAYING HARD TO GET	HILFE (LIVE/WCA)
31	31	WHEN SHE CRIES	RESTLESS HEART (MCA)
32	32	GIVE IT UP, TURN IT LOOSE	EN VOUE (ATCO EASTWEST)
33	33	THE LAST SONG	ELTON JOHN (MCA)
34	34	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
35	35	DRIVE	R.E.M. (WARNER BROS.)
36	36	GANGSTA	BELL BIV DEVOE (MCA)
37	37	SOMEONE TO HOLD	TREY LORENZ (EPIC)

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

# Top Singles Sales

Billboard. FOR WEEK ENDING DECEMBER 12, 1992

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	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	2	WHEN SHE CRIES	RESTLESS HEART (MCA)
3	3	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPTOL)
4	4	IF I EVER FALL IN LOVE	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
5	5	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	6	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
7	7	RHYTHM IS A DANCER	SMAP (ARISTA)
8	8	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
9	9	GOOD ENOUGH	BOBBY BROWN (MCA)
10	10	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
11	11	BACK TO THE HOTEL	N2EPER (PROFILE)
12	12	FLEX	MAD COBRA (COLUMBIA)
13	13	FREE YOUR MIND	EN VOUE (ATCO EASTWEST/AG)
14	14	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
15	15	SAVING FOREVER FOR YOU	SHANICE (GIANT/WARNER BROS.)
16	16	FREE YOUR MIND	EN VOUE (ATCO EASTWEST/AG)
17	17	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
18	18	END OF THE ROAD	BOYZ II MEN (GIV 10/MOTOWN)
19	19	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
20	20	TO LOVE SOMEBODY	ERIC CLAPTON (GUCK/REPRISE/WB)
21	21	LOVE SHOULD A BROUGHT YOU...	MICHAEL BOLTON (COLUMBIA)
22	22	EROTICA	MADONNA (MCA/REPRISE/SIRE/WB)
23	23	THEY LORENZ (EPIC)	TREY LORENZ (EPIC)
24	24	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPTOL)
25	25	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
26	26	BELL BIV DEVOE (MCA)	BELL BIV DEVOE (MCA)
27	27	IF I EVER FALL IN LOVE	GEASOLINE ALLEY, BMJ/Music
28	28	HUMPIN' AROUND	BMJ/Songsters, BMJ/Warner-Tamereane, BMJ/WB
29	29	I GOT A THANG 4 YA!	BOBBY BROWN (MCA)
30	30	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
31	31	THE LAST SONG	ELTON JOHN (MCA)
32	32	DRIVE	R.E.M. (WARNER BROS.)
33	33	KEEP THE FAITH	R.E.M. (WARNER BROS.)
34	34	LOVE SHOULD A BROUGHT YOU...	LOVE SHOULD A BROUGHT YOU...
35	35	FOREVER LOVE	JOHNNY HATE (WB/W370S)
36	36	SESAAME'S THEET	SMART 'E (PHOTOFEST)
37	37	LOVE SHOULD A BROUGHT YOU...	LOVE SHOULD A BROUGHT YOU...
38	38	WHEN SHE CRIES	RESTLESS HEART (MCA)
39	39	WHERE YOU GOIN' NOW	DANNY YANKEE (WARNER BROS.)
40	40	FREE YOUR MIND	EN VOUE (ATCO EASTWEST)
41	41	DO I HAVE TO SAY THE WORDS?	EN VOUE (ATCO EASTWEST)
42	42	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPTOL)
43	43	IF I EVER FALL IN LOVE	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
44	44	BACK TO THE HOTEL	N2EPER (PROFILE)
45	45	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
46	46	LOVE SHOULD A BROUGHT YOU...	LOVE SHOULD A BROUGHT YOU...
47	47	HERE WE GO AGAIN!	BOYZ II MEN (GIV 10/MOTOWN)
48	48	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
49	49	DEEPER AND DEEPER	MICHAEL W. SMITH (REUNION/GEFFEN)
50	50	CHAINS AROUND MY HEART	MICHAEL W. SMITH (REUNION/GEFFEN)
51	51	KEEP THE FAITH	GIANT/WARNER-TAMERLANE, BMJ/WB
52	52	DO YOU BELIEVE IN US	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
53	53	COULD'VE BEEN ME	BILLY RAY Cyrus (MERCURY)
54	54	MY NAME IS PRINCE	PRINCE & THE N.G.S. (PAISLEY PARK/WB)
55	55	BABY I'M FOR REAL/NATURAL...	AFTER 7 (MCA)
56	56	SLOW DANCE (HEY MR. DJ)	R. KELLY (PUBLIC ANNOUNCEMENT LIVE)
57	57	REMINISC	MARY J. BLIGE (UPTOWN/MCA)
58	58	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
59	59	360 DEGREES (WHAT GOES...)	GRAND PUBX (ELEKTRA)
60	60	NO ONE ELSE ON EARTH	WYONKA (CUBA/MCA)
61	61	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
62	62	HERE IT COMES	MC SECHN (DEF JAM/CHAS/COLUMBIA)
63	63	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
64	64	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
65	65	I WANNA LOVE YOU	JADE (GIANT)
66	66	WANTS IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
67	67	RESTLESS HEART	RESTLESS HEART (MCA)
68	68	THE BEST THINGS IN LIFE ARE FREE	L. WANDROSS/J. JACKSON (PERSPECTIVE)
69	69	THE ONE (MCA)	ELTON JOHN (MCA)
70	70	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
71	71	MOVE THIS	TECHNOLOGIC (SBERG)
72	72	I WANNA LOVE YOU	JADE (GIANT)
73	73	LIFE IS A HIGHWAY	TOM COCHRANE (CAPTOL)
74	74	FINALLY	CECE PENNISTON (A&M)
75	75	TAKE THIS HEART	RICHARD MARX (CAPTOL)
76	76	DEGREES (Rushton/ASCAP)	DEGREES (Rushton/ASCAP)
77	77	WALKING ON BROKEN GLASS	LA LEMOXA
78	78	THESE ARE DAYS	CHRISTIAN BURIAL (ASCAP)
79	79	TO LOVE SOMEBODY	GIBB BROTHERS, BMJ/Carriers-
80	80	THE RIGHT KIND OF LOVE	MCA/Mataik, Mad
81	81	WHERE YOU GOIN' NOW	RANCH ROCK
82	82	YESTERDAYS	GUNS N' ROSES, ASCAP/Virgin
83	83	WHEN I LOOK INTO YOUR EYES	SONY TUNES
84	84	WHERE DOES THAT LEAVE LOVE	HI & RUN, WBM
85	85	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
86	86	STAND UP	BLINDEN RITUAL, ASCAP/Zomba, ASCAP
87	87	SHAMROCKS AND SHENAGANS	THE GIRL, BMJ/Irish
88	88	THE RIGHT KIND OF LOVE	MCA/Mataik, Mad
89	89	LOVE CAN MOVE MOUNTAINS	REASONERS, ASCAP
90	90	HEAL THE WORLD	JEREMY JOHNSON (GIANT)
91	91	ALONE WITH YOU	AI B. SURET, WILLIAMS, EMI
92	92	MY NAME IS PRINCE	PRINCE & THE N.G.S. (PAISLEY PARK/WB)
93	93	LOVE IS ON THE WAY	LOVE IS ON THE WAY (LOVE TRIBE, ASCAP/MCA)
94	94	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
95	95	REVOLUTION	EMI Blackwood, BMJ/Arrested

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
★★★ NO. 1 ★★★				
1	2	4	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 1 week at No. 1	WHITNEY HOUSTON
2	1	11	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
3	4	11	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
4	3	11	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
5	9	5	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
6	6	8	GOOD ENOUGH MCA	BOBBY BROWN
7	5	10	LAYLA DUCK/REPRISE	ERIC CLAPTON
8	8	8	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
9	13	6	FAITHFUL EMI/ERG	GO WEST
10	7	11	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
11	10	8	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
12	17	8	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
13	12	11	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
14	15	9	RHYTHM IS A DANCER ARISTA	SNAP
15	16	7	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
16	11	11	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
17	14	11	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
★★★ AIRPOWER ★★★				
18	38	2	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
19	21	4	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
20	18	8	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
21	22	5	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
22	23	4	WHEN SHE CRIES RCA	RESTLESS HEART
★★★ AIRPOWER ★★★				
23	29	5	NEVER A TIME ATLANTIC	GENESIS
24	19	11	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
25	20	11	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
26	27	6	DRIVE WARNER BROS.	R.E.M.
27	34	3	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
28	25	7	KEEP THE FAITH JAMCO/MERCURY	BON JOVI
29	30	6	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
30	24	11	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
31	32	4	THE LAST SONG MCA	ELTON JOHN
32	28	11	JUST ANOTHER DAY SBK/ERG	JON SECADA
33	26	11	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
34	NEW	▶	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
35	37	8	CHAINS AROUND MY HEART CAPITOL	RICHARD MARX
36	33	11	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
37	31	11	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
38	NEW	▶	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
39	36	11	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
40	NEW	▶	THESE ARE DAYS ELEKTRA	10,000 MANIACS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
★★★ NO. 1 ★★★				
1	1	5	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 2 weeks at No. 1	WHITNEY HOUSTON
2	2	10	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
3	4	7	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	3	11	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
5	7	8	RUMP SHAKER MCA	WRECKX-N-EFFECT
6	6	11	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
7	5	11	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
8	8	11	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
9	9	11	RHYTHM IS A DANCER ARISTA	SNAP
10	10	11	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
11	12	9	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS 90210") GIANT	SHANICE
12	11	11	GOOD ENOUGH MCA	BOBBY BROWN
13	17	2	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
14	13	7	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
15	15	7	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	16	11	BABY-BABY-BABY LAFACE/ARISTA	TLC
★★★ AIRPOWER ★★★				
17	26	4	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
18	20	11	BACK TO THE HOTEL PROFILE	N2DEEP
★★★ AIRPOWER ★★★				
19	25	2	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
20	14	5	GANGSTA MCA	BELL BIV DEVOE
21	19	11	COME & TALK TO ME UPTOWN/MCA	JODECI
22	23	11	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
23	22	7	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
24	18	11	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
25	35	2	HERE WE GO AGAIN! CAPITOL	PORTRAIT
26	24	11	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
27	21	11	SOMEONE TO HOLD EPIC	TREY LORENZ
28	32	3	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
29	30	4	I GOT A THANG 4 YA! PERSPECTIVE A&M	LO-KEY?
30	29	8	BABY I'M FOR REAL/NATURAL HIGH VIRGIN	AFTER 7
31	31	11	HUMPIN' AROUND MCA	BOBBY BROWN
32	NEW	▶	SWEET THING UPTOWN/MCA	MARY J. BLIGE
33	36	3	LOVE SHOULD A BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
34	27	8	FLEX COLUMBIA	MAD COBRA
35	39	2	BABY, I BELIEVE IN YOU COLUMBIA	GEORGE LAMOND
36	37	5	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
37	28	9	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
38	NEW	▶	QUALITY TIME JIVE/RCA	HI-FIVE
39	38	11	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
40	33	7	IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC	CLASSIC EXAMPLE

### INCREASING IMPACT

SHAKESPEAR'S SISTER LONDON/PLG I DON'T CARE
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. I LOVE YOU PERIOD
DAN BAIRD DEF AMERICAN/WARNER BROS. I LOVE YOU PERIOD
THE SOUP DRAGONS BIG LIFE/MERCURY PLEASURE
WRECKX-N-EFFECT MCA RUMP SHAKER
BELL BIV DEVOE MCA GANGSTA
BAD COMPANY ATCO EASTWEST THIS COULD BE THE ONE
INXS ATLANTIC TASTE IT
EN VOGUE ATCO EASTWEST GIVE IT UP, TURN IT LOOSE
THE S.O.U.L. S.Y.S.T.E.M. ARISTA IT'S GONNA BE A LOVELY DAY
GODDESS ATLANTIC SEXUAL
PETER GABRIEL GEFFEN STEAM
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE

### INITIAL IMPACT

MICHAEL JACKSON EPIC HEAL THE WORLD
DEF LEPPARD MERCURY STAND UP (KICK LOVE INTO MOTION)
FIREHOUSE EPIC SLEEPING WITH YOU
MUSICAL CAST OF TOYS GEFFEN THE CLOSING OF THE YEAR
FLEETWOOD MAC WARNER BROS. PAPER DOLL
SADE EPIC NO ORDINARY LOVE
DEL AMITRI A&M BE MY DOWNFALL
CAUSE & EFFECT SRC/ZOO WHAT DO YOU SEE
WARRANT COLUMBIA THE BITTER PILL
PORTRAIT CAPITOL HERE WE GO AGAIN!
RED HOT CHILI PEPPERS EMI/ERG BEHIND THE SUN
ARRESTED DEVELOPMENT CHRYSALIS/ERG MR. WENDAL
HI-FIVE JIVE/RCA QUALITY TIME

### INCREASING IMPACT

MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
MARKY MARK & THE FUNKY BUNCH INTERSCOPE GONNA HAVE A GOOD TIME
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES
POSITIVE K ISLAND/PLG I GOT A MAN
SADE EPIC NO ORDINARY LOVE
HOME TEAM LUKE PICK IT UP
MARY J. BLIGE UPTOWN/MCA WHAT'S THE 411?
CELINE DION EPIC LOVE CAN MOVE MOUNTAINS
ROZALLA EPIC ARE YOU READY TO FLY?
FATHER M.C. UPTOWN/MCA EVERYTHING'S GONNA BE ALRIGHT
AB LOGIC INTERSCOPE GET UP (MOVE BOY MOVE)
VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT LOVE IS

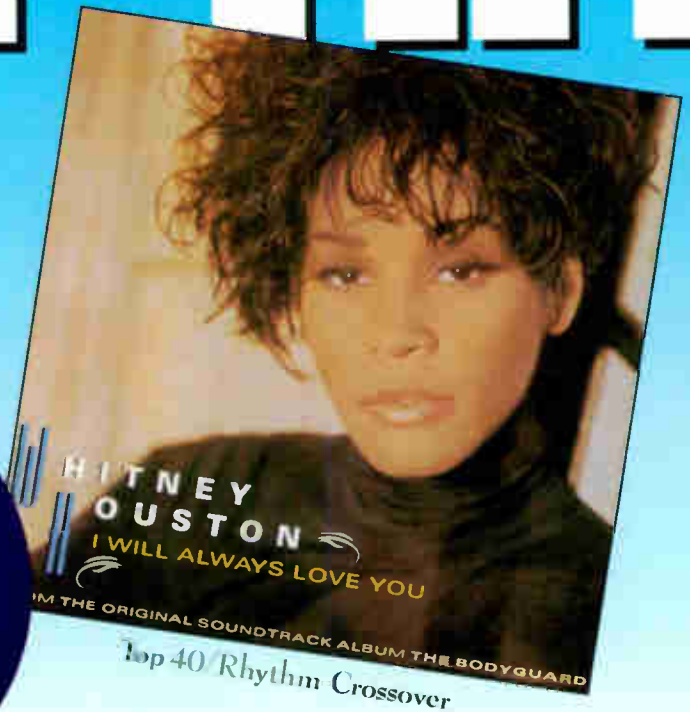
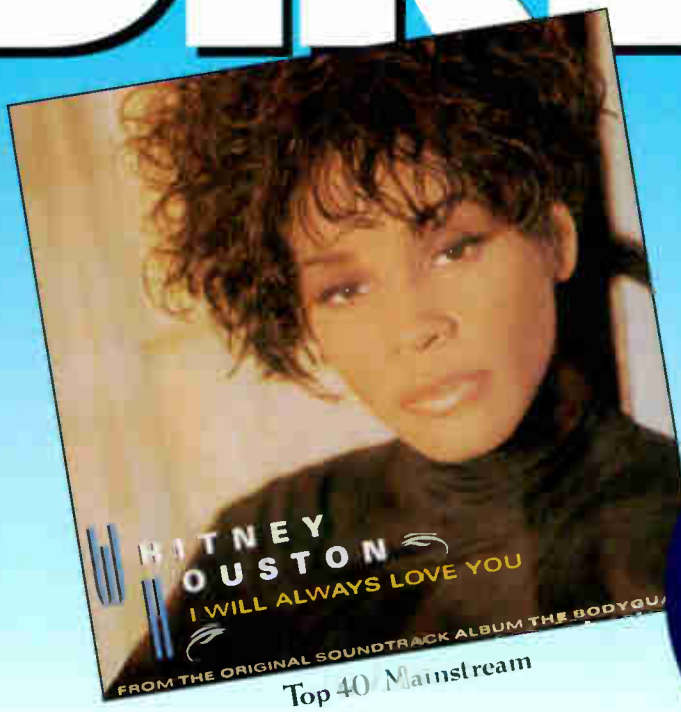
PAPERBOY NEXT PLATEAU DITTY
POSITIVE K ISLAND/PLG NIGHT SHIFT
TLC LAFACE/ARISTA SOMETHIN' YOU WANNA KNOW
GODDESS ATLANTIC SEXUAL
AZ ONE SCOTTI BROS TRUST IN ME
HOUSE OF PAIN TOMMY BOY SHAMROCKS AND SHENANIGANS
ARRESTED DEVELOPMENT CHRYSALIS/ERG REVOLUTION

### INITIAL IMPACT

MARY J. BLIGE UPTOWN/MCA SWEET THING
WHITNEY HOUSTON ARISTA I'M EVERY WOMAN
PHARCYDE DELICIOUS VINYL/ATLANTIC YA MAMA
CHUCKII BOOKER ATLANTIC GAMES
SIMPLE PLEASURES REPRISE WHERE DO WE GO
SHAKESPEAR'S SISTER LONDON/PLG I DON'T CARE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.

# DIRECT HIT



## WHITNEY HOUSTON • "I WILL ALWAYS LOVE YOU" • ARISTA

Congratulations to the participants in the AIR Competitions who five weeks ago projected Whitney Houston's "I Will Always Love You" on Arista to go #1 on the Billboard Top 40 /Mainstream or the Top 40 /Rhythm-Crossover charts. By doing so, these participants earn 15,000 points, helping them inch closer to their grand prizes.



GRANDPRIZE—Top 40 Mainstream



GRANDPRIZE—Top 40 Rhythm-Crossover



Active Industry Research is a North American network of Program and Music Directors who assess Top 40 music for record companies, artists, managers and producers.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
DECEMBER 12, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Top 20 Sales Mover ***</b>						
1	2	—	2	<b>SOUNDTRACK</b> ARISTA 18699* (10.98/15.98) 1 week at No. 1	<b>THE BODYGUARD</b>	1
2	5	3	14	<b>ERIC CLAPTON</b> ▲ DUCK/REPRISE 45024*WARNER BROS. (10.98/15.98)	UNPLUGGED	2
3	1	—	2	<b>ICE CUBE</b> PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
4	4	2	9	<b>MICHAEL BOLTON</b> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
5	3	1	10	<b>GARTH BROOKS</b> ▲ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
6	14	23	8	<b>AMY GRANT</b> A&M 0001* (10.98/15.98)	HOME FOR CHRISTMAS	6
7	6	4	28	<b>BILLY RAY CYRUS</b> ▲ <sup>3</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
8	9	—	2	<b>KENNY G</b> ARISTA 18646* (10.98/15.98)	BREATHLESS	8
9	18	33	5	<b>VARIOUS ARTISTS</b> A&M 0003* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	9
10	11	11	14	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
11	8	5	4	<b>SADE</b> EPIC 53378* (10.98 EQ/15.98)	LOVE DELUXE	3
12	7	6	11	<b>GEORGE STRAIT</b> ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
13	10	8	8	<b>R.E.M.</b> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
14	41	65	8	<b>NEIL DIAMOND</b> ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	14
15	12	9	50	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC ASSOCIATED 47857*EPIC (10.98 EQ/15.98)	TEN	2
16	15	12	18	<b>MARY J. BLIGE</b> ▲ UPTOWN 10681* MCA 1098 (10.98/15.98)	WHAT'S THE 411?	6
17	16	10	6	<b>MADONNA</b> MAVERICK/SIRE 45031*WARNER BROS. (10.98/16.98)	EROTICA	2
18	17	14	14	<b>BOBBY BROWN</b> ▲ MCA 10417 (10.98/15.98)	BOBBY	2
19	20	20	35	<b>KRIS KROSS</b> ▲ <sup>3</sup> RUFFHOUSE 48710* COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
20	13	7	4	<b>BON JOVI</b> JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
<b>***TOP DEBUT***</b>						
21	<b>NEW</b>	—	1	<b>WRECKX-N-EFFECT</b> MCA 10566* (9.98/15.98)	<b>HARD OR SMOOTH</b>	21
22	25	25	36	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121*AG (10.98/15.98)	FUNKY DIVAS	8
23	27	27	117	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
24	23	17	4	<b>GLORIA ESTEFAN</b> EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	17
25	22	13	22	<b>SOUNDTRACK</b> ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
26	34	31	24	<b>SPIN DOCTORS</b> ● EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	26
27	24	16	9	<b>ALICE IN CHAINS</b> COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
28	19	15	53	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
29	29	29	23	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8
30	21	19	13	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
31	32	30	68	<b>METALLICA</b> ▲ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
32	35	26	35	<b>ARRESTED DEVELOPMENT</b> ▲ CHRISLIP 21923*ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
33	31	21	40	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
34	28	24	35	<b>WYONNNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
35	30	28	64	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
36	42	39	11	<b>QUEEN</b> ● HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
37	46	41	54	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
38	33	22	5	<b>NEIL YOUNG</b> REPRISE 45057*WARNER BROS. (10.98/15.98)	HARVEST MOON	16
39	26	18	5	<b>AC/DC</b> ATCO EASTWEST 92215*AG (10.98/15.98)	LIVE	15
<b>***POWER PICK***</b>						
40	97	180	3	<b>SOUNDTRACK</b> WALT DISNEY 60846* (10.98/16.98)	<b>ALADDIN</b>	40
41	43	50	8	<b>ALVIN &amp; THE CHIPMUNKS</b> CHIPMUNK 53006*EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	41
42	48	—	2	<b>GENESIS</b> ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	42
43	39	37	18	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
44	47	47	9	<b>RED HOT CHILI PEPPERS</b> ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
45	49	49	81	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
46	37	34	84	<b>MICHAEL BOLTON</b> ▲ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
47	36	36	8	<b>ALAN JACKSON</b> ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
48	40	40	6	<b>SOUNDTRACK</b> CAPITOL 8032B* (10.98/15.98)	THE HEIGHTS	40
49	44	35	9	<b>PETER GABRIEL</b> GEFEN 24473* (10.98/15.98)	US	2
50	52	44	54	<b>U2</b> ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
51	45	38	29	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
52	38	32	7	<b>PRINCE AND THE NEW POWER GENERATION</b> PAISLEY PARK 45037*WARNER BROS. (10.98/15.98)		5
53	<b>NEW</b>	—	1	<b>HARRY CONNICK, JR.</b> COLUMBIA 53172* (10.98 EQ/15.98)		25
54	50	46	16	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
55	62	112	25	<b>SOUNDTRACK</b> HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	58	58	20	<b>MEGADETH</b> ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
57	51	42	42	<b>JOHN ANDERSON</b> ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
58	55	43	9	<b>10,000 MANIACS</b> ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
59	53	53	22	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
60	67	62	63	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
61	57	45	35	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
62	56	52	8	<b>TANYA TUCKER</b> LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	52
63	68	57	22	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*EPIC (10.98 EQ/15.98)	SINGLES	6
64	54	48	13	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
65	59	61	136	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
66	61	56	16	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
67	63	66	26	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
68	69	67	23	<b>TOAD THE WET SPROCKET</b> ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
69	60	55	28	<b>JON SECADA</b> ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
70	79	81	145	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
71	80	74	54	<b>ENYA</b> ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
72	81	82	63	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
73	72	63	62	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 76681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
74	66	51	10	<b>DA LENCH MOB</b> STREET KNOWLEDGE/ATCO EASTWEST 92206*AG (9.98/13.98)	GUERRILLAS IN THE MIST	24
75	71	60	25	<b>TEMPLE OF THE DOG</b> ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
76	73	68	75	<b>BONNIE RAITT</b> ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
77	65	64	15	<b>TRAVIS TRITT</b> ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
78	64	70	20	<b>CLINT BLACK</b> ▲ RCA 66090* (10.98/15.98)	THE HARD WAY	8
79	70	54	8	<b>SOUNDTRACK</b> MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
80	74	75	61	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
81	77	79	7	<b>LORRIE MORGAN</b> BNA 66047* (9.98/15.98)	WATCH ME	65
82	89	92	62	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
83	96	83	9	<b>SHABBA RANKS</b> EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
84	75	71	55	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
85	93	98	6	<b>SOUNDTRACK</b> GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	85
86	<b>NEW</b>	—	1	<b>JOHN TESH</b> GTS 4569* (9.98/16.98)	A ROMANTIC CHRISTMAS	86
87	83	78	178	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
88	82	69	5	<b>AC/DC</b> ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
89	92	80	15	<b>SAIGON KICK</b> THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
90	76	59	8	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
91	78	91	16	<b>DAMN YANKEES</b> ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
92	106	101	11	<b>RANDY TRAVIS</b> WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
93	107	118	77	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
94	<b>NEW</b>	—	1	<b>SOUNDTRACK</b> COLUMBIA 53165* (10.98 EQ/15.98)	BRAM STOKER'S DRACULA	94
95	86	85	35	<b>CELINE DION</b> ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
96	84	76	10	<b>EXTREME</b> A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
97	100	90	62	<b>BRYAN ADAMS</b> ▲ <sup>3</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
98	112	116	91	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
99	87	87	63	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
100	95	86	11	<b>RANDY TRAVIS</b> WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
101	111	107	38	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
102	94	103	16	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
103	99	100	81	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
104	90	84	37	<b>K.D. LANG</b> ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUEN	44
105	91	95	17	<b>HELMET</b> INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
106	85	73	23	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
107	109	104	29	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
108	98	97	12	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29

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 are labels' suggested list. All CD prices, and tape prices marked EQ, 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	TITLE	PEAK POSITION	
109	101	93	10	BAD COMPANY	ATCO EASTWEST 91759* (AG 10.98/15.98)	HERE COMES TROUBLE	40
110	133	148	242	ORIGINAL LONDON CAST	POLYDOR 83127* (PLG 11.98/13.98)	PHANTOM OF THE OPERA	33
111	105	88	15	PATTY SMYTH	MCA 10633* (9.98/15.98)	PATTY SMYTH	47
112	102	108	5	GEORGE JONES	MCA 10652* (9.98/15.98)	WALLS CAN FALL	102
113	116	111	10	NINE INCH NAILS	NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
114	NEW	1	1	ERASURE	SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	114
115	88	94	24	BILLY DEAN	SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
116	114	102	66	JODECI	UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
117	117	113	50	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
118	126	121	18	EAST COAST FAMILY	BIV 10 635*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
119	104	89	26	VARIOUS ARTISTS	TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
120	131	149	53	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
121	166	197	3	TRAVIS TRITT	WARNER BROS. 45029* (10.98/15.98)	TRAVIS TRITT CHRISTMAS	121
122	119	119	107	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
123	103	72	6	GRAND PUBA	ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
124	148	137	11	TONY BENNETT	COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
125	120	117	43	SIR MIX-A-LOT	DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	9
126	118	138	18	CHRIS LEDOUX	LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
127	121	134	7	SNAP	ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
128	130	127	94	ENIGMA	CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
129	141	144	8	BOB MARLEY	TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
130	154	—	2	VARIOUS ARTISTS	QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)	MUSIC FROM "MALCOLM X"	130
131	113	77	4	BOB DYLAN	COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU	51
132	138	131	133	VAN MORRISON	MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
133	123	110	67	VANESSA WILLIAMS	WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
134	NEW	1	1	SOUNDTRACK	SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	134
135	108	109	35	MARK CHESNUTT	MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
136	122	114	24	FIREHOUSE	EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
137	128	128	17	INXS	ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
138	194	—	2	VARIOUS ARTISTS	QWEST/REPRISE 45130*/WARNER BROS. (12.98/17.98)	HANDEL'S MESSIAH - A SOULFUL CELEBRATION	138
139	143	145	26	WILSON PHILLIPS	SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
140	110	96	9	PAM TILLIS	ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
141	134	120	13	MICHAEL W. SMITH	REUNION 24491*/Geffen (9.98/13.98)	CHANGE YOUR WORLD	95
142	115	105	10	AL B. SURE!	WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
143	RE-ENTRY	19	19	NEIL DIAMOND	COLUMBIA 52703* (17.98 EQ/28.98)	GREATEST HITS 1966-1992	100
144	129	129	33	ZZ TOP	WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
145	125	106	14	AFTER 7	VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
146	137	—	2	VARIOUS ARTISTS	MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM	137
147	151	151	4	SOUL ASYLUM	COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	147
148	135	124	34	DAS EFX	ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
149	132	133	47	SAMMY KERSHAW	MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
150	124	115	14	COLLIN RAYE	EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
151	136	126	7	SUZIE BOGGUSS	LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
152	139	125	6	MAD COBRA	COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	125
153	156	170	10	JACKYL	Geffen 24489* (9.98/13.98)	JACKYL	153
154	127	99	9	BUSHWICK BILL	RAP A LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
155	145	150	79	TRAVIS TRITT	WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
156	158	156	143	THE BLACK CROWES	DEF AMERICAN/REPRISE 24378/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
157	170	165	41	SOUNDTRACK	REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
158	149	132	44	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
159	172	160	20	MINISTRY	SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
160	144	142	71	COLOR ME BADD	GIANT/REPRISE 24429/WARNER BROS. (9.98/15.98)	C.M.B.	3
161	167	166	40	PANTERA	ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
162	147	—	2	GETO BOYS	RAP A LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN-CUT DOPE	147
163	155	155	19	JOE SATRIANI	RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
164	173	163	16	HI-FIVE	JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
165	160	167	6	RESTLESS HEART	RCA 66049* (9.98/15.98)	BIG IRON HORSES	160
166	146	140	5	LO-KEY?	PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	140
167	165	147	7	IZZY STRADLIN AND THE JU JU HOUNDS	Geffen 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
168	157	154	90	VINCE GILL	MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
169	NEW	1	1	THE MANHATTAN TRANSFER	COLUMBIA 52968* (9.98 EQ/15.98)	CHRISTMAS ALBUM	169
170	153	122	11	PUBLIC ENEMY	DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
171	181	161	23	FRANK SINATRA	REPRISE 26501*/WARNER BROS. (13.98/18.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
172	180	173	54	TECHNORONIC	SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
173	182	159	65	SOUNDTRACK	BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
174	177	168	117	QUEENSRYCHE	EMI 92806/ERG (9.98/15.98)	EMPIRE	7
175	199	196	29	INDIGO GIRLS	EPIC 48865* (10.98 EQ/15.98)	RITES OF PASSAGE	21
176	190	188	90	R.E.M.	WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
177	179	174	82	LORRIE MORGAN	RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
178	168	139	6	THE SUNDAYS	DGC 24479*/Geffen (9.98/13.98)	BLIND	103
179	152	141	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
180	142	123	8	TREY LORENZ	EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	111
181	140	135	3	PATTI LABELLE	MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	135
182	NEW	1	1	PARIS	SCARFACE 10014/EPIC (9.98/13.98)	SLEEPING WITH THE ENEMY	182
183	175	185	74	TRISHA YEARWOOD	MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
184	164	158	6	KEITH RICHARDS	VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
185	NEW	1	1	KOOL G RAP & D.J. POLO	COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	185
186	162	157	8	ROXETTE	EMI 99929*/ERG (10.98/15.98)	TOURISM	117
187	150	182	4	DIAMOND RIO	ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	150
188	176	169	10	FOREIGNER	ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
189	161	143	5	SHAWN COLVIN	COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
190	163	136	22	ERASURE	MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
191	NEW	1	1	MAXI PRIEST	CHARISMA 86500*/VIRGIN (9.98/13.98)	FE REAL	191
192	RE-ENTRY	31	31	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
193	RE-ENTRY	31	31	YANNI	PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
194	191	153	11	MIKI HOWARD	GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
195	RE-ENTRY	6	6	SKID ROW	ATLANTIC 87431*/AG (7.98/11.98)	B-SIDES OURSELVES	58
196	NEW	1	1	SOUNDTRACK	FOX 11000*/ARISTA (10.98/15.98)	HOME ALONE 2: LOST IN NEW YORK	196
197	169	152	46	SUZIE BOGGUSS	LIBERTY 95847* (9.98/13.98)	ACES	83
198	159	130	9	COMPTON'S MOST WANTED	ORPHILEUM 5494*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
199	RE-ENTRY	11	11	SUZANNE VEGA	A&M 54005* (9.98/13.98)	99.9 F	86
200	187	164	31	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98)	UPFRONT	107

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 39, 88	Eric Clapton 2	Foreigner 188	George Jones 112	Phantom Of The Opera 110	Joe Satriani 163	Trespass 134	A Very Special Christmas 2 9
Bryan Adams 97	Natalie Cole 93	Kenny G 8	R Kelly & Public Announcement 158	Phantom Of The Opera 110	Jon Secada 69	Wayne's World 157	Stevie Ray Vaughan & Double Trouble 179
After 7 145	Color Me Badd 160	Peter Gabriel 49	Sammy Kershaw 149	Highlights 70	Shabba Ranks 83	Spin Doctors 26	Suzanne Vega 199
Alabama 54	Shawn Colvin 189	Genesis 42, 84	Kool G Rap & D.J. Polo 185	Ozzy Osbourne 99	Frank Sinatra 171	George Strait 12	Vanessa Williams 133
Alice In Chains 27	Compton's Most Wanted 198	Geto Boys 162	Kris Kross 19	Pantera 161	Sir Mix-A-Lot 125	The Sundays 178	Wilson Phillips 139
Alvin & The Chipmunks 41	Harry Connick, Jr. 53	Vince Gill 30, 168	Mad Cobra 152	Pearl Jam 15	Skid Row 195	AI B. Sure! 142	Wreck-N-Effect 21
John Anderson 57	Cypress Hill 117	Amy Grant 6, 98	Madonna 17, 122	Maxi Priest 191	Michael W. Smith 141	Ar B. Sure! 142	Wynonna 34
Arrested Development 32	Billy Ray Cyrus 7	Grand Puba 123	Miki Howard 169	Prince And The New Power Generation 52	Patty Smyth 111	Ar B. Sure! 142	Yanni 193
Bad Company 109	Da Lench Mob 74	Guns N' Roses 60, 72	Reba McEntire 80	Public Enemy 170	Snap 127	Ar B. Sure! 142	Trisha Yearwood 64, 183
Beastie Boys 192	Damn Yankees 91	Helmet 105	Megadeth 56	Soundtrack 196	Soul Asylum 147	Ar B. Sure! 142	Neil Young 38
Tony Bennett 124	Das EFX 148	Hi-Five 164	Metallica 31	Aladdin 40	Soul Asylum 147	Ar B. Sure! 142	
The Black Crowes 107, 156	Billy Dean 115	House Of Pain 43	Ministry 139	Beauty & The Beast 37	SOUNDTRACK	Ar B. Sure! 142	
Clint Black 78	Def Leppard 61	Izzy Stradlin And The Ju Ju Hounds 167	Lorne Morgan 81, 177	Beverly Hills 90210 85	Aladdin 40	Ar B. Sure! 142	
Mary J. Blige 16	Diamond Rio 187	Michael Jackson 120	Van Morrison 132	The Bodyguard 1	Aladdin 40	Ar B. Sure! 142	
Suzie Bogguss 151, 197	Neil Diamond 14, 143	Alan Jackson 47, 103	N2Deep 106	Boomerang 25	Aladdin 40	Ar B. Sure! 142	
Michael Bolton 4, 46, 87	Celine Dion 95	Jackyl 153	Nine Inch Nails 113	Bram Stoker's Dracula 94	Aladdin 40	Ar B. Sure! 142	
Bon Jovi 20	Bob Dylan 131	Jodeci 116	Nirvana 82	The Commitments 173	Aladdin 40	Ar B. Sure! 142	
Boyz II Men 45	East Coast Family 118	Lo-Key? 166	ORIGINAL LONDON CAST	The Heights 48	Aladdin 40	Ar B. Sure! 142	
Brooks & Dunn 28	En Vogue 22	Trey Lorenz 180		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Garth Brooks 5, 10, 23, 35, 65	Enigma 128	Queen 36, 101		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Bobby Brown 18	Enya 71	Queensryche 174		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Bushwick Bill 154	Erasure 114, 190	R.E.M. 13, 176		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Mariah Carey 67	Gloria Estefan 24	Bonnie Raitt 76		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Mary Chapin Carpenter 59	Extreme 96	Collin Raye 150		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
Mark Chesnutt 135	Firehouse 136	Red Hot Chili Peppers 44, 73		Home Alone 2: Lost In New York 196	Aladdin 40	Ar B. Sure! 142	
		Redman 9					

## HERE IT COMES: MINIDISC MAKING MOVE INTO MARKET

(Continued from page 1)

Distribution were unavailable by press time, and it is unclear how many stores will be carrying the titles in that time frame.

Additional MD software titles are slated for release from Sony, Capitol/EMI, Rykodisc, and DMP Tuesday (8). That would bring the total number of titles available to 200. Sony plans to issue another 100 titles in January, and Capitol/EMI will release an average of 20 titles a month into next year. WEA executives were unavailable for comment about their MD release plans, although the company has previously said it would issue some product by year's end.

Why did the arrival of Sony's software in music stores slightly precede the availability of hardware? Sherwood attributes the split timing to "different street dates in the music business."

"Some people [were] getting equipment by the end of the week, and it was a matter of trying to have the software in stores ahead of it," he says. "The record company was

guessing, to a degree, when the hardware would be out there, and it was easier to get the software in the system and have them ready as soon as the hardware hits. And it was easier for Sony [titles] to be first because they started [manufacturing] early."

Most music retailers surveyed by Billboard say they expect both MiniDisc and the recently introduced digital compact cassette to develop slowly. Initial consumer reaction to both DCC and MD at the store level, say retail executives, is in line with these expectations.

Most chains are testing both formats in a limited number of stores in markets that have or will soon have hardware representation. Among the chains participating so far are Chicago-based Rose Records/Stirling Ventures, West Sacramento, Calif.-based Tower Records, Detroit-based Harmony House Records & Tapes, Milford, Mass.-based Strawberries, Miami-based Spec's Music & Movies, and Chatsworth, Calif.-based Tempo Music & Video.

The HMV superstore chain is stocking DCC only but expects to take in MiniDisc titles later this month.

Other chains, notably North Canton, Ohio-based Camelot Music, Detroit-based Borders Books, and Norcross, Ga.-based Starship Music, have not ordered titles in either format yet, but representatives at all of those chains say they expect to adopt both DCC and MD once the hardware base is established.

### 'LONG-TERM ROLLOUT'

Mark Viken, VP of marketing, general audio, for Sony, declines to disclose the number of hardware stores that will have MD on the shelves by Tuesday (8). He notes that Sony began shipping players in the first week of December, and that the date when product appears in retail stores depends on how quickly they can receive it through their distribution systems.

"It's not a one-week or two-week process, it's a long-term rollout," says Viken.

Circuit City, Silo, The Good Guys, Best Buy, Macy's, Nobody Beats The Wiz, Lechemere, Sound Advice, Harvey Electronics, United Audio, and Tweeter are among the electronics retailers slated to carry MD.

Accompanying the launch is a print ad campaign that includes a four-page insert and eight-page technology advertorial in consumer and trade publications. The consumer ads will run in Stereo Review, Forbes, Audio, GQ, Discover, and Rolling Stone and will target young men with high music involvement.

The company has invested more than \$1 million in the campaign, which will focus on the features of the format, including its recordability and portability. "Recordability will always be mentioned in the advertising, but obviously software is still an important factor, and we want to continue to stress portability as a main feature of MD as well," says Viken.

Additionally, information about MD is included in a 16-page newspaper insert, set to appear in 19 U.S. markets Sunday (6), that also features a number of other new Sony products. Local dealer advertising will also accompany MD availability, according to Sony.

Along with its extensive print campaign, the company is planning radio promotions to begin in the spring of 1993, but there are no TV ads in the near future, according to Viken. "Frankly, we think it's too soon to go on TV with it," he says. "At some

point in time, we think it will be appropriate, but not right now."

### INFORMATION KIOSKS

Kiosks with product literature and a demo player are being distributed to retailers carrying the hardware. The kiosks come in either a stand-alone 6-foot display or countertop versions. Sony Music Distribution is also providing kiosks to 50 software locations, with another 50 to be delivered later this month, says Viken.

Hardware retailers are also receiving a 20-MD "hit kit" that contains prerecorded software from a number of artists, including Mariah Carey, Michael Bolton, Eric Clapton, Pearl Jam, Hammer, Bonnie Raitt, David Bowie, R.E.M., and Frank Sinatra.

Interestingly, nearly half of Sony's initial MD releases are catalog titles. Jerry Shulman, VP of market development, Sony, and GM of Legacy Recordings, says the purpose of "[MD] is really to appeal to people who have not gotten into a digital format in the past 10 years. For the cassette person who has not yet gotten into the digital domain, we are offering this new technology with a startup catalog."

Blank MDs, priced at \$13.99 for a 60-minute disc, will be available at hardware outlets initially, according to Viken.

Assistance in preparing this story was provided by Paul Verna in New York, Craig Rosen in Los Angeles, and Edward Morris in Nashville.



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## DR. DRE SOLO ALBUM GOING THROUGH INTERSCOPE

(Continued from page 9)

with Interscope. That is something we are negotiating. We will get a percentage of the deal with Interscope."

Jerry Heller, GM of Ruthless Records and head of Ruthless Representation, which counts Eazy-E and the members of N.W.A, excluding Dre, as its clients, says he was approached by Interscope president Jimmy Iovine and legal adviser David Cohen about acquiring the rights to the Dr. Dre solo album.

"They are in no way, shape, or form interested in a lawsuit," Heller says. "They respected our contracts and our position, unlike Sony, who just tried to steal [Dre] and wound up with a very serious lawsuit. Interscope called up and asked if we were willing to sign a deal with them."

Heller describes Ruthless' deal with Interscope for the rights to Dre's album as "comprehensive. It includes advances and overrides which will last some time into the future."

Priority, which distributes Ruthless, is also part of the Interscope

deal. Priority president of sales and distribution Mark Cerami says, "Basically the distribution will be handled by Priority sales people and our independent network, and we will utilize the same methods we do for our other street artists, such as N.W.A, Eazy-E, and Ice Cube."

Cerami terms the unusual distribution agreement, in which Priority will work in conjunction with Atlantic and WEA, as a "fulfillment deal. WEA will ship, bill, and collect, but all sales will go directly through Priority and its independent distribution network." Priority regularly uses a similar setup with CEMA.

"It's a great record," he says. "It should be huge, given the success of Ice Cube. We feel confident it has a good chance of doing 1 million units."

Meanwhile, there is still talk of a possible N.W.A reunion and tour, although the members have battled each other in and out of court. Says Heller, "I guarantee next year there will be a reunion."

## MTV INCLUDES ON-SCREEN CREDITS FOR DIRECTORS

(Continued from page 8)

with each clip. First the viewer sees credits for the artist, song/album title, and label. Following that is a display listing the names of the video producer and director, as well as the songwriter and record producer.

But viewers of Miami's interactive network The Box are not likely to catch a director's on-screen credit anytime soon, says Les Garland, VP of programming.

"The consumer doesn't care [about who directed a video]," he says. "It's all very inside, very industry. It's just an ego stroke. The chyron already takes up too much room. The artist

and the song are all that matter."

The Nashville Network has no plans to add directors' credits to its slate, says Lyndon LeFevers, video programming administrator. The TNN credits include artist, song/album title, label, and songwriter(s).

VH-1 currently lists the artist, song/album title, label, and year the video was produced. The network has no current plans to add directors' credits, but it "is being considered," says spokesperson Julie Rothman.

Credits rolling at Black Entertainment Television include artist, song title, and label.

## WARNER INTERNATIONAL SIGNS CATALOG PACT WITH PICKWICK

(Continued from page 10)

rights in all nations belonging to the European Community and the European Free Trade Area. The deal will be administered by Warner Music Germany, with all manufacturing done at the multinational's central manufacturing site at Alsdorf.

"We have not been in the budget market before," says Warner Music Europe senior VP Manfred Zumkeller, "because we have chosen to exploit our catalog at full price. Now, with the growth in the budget market, it's clear we have been missing market-share opportunities. Consequently, the time was right for our deal with Pickwick."

Zumkeller says Warner's expectations vary from territory to territory. "In some countries, budget accounts for 40% of the market, and we would expect to claim a good share of that. In territories where the budget business is not so developed, our share will be reduced proportionately."

Both Zumkeller and Pickwick Group chairman Ivor Schlosberg decline to discuss details of the pact. Pickwick is rumored to have paid an advance of around \$4.5 million. One industry source suggests first-year sales would be around 1 million units—an estimate that Schlosberg calls "very conservative." He will not reveal the duration of the agreement but says it is not less than three years. Former Castle Communications director Chris Harding is thought to have been a consultant on the deal but could not be reached for comment.

"This is the first pan-European agreement of its type in the industry," adds Schlosberg, "and it's an indication there will be a major change in the way music is marketed at low price and midprice in Europe. No other major has operated this way before."

"We've been talking to Warner for

12 months. They've said, 'We understand there's an opportunity for us, but it's been our policy not to be in the low-price market.' Their choice was to set up a separate infrastructure and market this product themselves, or link up with a company like ours."

Pickwick has its own companies in the U.K., Germany, France, Sweden, Norway, Denmark, and Ireland and will open new affiliates in the Benelux and Finland next year. It services Europe from its central warehousing facilities in Coventry, England. "Warner will manufacture the product," says Schlosberg, "and deliver it to two warehouses, mostly Coventry and also one other on the Continent."

### BUDGET FIXTURE

A U.K. fixture in the budget business for the past 30 years, Pickwick has distribution and license deals with a number of other major record

companies, but none as wide-ranging as with Warner. In the U.K. and Ireland, for example, Pickwick licenses repertoire from Sony Music for its own label and also handles a couple of budget and midprice labels for the major. (Elsewhere in Europe, Sony affiliates market budget and mid-price product themselves, while the firm's U.S. special products division has a European deal with Wilhelm Mittrich's Phonomatic group.)

Pickwick also handles PolyGram group repertoire in the U.K.; that agreement expires next March, according to Schlosberg. Industry sources say PolyGram is planning to set up its own U.K. division to handle this market sector in the future.

Schlosberg defines budget product in terms of the U.K.—its largest market—as bearing a retail price of 5.99 pounds (about \$9) for CD and 3.99 pounds (\$6) for cassette. "That will be our price point for Warner," he says.

## COMBS MOVES UP TO VP AT UPTOWN RECORDS

(Continued from page 10)

could make them come true."

Though he says that initially he shopped the production company for a deal with a couple of other labels, Harrell made him the best offer and also upped him to VP. "I'm gonna be right, I'm gonna be loyal, and we'll try to continue the legacy of Uptown," he says.

Bad Boy Entertainment has one official staff member, GM Kirk Burrows, formerly a marketing manager for Orion Pictures and co-promoter of the New York Live concert series, with other staff members to be announced. The company will manage artists and producers, and already has Heavy D., Biggy Smallz, and new act Jesse West & Third Eye as clients.

Few record executives have successfully held a label post while simultaneously running a separate label or production company for any length of time. While maintaining his

post as VP of A&R with additional artist development duties as well as piloting the new entertainment company may seem to present some conflicts, Combs says that his involvement in every aspect of record production and marketing at Uptown will only help the new venture in terms of setting priorities, scheduling, and production. In addition, the Bad Boy sound will be distinctly different from that of Uptown, which has built its success on slick, urban, street-style rap and R&B.

"It's not totally away from the Uptown style, but at Uptown I was, like, underneath. I had to totally conform to making records for radio," he explains. "My stuff will be designed for the young, the person that's more on the edge and has been in hip-hop culture for the past 10 years and has grown and wants the real flavor." He points to such rap acts as Busta Rhymes of Leaders Of The New

School and EPMD—artists who enjoy strong urban followings with or without radio play—as examples of the "real flavor" he's after. "There will be some similarities, because Mary J. Blige would have been an act I would have signed to Bad Boy. Jodeci too—they have the attitudes. It's a nice attitude, but also a frustrated attitude of a kid living in the urban black community. That's how they are on stage, they're happy to be on, but it's like they're mad even when they're singing."

Combs, a native of New York's Harlem who later moved to "money-earnin'" Mount Vernon, became a college intern at WBLS New York, and later got to Uptown in 1988 during a summer off from attending Howard Univ. in Washington, D.C. Harrell, who calls him "the standard for interns around here—the hardest-working intern ever," listened when Combs asked for a chance to become

A&R director, appointing him to the post in 1990 when Combs was 19. One of his first projects was contributing to the debut album by rapper Father M.C.

Combs, who had once been a dancer for rap videos, became known around the city as a club events promoter and sometime DJ as well. As a promoter, his name is indelibly linked to the overcrowded CCNY celebrity benefit basketball game he sponsored with Heavy D. last Dec. 28, at which nine people were trampled to death. Combs cooperated in a city investigation, which ultimately laid the bulk of the blame on the college's lax security procedures.

Uptown Records is expected to make a formal announcement regarding the formation of Bad Boy, as well as its artists and staff, by early 1993.

## BROOKS' 'CHASE' BEATS ALL WITH 5-MILLION CERTIFICATION

(Continued from page 10)

drew Lloyd Webber" went gold.

Elvis Presley's five-CD boxed set, "The King Of Rock'N'Roll/The Complete '50s Masters," was certified platinum, signifying sales of 200,000 copies. Randy Goodman, RCA's senior VP of marketing, spearheaded the marketing campaign on the collection. It's Presley's 29th platinum album, which puts him far in front of all other artists.

Neil Diamond's "Christmas Album" was certified gold. It's his 25th gold album, a total topped by only two male solo artists. Presley is in the lead with 60; Elton John has 26.

Two other multi-CD sets were certified last month. Jimmy Buffett's "Boats, Beaches, Bars & Ballads" went platinum; the Righteous Brothers' "Anthology 1962-1974" went gold.

Arista's current strength at pop radio is reflected in the fact that the company accounted for four of the seven gold singles certified in November. Arista and its subsidiaries scored with hits by Snap, TLC, L.A. Style, and P.M. Dawn.

Janet Jackson's 1989 album, "Janet Jackson's Rhythm Nation 1814," was certified for U.S. sales of 6 million copies. This tops the sales of Jackson's 1986 blockbuster, "Control,"

which was certified at 5 million. Several other A&M catalog albums were certified multiplatinum, including Bryan Adams' "Reckless" (5 million) and the Carpenters' "The Singles 1969-1973" (4 million).

Crosby, Stills, Nash & Young's 1970 classic, "Déjà Vu," was certified for sales of 7 million. The 1977 "CSN" album was certified at 4 million.

Here's a complete list of November certifications.

### MULTIPLATINUM ALBUMS

Crosby, Stills, Nash & Young, "Déjà Vu," Atlantic, 7 million.  
Janet Jackson, "Janet Jackson's Rhythm Nation 1814," A&M, 6 million.  
Bryan Adams, "Reckless," A&M, 5 million.  
Garth Brooks, "The Chase," Liberty, 5 million.  
Billy Ray Cyrus, "Some Gave All," Mercury, 5 million.  
The Carpenters, "The Singles 1969-1973," A&M, 4 million.  
Crosby, Stills & Nash, "CSN," Atlantic, 4 million.  
Guns N' Roses, "Use Your Illusion I," Geffen, 4 million.  
The Police, "Every Breath You Take—The Singles," A&M, 3 million.  
Cat Stevens, "Greatest Hits," A&M, 3 million.  
Garth Brooks, "Beyond The Season," Liberty, 2 million.  
Eric Clapton, "Unplugged," Duck/Reprise/Warner Bros., 2 million.  
En Vogue, "Funky Divas," Atco Eastwest, 2 million.

### PLATINUM ALBUMS

Elvis Presley, "The King of Rock'N'Roll/The Complete '50s Masters" (box set), RCA, his 29th.  
George Strait, "Pure Country" (soundtrack), MCA, his ninth.  
Garth Brooks, "The Chase," Liberty, his fifth.  
Garth Brooks, "Beyond The Season," Liberty, his fourth.  
Jimmy Buffett, "Boats, Beaches, Bars And Ballads" (boxed set), MCA, his fourth.  
Vince Gill, "I Still Believe In You," MCA, his third.  
Crosby, Stills, Nash & Young, "Deja Vu," Atlantic, their second.  
Megadeth, "Peace Sells... But Who's Buying?," Capitol, its second.  
Annie Lennox, "Diva," Arista, her first.  
Andrew Lloyd Webber, "The Premiere Collection," MCA, his first.

### GOLD ALBUMS

Neil Diamond, "Christmas Album," Columbia, his 25th.  
George Strait, "Pure Country" (soundtrack), MCA, his 17th.  
Alabama, "American Pride," RCA, its 15th.  
Queen, "Greatest Hits," Hollywood/Elektra, its 14th.  
Kenny Loggins, "Leap Of Faith," Columbia, his seventh.  
Garth Brooks, "The Chase," Liberty, his fifth.  
Miami Sound Machine, "Eyes Of Innocence," Epic, its fifth.  
Ricky Van Shelton, "Greatest Hits Plus," Columbia, his fifth.  
Garth Brooks, "Beyond The Season," Liberty, his fourth.  
Public Enemy, "Greatest Misses," Def Jam/Chaos/Columbia, its fourth.  
Righteous Brothers, "Anthology 1962-1974" (boxed set), Rhino, their fourth.

Vince Gill, "I Still Believe In You," MCA, his third.

Red Hot Chili Peppers, "What Hits?," EMI, their third.

Michael W. Smith, "Change Your World," Reunion/Geffen, his third.

Nine Inch Nails, "Broken," Nothing/TVT/Interscope, its second.

Slayer, "South Of Heaven," Def American, its second.

Ugly Kid Joe, "America's Least Wanted," Stardog/Mercury, its second.

Trisha Yearwood, "Hearts In Armor," MCA, her second.

Jerry Clower, "Greatest Hits," MCA, his first.

Tom Cochrane, "Mad Mad World," Capitol, his first.

Michael Crawford, "Michael Crawford Performs Andrew Lloyd Webber," Atlantic, his first.

Slayer, "Reign In Blood," Def American, its first.

Toad The Wet Sprocket, "Fear," Columbia, its first.

### PLATINUM SINGLES

Wreckx-N-Effect, "Rump Shaker," MCA, its first.

### GOLD SINGLES

Snap, "Rhythm Is A Dancer," Arista, its third.  
TLC, "What About Your Friends," La Face/Arista, its third.

Mary J. Blige, "Real Love," Uptown/MCA, her second.

P.M. Dawn, "I'd Die Without You," Gee Street/La Face/Arista, its second.

EPMD, "Crossover," RAL/Chaos, its first.

The Heights, "How Do You Talk To An Angel," Capitol, its first.

L.A. Style, "James Brown Is Dead," Arista, its first.

"We don't want to be associated with what's called superbudget, which is 2.99 and 3.99 pounds." The Pickwick executive emphasizes the strength of its reach into nontraditional outlets, which account for more than 70% of its sales.

"This is a bold move," comments a former Warner Music International executive. "[Warner is] letting their catalog go. It highlights the company's inabilities with catalog marketing, but it's smart that they've retained the manufacturing—which is one of their most profitable divisions."

Aside from the obvious Warner repertoire restrictions involving front-line artists, Pickwick will have to deal with Rhino Records of Santa Monica, Calif., which has a deal to exploit much of Atlantic Records' catalog from the '50s and '60s. Rhino would have to consent to the use of this material in Europe, according to a label source. "The timing may not be right for some of this product to be at budget price," the source says.

Meanwhile, Rhino is thought to be considering an alternative means of marketing and distributing its Atlantic reissue line in Europe, where most of that product has been unavailable through Warner Music International affiliates.

## SONY, PACE PACT

(Continued from page 10)

Although Pace can be expected to promote events at the venue, representatives of New Jersey's Garden State Arts Center in Holmdel and Philadelphia's Electric Factory Concerts had no immediate comment on the proposed amphitheatre.

Wright says the venue will strengthen the Philadelphia-Camden area's draw as a cultural center. "In a 100-year cycle, the [Philly-Camden] waterfront will have gone from an industrial area to an entertainment center. I don't think this will compete but will augment the entire area," he says.

Representatives of Sony and Pace, which have collaborated previously on venues around the country, were unavailable for comment by press time. **BARBARA DAVIES**

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# Handleman Cites Hefty Music Sales For Strong Qtr.

BY DON JEFFREY

NEW YORK—Handleman Co., the biggest music and video rackjobber in the U.S., reports that strong gains in second-quarter revenues and profits were "spurred by sales of prerecorded music and books."

For the three months that ended Oct. 31, revenues rose 15.4% to \$321.8 million from \$278.8 million a year ago, and net profit went up 14.1% to \$14.3 million from \$12.5 million.

Music sales increased 28.7% to \$178.2 million from \$138.4 million last year. Analyst Keith Benjamin of Ladenburg, Thalmann, says music showed "surprising strength" for Handleman. He attributes that in part to "inventory fill" and to "a weak comparison" a year ago.

Home video revenues, however, fell 3.4% to \$111.4 million from \$115.3 million in the year-ago period. Handleman says in a release that there was a "decline in sales in the budget video category." Executives were unavailable for comment at press time.

Benjamin says that Handleman, which distributes music, video, books, and computer software to mass merchandising chains, was particularly hurt by the "removal of Disney product from K mart."

The decline in video sales also caused Handleman's gross profit margin to slip to 23.4% of sales in the quarter from 24.5% last year.

But the company says it has been successful in controlling costs. Selling, general, and administrative ex-

penses (SG&A) were 14.9% of net sales in the quarter, compared with 15.3% a year ago. Benjamin believes that the acquisition of the competing rackjobber Lieberman Enterprises from LIVE Entertainment last year helped Handleman realize some cost efficiencies.

Merchandise inventories at the end of the second quarter totaled \$284.9 million, slightly less than the \$285.8 million at the same time last year.

Book sales rose 40.1% to \$19.9 million, and computer software sales went up 12.7% to \$12.4 million.

## 'LONG-TERM CONCERN'

Despite the strong results, Benjamin says there are "still some long-term concerns" about the company. He explains, "Disney decided to

ship product direct to K mart. That's a significant negative in terms of Handleman's long-term growth, an indication that other [studios] may follow."

On the positive side, the analyst says, Handleman's "slightly larger" racked departments at K mart "looked pretty impressive."

For the six months that ended Oct. 31, the Troy, Mich.-based company reports net income of \$18.9 million on net sales of \$534.1 million, compared with net profit of \$18.1 million on sales of \$445.6 million in the same period last year.

On Dec. 1, Handleman's shares fell 12.5 cents each in New York Stock Exchange trading, closing at \$13.25, about 16% below their highest price in the past year.

## HOME VIDEO RETAILERS

(Continued from page 8)

strong weekend," she notes.

Thanksgiving was "actually the saving grace of the entire month" for the Philadelphia-based West Coast Video chain, according to business analyst Len Schmidt. A combination of rental and sales activity pushed revenues 23% ahead of the previous weekend; last year, Thanksgiving showed a scant 5% gain.

Not everyone was quite so happy. W. Sacramento, Calif.-based Tower Video found its East Coast stores "up a little," says video purchasing and distribution VP John Thrasher. "But our stores out west were basically flat. Rental was a little soft and sell-through was almost a wash." Thrasher suggests the deep discounters such as Target and the price clubs were the culprits. Although key executives were unavailable by deadline, the Minneapolis-based Musicland Group reportedly had similar results.

One supplier comments: "Traditional retailers doing business in the same fashion aren't finding it as easy," in contrast to fast-moving, nontraditional chains like Best Buy. Among the titles on the market, he thinks those at \$19.98 list are losing ground to under-\$10 releases and the direct-to-sell-through hits.

There's no argument over the reigning champ. "Beauty And The Beast" tops every list, and while Handleman suggests sales have slowed a month after street date, Disney once again has broken its own record. The studio says 14.2 million units were sold at retail through Dec. 2; that's about half the time it took to deliver the same number of "Fantasia" copies last year. Disney won't reveal how much of the original "Beauty" shipment remains unsold.

Meanwhile "Sister Act" is moving better than anticipated. Ron Phillips, marketing director at 64-store Spec's Music & Movies in Miami, says he has had to reorder "Sister Act" and "Batman Returns." Based on weekend results, he says, "I am confident sales are up between 7% and 10%."

## LARGE DOG STORY

A large dog was a pleasant surprise to Herb Wiener, co-owner of 14-store Home Video Plus Music/Discount Entertainment. "Don't ask me why, but for some reason, 'Beethoven' sold better during the four days, even though 'Beauty' is selling more for the entire period," he comments.

Demand for front-line titles apparently has lapped over to include catalog, "especially Disney product," says Phillips. Target says it was "much more prepared" to handle catalog sales this year than it was last Thanksgiving. Wiener agrees customers are buying more than hits, but often "in the off-price stores."

Classic video titles benefited as well. "All indications from the field are that this was one of the best Thanksgivings ever," says George Feltenstein, senior VP/GM of MGM/UA Home Video, which specializes in oldies. "We ran a lot of 'Casablanca' spots on TV and saw a sales surge on both the single and the boxed-set anniversary editions."

Sell-through is having an impact. West Coast's Schmidt says the chain is "buying much more extensively than in the past." At present, rental accounts for 88% of chain revenues.

Assistance in preparing this story was provided by Earl Paige and Jim McCullaugh in Los Angeles.

## RANK SLASHES MAJOR TITLES, SETS NEW PRICE POLICIES

(Continued from page 8)

retail, "adding unnecessary costs," particularly for returns, the letter continues.

Profits have long eluded Rank; in fact, it suffered a \$35 million-\$40 million loss in fiscal '91. Steck has been trying to lead the beleaguered company into the black for most of the past year. For fiscal '92, ended Oct. 31, the rackjobber reportedly lost \$15 million-\$18 million, an improvement that may or may not quell speculation that London-based parent Rank Organisation will sell the subsidiary.

One British financial analyst believes "the message is more confident these days," but time is running out. "If it doesn't make a profit" in the next year, he says, the Rank Organisation "will take a hard look."

Steck is attempting to put the best face possible on the U.S. venture with its first-ever operating statement. It indicates that, in fiscal '92, sales increased by 29%, gross profit by 62%, and inventory turnover by 26%. Meanwhile, operating costs declined by 13%, per-unit distribution costs by 22%, accounts receivable by 19%, and

obsolete inventory by 91%. The only apparent negative was a 23% drop in working capital.

What's missing—and what Steck says only London can provide—are the dollar amounts that would substantiate the report. Steck did reveal at a news conference during the Video Software Dealers Assn. convention in July that operating losses hadn't diminished six months into the fiscal year, and promised a second-half turnaround (Billboard, Aug. 8). Revenues, in fact, were up 31% in the fourth quarter, Rank says.

## DOUBTING THOMASES

There are doubters aplenty about Rank's chances of surviving with its new pricing policy intact. Racks generally operate on 20%-22% gross margins and manage to net 4%-5%. "How can [Steck] make do on 11%?" asks one veteran observer. "If what's he's calling cost is the purchase price, I don't think he can run a business." Says a supplier of budget titles: "He's giving money away."

But Rank has its defenders. "I

think it makes sense," maintains another supplier, who thinks Steck is going public to prove he's not padding his margins. (Steck maintains his cost and the purchase price are identical.) "It's totally defensive," says this source. "Steck's saying, 'I don't want to get into an argument about what we charge. I don't want to be competing with the price clubs. I'm in business to survive.'"

The new purchasing policy applies to 10%-15% of Rank's video business, which is 70% of its total volume, says Steck. His 15%-25% purchase cutback is designed to keep major releases under control; when the percentage of hit titles approaches 30%-40%, he says, "you've got a real problem making any money."

## BUYING CRITERIA

Rank will restrict titles that meet these four broad criteria: (1) Any release projected to exceed 3 million units in the first 90 days; (2) any release that bypasses rental for sell-through; (3) any rerelease of a rental title that sold more than 450,000

## WEST COAST VIDEO CHAIN REORGANIZED

(Continued from page 8)

and are now prepared to take our place as the No. 2 two chain in today's \$12 billion video business."

Whether West Coast has "fully recovered," however, is put in doubt by the fact that a dozen franchisee suits are still pending against it. A disclosure statement issued Oct. 20 by the bankruptcy court lists 13 suits against West Coast, including the franchisee filings and a suit brought in March 1991 by the state of Illinois that has just been settled.

Without admitting guilt in that suit, which alleged franchise violations, West Coast agreed Dec. 2 to pay nine franchisees \$750,000 "that could be described as restitution," according to Jim Leach, public information officer for Illinois Attorney General Roland Burris. An additional fine of \$40,000 "could be termed a penalty," says Leach.

In the state suit, Illinois Attorney General Burris charged that West Coast had "made unregistered and unsubstantiated claims about earnings potential."

Charges are being dismissed against West Coast and Stone but not against eight other employees named in the suit, says Leach.

In his Nov. 25 press release, Stone

said he expected Illinois to approve the company's revised franchisee solicitation circular. Leach says the document is up for review.

## OPTIMISTIC VIEW

In other parts of the U.S., West Coast franchisees are hopeful. David Goldstein, a franchisee for six years in Brookhaven, Pa., applauds West Coast and says he is planning to open a second store.

"Because we are so close to Philadelphia, the bankruptcy was big news at first. Customers would ask when we expected to shut our doors. But it blew over in a couple of days," says Goldstein.

In Florida, wholesaler Joe Mazon, president of Video Distributors of Florida, also lauds the franchisor. "From all I hear, there were no interruptions of royalty payments by the stores down here," he says. "This was a chance for franchisees to bolt, and none of them bailed out. I see this as very positive."

West Coast's new management team is headed by Jules Gardner, COO, and Ken Grafeo, executive VP. Steve Apple recently joined the company as VP of communications and new business development.

## MGM/UA Sets A \$14.95 Price Point On Catalog

BY JIM McCULLAUGH

LOS ANGELES—MGM/UA Home Video is finally committing to the \$14.95 price point for catalog product on a year-round basis.

The only remaining studios that have not dropped below \$19.95 suggested list on catalog product are Warner Home Video and Walt Disney Home Video.

MGM/UA had flirted with the \$14.95 price on a small number of titles once in 1991 and once in 1990. Beginning in February, however, MGM/UA will offer some 20-30 titles every other month in its "Priced-To-Sell" program.

"We're still committed to the \$19.95 price point on our classics," says George Feltenstein, senior VP/GM, "but we think the \$14.95 price point is viable now, particularly at the mass-merchant level. Moreover, we want to take advantage of our library, which is one of the biggest in the industry."

The first group of \$14.95 titles,

says Feltenstein, are "action-oriented, with recognizable stars. It's a real mix. Some titles have never been available on video before or were out at a rental price before."

Among films included in the first release are "The Mechanic," "Eye Of The Needle," "Taking Of Pelham 123," "The Idolmaker," "Across 110th Street," "Busting," "Caveman," "Cops And Robbers," "Cotton Comes To Harlem," "Crackhouse," "Cuba," "Foxes," "National Lampoon's Movie Madness," "Juggernaut," "Rockula," "Solarbabies," "Last Embrace," "Martin's Day," "Morns From Outer Space," "Keaton's Cop," "The Holcroft Covenant," "The Wild Geese II," "Fool For Love," "Number One With A Bullet," "Romantic Comedy," "The Killer Elite," and "Still Of The Night."

MGM/UA, he adds, will not change its packaging for the line, while all titles will be duplicated in the SP mode.



## MUSIC SALES INCH AHEAD OVER THANKSGIVING HOLIDAY WEEKEND

(Continued from page 1)

optimistic."

Similarly, Peter Luckhurst, president of the three U.S. HMV superstores, says, "It's a big relief that this year's holiday business was not worse than last year's. I'm cautiously optimistic about the remainder of the season."

Says Stan Goman, senior VP of retail operations at 76-store, W. Sacramento, Calif.-based Tower Records, "For the weekend, we were about even [with last year]. We were ahead in some areas, flat in the others; put it all together, and it's about even." For the year to date, he adds, Tower has experienced a 7% increase in same-store sales.

Noting the chain's fortunes "mirror the economy overall," Goman says, "through the year, we've had stores in parts of L.A. that are way

up, but in the store in Panorama City, real close to the GM plant in Van Nuys that was shut down, business is way down." By contrast, business is up at another San Fernando Valley store in the affluent Northridge area.

Not every chain's business is up, however. At Chicago-based Rose Records/Stirling Ventures, a 38-store operation, CEO Dave Roger reports a falloff of a couple of percentage points.

"Sales were strong the day after Thanksgiving, but we were slightly below last year on Saturday and Sunday," he says. "On a same-store-basis for the whole weekend, we were off a little bit from last year. For the whole month, we were even to a couple of points off."

The biggest factor in the decline,

says Roger, "is the under-\$10 pricing [on CDs] by the electronics retailers and other record chains."

### SLUGGISH TRAFFIC

At Detroit-based Harmony House, VP of retail Chuck Papke reports a 2% same-store increase for the weekend but complains of sluggish store traffic. He says, "We keep hearing good economic news, now that Clinton's been elected and what have you. I just wish we could get more people into the stores."

*'All we can do is remain cautiously optimistic'*

Papke's observation recalls the age-old retail dictum that people will buy merchandise once they are in the store. That unwritten rule seems to apply in the case of Borders Books, a Detroit-based bookstore chain that has recently added music departments in two of its locations. Borders music buyer Larry Cohen says foot traffic from the bookstores has filtered into the rec-

ord departments, resulting in music sales that exceeded the company's expectations.

"We're getting the people into our stores who don't usually go into record stores, but they go into bookstores," he says. "And because we're catalog-driven and our title base is so deep, we're able to show the number that we're showing."

Other chains whose holiday business surpassed expectations—and last year's performances—are Miami-based, 64-store Spec's Music & Movies; 16-store Starship Music, headquartered in Norcross, Ga.; and 10-unit Tempo Music & Video in Chatsworth, Calif.

"We basically showed double-digit same-store increases," reports Spec's merchandising VP and head buyer Ron Phillips. "The numbers were slightly better [for all of November compared to a year ago], but definitely most of the strength came on Thanksgiving weekend."

Phillips adds that he is "very optimistic" about sales through December. "What I'm seeing is that the media is telling people that times are better, and people basically tend to do what the media tells them they should be doing. And they're telling

them to buy more. I think we have some good product this Christmas. This 'Bodyguard' soundtrack could end up being one of those huge 'Dirty Dancing' kind of albums. I don't know if it could last that long, but I think it could sell in those kinds of numbers for a while."

Other titles driving sales nationwide include the "Aladdin" soundtrack (see story, page 9), a host of high-profile Christmas releases, and new albums from Sade, Ice Cube, Kenny G, Harry Connick, and Michael Bolton.

Starship VP of marketing Michael Goldwasser estimates that this year's Thanksgiving weekend sales were "about 15%" above those for the same period last year, while Tempo's director of retail operations, Bret Ortone, says, "Most of our stores did as well or better than last year, and we are expecting this to be one of our strongest holiday seasons in recent years."

A comparatively grim outlook comes from Tower's Goman, who says, "Ninety-two is not going to go down as retailers' greatest year. Hopefully, Christmas will be good, but I'm not going to hold my breath."

## BETWEEN THE BULLETS



by Geoff Mayfield

**QUEEN OF THE CHARTS:** BMG Distribution president Pete Jones and his team of Ricks (Cohen, Bleiweiss, and Wilcoxon) predicted "The Bodyguard" would produce a huge soundtrack, and they were right. Sales on the album, which features six Whitney Houston songs, more than double over the previous week, a gain that not only pushes the multi-artist package to No. 1 on The Billboard 200, but does so with a commanding lead. The album outsells the No. 2 title by an awesome 120% margin and looks like it will be perched atop the chart for a while. The film, too, opened impressively, hitting the box-office chart at No. 3. Other factors that pumped sales: a documentary on the making of the film that ran on MTV during Thanksgiving weekend and Houston's ultra-hot "I Will Always Love You."

**HAPPY THANKSGIVING:** The Thanksgiving weekend is always retail's high watermark each year, so, predictably, sales are up on this week's charts. Volume on The Billboard 200 is 18% ahead of the prior week, while volume on this week's unpublished Top Pop Catalog chart—driven by increased sales on Christmas music—is up by a whopping 41%. Sales on Top Christmas Albums, which returns this week (see page 46), are 104% ahead of the previous week. However, volume on Top R&B Albums and Top Country Albums are only 3% ahead of the previous week's pace... Another sign of the accelerated pace is that 138 titles on The Billboard 200 show increases over the previous week, compared to the 64 gainers that appeared on the chart in the Nov. 14 issue. This hectic pace explains the four backward bullets that appear in the top 20. This happens when a title gains enough sales to merit a bullet but gets pushed back by faster-selling titles.

**ORNAMENTS:** As mentioned above, and as one would expect, sales of Christmas titles soared during Thanksgiving week, and you can see evidence of that on The Billboard 200, where Amy Grant's new seasonal title (14-6), "A Very Special Christmas 2" (18-9), and Neil Diamond's seasonal set (41-14) each see gains of more than 100%. Diamond, helped by a "Donahue" appearance on Nov. 27 and the premiere of his HBO special the following night, sees his Christmas album score a 175% increase, while his Columbia greatest-hits package re-enters at No. 143... "A Very Special Christmas" makes the top 10 without the benefit of a single or video, although it was helped by a half-hour "making-of" documentary that aired on MTV and VH-1 on Nov. 25 and was repeated three times over the next four days.

**MORE ORNAMENTS:** When TV star/musician John Tesh ended his pact with Private Music, he investigated the music industry, and decided he would have better control over his product—and perhaps a better payoff—by going the independent route. The third title released on his own GTS label (named for the initials of he, wife Connie Sellecca, and Sellecca's son, Gib Gerrard) is a big one, as "Romantic Christmas" bows at No. 86... Mannheim Steamroller rolls again. On Top Pop Catalog, its "A Fresh Aire Christmas" and "Christmas" rank No. 1 and No. 2, respectively. If the two were tracked on The Billboard 200, they would stand at Nos. 23 and 29.

**SCREENS:** The home video release of "Beauty And The Beast" again pushes that award-winning soundtrack 46-37 on a 37% gain, while Disney's new hot soundtrack, "Aladdin," wins the Power Pick, showing a 175% gain in the film's first nationwide week (see story, page 9)... The "Beverly Hills, 90210" soundtrack goes 93-85 on a 19% gain; its Shanice single climbs 19-13 on Hot 100 Singles while Jeremy Jordan's debuts at No. 89.

## MICHAEL KEEPS BUSY AWAITING CASE; SUIT AGAINST SONY SET FOR OCT.

(Continued from page 9)

dissimilar from those employed by other record companies in their dealings with artists of Michael's caliber.

But Kahane denies that other record companies would offer terms similar to those offered by Sony: "An artist like George Michael can demand the world," he contends.

### SHOCKED ORDERED

(Continued from page 9)

ered by Goldschmidt's former partner and music journalist Peter Lawrence at a Texas music festival in 1986. Lawrence recorded her songs on a Sony Walkman, which became the basis for the 1987 "Texas Campfire Tapes" album, released by Cooking Vinyl in the U.K. and Cooking Vinyl/Mercury in the U.S.

Justice Stanford pointed out that record sales were moderate at first, but received a boost from a U.K. tour and TV appearances. The album then went to No. 1 on the U.K. independent charts in 1987, when the artist signed a five-year management deal with Goldschmidt.

Her second album, "Short Sharp Shocked," sold 750,000 copies worldwide, but the next two albums, "Captain Swing" and "Arkansas Traveller," were less successful, according to Mercury.

Shocked, who took no part in the hearing, wrongfully terminated the agreement in 1989, said the judge, and Goldschmidt was entitled to remuneration from the artist.

Goldschmidt said after the hearing: "I am relieved and pleased that the case is over after three years."

Goldschmidt's lawyers say they will now try to enforce proceedings against Shocked, believed to have moved from her last known address in Los Angeles.

Shocked is currently without a manager, according to her label. She was unavailable for comment by press time.

DOMINIC PRIDE

Kahane and Russell claim that no specific plans have been made with regard to Michael's post-Sony future. "He's 29 years old now," says Kahane. "What George will do for the rest of his career is make a deal with a company which can respect his artistic freedom."

Kahane dismisses talk that a deal is planned along the lines of Prince's or Madonna's deals with the Warner Music Group, whereby artist-owned companies produce recordings that are marketed and distributed by the major.

### OTHERS HEARTENED

Michael's decision to take on Sony has heartened many in the U.K. business who believe that record companies should reform their business agreements with their artists. Dire Straits manager Ed Bicknell, for instance, has gained media attention and fired up other managers through his formation of the International Managers Forum, which is being incorporated as a legal body this month.

If handled properly, says Bicknell, Michael's stand against the record companies could force them to think. "A lot of us have got to the point of sheer exasperation in dealing with the record companies," he notes. "Several acts have only got what they want by threatening legal action, and were days away from writs before there was some movement."

Bicknell says he applauds Michael's stance and has sympathy for his claims that artists' freedom is not respected: "If the artist finds that they want to do something different, outside what they've done commercially, then the companies don't like that. They don't know how to handle it. They like their big artists to stay on track."

Like many on both sides of the business, Bicknell is hoping that the attention generated by the Michael case will help to set precedents: "There are a lot of gray areas, such as the clawbacks which the record companies have in their contracts," he says.

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# German Government Moves Against Racist Rockers

■ BY WOLFGANG SPAHR

HAMBURG—The German federal government has stepped up its campaign against bands with overtly racist lyrics in the wake of its crackdown on neo-Nazi political groups.

On Dec. 2, the Federal Review Board for Publications Harmful to Minors banned the sale, manufacture, and distribution of four "skin-head" albums: "Der Clou" (The Nail) by Endstufe, "Kraft Für Deutschland" (Power For Germany) by Noie Werte (New Worth), "Der Metzger" (The Butcher) by Kahlkopf (Bald Head), and "Störkraft Live" by Störkraft (Destructive Power).

Earlier in the year, the review board had banned three other records: Störkraft's "Mann Fuer Mann" (One By One), and "Dreckig, Kahl Und Hundgemein" (Dirty, Bald And Vicious), and "Warum?" (Why?) by Sperrzone. The labels involved are Rock-O-Rama Records of Bruehl and SEV Records of Bruchsal.

Elke Monssen-Engberding, chairman of the review board, says only three albums had been "indexed" earlier because of "ignorance on the part of many youth organizations" and "a lack of coordination."

Monssen-Engberding says some effective initiatives have been started to counter the rash of right-wing musicians. The number of records waiting to be indexed is now "several hundreds," she says. Yet the chairwoman believes that cataloging every such release will be extremely difficult.

Reputable shops, such as major chains and most independents, do not stock the records. Radio, too, has boycotted such music. Monssen-Engberding says one "either has to become part of the scene, or use informers to track down the recordings."

A further problem comes from the fact that bands with a right-wing following often issue records with relatively inoffensive lyrics, yet at concerts they change them to words that incite racial hatred.

Germany's main opposition party, the CDU, recently called for government action against the rise of right-wing bands.

Last month, prominent musicians in Germany launched an initiative called "Helfen Statt Hauen" (Help Instead Of Beating) to show that the mainstream music community supports a positive attitude toward the non-German community.

# Wherehouse Buys Colorado's 5-Store Rocky Mountain Chain

NEW YORK—West Coast retail powerhouse Wherehouse Entertainment has acquired Rocky Mountain Records & Tapes Inc., a five-store chain based in Colorado, according to Wherehouse.

Prior to the Rocky Mountain deal—which brings Wherehouse's unit count to 315—the Torrance, Calif.-based chain operated only one location in Colorado, in the Aurora Mall outside Denver. Most of Wherehouse's stores are in California, with outlets in Arizona, Washington, Oregon, and Nevada as well.

Rocky Mountain has two stores in Denver, two in Boulder, and one in Fort Collins, Colo. Wherehouse says it plans to retain the 20-year-old Rocky Mountain moniker and most of that company's staff.

The deal is Wherehouse's first purchase since it was bought out by investment firm Merrill Lynch Capital Partners in May for approximately \$275 million (Billboard, May 16). Wherehouse executives have been saying since then that they would expand the chain through new store openings and acquisitions.

In a press release, Wherehouse chairman/CEO Scott Young says the company's relationship with Merrill Lynch "allowed us to take this step and will allow us to pursue other opportunities in the future." He adds that Wherehouse is "evaluating other possible opportunities, not only in Colorado, but in other markets as well." PAUL VERNA

# LEO SAYER WINS BACK HIS MASTERS

(Continued from page 9)

creased" royalty rate backdated to 1987, says Lynch, although he declines to specify either rate.

"There seems to be a new attitude of sorting things out at Chrysalis now that it's part of EMI," says Lynch. "Before it was the kind of company which was content to let this issue go unresolved. These things seem to be taken very seriously now. Chrysalis seems to realize the value of its catalog."

Since 1988, Sayer has been involved in motor racing, partly as a result of his disillusionment with the record business. Lynch says the former star has almost given up songwriting, but the new deal could see him penning new material.

Despite Sayer being out of the public eye for five years, Lynch believes his following is still solid: "All we have to do now is reconnect him with his original audience."

As one of the most successful singer/songwriters of the '70s and '80s in the U.K., Sayer had hits with his own compositions such as "Giving It All Away" "Moonlighting," "You Make Me Feel Like Dancing," and "The Show Must Go On."

Sayer has also regained the rights to his publishing after his worldwide deal with Warner/Chappell ended in January. A new deal is being sought. Sayer's company, Silverbird, will hold the rights to both publishing and record masters.

Sayer, who was previously managed by Adam Faith and Colin Berlin, started working with Lynch earlier this year. He says he is happy to have sorted out the matter without recourse to expensive and acrimonious legal action.

Chrysalis executives could not be reached for comment by press time. DOMINIC PRIDE

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## VJN SEEKS INVESTORS

Principals at Miami-based Video Jukebox Network Inc., which operates the interactive music video network The Box, have been seeking outside investors, and Bulletin hears negotiations for a buyer to purchase a portion or a majority interest in the company could close in the next 30-60 days. The name of Island Records founder Chris Blackwell has been linked to negotiations. Calls to VJN and Blackwell were not returned by press time.

## GERMAN STARS TO PLAY VS. HATE

German stars will take part in a televised open-air concert Dec. 13 to bring the anti-right-wing message home to the public. The aim is to show a different side of Germany than the one that has shocked the world. Artists lined up for the Frankfurt concert include the Scorpions, BAP, Muenchener Freiheit, Die Toten Hosen, and Marius Mueller-Westernhagen. (See related story, this page.)

## INVENTORY MULTIPLE-CHOICE QUESTION

The Blockbuster retail web has decided against corporate purchases of "Article 99" and Woody Allen's "Shadows And Fog" because (a) both are Orion titles and the studio is being boycotted for its decision to release "Dances With Wolves" through McDonald's, (b) the bad vibes generated by the Woody-Mia scandal, or (c) neither cassette has rental value. The trade opts for (a),

especially since Blockbuster says it will carry Allen's next feature, Rated "Husbands And Wives," released through Columbia TriStar. Blockbuster goes for (c). "It has nothing to do with Orion," says senior VP Carol Feinberg. "We just didn't buy the titles." Franchisees make their own decisions.

## PRINCE, LABEL ACTS GET BIG SHOTS

ABC In Concert will feature Prince & the New Power Generation in two one-hour specials set to air Dec. 18 and 19. One is "Prince And The New Power Generation: Act 1," a documentary on the making of the band's latest album, airing Dec. 18 at 11:30 p.m. Eastern and Pacific time and 10:30 p.m. Central time. The other show, "The Ryde Dyvine," features five songs from Prince & the N.P.G. as well as one song each from Paisley Park acts Carmen Electra, Rosie Gaines, Mavis Staples, and George Clinton. It airs Dec. 19 at 11:30 p.m. Eastern time and 10:30 p.m. Central time.

## ASYLUM/NASHVILLE APPRAISING ACTS

Asylum Records' Nashville division confirms it is negotiating to add Stephanie Davis, Emmylou Harris, and the Phelps Brothers (formerly with the Kentucky Headhunters) to its roster.

## 802 ELECTS NEW PRESIDENT

Bill Moriarity has been elected president of the musicians union's Local 802 in New York. He unseats John Glasel, who has been

president of the local for the last decade. Glasel, who headed up the newly instituted Progress802 Party, lost his bid for VP to Florence Nelson, who, along with Moriarity, ran with the long-established Members Party. For the first time since 1964, members had to vote in person. Of the 10,883 eligible voters, only 1,457 turned out.

## MASCOLO OUT AT RCA, DALE TURNER IN

In the continuing staff shakeup at RCA Records/Nashville, Ed Mascolo is out as the label's VP of national country promotion. Dale Turner, formerly RCA's regional promotion manager for the Northeast, will join the Nashville office as director of national country promotion. Recently, Josh Leo and Randy Talmadge were fired from their A&R posts at the label.

## VIRGIN STUDIO CHIEF TO LEAVE

Barbara Jeffries, managing director of Virgin Music Studios, is the latest casualty of the EMI/Virgin merger, leaving in March as EMI combines its Abbey Road Studios with Virgin's Manor, Townhouse, and Olympic sites. Abbey Road manager Ken Townsend is chairman of the new group; Martin Bengel, head of Australia's Studios 301, will join the group next year... Look for Elektra to add another marketing staffer following the naming of Ellen Darst as marketing chief and Jim Henke as her first new appointment.

# Holiday Sets Light Up Billboard 200

HERE'S THE best indication that the holidays are just around the corner: *Thirteen* of the top 40 positions on The Billboard 200 are held by greatest-hits, live, Christmas, or soundtrack albums.

"The Bodyguard" soundtrack jumps to No. 1, while its lead single, Whitney Houston's "I Will Always Love You," tops the Hot 100 for the third straight week. "The Bodyguard" is the second soundtrack to reach No. 1 on The Billboard 200 this year, following "Wayne's World." Old songs drove both albums to the top. Queen's "Bohemian Rhapsody," the big hit from "Wayne's World," was first released in 1975; Dolly Parton's original version of "I Will Always Love You" was first issued in 1974.

Other soundtracks in the top 40 are George Strait's "Pure Country" at No. 12, "Boomerang" at No. 25, "Beauty And The Beast" at No. 37, and "Aladdin" at No. 40.

Three Christmas albums are listed in the top 10: Amy Grant's "Home For Christmas" at No. 6, "A Very Special Christmas 2" at No. 9, and Garth Brooks' "Beyond The Season" at No. 10. In addition, Neil Diamond's "Christmas Album" leaps from No. 41 to No. 14. It's the pop veteran's best showing in a decade.

The top 40 also includes greatest-hits albums by Gloria Estefan and Queen and live albums by Eric Clapton and AC/DC.

A postscript: This is the second time that Arista chief Clive Davis has masterminded a No. 1 soundtrack/No. 1 single combination. As president of Columbia in 1968, he oversaw "The Graduate" soundtrack and its concurrent No. 1 single, Simon & Garfunkel's "Mrs. Robinson."

**FAST FACTS:** Black artists hold down *nine* of the top

10 positions on the Hot 100 for the second straight week. This sets a new record, breaking the mark set in May 1972 when black artists accounted for eight of the top 10 pop hits.

Two songs from TV shows are listed in the top five on the Hot 100. Boyz II Men's "In The Still Of The Nite" from the ABC-TV miniseries "The Jacksons" vaults to No. 4; the Heights' "How Do You Talk To An Angel" from the Fox-TV series "The Heights" dips to No. 5. It's the first time that two songs from TV shows have appeared in the top five simultaneously since 1985, when Jan Hammer and Glenn Frey were represented with songs from "Miami Vice." "In The Still Of The Nite" is Boyz II Men's fourth top-five pop hit in 15 months.

Wreckx-N-Effect's debut album, "Hard Or Smooth," is the top new entry on The Billboard 200 at No. 21. The lead single, "Rump Shaker," is lodged in the top three on the pop, R&B, and rap charts and has already gone platinum.

Harry Connick Jr.'s "25" enters The Billboard 200 at No. 53. Connick's last album, "Blue Light, Red Light," went top 20 in February.

Restless Heart's "When She Cries" jumps to No. 32 on the Hot 100. It's the country group's highest-charting pop hit to date.

Hi-Five appears to be headed for its fourth top 10 pop hit as "Quality Time" leaps from No. 96 to No. 65 on the Hot 100.

Michael Jackson's "Heal The World," the fifth single from "Dangerous," enters the Hot 100 at No. 74. The soft ballad is in the spirit of "We Are The World," the 1985 megahit Jackson co-wrote with Lionel Richie.



by Paul Grein

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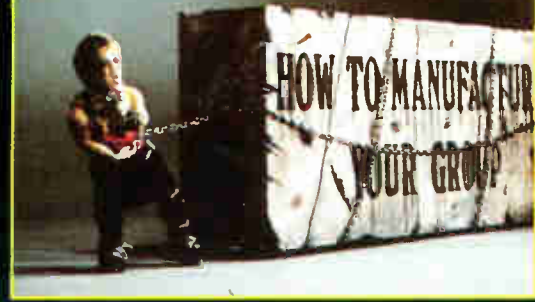
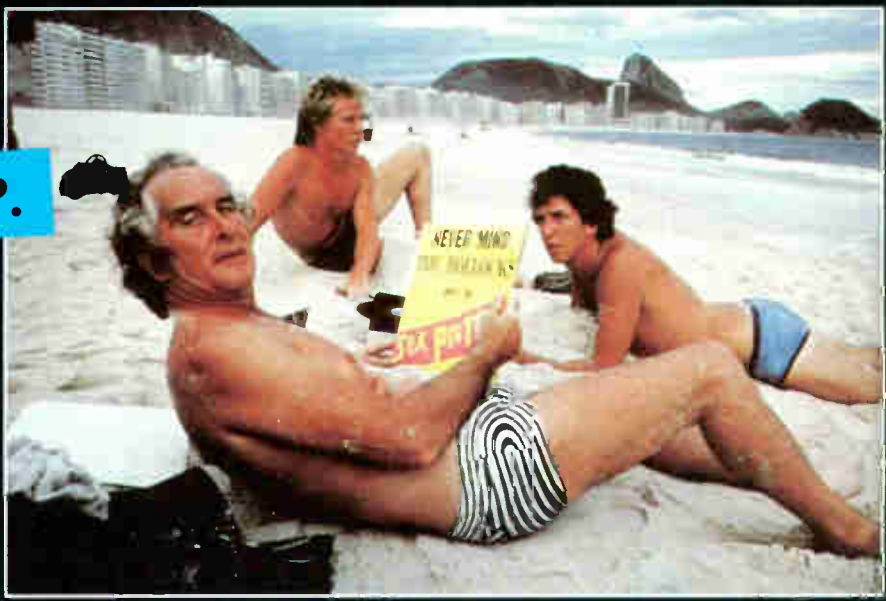
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