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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT OCTOBER 17, 1992

ADVERTISEMENTS

MARK CURRY
FROM BREAKTHROUGH VIDEO
TO BUZZBIN
AND BEYOND

SORRY ABOUT THE WEATHER
FROM THE DEBUT ALBUM
IT'S ONLY TIME

Audio Home Recording Act Passes Next Step: Dividing The Royalty Pool

■ BY BILL HOLLAND

WASHINGTON, D.C.—Congress handed American consumers and the music and hardware industries their ticket to new digital music technologies Oct. 7 by passing the Audio Home Recording Act of 1992. Now, with the door opened to the advent of the digital compact cassette and the MiniDisc over the next few months, the focus turns to the complex questions involved in apportioning and distributing the royalties guaranteed by the bill.

The act, which is considered certain to be signed by President Bush, provides royalties to record companies, artists, music publishers, and songwriters. The royalty pool will come partly from a 2% surcharge imposed on digital audio tape recorders, with a \$1 minimum fee, an \$8 cap for single recorders, and a \$12 cap on machines with two re-

recorders. In addition, there will be a 3% surcharge on blank digital tapes. The manufacturers will pay royalties to the Copyright Office, which will deposit the monies into the U.S. Treasury for later distribution by the Copyright Royalty Tribunal.

The sound recording fund, covering artists and labels, is to receive 66²/₃% of the royalties. Four percent will be taken off the top for

nonfeatured musicians and vocalists. The remaining 96% is divided by giving 60% to record companies and 40% to featured performers. The musical-works fund will receive 33¹/₃%, to be divided equally between music publishers and composers.

As far as all that is concerned, the bill makes the royalty divisions
(Continued on page 84)

Gabriel's 'US' Debuts At No. 2

■ BY DEBORAH RUSSELL

LOS ANGELES—Showing the depth and breadth of the fan base that Peter Gabriel has built over the years, his new Geffen album "US" debuts at No. 2 on The Billboard 200 this week. The high entry for the
(Continued on page 81)



GABRIEL

Madison Ave. Sees Vehicle In Country Music Explosion

■ BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—American advertisers are hearing the ring of cash registers when they listen to country

music. Not only are advertisers increasingly buying spots on country radio stations and cable networks and space in country-oriented magazines, but they are also allying themselves with country artists for tour sponsorships and product endorsements.



JACKSON

In that great omnibus area called "lifestyle," the western motif is running rampant, manifesting it-
(Continued on page 80)

The Wallflowers

"An arresting debut" says Rolling Stone, featuring the song "Ashes To Ashes."

Homegrown Mexican Rock Thrives Against The Odds

■ BY JOSE ENRIQUE FERNANDEZ and JOHN LANNERT

MEXICO CITY—Rock music refuses to die in Mexico. For most of the past 30 years, homegrown rock music in Mexico has skittered on the edge of extinction, usually due to inhospitable market conditions created by a succession of Mexican governments.

Nonetheless, Mexico's rock music acts have managed to keep do-

mestic rock alive in a market now less dominated by a hostile government than by a conservative music establishment that favors pop and ranchero sounds. Against this challenging backdrop, the contemporary Mexican rock scenes—concentrated primarily in Mexico City, Monterrey, Guadalajara, and Tijuana—continue to struggle to gain identity and stability.

The reasons why rock *en espa-*
(Continued on page 58)



No. 1 IN BILLBOARD

| | |
|----------------------------------|------------------------------|
| HOT 100 SINGLES | |
| ★ END OF THE ROAD | BOYZ II MEN (BIV 10) |
| THE BILLBOARD 200 | |
| ★ THE CHASE | GARTH BROOKS (LIBERTY) |
| HOT R&B SINGLES | |
| ★ REAL LOVE | MARY J. BLIGE (UPTOWN) |
| TOP R&B ALBUMS | |
| ★ WHAT'S THE 411? | MARY J. BLIGE (UPTOWN) |
| HOT COUNTRY SINGLES | |
| ★ IF I DIDN'T HAVE YOU | RANDY TRAVIS (WARNER BROS.) |
| TOP COUNTRY ALBUMS | |
| ★ THE CHASE | GARTH BROOKS (LIBERTY) |
| HOT DANCE CLUB PLAY | |
| ★ KEEP IT COMIN' | C+C MUSIC FACTORY (COLUMBIA) |
| HOT DANCE SALES | |
| ★ THE HITMAN | AB LOGIC (INTERSCOPE) |
| HOT RAP SINGLES | |
| ★ 360 DEGREES (WHAT GOES AROUND) | GRAND PUBA (ELEKTRA) |
| HOT ADULT CONTEMPORARY | |
| ★ NOTHING BROKEN BUT MY HEART | CELINE DION (EPIC) |
| HOT LATIN TRACKS | |
| ★ EL CENTRO DE MI CORAZON | CHAYANNE (SONY) |
| TOP VIDEO SALES | |
| ★ FERGULLY...THE LAST RAINFOREST | (FOXVIDEO) |
| TOP VIDEO RENTALS | |
| ★ FRIED GREEN TOMATOES | (MCA/UNIVERSAL HOME VIDEO) |

HOME & ABROAD

Inner Circle Charms Sweden With Reggae
PAGE 41



WELLER'S

AN ENTIRELY NOW

GROOVE FROM PAUL WELLER-

LEADER OF TWO OF THE U.K.'S

MOST INFLUENTIAL AND REVERED

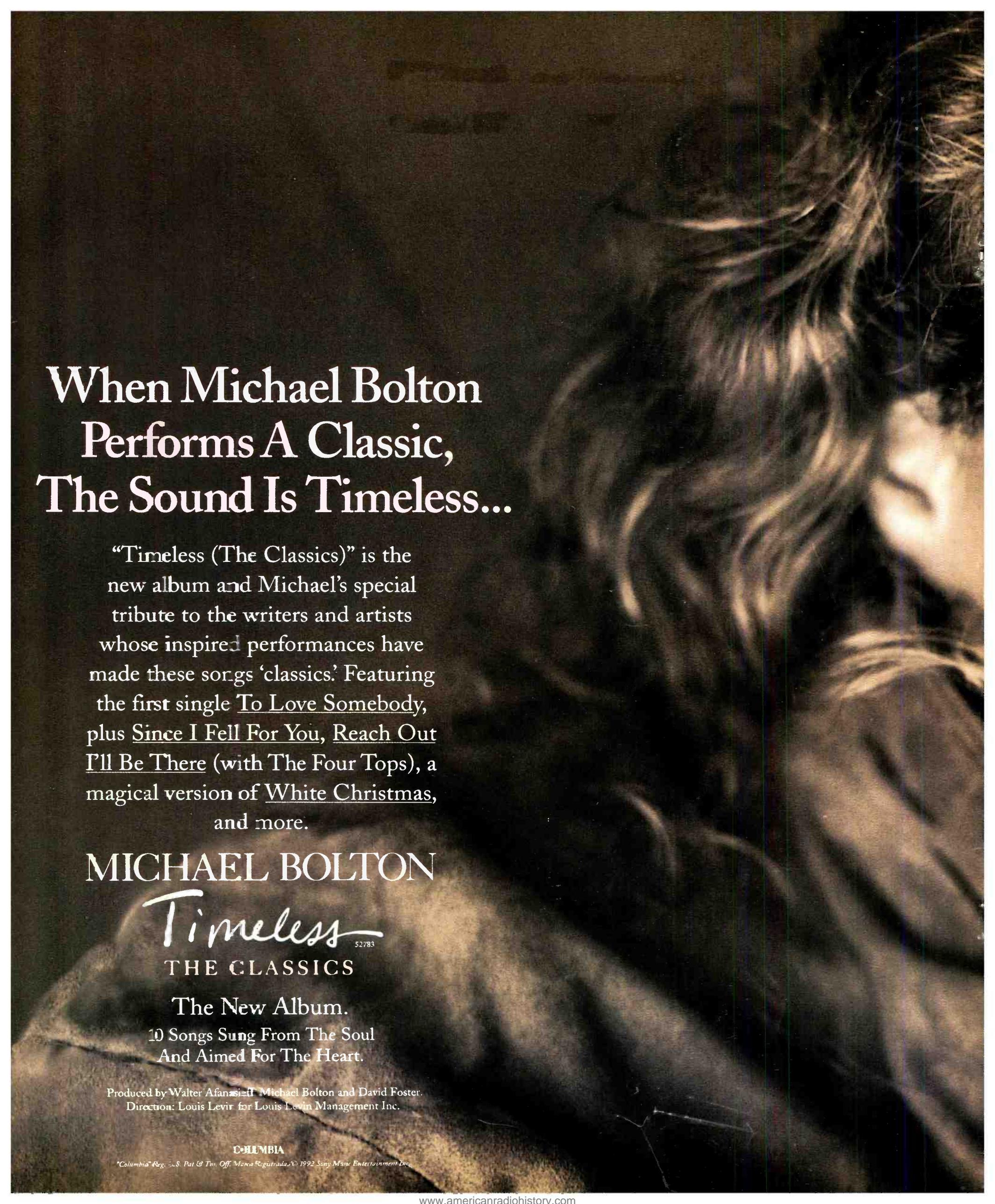
OUTFITS WITH THE JAM AND

THE STYLE COUNCIL - ON HIS

TRIUMPHANT SOLO DEBUT.

FEATURING "I'M HIGH ON YOU"

BACK



When Michael Bolton Performs A Classic, The Sound Is Timeless...

“Timeless (The Classics)” is the new album and Michael’s special tribute to the writers and artists whose inspired performances have made these songs ‘classics.’ Featuring the first single To Love Somebody, plus Since I Fell For You, Reach Out I’ll Be There (with The Four Tops), a magical version of White Christmas, and more.

MICHAEL BOLTON

Timeless 52783

THE CLASSICS

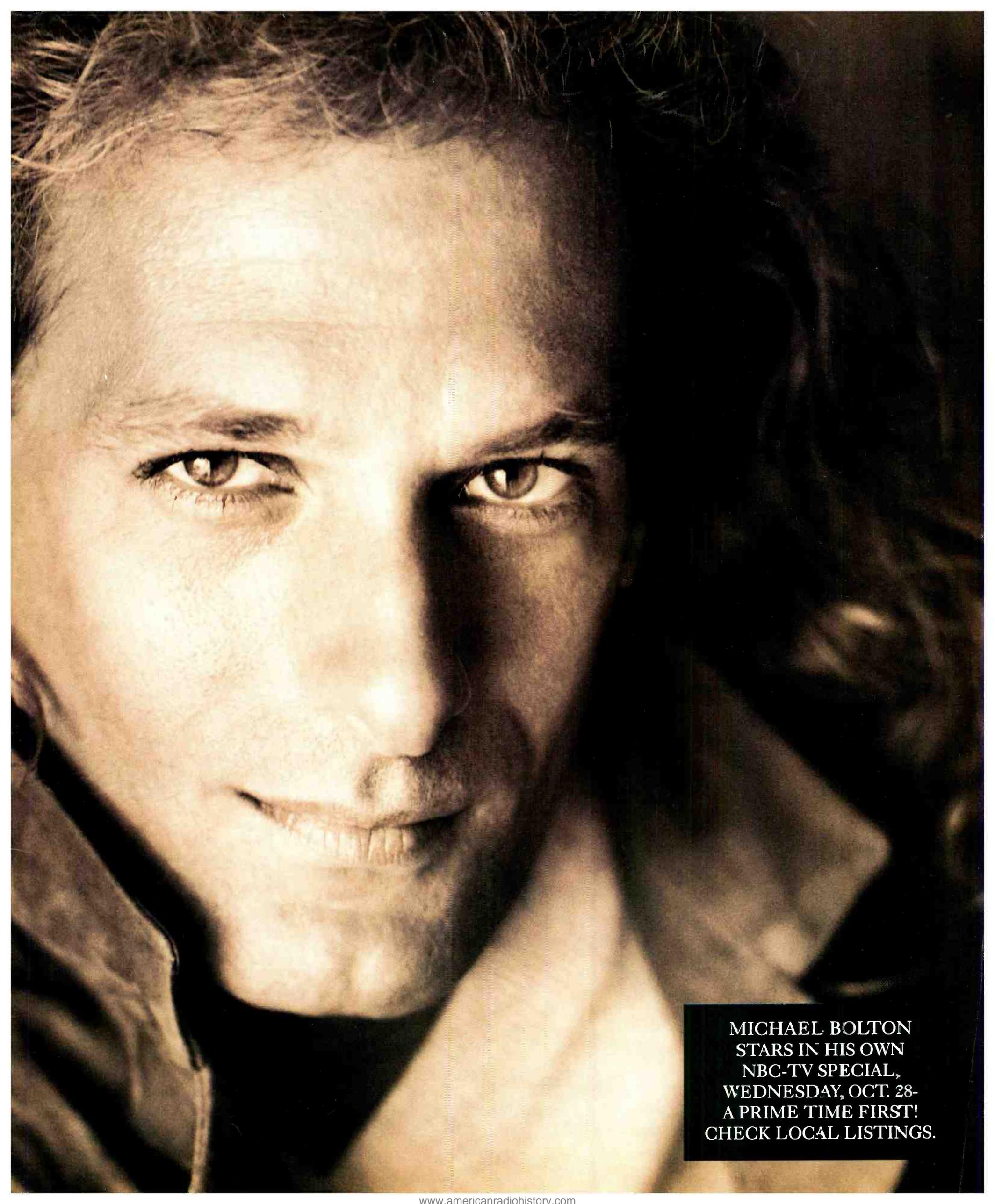
The New Album.

10 Songs Sung From The Soul
And Aimed For The Heart.

Produced by Walter Afanador, Michael Bolton and David Foster.
Direction: Louis Levir for Louis Levin Management Inc.

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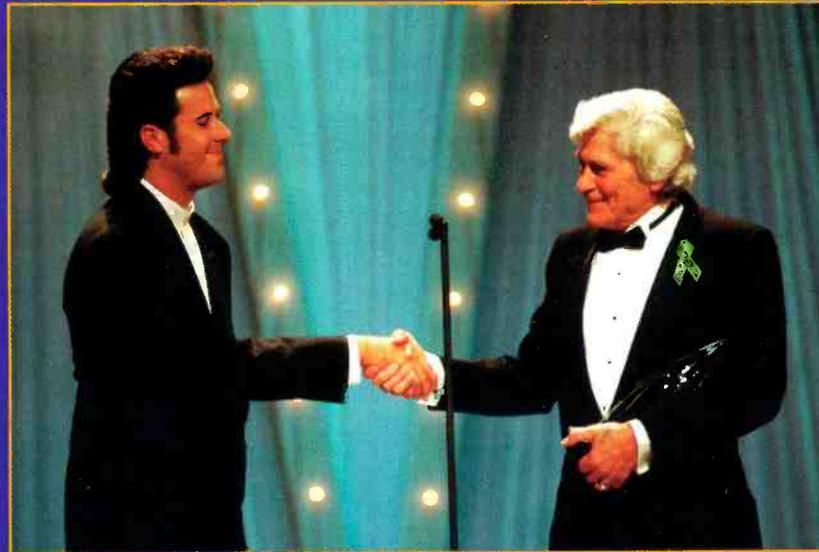


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**Vocal Event Of The Year
TRAVIS TRITT & MARTY STUART**



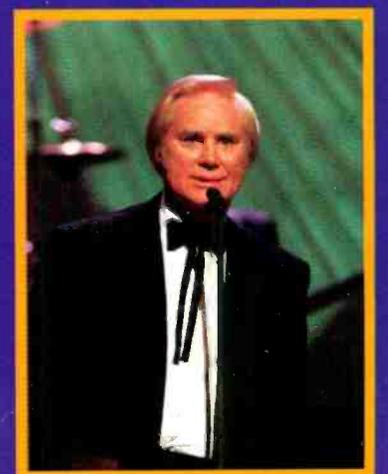
**Album Of The Year
ALLEN REYNOLDS
Producer
"Ropin' The Wind"**



**Musician Of The Year
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HALL OF FAME

GEORGE JONES



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**Vocal Duo Of The Year
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Keith Richards: On The 'Offensive'

He's still a wanted man, but now sought largely for himself. And with the worldwide release on Oct. 20 of "Main Offender" (Virgin), Keith Richards' third solo album, it should be self-evident that his *sui generis* guitar gristle has succeeded beyond all expectations in gaining him a raffish status wholly independent of the Rolling Stones.

There was a time when Keith, the Stones' notorious riffsmith/night watchman, had the 'round-the-clock task of either upholding or answering for the musical reputation of his primordial band. But, with a will as steely as the rant of his scuffed Telecaster, Keith has spent half a decade spurring his X-Pensive Winos ensemble toward a brashly separate sound and a following to match.

Granted, skepticism ruled five years ago when word first radiated that Keith and respected drummer Steve Jordan were co-producing a unilateral studio project for rock's rhythm outlaw. But, after the launch in 1988 of "Talk Is Cheap," Keith and his new outfit became the fount of a cluster of album-radio favorites, including "Take It So Hard," "Struggle," "You Don't Move Me," and "Make No Mistake." The next step, in 1991, was a 13-track live journal, "Keith Richards & The X-Pensive Winos: Live At The Hollywood Palladium, December 15, 1988," which confirmed that the road reputation of Richards' marauders was well-deserved.

Now, "Main Offender" finds the brambly bray and corrugated riffs of rock's venerable party vertebrate converging with heightened discrimination. While Richards earlier exhibited a clear awareness of the leaps and limitations of his métier, the current record evinces an ingenious deployment of bare essentials to reach more sophisticated ends.

Critics like to accuse Keith of studied sloppiness, as if his modus wavered somewhere between Guns N' Roses at its worst and Nirvana at its best, but a careful examination of even the "Live At The Hollywood Palladium" record (the most able and engrossing concert memento since Jimi Hendrix's 1970 "Band Of Gypsies") puts that fable to permanent flight. The sole ragged factor is Keith's alleyway arias, which still resound with the free-round fellowship of a saloonkeeper.

Meanwhile, the articulated space around the grooves and melody lines of Richards' "Main Offender" songs shows a faculty for synchronization that any Swiss chronographer would covet.

"The latest arrangements are more adventurous because we're really playing with time," says Richards, his leathery wheeze unfurling in a fat chuckle. "Rock'n'roll is a limited form musically, but we use a lot of percussion in a way that's technically not over-emphasized, yet you still have the pleasurable feeling of getting up to your neck in it because it's all *ambient*."

"For this new record, the 10 tracks were cut in specifically chosen rooms—chiefly Master Sound in Astoria, Queens, and The Site in San Rafael, California. We arranged the instruments to control the space—instead of vice versa—and then worked on the 'direct injection' of skilled musicians interacting in a single area instead of overlaying on tape."

Whether it's the springy cross-cadences of "999" ("a song about the cost of living"), or the intricate counter-vamps on "Bodytalks," the music joins the all-for-one R&B bonding of Chess and Stax studio quorums with the vintage judgment that the best rock'n'roll sessions are stud poker contests dealt from a clean deck.

"For me," says Keith, "the Winos band is a little miracle. We hadn't played together in almost four years—because everybody's got their own outside thing—and that prevented the latest music we made from being stale. I was always conscious of the possibility of us developing our own signature; and, knowing the loyalty of the Winos to each other, I definitely thought the new record would progress from the first one. But the *key* was the touring in-between."

"Because to me, everything is based upon a rapport on stage; that's always been my criteria for growth. If you don't make it on the road, you never learn what to do next. So the fun of us getting back together as this performing unit to write and rehearse once again is where the present blossoming has come from."

The core Winos roster consists of Jordan on drums and traps; bassist Charley Drayton; keyboardist Ivan Neville (a scion of the Neville Brothers clan); guitarist Waddy Wachtel; and former La-Belle vocalist Sarah Dash, with additional harmonies provided by singers Bernard Fowler and Babi Floyd. The axis, of course, is Keith, grinding against the meter with his "Exile On Main Street"-era Telecaster, as well as "this great new Gibson I got, which is a copy of an old Robert Johnson acoustic." The cozy solidarity amongst these regulars also allowed Richards to cultivate a warmth and emotional proximity uncommon in his previous work. "Hate It When You Leave" borders on the confessional, while "Demon" and "Runnin' Too Deep" seem like eavesdropping on others' most confidential moments.

"You're hitting it on the head!" he admits. "I'm really drawing on 30 years of experience, and I can tell stories and hint at moods and atmospheres that I know very well, looking at all these little secrets from a more detached point of view. Everybody's got demons, and the way I've always written songs was to try and put an intimate focus on something I've observed, so you don't feel so alone."

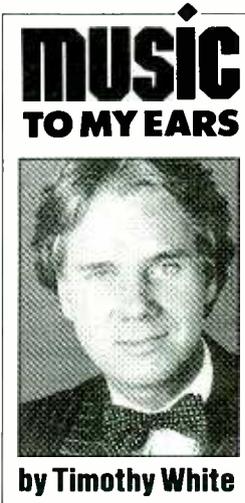
"A song like 'Wicked As It Seems' hints at a tense relationship ["I suffer the blow/So the bruises don't show/... No broken necks/No broken hearts"] that may or may not blow up at any possible moment—which is the kind of subjects I'm very interested in. And if I come up with a pretty melody like 'Demon,' I immediately give it some of the hardest lyrics to counteract that mood. I'm looking for the *mystery* in how people relate to each other, rather than the *meaning* of the matter."

And what of band leader Keith's own intrapersonal obligations? "With the Stones, you mean? Well, that's easy. The Winos will tour in December and January. Then Mick [Jagger] and I have got a date to meet somewhere remote—it could be New Guinea!—in February or March to do the Stones album."

Incidentally, is Bill Wyman officially an ex-Stone? "No," Richards rules, "it's not settled. I'm going to go over to London in a week or two and I'll have a chat with him to find out if he wants to go for another round. I don't want to change the lineup at all."

Last question for the ringleader: Why did he name his new album "Main Offender"?

"Oh, it was just one of those things that goes on *wherever* I am. When somebody's looking for a culprit, usually the finger points to me." Lacerating laughter. "It was a tossup between that title and 'Blame Hound.' I'm an easy mark."



THIS WEEK IN BILLBOARD

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VOTE FOR CLINTON OR FACE THE (SCARY) MUSIC

■ BY DANNY GOLDBERG

While most Americans are focusing on economic issues in the 1992 election, people in the music business—particularly those who ordinarily would have no hesitation about voting Democratic—face a unique quandary as Election Day approaches.

Bill Clinton has not made it easy for people who are passionate about free speech to support him for President. Whatever his running mate Al Gore's other virtues, the memory of Tipper Gore's pressure on the music business is still very painful for people engaged in fighting censorship or defending the cultural values of rock'n'roll and rap music. Clinton himself allowed one of his staffers to join the political attacks on Ice-T, and Clinton's own attack on Sister Souljah played into the mentality that sees artists as the cause of social problems rather than as those who chronicle the emotions and thoughts of people who have no other public voice: youth and minorities.

I have spent a lot of time over the last several years debating with Tipper Gore. I still disagree with the "voluntary" labels that were the result of an agreement between the Recording Industry Assn. of America and the organization she helped start, the Parents' Music Resource Center. I still cringe when I read the distorted descriptions of popular music in her book "Raising PG Kids In An X-Rated World," which unfortunately was reissued recently to

cash in on her renewed celebrity.

Nevertheless, I think it is totally irrational for people in the music community who are concerned with the ideals and issues associated with the First Amendment to refrain from voting for Bill Clinton on Nov. 3.

For one thing, at least two, and maybe as many as four, U.S. Supreme Court Justices will be appointed in the next four years. No other governmental act will have as much influence over free speech and freedom of religion for the next generation. Additionally, either Bill Clinton or George Bush will appoint dozens of other federal judges. It is true that some Democratic judges move to the right after they are appointed and some Republicans move to the center. (It was a Carter appointee who originally declared 2 Live Crew obscene.) But the general pattern is clear, as evidenced by several significant Federal decisions:

- On free speech, a Carter appointee, Judge Sprouse, invalidated a Virginia ordinance that prohibited the sale of books with "sexual content" to minors. Meanwhile, a Reagan appointee, Judge Posner, upheld the right of Illinois Community College to move an art exhibit with sexual content to a restricted area over the objections of the chairperson of the department.

- On gay and lesbian rights, two Carter-appointed jurists, Judge Canby in 1991 and Judge Norris in 1988, denied the right of the Army to discharge a soldier for being gay. In 1989, by contrast, a Ford

appointee, Judge Wood, upheld the right of the Army to do so.

- On abortion, a Johnson appointee, Judge Coffin, denied the right of the State of Massachusetts to force a woman to wait 24 hours before having an abortion. However, last year, Reagan appointee Judge Stapleton upheld the right of the State of Pennsylvania to impose such a waiting period.

Besides the odds of much more



'Clinton has not made it easy for civil libertarians to support him'

Danny Goldberg is a senior VP of Atlantic Records.

libertarian courts, the Republican Party includes in its coalition the religious right, which is the cutting edge of censorship efforts around the country as well as anti-abortion and anti-gay and anti-lesbian activity. The high-profile speeches at the Republican convention of Pat Robertson, Pat Buchanan, and the Quayles illustrate the depth of Bush's involvement with these elements.

By contrast, Clinton gave time at his convention to Jesse Jackson and Maxine Waters. Clinton openly welcomed gays and lesbians to his vision of the American mainstream, while the Republicans broadcast repeated anti-gay code phrases such as Quayle's condemnation of the belief that "every so-called lifestyle is

equal." Given the role that racism and homophobia play in most censorship attempts, this distinction is extremely meaningful.

On the abortion issue—a clear obsession of the same religious conservatives that support censorship attempts—Clinton and Bush are on opposite sides. Bush supports a Republican platform that calls for a Constitutional amendment banning all abortions. Clinton is pro-choice. Again, this indicates a stark contrast in the minds of people that each of the two potential Presidents will have around them in positions of power.

Furthermore, given the enormous psychological impact of the Presidency on the culture, a Bush victory would have a ripple effect in the media of empowering the most extreme pro-censorship forces in the country; a Clinton victory, on the other hand, would embolden the media to discredit Buchanan, Robertson, and their ilk. Even assuming that Tipper Gore uses her visibility as the Vice President's wife to reprise her most offensive views, it will be a lot easier to fight those views in the context of a Democratic administration than to oppose Robertson, Buchanan, et al. in the wake of a come-from-behind Bush re-election.

It is naive to expect major-party Presidential candidates to be on the progressive cutting edge of any is-

sue, especially during an election. Neither Franklin Roosevelt nor John Kennedy was perceived as liberal when elected, but the hopes their election aroused unleashed progressive forces that pushed them into being forces for positive social change. In retrospect, it is hard to see much value in the "protest votes" that were cast in recent elections for Dick Gregory, Barry Commoner, or John Anderson. From a progressive point of view, there is a strong argument that there needs to be a national vehicle to the left of the centrist Clinton version of the Democratic party. But this is not going to happen in the next few weeks.

There are some on the left who have a convoluted theory that a Bush re-election and a subsequent economic disaster would create the climate for a truly progressive Democratic party as opposed to the centrist Clinton version. This is a dangerous game. It is more likely that an economic catastrophe in a second Bush administration would empower the extreme right, which is well-organized, well-financed, and has ready-made simplistic "answers."

Frank Zappa, for years an outspoken opponent of Tipper Gore in reference to record labeling, recently summed it up in a recent L.A. Times interview. Zappa said he is "so irate at the carryings on at the Republican convention . . . that if I can do anything to make sure George Bush doesn't get elected again—up to and including shaking hands with Tipper Gore—I'll do it."

LETTERS

AMUSED BY SPECULATION

I am the attorney for Prince, Paisley Park Records, and Controversy Music, and I read with much amusement the imaginative speculations of lawyers, record executives, and others, many unnamed, on the subject of Prince's new contractual arrangements with Warner Bros. Records and Warner/Chappell Music (Billboard, Sept. 19). The gist of the speculation seems to be based on the premise that a deal for Prince could not be as favorable overall as deals for certain other artists who might have sold more albums in recent years.

I have two responses: First, these recent megadeals all cover more than just the artist's own record sales. Madonna's deal reportedly covers her records, co-publishing of her own music on all her LPs, books, movies, cable television, a record label, a publishing company, and home videos. In Prince's case, his deal covers his own albums, two record labels, a publishing joint venture, the administration of Prince's own music (although not, as speculated by some, for all of the albums covered

by his record deal), and Prince's employment as a VP of Warner Bros. Records. He remains free to negotiate for films, television, books, and other projects.

As a composer and producer, Prince's track record readily surpasses that of most other recording artists, who have shown neither the inclination nor the talent to extend their own gifts outward to other artists. From his own films and records to Chaka Khan, the Bangles, Sheila E., the Time, Sinead O'Connor, Tom Jones, Tevin Campbell, and many more, Prince has time and again proven his faculty as a songwriter and producer, as well as an artist of unsurpassed talent.

Based on this, it should be logical to assume both that his record and publishing ventures would justify more substantial funding, and that his own publishing interests would generate substantially greater advances than those of the artists with whom he has been compared.

Second, with respect to the deal for Prince as an artist, I find disingenuous any speculation of experienced dealmakers that is based on

the premise that each album separately must justify each advance, and which chooses to ignore catalog sales and other factors that contribute to the financial logic of a long-term investment in an artist. These specialists are sufficiently experienced in the true economics of the record business to understand that such a premise is misleading.

Since his sensational debut, Prince has been one of the most critically acclaimed and commercially successful recording artists in the world. His ability consistently to couple these two often divergent measures of success is almost without precedent. As a consequence, his prodigious body of work represents one of the most valuable assets in the record business. An artist of Prince's stature profoundly enhances the prestige of any company with which they associate. Any doubts about the wisdom of negotiating a topline recording deal with such an artist are patently unsound.

We should celebrate the fact that Warner Records and Warner/Chappell Music Publishing have

the faith to continue to support an artist of Prince's vision, and to manifest this confidence in the most tangible means possible. We salute their conviction. Those of us fortunate enough to work with Prince know their endorsement will prove to be a sound investment.

Gary Stiffelman
Los Angeles

LOST RETAIL CUSTOMER

I am a consumer who has purchased close to 400 CDs in the past five years, mainly from the Camelot chain here in Jackson.

I cannot believe the gall of the record companies in raising the retail price of CDs to \$16.98; with tax included, that's near the \$20 mark. This prices me out of the retail market—not because I can't afford it, but because I refuse to submit to the greed of the record companies and retailers.

CD singles also present a problem for me: In 95% of the cases, they don't carry the album or single version of a song; in many cases, they don't even feature the remix that is receiving airplay.

They are more frequently coming in paperboard packages; the old B-side is extinct; and with their price now standing at \$6.99, they are no longer worth it, especially as an impulse purchase.

Midline/catalog CDs are consistently packaged without the liner notes/lyrics that accompanied the original vinyl, deterring me from continuing to replace my LPs with CDs.

And now certain chains are jumping on the censorship bandwagon. Camelot, for instance, is refusing to stock the "Sexy MF" single by Prince because it contains the dreaded "M" word. When I told a store clerk that 10 other CDs had the same word on them and asked what the difference was, since none of them had it on the cover, he told me he didn't make the decisions.

I make the decision, and I have decided to take my business to the CD clubs. Although I will suffer a delay, it will be worth it. Although the CD single will not be available, it will certainly be no great loss.

J. Weiss Colen, Jr.
Jackson, Miss.



ROY ORBISON KING OF HEARTS

There wasn't enough time in his life to contain all the music he had to make, the stories he had to tell.

Presenting KING OF HEARTS, ten great rare, unreleased and newly produced tracks, including six from the all-star sessions that produced the platinum album MYSTERY GIRL. Put together by executive producer Barbara Orbison, KING OF HEARTS WAS produced by T Bone Burnett, Don Was, Jeff Lynne and Robbie Robertson and includes "Crying," the Grammy-winning duet with k.d. lang.

This is Roy Orbison's crowning achievement, the record of a lifetime.

Virgin

Album available in stores October 20th. 2/4-86520. Featuring "Heartbreak Radio." Executive producer and management: Barbara Orbison. Produced by T Bone Burnett, Jeff Lynne, Don Was, David Was, Wil Jennings, George Massenberg, David Briggs, David Cherry, Chips Moman, Guy Roche, Albert Hammond, Barbara Orbison, Diane Warren, Pete Anderson and Roy Orbison. © 1992 Virgin Records America, Inc.

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Michael McDonald and Chaka Khan

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Vanessa Williams and Brian McKnight

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Music Video's Fortunes In Decline

Product Glut, Price Among Factors Cited

This story was prepared by Paul Verna and Seth Goldstein in New York and Earl Paige in Los Angeles.

NEW YORK—Music video, once a mushrooming configuration at music and video stores, is now declining swiftly, forcing record companies and retailers to reassess the viability of the format.

In the first half of 1992, shipments of music video fell by 30.72%, to 2.3 million units from 3.32 million in the same period last year, according to the Recording Industry Assn. of America (Billboard, Oct. 3). In dollar terms, the configuration declined 10.06% to \$54.07 million from \$60.12 million.

Industry sources attribute the plunge to a glut of product resulting from overzealousness on the part of record company executives, who saw the format virtually explode in late 1989 and 1990. Much of that burst was due to three videos by New Kids On The Block that shipped in excess of 1 million units each—more than a third of the 9.2 million pieces shipped that year. Then, in 1991, shipments declined 33.7% to 6.1 million.

Al Reuben, president of Sony Music Video, says, "For three or four years, a lot of folks put out anything they could," much of which "never

belonged on the shelves."

Similarly, A*Vision president Stuart Hersch says, "There was a great rush to do music video about two years ago. A lot of product was released that shouldn't have been released."

PolyGram Video VP of sales and marketing Bill Sondheim concurs, saying, "The industry experienced unnatural growth in late 1989 and 1990. This led, in my opinion, to unrealistic expectations at the labels and at retail."

As a consequence, labels and retailers have now taken a step back, exercising greater caution in what they put out. Ron Phillips, director of marketing at Miami-based, 65-unit Spec's Music & Movies, says, "Ultimately, we have to answer to the customer and what they want and don't want, and music video just hasn't shown that much long-term stability in terms of a configuration. We're backing off and being very conservative."

"We started feeling the decline last year in the fourth quarter," says Bruce Ogilvie, president of Abbey Road Distributors in Santa Ana, Calif. "That's why we decided to take music video away from the video buyers and move it to audio. We felt at the time that music was such a different format that the video people couldn't keep up with it. Unfortun-

nately, moving music video to the audio department did not increase volume as we had hoped."

CHANGING ENVIRONMENT

Another reason for the decline in music video sales, say retail executives, is that price points on music video have not kept pace with falling prices on other sell-through categories.

Mike Dungan, video buyer at 330-store Camelot Music, says, "Take a catalog video from the Electric Light Orchestra at \$19.95 vs. some of the big-selling videos at \$14.95 that may have done \$300 million at the box office. Why is it \$5 more? The consumer is just not willing to part with the extra dollars for a program that's not even an hour long and pretty outdated. The price point is mainly what's keeping the catalog business from maturing."

Gary Ross, president of 226-unit Suncoast Motion Picture Co., the all-

(Continued on page 83)



Rhino Warfare. Following a performance at the Street Scene in San Diego, members of War dropped by Rhino Records' festival touring booth. It was the last stop on Rhino's summer booth tour. Shown seated in front, from left, are Scott Marangi, shift manager, Tower Records San Diego; and Lonnie Jordan, War keyboardist. In the back row, from left, are Billie Sharpe, festival booth manager; Janet Grey, Rhino's L.A. regional sales manager; War's drummer, Ronnie Hammond; Lori Gates, Rhino product manager; War guitarist Howard Scott; Nancy Walton, Rhino festival booth coordinator; and Jerry Goldstein, Avenue Records CEO and War's manager/producer.

U.K. Vid Distributors Start Exclusive Trend

Retailers Get Dibs On 'Dances,' 'Scorsese X 4'

■ BY PETER DEAN

LONDON—U.K. video distributors are increasingly cutting exclusive product deals with high-street retail chains to guarantee sizable initial shipouts and an in-store splash. While the retailers are keen to acquire product that helps them carve an individual niche in the market, the practice is upsetting smaller accounts.

The four-hour, limited-edition version of "Dances With Wolves" (PolyGram) is going through the 340-store W.H. Smith chain, while a collection of Martin Scorsese short films, "Scorsese X 4" (Connoisseur), can be obtained only through Our Price Video, a subsidiary of W. H. Smith. Both exclusives run for three months.

"We think the Scorsese title is particularly appropriate for the video specialist," says Shirley Smeaton, Our Price Video's marketing and buying manager. "It's not mass-market product, and exclusive deals like this help to differentiate your own brand in the mind of the consumer. The same happened with [Eleanor Neil] Coppola's 'Hearts of Darkness,' which we also sold exclusively. It's right for the video/film buff who we're trying to target."

Typical of independent-store com-

plaints is that of Adrian Rondeau, who runs two Adrian's Video outlets in Essex, northeast of London. "I've already had complaints from a customer hearing of the W. H. Smith offer," he says, "and I expect to lose sales of the three-hour versions of 'Dances With Wolves' as a result. We weren't told of this, and we've already ordered an awful lot of copies."

Rondeau and others say the practice makes them look inefficient: Consumers don't realize why they can't get the releases from their stores, and the strategy also reduces retailers' incentive to be involved with sell-through. One tactic Rondeau has employed is to buy copies of the "offending" titles from the chain that has the exclusive and sell them to customers without profit as a service.

The "Dances" exclusivity with Smith was set up because of "long-term trading relationships," according to PolyGram Video managing director Peter Smith. Playing down the anger of mom-and-pop stores, he says, "Deals like this are more than the individual title; they're part of a package of terms. We

thought that no one would be upset by the [\$50] 'Dances.' Wrong! But I do think the indie stores' complaints are totally unfounded; we're not talking of mainstream hit product in huge quantities. The three-hour version of 'Dances' is open to all retailers and will sell about half a million copies at 12.99 pounds [\$22], while the special boxed set will sell maybe 12,000 copies at 30 pounds. There's no contest with that price differential."

For its part, Our Price Video has signed a dozen exclusive deals this year, including one for the boxed set of Oliver Stone's "The Doors" (Guild). Part of Smeaton's brief is to find titles that will be right for the 34 Our Price Video specialist outlets and that can cross over to Our Price Music's 300 stores. "Getting the numbers right is hard, especially when you're trying to match the consumer from both chains," she says.

For Connoisseur Video, its exclusive deal is the first of its type, which guarantees a sizable shipout for nonmainstream product. "We can shift a lot in one go like this,"

(Continued on page 83)

Chart Director Ellis Named B'board Associate Publisher

NEW YORK—Michael Ellis has been named associate publisher of Billboard. In his new position, Ellis will play an expanded role in the management of the magazine.

Ellis has been director of charts for Billboard since 1989. During his tenure, Billboard converted many of its charts to new data collection systems. Today, monitored radio air-

play information (provided by Broadcast Data Systems, a Billboard joint venture) and POS retail data (provided by SoundScan) serve as the basis for most of Billboard's key charts.

Says Billboard publisher Howard Lander, "Michael's keen instinct, leadership, industry knowledge, and dedication have paved the way for these monumental changes. In this new capacity, I will look to Michael along with editor in chief Timothy White and associate publisher Gene Smith to help shape Billboard's long-term strategy as we approach our 100th anniversary and beyond."

Ellis joined Billboard in 1985 as the Hot 100 Singles chart manager. Two years later he was named assistant director of charts.

Prior to joining Billboard, Ellis spent seven years in New York radio, serving as MD at WKTU from 1979-83 and WHTZ (Z100) from 1983-84. He was PD of WAPP from 1984-85.

NARAS Presenting Censorship Panel

LOS ANGELES—"Censorship On Record: Warning Signs And Lyric Laws," a panel discussion on lyrics legislation, will be presented by the Los Angeles chapter of NARAS Tuesday (13) at A&M Records' Hollywood office.

Scheduled speakers include Congressman Howard L. Berman (D-Calif.); Michael Cover, director of state relations for the RIAA; Carol Sobel, senior staff attorney for the ACLU Foundation of Southern California; Chris Morris, senior writer at Billboard; Larriann Flores, rap editor of Black Radio Exclusive; and John Battle, of UMOJA/Ichiban recording act Success n' Effect.

The panel will be moderated by music attorney and chapter officer Susan Butler. Admission is \$2.

For more information, contact Billy James at 818-843-8253.

MCA To Duplicate Long-Running 'Far & Away' On Thicker Tape

■ BY JIM McCULLAUGH

LOS ANGELES—MCA/Universal Home Video will duplicate "Far And Away"—which has a running time of two hours, 20 minutes—on a slightly thicker tape stock than the release would normally warrant.

The studio will also ensure that

replacement copies of the film, set for a Nov. 4 release, will be available immediately through normal distribution channels.

According to MCA/Universal Home Video executive VP Louis Feola, the move is in reaction to "recent problems retailers have had with releases that have longer

(Continued on page 83)

Sliwa And Stern Headlines Boost Arbitron Ratings At 2 NYC Stations

■ BY PHYLLIS STARK

NEW YORK—Apparently, being shot is good for the ratings. Just ask Curtis Sliwa.

The Guardian-Angels-founder-turned-WABC-New-York-morning man was tabloid fodder here for weeks this summer after becoming the victim of a pre-dawn ambush. Consequently, Sliwa, who hosts the show along with his wife Lisa, was up 2.9-4.0 in the just-released summer Arbitron ratings. Those morning numbers helped propel the talk station to a 3.4-4.2 jump in the overall (12-plus) rat-

ings. While he credits the station's gains to stability, WABC PD John Mainelli concedes that, as a result of the shooting, "there's nobody in New York who doesn't know what [Sliwa] does in the morning now."

If you can't be shot, the next best thing for the ratings is to ink a movie deal and announce it during an appearance on NBC-TV's "The Tonight Show With Jay Leno." That stunt helped classic rock WXRK (K-Rock) New York morning mouth Howard Stern to not only retain his top spot in that daypart, but to

(Continued on page 71)

the CMJ Agenda

October 28 - October 31, 1992 The Vista Hotel • NYC

New Artist Discovery and Development

WEDNESDAY, OCTOBER 28, 1992

5:00 PM - 10:00 PM

REGISTRATION

EXHIBITS

1 World Trade Center (Mezzanine Level)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 29, 1992

8:00 AM - 5:00 PM

REGISTRATION

10:00 AM - 5:00 PM

EXHIBITS

1 World Trade Center (Mezzanine Level)

12:00 PM - 5:45 PM

COLLEGE RADIO WORKSHOP

THE LIBERTY ROOM



KEYNOTE ADDRESS:

IGGY POP

12:00 PM - 1:15 PM

THE CANADIAN CONNECTION: WHERE NORTH

MEETS SOUTH

THE PARK SUITE

Moderator: Mark Smith (DMD Promotions)

SONGWRITERS WORKSHOP

THE RIVER SUITE

Moderator: Tanya Donnelly (Belly)

ALTERNATIVE SUPER MARKETING

NIEUW AMSTERDAM WEST

Moderator: Michelle Zichella (Slash)

1:30 PM - 2:45 PM

MUSIC PUBLISHING: WHERE THE REAL MONEY IS

THE PARK SUITE

Moderator: Jeff Cohen (BMI)

THE REGGAE PANEL

THE RIVER SUITE

Moderator: M. Peggy Quattro

RAP RADIO: ANATOMY OF A DJ (PART I)

NIEUW AMSTERDAM WEST

Moderator: Bobbito Garcia (RAL/Def Jam)

3:00 PM - 4:15 PM

MUSIC JOURNALISM: EVERYONE'S A CRITIC

THE PARK SUITE

Moderator: John Leland (Newsweek)

ALTERNATIVE COMMERCIAL RADIO

THE RIVER SUITE

Moderator: Paul V.

DANCE: TECHNO-RAVE-DUB-RAP-HOUSE-

EXTENDED REMIX

NIEUW AMSTERDAM WEST

Moderator: Jonathan Kadish (Rockpool)

4:30 PM - 5:45 PM

CHANGE FROM WITHIN: ALTERNATIVE

MOLES IN THE MAINSTREAM

THE PARK SUITE

Moderator: Michael Azerrad (Rolling Stone)

MARKETING CASE STUDY

THE PARK SUITE

Moderator: Jon Birge (Sony Music)

SEXUAL POLITICS: SEXISM IN THE MUSIC INDUSTRY

NIEUW AMSTERDAM WEST

Moderator: Sylvia Chase ("PrimeTime Live,"

ABC-TV)

VMJ VIDEO MUSIC MARATHON

NIEUW AMSTERDAM CENTER

THURSDAY, OCTOBER 29, 1992

12:00 PM - 12:30 PM

VMJ VIDEO MUSIC MARATHON

KEYNOTE ADDRESS

12:30 PM - 1:45 PM

BREAKING BANDS IN REGIONAL VIDEO

Moderator: Mark Klein (Relativity)

Panelists: Kathy Blaylock (Dallas Music

Videos), Siouxsie Crawford (Bohemia

Afterdark), Gia DeSantis (Request Video)

Tom Sodeur (New Music Now), Mike

Walker (Club Beat Videos)

2:00 PM - 3:15 PM

YES, VIRGINIA, THERE IS A SANITY CLAUSE

VIDEO PRODUCTION ON A BUDGET

Moderator: Linda Ingriso (Elektra)

Panelists: Paul Andresen (Oil Factory), Peter

Baron (Geffen), Phil Harder (Horse Latitudes

Films), Milcho (GTA Films), Mark Pellington

(Director), Jim Swaffield (Oil Factory)

3:30 PM - 4:45 PM

WHO ARE THESE GUYS ANYWAY?

NATIONAL VIDEO PROGRAMMING

Moderator: Scott Frampton (VMJ)

Panelists: Michael Harnett (USA Network's

JBTV), Simon Evans (Much Music), Pearl

Leiberman (Friday Night Videos), Meredith

Osbourne (VH-1), John Robson (The Box)

5:00 PM - 6:00 PM

MUSIC VIDEO ASSOCIATION MEETING

7:00 PM

CMJ & Dali Records Present The Opening Night Bash

starring Bleach and Smashing Orange:

Dancetera (29 E. 29th Street)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, OCTOBER 30, 1992

8:00 AM - 5:00 PM

REGISTRATION

10:00 AM - 5:00 PM

EXHIBITS

1 World Trade Center (Mezzanine Level)

11:00 AM - 1:00 PM

NIEUW AMSTERDAM BALLROOMS

KEYNOTE ADDRESS:

LOU REED



Zulu Spear Live In Performance

(subject to change)

1:30 PM - 2:45 PM

INDIE CONCLAVE I: MUSIC FIRST

THE PARK SUITE

Moderator: Mike Schulman (Slumberland)

CAREERS: MUSIC BUSINESS SCHOOLS VS.

THE SCHOOL OF LIFE

THE RIVER SUITE

Moderator: John Harnis (Harris Institute For The

Arts)

1:30 PM - 3:15 PM

THE MYSTERY PANEL

NIEUW AMSTERDAM BALLROOMS

3:30 PM - 4:45 PM

COUNTRY SONG SWAP

THE PARK SUITE

PRODUCT MANAGEMENT

THE RIVER SUITE

Moderator: Jeb Hart (PLG)

THE RAP ARTIST PANEL

NIEUW AMSTERDAM EAST

Moderator: T-Money (Co-host: "Yo! MTV Raps")

COLLEGE RADIO: WHO DOES YOUR STATION SERVE?

NIEUW AMSTERDAM CENTER

Moderator: Paul Ashby (Tower/Trip)

THE PRODUCERS

NIEUW AMSTERDAM WEST

6:00 PM

CMJ & Liberty Records Present Zulu Spear and Boom

Shaka Live In Performance.

Wetlands (161 Hudson Street)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, OCTOBER 31, 1992

9:00 AM - 3:00 PM

REGISTRATION

10:00 AM - 3:00 PM

EXHIBITS

1 World Trade Center (Mezzanine Level)

11:00 AM - 12:15 PM

THE JAZZ PANEL: BLUE NOTES TO BANK NOTES

THE PARK SUITE

Moderator: Don Lucoff (DL Media)

KNOW YOUR RIGHTS: BUSINESS AND LEGAL AFFAIRS

THE RIVER SUITE

Moderator: Elliot Cahn, Esq. (Cahn & Saltzman)

MORE THAN MUSIC: ACTIVISM AT YOUR

RADIO STATION

NIEUW AMSTERDAM CENTER

Moderator: Cliff Fumald (CMJ)

PUBLICITY & PRESS: ALL THE SCHMOOZE

THAT'S FIT TO PRINT

NIEUW AMSTERDAM EAST

Moderator: Felice Ecker (Mute)

ROAD TO RUIN: TOURING SURVIVAL GUIDE

NIEUW AMSTERDAM WEST

12:30 PM - 1:45 PM

INDIE CONCLAVE II: PRODUCTION AND DISTRIBUTION

THE PARK SUITE

Moderator: Johan Kugelberg (Matador)

DISCOVERING THE NEW WORLD...MUSIC

THE RIVER SUITE

Moderator: Christina Roden (Stern's Music)

COLLEGE RADIO: WHY CAN'T JOHNNY

PROGRAM?

NIEUW AMSTERDAM CENTER

Moderator: Glenn Boothe (Sony Music)

I HATE YOU

NIEUW AMSTERDAM EAST

Co-Moderators: Robert Christgau (Village Voice),

Sophia Chang (Jive)

A&R: THE FEEDING FRENZY

NIEUW AMSTERDAM WEST

Moderator: Mark Kates (DGC)

2:00 PM - 3:15 PM

ARTIST MANAGEMENT

THE PARK SUITE

Moderator: Jerry Jaffe (Management By Jaffe)

RETAIL FORUM

THE RIVER SUITE

Moderator: Mary Marcus (Warner Bros.)

HOWIE KLEIN PRESENTS

NIEUW AMSTERDAM CENTER

Moderator: Howie Klein (Sire)

RAP RADIO: ANATOMY OF A DJ (PART II)

NIEUW AMSTERDAM EAST

Moderator: Sincere (PLG)

C-30, C-60, C-90, GO!: THE DEMO TANK

NIEUW AMSTERDAM WEST

Moderator: Gerard Cosloy (Matador)

3:30 PM - 4:45 PM

THE ARTIST ENCOUNTER

NIEUW AMSTERDAM BALLROOMS

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

And much more TBA.

METAL MARATHON

THURSDAY, OCTOBER 29, 1992

12:00 PM - 1:15 PM

RETAIL & MARKETING: BOUGHT & SOLD. FOR

LESS

NIEUW AMSTERDAM EAST

1:30 PM - 2:45 PM

METAL PROGRAMMING & PROMOTION:

SCHMOOZING VS. WHORING

NIEUW AMSTERDAM EAST

Moderator: Tommy D. (WSOU)

FRIDAY, OCTOBER 30, 1992

12:00 PM - 1:15 PM

FINDING A JOB: HOW TO GET YOUR FOOT

IN THE DOOR, WITHOUT GETTING IT SLAMMED!

THE LIBERTY ROOM

1:30 PM - 2:45 PM

METAL MEDIA WORKSHOP: "MEAT" THE PRESS

THE LIBERTY ROOM

Moderator: Steve Martin (N.L.M. Public Relations)

3:30 PM - 4:15 PM

MUSIC & IMAGE: DOES FASHION MATTER?

SATURDAY, OCTOBER 31, 1992

3:15 PM - 4:30 PM

ARTIST PANEL: HELL AWAITS

THE LIBERTY ROOM

Moderator: Dominick (MTV)

And more TBA

REGISTRATION SCHEDULE

Wednesday, October 28, 1992 5:00 PM - 10:00 PM

Thursday, October 29, 1992 8:00 AM - 5:00 PM

Friday, October 30, 1992 8:00 AM - 5:00 PM

Saturday, October 31, 1992 9:00 AM - 3:00 PM

LOCATION:

Pre-registrants, Exhibitors, Walk-up, Showcase Artists

(Mezzanine Level) 1 World Trade Center

Moderators, Panelists, Press: New York Lounge

(Third Floor) Vista Hotel



BB1

REGISTRATION FORM

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Special rates at the Vista Hotel: \$145 Single/Double. These rates are only in effect until Oct. 14, 1992. Rates apply from Wednesday, October 28 to Sunday, November 1, 1992. Call the Vista at

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NAME _____ TITLE _____ AFFILIATION _____

Artists & Music

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

Elton John Assisting AIDS Research Donating Future Singles Sales Royalties

BY MELINDA NEWMAN

NEW YORK—Elton John will donate all future royalties from sales of his singles in the U.S. to AIDS research.

The artist made the pronouncement Sept. 5 during a press conference held by MCA to announce that all profits from John's next single and video, "The Last Song," will go to six AIDS organizations. MCA is contributing an initial \$100,000 advance against the proceeds. The song, about a man dying of AIDS who makes peace with his father, appears on John's current album, "The One." Following his next album, John will switch from MCA to one of the labels in the PolyGram Label Group.

John, who has donated all of his royalties from singles sales in the U.K. to charity since the release of the song "Sacrifice" two years ago, says MCA approached him with the charity angle. "I was pleased and delighted. The song and video are about compassion and not being divisive. I've seen a lot of people who didn't make amends. The song is about tragedy, anger, and hope. I'm a gay man and I wanted to make sure this song was about two men. But since I know AIDS does not just affect gays, I chose [a variety of charities]."

The single, which retails for \$3.50, and the video, which sells for \$9.95, will be released Tuesday (13).

The video, directed by Gus Van Sant, contains no ancillary footage other than the promotional clip. John says he picked Van Sant, who directed the films "My Own Private Idaho" and "Drugstore Cowboy," because "I wanted someone gay to do the video."

Additionally, MCA and John hope to raise money for the AIDS charities from calls to a newly established 800 number the public can dial to order a \$10 three-song cassette that includes "The Last Song."

A third facet of the arrangement

is an upcoming radio special featuring John and hosted by Leeza Gibbons. The two-hour syndicated special, which will air on more than 300 stations later this month, will also feature Dustin Hoffman, Luke Perry, Whoopi Goldberg, Bonnie Raitt, Sting, Richard Gere, and Roseanne Arnold. All distribution costs will be picked up by producer Entertainment Radio Networks, and the program will incorporate an 800 number to facilitate listener contributions to the designated charities.

MCA will distribute the money to
(Continued on page 93)



Sweet Smiles. Zoo Entertainment executives greet artist Matthew Sweet following his recent show at L.A.'s Greek Amphitheatre. Shown, from left, are Mark Matlock, national secondaries pop promotion; Steve Prendergast, national director of artist development; Sweet; Lou Maglia, president; George Gerrity, senior VP/GM; Bud Scoppa, VP of A&R; Sami Valkonen, director, finance & administration; Vicki Leben, VP of pop promotion; Jayne Neches-Simon, VP of sales & marketing; and Russell Carter, manager.

Lung Cancer Takes Temptation Kendricks 'Quiet' Singer, 52, Was Falsetto In Superstar Band

BY JANINE McADAMS

NEW YORK—Eddie Kendricks, the original falsetto voice in Motown superstar group the Temptations, died of lung cancer Oct. 5 at Baptist Medical Center-Princeton in Birmingham, Ala. He was 52.

Kendricks was born Dec. 17, 1939, in Birmingham. In high school there he met Paul Williams, and the two friends performed in various street-corner doo-wop groups. When both were 17, they moved to Detroit and formed a group called the Primes. In 1960, they joined the popular rival group the Distant, which in-



EDDIE KENDRICKS

cluded soon-to-be Temptations Otis Williams (the Distant's leader), Melvin Franklin, and Eldridge Bryant. The group was also known as the Elgins; but, after it was signed to Berry Gordy's Miracle label in 1961, the name was changed to the Temptations.

Kendricks "was always kind of quiet, never the outgoing type," remembers Janie Bradford, a former Motown secretary and staff writer, now a marketing and promotion specialist, who says she knew Kendricks when he was with the Primes. "He was a loner type of person. It was hard getting inside of him."

Kendricks' light falsetto was heard on the Temptations' very first

pop-charted single, the Smokey Robinson composition, "The Way You Do The Things You Do," in 1964; it was the first single to feature the late David Ruffin, who replaced Bryant. Kendricks recorded with the Temps until 1970; the final tune he recorded with the group, "Just My Imagination (Running Away With Me)," stayed at No. 1 for three weeks on the Billboard pop chart in 1971. In combination with co-lead singer Ruffin, Kendricks' fluid first tenor stylings helped to make classics of the Temptations' "I Wish It Would Rain," "I'm Gonna Make You Love Me," and "Can't Get Next To You."

Kendricks then embarked on a successful solo career, recording nine albums for Berry Gordy's Tamla imprint. His "Girl You Need A Change Of Mind (Part I)" reached No. 13 on the Billboard R&B singles chart in 1972 and became a club favorite. His peak came the following year with the R&B/pop No. 1 single "Keep On Truckin' (Part 1)," followed up by the similar-sounding "Boogie Down," which landed at No. 1 on the R&B chart and No. 2 on the pop chart. His next seven re-
(Continued on page 93)

Ailing Jackson Cancels Rest Of Euro Tour After Romania

This story was prepared by Jeff Clark-Meads in London, Octavian Ursulescu in Bucharest, and John Carr in Istanbul.

LONDON—After producing a national euphoria in Romania with the biggest musical event in the country's history, Michael Jackson had to cancel the rest of his European tour, including shows in Greece and Turkey, due to a problem with his vocal cords.

Jackson returned to the U.S. Oct.

7 for further investigation of worsening throat problems on the advice of London specialists. That meant the cancellation of gigs in the Turkish cities of Istanbul and Izmir and in the Greek capital of Athens.

The last concert of the tour, in Bucharest, Romania, not only marked the emergence of the country from Communist repression, but was also broadcast to 23 countries across Europe. It is due to be seen on HBO in the U.S.

(Continued on page 83)

'Body Count' Rises In Va. Retailer Accused Of 'Minor' Sale

BY GREG REIBMAN

BOSTON—The controversy that refuses to die surrounding Ice-T's "Body Count" has resurfaced once again, this time in southwest Virginia, where a retailer faces charges for allegedly selling a copy of the album to a minor.

In the first known attempt to prosecute a retailer for selling "Body Count," a grand jury will consider the case against Victor Vanover, owner of Vette Records in Abingdon, Va., Saturday (17). He faces charges of violating the state's "harmful-to-minors" statute by allegedly selling the record to a teenager Aug. 4.

However—like most retailers in the U.S.—Vanover says he was sold out of the controversial record on Aug. 4, which was one week after Ice-T made "Body Count" an instant collector's item by announcing that he was pulling the song "Cop Killer" from future pressings.

Vanover claims the charges were the result of "retaliation" by an angry parent who was upset when one of his sons (the brother of the minor who allegedly bought "Body Count") was arrested for shoplifting at his store on Aug. 2.

"It's pretty much a case of retaliation," Vanover says. "Two weeks after I arrested a kid for shoplifting, I walk into my own store and I'm arrested for selling a record to the brother of the kid that I caught shoplifting. But we hadn't had 'Body Count' in stock for two weeks. And he doesn't have a receipt."

Vanover was originally charged with violating the state's obscenity laws. The obscenity charges were retracted two days later when prosecutors apparently decided the "harmful-to-minors" law is more applicable.

That statute, which lowers the threshold for what is considered to be obscene to children, has been upheld by Virginia's Supreme Court. The law says such material must "lack serious literary, artistic, political or scientific value" for minors.

The prosecutor for the case, county district attorney David Saliba, be-

lieves "Body Count" violates the statute. But he said his office would not have prosecuted Vanover if it were not for the complaint by the parent. "It's not our offices' intent to go out and drum up this kind of thing," he

THE SINEAD ESCAPE
... SEE PAGE 82

said. "We're in rural southwest Virginia and people here are more conservative," Saliba added. "I don't think 'Cop Killer' is an obscene song, but some of the other songs on the album—like 'KKK Bitch' and 'Evil Dick'—would mostly likely indict him if it weren't for the questions about the sale."

Saliba said the "sale question is the weakest part of this whole case" and could keep the grand jury from handing down an indictment.

Although Vanover, who has been
(Continued on page 82)

FBI's Copeland Breaks From InterTalent

NEW YORK—The founder and CEO of Frontier Booking International, who merged his booking agency last year with the film and television-oriented InterTalent Agency Inc., has split from InterTalent and re-formed FBI's music division as a separate company.

Ian Copeland of FBI says he was advised by his attorneys not to comment on the reasons for the move. "If we were a band, you would call this a parting of the ways due to 'musical differences,'" he says.

InterTalent partner David Schiff also declines to comment on the split.

Still in dispute is the status of
(Continued on page 93)

Popular Uprisings Has A New Home

Popular Uprisings, Billboard's weekly national report on new and developing artists, has a new home. The page, which includes the Heatseekers Album Chart, appears in this issue in the Artists & Music section, page 21.

BMG Makes Way For New Ventures McPartland Promoted To Senior VP Slot

BY KEN TERRY

NEW YORK—BMG has formed BMG Ventures as an umbrella for its diversified business operations, including joint-venture labels, home video and merchandising subsidiaries, and a newly established pay-per-view partnership.



McPARTLAND

Operating under the aegis of BMG Ventures are BMG Kidz (including Rincon Children's Entertainment, Discovery Music, and Zoom Express); BMG Video U.S.; NiceMan Merchandising; Private Music; Windham Hill Productions; and the Semaphore Entertainment Group, a

PPV joint-venture company. Ventures will also represent BMG's interests with regard to Fox Records, a new soundtrack label started by BMG and 20th Century Fox.

Thomas McPartland has been promoted to senior VP of BMG Ventures, reporting to Tom McIntyre, senior VP and CFO of BMG. McPartland was formerly VP and deputy general counsel of BMG.

Although all of the companies in BMG Ventures, except for the video unit, are joint ventures, not all of BMG's jointly operated companies are included in the new division. McPartland notes that the main aim of BMG Ventures is to help build BMG's diversified businesses and to link them together in a synergistic fashion.

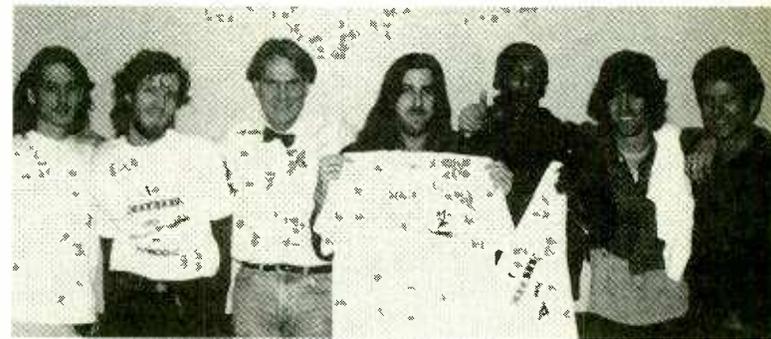
"I'll be working with the management of each of those companies,

and part of my mission will be to have the merchandising and the video division work together, and have the children's division work with the pay-per-view unit and our book and magazine publishing divisions," he says.

McPartland adds that Doubleday Books and Parents' Magazine, both owned by Bertelsmann, BMG's parent, are looking to expand in the children's entertainment field.

BMG Video is housed in Ventures, he says, to take advantage of oppor-

(Continued on page 82)



Just What The Doctors Ordered. The members of Epic Associated act the Spin Doctors accept Popular Upstarts T-shirts in recognition of their album "Pocket Full Of Kryptonite" having topped Billboard's Heatseekers chart. Putting a new spin on the meaning of fashion, from left, are Jason Richardson, the group's road manager; vocalist Christopher Barron; Billboard editor in chief Timothy White; drummer Aaron Corness; bassist Mark White; guitarist/vocalist Eric Schenkman; and David Sonnenberg, the group's manager.

Author Greenfield 'Presents' Bill Graham, Showman

BY CHRIS MORRIS

LOS ANGELES—Bill Graham literally set the stage for today's rock concert experience, according to writer Robert Greenfield, who collaborated with the late promoter on his just-released autobiography.

Greenfield asks, "What is Lollapalooza but an attempt to put together again what Bill did at the Fillmores?"

Graham was finalizing his book about life at those fabled rock venues and his other trail-blazing concert work when he was killed in a helicopter crash near Vallejo, Calif., last October (Billboard, Nov. 9). The book, "Bill Graham Presents," has just been published by Doubleday (see review, page 47).

Veteran music journalist Greenfield believes the atmosphere at Graham's halls was derived from

the promoter's innate sense of the theatrical. He says that same flair was on view at Lollapalooza, which, interestingly enough, used Bill Graham Presents to mount its special front-of-house attractions this year.

Greenfield says of Graham, who had aspired to be an actor in his youth and played an important role in the recent film "Bugsy," "Bill was an actor in life—Bill's greatest performances were in real life."

Graham's "performances," however, terrorized many a performer and manager, and Greenfield realized that his subject could overwhelm his own autobiography through sheer force of personality.

"I always wanted Bill's voice on the page—his diction and his rhythm were special," says Greenfield. "But you'd get a headache listening to it all the time. Nobody" (Continued on page 80)

BY JIM BESSMAN

MEMPHIS—Buddy Guy took five statuettes at the 13th annual W.C. Handy Blues Awards here Oct. 4 at the New Daisy Theatre on historic Beale Street. In light of Guy's acceptance remarks, however, Memphis itself may have been the bigger winner.

Acknowledging the current controversy surrounding the show and the

sponsoring Memphis-based Blues Foundation, Guy, the only well-known blues star to attend, said that the awards "must remain" in Memphis. His comments came amid pressure from some circles to move the show elsewhere, including Chicago.

"Next time you need something, just call me and I'll bring my band down," Guy concluded after being named blues entertainer of the year. His comments proved a show of sup-

port for an organization struggling to professionalize its nonprofit, volunteer operation.

Blues people were abuzz about lo-

(Continued on page 84)

Unique Backing For Craven Tour

BY PAUL SEXTON

LONDON—Beverly Craven's next U.K. tour will be a "private party," but 8.5 million invitations are being printed.

The plan represents a new twist in concert sponsorship, involving Tambrands, the makers of Tampax tampons. The company will underwrite shows by Craven—whose Epic debut album has sold more than 1 million copies—in Manchester, Birmingham, Bristol, Edinburgh, and London next summer.

Consumers will be able to claim free tickets for the concerts via a Tampax on-pack promotion—and no other tickets will be available. The tour is thus described by Adam (Continued on page 41)

CMJ Music Marathon Taking A Decidedly Political Tack

BY LARRY FLICK

NEW YORK—With a lineup of keynote speakers that includes the Rev. Jesse Jackson and a panel on censorship titled "Are We Really Voting Tipper Gore Into The White House," the 12th edition of the CMJ Music Marathon is taking a decidedly political direction.

The alternative music/college

radio confab is slated for Oct. 28-31 at the Vista Hotel at New York's World Trade Center. In addition to covering issues directly related to the music industry, many of the speeches and panel discussions during the Music Marathon will aim to motivate people to vote in the upcoming Presidential election. The aforementioned (Continued on page 93)

EXECUTIVE TURNTABLE

BILLBOARD. Michael Ellis is named associate publisher of Billboard. He retains his title as director of charts (see story, page 10).

RECORD COMPANIES. BMG appoints Tom McPartland to the new position of senior VP, BMG Ventures, and names Klaus Schmalenbach VP, strategic marketing, BMG International. McPartland was formerly VP and deputy general counsel for BMG (see story, this page), and Schmalenbach was formerly director, strategic marketing.

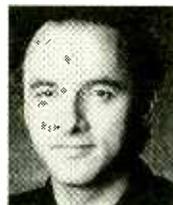
Laura Curtin is promoted to associate director for Epic national album promotion. She previously served as that department's manager.

Bob Saporiti is appointed VP of marketing, Warner/Reprise, Nashville. He was VP of international marketing.

Capitol names Jeremy Hammond and Tom Corson VPs of A&R. Ham-



SAPORITI



HAMMOND



CORSON



GOLDE



PALERMO



BASART



BOOTH



ROBINSON

mond was VP of marketing, and Corson was VP of international artist development.

PolyGram promotes Marjorie Golde to director, product administration, PolyGram special markets. She was production manager. Additionally, PolyGram names Mark Palermo director, business affairs, PolyGram special markets. He was a corporate associate at the law firm Pryor, Cashman, Sherman, & Flynn.

Essex Entertainment hires Martin Basart as national director of sales and marketing. Prior to his appoint-

ment, he was national sales director for Pickwick Entertainment.

Discovery Music recently named Kym Pahoundis to head its new marketing division as VP of marketing. She was formerly director of publicity and artist management.

PUBLISHING. William Booth is appointed managing director of Sony Music Publishing U.K. in London. He was director of legal and business affairs at London Records.

RELATED FIELDS. MTV promotes Car-

ole Robinson to senior VP, press relations. She was VP. Additionally, MTV announces the promotion of Kathy Flynn to director, national promotion. She was previously executive assistant to Doug Herzog, senior VP of programming, MTV.

VH-1 names Jack Sussman VP, production and original programming, and Eddie Dalva VP of acquisitions and co-productions. They were, respectively, executive in charge of production for Globalvision Inc., and director for VH-1 acquisitions and co-production.

Rabbit Ears Productions in Connecticut appoints Mark Grayson VP of development and production. He was VP of international television for Triad Artists Inc. in Los Angeles.

The Rock and Roll Hall of Fame has named Dr. Bruce Harrah-Conforth the director of curatorial and educational affairs, and Craig Inciardi acquisitions coordinator. Harrah-Conforth was formerly a lecturer at Indiana Univ., and Inciardi comes to the Hall from Sotheby's North America.

New Set, Tour Herald Age Of Trixter Band Grows Into More Mature Sound

BY SCOTT BRODEUR

NEW YORK—Trixter guitarist Steve Brown knew pretty early what he wanted in a band.

"How could you open up 'Kiss Alive II,' see that stage surrounded in fire, those amplifiers, all those fans, that



TRIXTER. Pictured, clockwise from top left, are band members Mark Scott, Peter Loran, P.J. Farley, and Steve Brown.

whole scene, and not want to be a rock star?" he asks.

Trixter is now attempting to pull off the same strategy that has allowed Kiss to sustain for so many years: On its latest MCA release, "Hear," the band is trying to ensure that its audience grows up with it instead of without it.

Trixter's 1990 debut, released on Mechanic and distributed through MCA, sold more than 800,000 copies in the U.S. Two hit singles—"Give It To Me Good" and "One In A Million"—were largely spawned by being the top-requested videos on MTV.

"A lot of bands don't like to be linked with MTV for some reason," says bass player P.J. Farley. "That's really dumb. MTV is the greatest radio station in the country. It's the only place people can hear some types of music."

It was a perfect match. At the time the record came out, the band members' average age was 19. And they

had that accessible look to kids that screamed, "Yes, you too can be a rock star."

But the group was wary of being pigeonholed as a teen band and gobbled up arena tours as the opening act for more established bands like Warrant, Poison, and the Scorpions.

"Hear" boasts a harder, more polished sound. Most noticeable, the musicianship and songwriting have improved.

"We grew up as a band," says Brown. "This record is light-years ahead of what most people who heard the first record thought we could do, especially the playing."

Tracks like "Rockin' Horse" and "Blood Rock" pack a blues-tinged wallop. "Those are the songs that are

(Continued on next page)



Psycho Paths. Great White previewed its new album, "Psycho City," at a listening party at the band's home studio. From left are Great White's Jack Russell; Capitol Records CEO/president Hale Milgrim; Alan Niven, Great White's manager; Michael Lardie, Great White; and Capitol executive VP Art Jaeger.

Atlantic Aims To Get Lots Of Mileage From Myles' New Set

BY LARRY LeBLANC

TORONTO—Alannah Myles' self-titled debut album sold 4 million copies worldwide, and the single "Black Velvet" reached No. 1 in numerous territories. Yet Atlantic Records is practically treating the Canadian as an artist new to the U.S. with the roll-out of her follow-up album, "Rockinghorse," due in stores Tuesday (13).

"'Black Velvet' was a hit song, but Alannah wasn't regarded as a hit artist," says Val Azzoli, senior VP/GM of Atlantic Records. "The song was big, but the unfortunate thing was that she did so well so quick that her status as an artist hasn't caught up to the success of that song."

Azzoli and Myles' manager, Gary Borman of Borman Entertainment, met in March to start laying out a game plan for the new album. "We knew we had to establish her as an artist. The songs had to be very well-crafted, very well-produced," Azzoli says. "Not only were we looking for hit songs but we were looking for songs that would establish her as an artist worldwide."

"We want Alannah to be perceived as a real artist, an artist with a real vi-

sion, and someone with staying power," says Borman. "Because of the phenomenal success of the last record, there wasn't a lot of time to cement all of the things one has to do to establish a longtime career. Now, with this record, we have that opportunity. Alannah now has to prove herself. In Canada, perhaps, she doesn't."



MYLES

Canada, in fact, will likely lead the way on "Rockinghorse" due to the impressive showing of Myles' debut, which sold 1 million units here alone. In addition to "Black Velvet" being a smash in Canada, "Love Is," "Still Got This Thing," and "Lover Of Mine" were all hits.

"We're shooting for a million [again with the new album], but these are, of course, tough times," says Stan Kulin, president of Warner Music Canada. "We are confident it's going to be a big album."

The leadoff single from "Rockinghorse," released Sept. 21, is "Song Instead Of A Kiss," a ballad co-written by

(Continued on page 20)

Exploring The NewSouth Music Showcase; Sinead Pontiff-icates; Weinberg Drums On

WHISTLING DIXIE: The Beat traveled south to Atlanta last week to attend the fourth annual NewSouth Music Showcase, a three-day conference that combines panels with showcases (see story, page 16). It was thrilling to be in a city that has a winning baseball team, but aside from that it was refreshing to see people driven by a love of music trying to share their enthusiasm. However, NewSouth is definitely in a state of transition. While some sessions were informative and stocked with knowledgeable panelists, others were plagued by no-shows and paltry attendance. The conference was sharing the floor with a pediatrics convention, so directions such as "that session is in the room past the pharmaceuticals hall" weren't uncommon. Although a few of the concerts we saw were packed, the majority of the showcases were poorly attended. In order for NewSouth to prosper, it has to get more support from Atlanta's extremely political music community, as well as the community at large, by convincing them it is a worthwhile event that benefits the city. Aside from Sky Records, which presented a well-received evening of its acts, virtually none of the local labels participated other than to provide an act for the awards show. It's unbelievable that Coca-Cola, which is based in Atlanta, didn't sponsor an event. We saw enough promise in the event to hope NewSouth rises to the estimable challenge and becomes the premier music conference the Southeast deserves.

Among the acts that had people talking were Domino Records' act Cowboy Mouth, whose on-stage antics (including the drummer hanging from a ceiling beam) almost overshadowed the country-punk music... Jeffrey Dean Foster, formerly of the Carnies, whose acoustic stylings and beguiling lyrics best resembled a latter-day Steve Forbert... Detroit's Blue Nation, a harmonious, yet hard-edged septet with two female vocalists... Alter Ego, a hypnotic metal band from Altamonte Springs, Fla... Sky Records' Five-Eight, a rocking Athens power trio that drew more than its share of stage divers... Andy Brown, formerly of Roswell, Ga.'s Night Porters, fronted a promising five-piece that included an electric violin... Yams From Outer Space, a sax-driven party band from Blacksburg, Va., that featured a few killer riffs... Sugar LaLa's from Birmingham, Ala., who take festive, colorful party pop to a new dimension.

My personal favorites were Dead Cut Tree, a Myrtle Beach, S.C.-based metal band that combined the melody of Pearl Jam with the intensity of Metallica; and the

Woggles, from Athens, Ga., whose psychedelic punk with a '90s twist had the crowd hopping. But the bands garnering the biggest buzz were two groups not associated with NewSouth who lured attendees to the Clermont Hotel strip bar. Seersucker, formerly known as Dirt, hypnotized people with its female-fronted pristine metal, while Jack-O-Notes lead singer Laura Carter—formerly with the Bar-B-Que Killers—mesmerized viewers with her intense performance.



by Melinda Newman

MONDAY-MORNING QUARTERBACK on 'Saturday Night Live': We completely support Sinead O'Connor's right to "tear-ize" viewers of NBC's late-night weekend show by ripping a photograph of Pope John Paul II, but one fears the message of her severely misguided effort was completely lost on the audience. It seems O'Connor, who ended a stirring a cappella version of Bob Marley's "War" by shredding the Pope's picture while

uttering "Fight the real enemy," was trying to illustrate the Rastafarian belief that many of society's ills, including repression in Northern Ireland in the present and condoning of slavery in the past, are directly attributable to the policies of the Roman Catholic church. However, even the most discerning viewer schooled in the ways of Rasta and Catholicism would have had trouble deciphering O'Connor's point. To the casual observer, it looked like the singer was turning a global message of anti-racism into a personal attack. O'Connor has declined to comment on the matter, indicating she prefers that people use her action as a springboard for debate. Perhaps O'Connor thinks Americans are so educated and smart that they understood the higher purpose of the incident; but the simple fact is that she merely succeeded in alienating millions of viewers without effectively getting her befuddled message across.

THIS AND THAT: Max Weinberg has gone from being drummer for the E Street Band to being the 10,001st Maniac. He recently filled in on three dates for 10,000 Maniacs' drummer Jerome Augustyniak, who broke his collarbone. Mighty Max was in top form and later told the Beat he is definitely interested in pursuing other drumming gigs. In the meantime, he's staying plenty busy running his own record label, Hard Ticket Entertainment, which is distributed by BMG... Sky Records act Flat Duo Jets and manager Dick Hodgins have parted ways.

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Mark Chesnutt

AGE OF TRIXTER

(Continued from preceding page)

supposed to mow you down," Brown says. The first single, "Road Of A Thousand Dreams," was released to album rock stations Sept. 21, with the complete album to follow Tuesday (13).

To support the record, Trixter will hit the road in October as part of an arena tour featuring Kiss and Faster Pussycat.

The group is ecstatic about opening for its own teen idols. Then again, the band is happy to be on the road at all. The recent split between Mechanic and MCA almost found Trixter tangled in legal webs without a contract. But MCA quickly re-signed the band and avoided legal snafus.

This time around, however, the band's management, Shark Entertainment, worked out a new marketing deal with MCA where management will handle the bulk of the marketing chores.

"With the first record, Trixter was and wasn't a priority with MCA/Mechanic, which is very understandable," says Joel Weinshanker of Shark Entertainment. "Trixter was a priority, but so were eight other bands."

So Weinshanker and his partner Ken Makow negotiated to do the brunt of the marketing for the new record on their own.

"We can negotiate deals with magazines and with retail that MCA just isn't able to do," Weinshanker says. "We were able to show the record company that we would be able to use the money earmarked toward marketing more effectively and stretch the dollars much further, and they were willing to try it out."

Brown says he hopes the fans of the first record—Trixter has a fan club with more than 14,000 members—are as willing to check out the band's maturing sound.

"A lot of people are going to be surprised when they hear this record," Brown says. "It's different. But hopefully people will say, 'Hey, I grew up, and so did Trixter. That's cool.'"

On their return to the U.S., The Twenty % Tippers were stunned to find their demonstration cassette had found a cult audience, made up mostly of CIA cryptographers and satan worshippers who misunderstood the lyrics, yuppie aerobic workout enthusiasts and Philadelphia Mummers who misunderstood the music, and an army of twelve year old girls who felt frontman Fab Morejon to be a Latin dream boat cut from the same cloth as Desi Arnaz!

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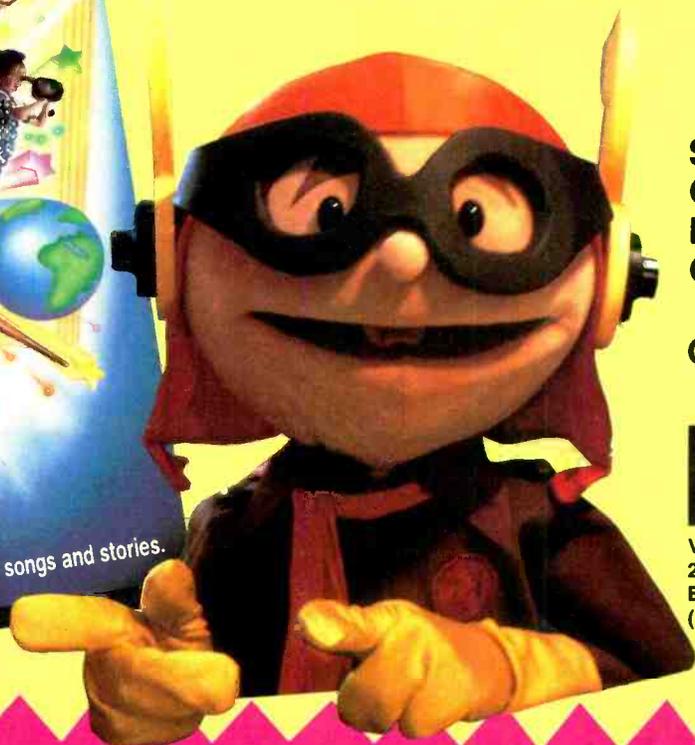
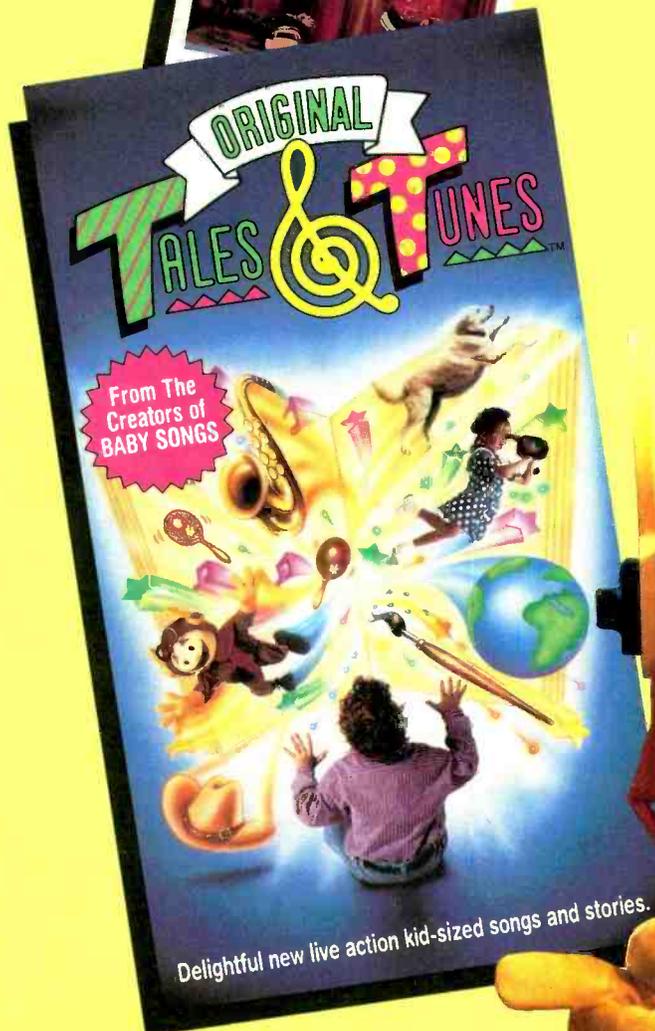
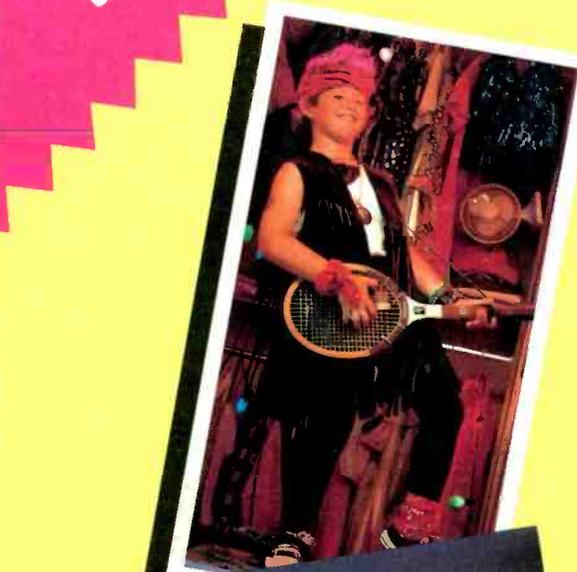
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NewSouth Fair Lacks Support From Atlanta

BY MELINDA NEWMAN
and JANINE McADAMS

ATLANTA—As it concludes its fourth year, the NewSouth Music Showcase here is experiencing growing pains. Just how severe they are depends upon whom you talk to. Presence from national labels was high, with most companies sending A&R staffers, and many attendees felt the panel quality increased significantly. But locally the event has inspired little community support.

"We have an increasing reputation nationally, but we need to work on local involvement," says the event's executive director, Erica Card.

Local attorney Joel Katz, who represents several national acts and serves on the showcase's advisory board, stresses the event's growth. "I see a lot of acts who are much bigger and the quality of the panels just gets higher and higher. People who are attending aren't just people who want to be in the business, but people who are becoming actively involved in it."

According to Card, paid attendance held steady with last year's 800, although many previous attendees said this year seemed less well attended than in the past.

New South kicked off with the NewSouth Music Awards Show, Sept. 30. The next three days were devoted to panels during the day and artist showcases at night. The number of South-eastern acts showcasing was scaled down from approximately 200 to 130 this year (with the number of participating venues dropping from 16 to 12) "to make the numbers more manageable," Card says.

Additionally, the number of already signed major-label acts was increased as incentive to bolster club attendance. "In Austin [scene of the successful South By Southwest], local people will go out just to hear music. Here, people think if the band's not signed, why go see them," Card says.

However, many bands still performed to nearly empty clubs, leaving some of them upset about their investment. Ken Cordes, a producer for Orlando, Fla.-based jazz saxophonist Paul Howards, says, "We spent \$1,500 to come up and showcase, and there's 20 people here."

For their part, A&R reps noted interest in some bands, but few were prepared to recommend that their label sign an act. "This year isn't as good as in past years," says one national label A&R exec. "It's certainly not a waste of time, but the organizers aren't as good this year and the quality of the music isn't as good." Another national label rep says he was "slightly surprised that the bands weren't more developed. A lot are still imitating. The next step is developing their own style; that's what we'd be looking for."

A major goal of NewSouth this year was to integrate Atlanta's brimming R&B scene into the conference. "I think we were moderately successful," Card says. "We increased awareness, but not participation as much as we'd like. It's very difficult with so many

(Continued on page 20)

John Gorka Heads Down A More Optimistic Road

BY LARRY FLICK

NEW YORK—John Gorka is getting a little tired of people telling him to lighten up and stop being so self-involved.

"That kind of criticism is not completely fair," says the singer/songwriter. "I try to write about things that are true to me with the hope that others will relate to the emotional honesty of the songs. The strongest songs come from the greatest feelings, and I guess I've learned the most from sad songs."



GORKA

That philosophy aside, a sizable portion of Gorka's new High Street album, "Temporary Road," hints that he is now gaining inspiration from the happier moments in life. The dark, sad tone of previous love songs has been replaced with a warm, decidedly optimistic attitude, best exhibited on cuts like "Gravyland" and "Looking Forward."

"I guess being in love can be an uplifting and emotionally stabilizing experience," he says.

Even though the New Jersey native's heart is lighter at the moment, he has not lost any of his political bite. On this album, upbeat love songs are tempered with hard-hitting diatribes on the lingering impact of the war ("The Gypsy Life") and fascism ("Brown Shirt"), among others. "I can't help but take the chance to put my two cents in," he says. "But even in those songs, I'm searching for that feeling of hope that people can grab on to at the same time that I'm identifying the problem as I see it."

Musically, "Temporary Road" is also Gorka's most fully realized, band-oriented collection. Though Gorka says he is still most at home strumming his acoustic guitar alone, he made a conscious effort to make this album "sound real big and fleshy." Intricate arrangements of classical strings and country-rock rhythms abound, with embellishment offered by guests Nanci Griffith, Cliff Eberhardt, and Darol Anger of the Turtle Island String Quartet, among others.

Although the inclusion of several beefier, almost twangy-sounding cuts seems like a conscious effort to expand on the minor country radio and video attention he received last year with "Jack's Crow," Gorka asserts he is only "exploring other sounds and textures. Quite honestly, I will sing for anyone who has an interest in my music. But I don't think a little interest from one part of the world will make me reposition my musical direction. Any changes or growth has to happen naturally, otherwise it won't work."

Gorka is currently in the middle of a U.S. acoustic club tour, fielding a smattering of press and alternative radio promotion in between gigs. Af-

(Continued on page 20)

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Artists & Music

Hal Willner Meditates On Mingus

His Latest 'Tribute' Offers A Unique Take On Artist

BY JIM BESSMAN

NEW YORK—All of Hal Willner's eclectic "tribute" productions—previously feting Nino Rota, Thelonious Monk, Kurt Weill, and Walt Disney—have been ambitious, to say the least. His latest, "Weird Nightmare: Meditations On Mingus," is no exception.

Like his other efforts, Willner's salute to jazz composer/bassist Charles Mingus is a multi-artist endeavor. This go-round stars the likes of Leonard Cohen, Elvis Costello, Chuck D, Dr. John, Bill Frisell, Vernon Reid, Keith Richards, Robbie Robertson, Henry Rollins, Henry Threadgill, and Charlie Watts. Surprisingly, Willner regards the troupe as "a small cast," in comparison with the "Cecil B. DeMille-like" assembly enlisted for the 1988 Disney record.

But even with the smaller group and the "cohesive" sense facilitated by the core rhythm section of Frisell, Don Alias, Greg Cohen, Michael Blair, and Francis Thumm, "Weird Nightmare" required several years of incubation.

"It wasn't like the others," says Willner, who envisioned the project back in 1984. "For one, I'd actually seen Mingus perform many times,

and I wasn't sure about other people interpreting his music—which had been done mostly unsuccessfully. The guy was so complex, yet so simple. I had to really get spiritual about it."

With the support of Mingus' widow and manager, Sue, Willner

'The guy was so complex, yet so simple. I had to really get spiritual about it'

waited for the proper "inspiration" needed to tackle Mingus' complicated artistry. Constructing a "blueprint tape" out of various obscure Folkways ethnic recordings, he gradually enlisted musicians like Richards and Watts, who cut "Oh Lord, Don't Let Them Drop That Atomic Bomb On Me" during the 1990 Stones tour. After attending a Harry Partch retrospective in New York, Willner chose to incorporate the late American composer's unique inventions, including Cloud Chamber Bowls (made of Pyrex bot-

les), Cone Gong (airplane gas tank nose cones), and the Chromolodeon II reed-pump organ.

Willner even went to Mingus' non-music writings. On "Canon Part 2," Robbie Robertson recites "Playing Chess With Bobby Fischer In Bellevue Reverie" from Mingus' autobiography, "Beneath The Underdog." Henry Rollins reads "Groovy," from an unpublished section of the book, during "Purple Heart."

The album itself is Willner's first for Columbia. "[Director of A&R/marketing] Steve Berkowitz opened the door for us, and we hung around for six months and no one objected so we moved ahead," says Willner.

While Willner's unique take on the admittedly difficult Mingus source material might seem a tough sell, East Coast VP of marketing Jay Krugman sees strong built-in press potential in three areas.

"We can focus on Mingus' jazz side, Willner's story, and the participating artists—Costello, Richards/Watts, all the way down the list," says Krugman. After that base is covered, Krugman says the label will utilize "traditional marketing areas" to further the record's exposure.

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| ERIC CLAPTON CURTIS STINGERS | Shoreline Amphitheatre Mountain View, Calif. | Sept. 3-4 | \$1,032,815 \$40.25/ \$28.75/ \$23.75 | 39,554 sellout | Bill Graham Presents |
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JAYHAWKS RISING

Not every band lands a major-label contract when a producer hears its music over the phone. Count the Jayhawks among the lucky ones.

The band's vocalist/guitarist Mark Olson explains that the Minneapolis-St. Paul quartet was looking for a new deal when Def American A&R man and producer George Drakoulis happened to call Dave Ayers, a manager in the group's hometown and a former Twin/Tone Records mainstay. Ayers happened to have a copy of the Jayhawks' demos near his cassette machine.

"Dave set the receiver down by the tape deck and left the room for a while," Olson explains.

Drakoulis was sold, and went on to produce the group's Def American debut, "Hollywood Town Hall."

The Jayhawks weren't an unknown commodity before Drakoulis entered the picture. The band issued an album on its own Bunkhouse label in 1986, followed three years later by "Blue Earth" for Twin/Tone.

"I grew up in Minneapolis, and the ultimate thing was to be on Twin/Tone," says Olson, who adds that the album was made "kinda through the back door" with demo money from A&



JAYHAWKS. Pictured, from left, are Mark Olson, Gary Louris, Ken Callahan, and Marc Perلمان.

M Records.

While "Blue Earth" won kudos for its outstanding writing and the sterling vocal interplay of Olson and guitarist Gary Louris, it proved hard to find in stores, since Twin/Tone was distributed by the soon-defunct Rough Trade.

Still, those who heard "Blue Earth" or saw the band live were struck by the uncanny similarity between the harmony work of Olson and Louris and that of Gram Parsons and Chris Hillman of the Flying Burrito Brothers.

Surprisingly, Olson says a major source of the band's vocal sound dates back further: "We practiced to the Louvin Brothers for a while."

To support the new album, the band will play dates in London (opening for Dwight Yoakam, who shares the same management, Borman-Moir Entertainment) and New York, make an appearance on the "Mountain Stage" radio show, and tour for a couple of weeks as an opener for Matthew Sweet. Then it will join the Black Crowes' tour as the warm-up act.

According to Def American product manager Mike Etchart, "Hollywood Town Hall" is "being worked marketingwise at three levels"—by Warner Bros.' alternative marketing

staff, Def American's marketing department, and WEA's in-house marketing reps.

"It's being covered at as many bases retailwise as possible," Etchart says. "We're trying to get as many people to hear it as possible. Response has been really positive already—it seems to be taking off a lot faster than everybody anticipated."

CHRIS MORRIS

OVERWHELMING NEWS

For a guy whose mission is to "get the hell out of [the] little town" he grew up in and see the world "with a guitar rather than a backpack," Bob Reed is certainly achieving his goal.

Reed, singer/guitarist and chief songwriter for Overwhelming Colorfast, a hard-rock quartet from Antioch, Calif., is spanning the globe as his band opens for the Ramones and Social Distortion during a two-month tour that ends in New York in November. At the conclusion of that jaunt, Overwhelming Colorfast may do its own club stint.

While the band hones its act on stage, its self-titled Relativity Records debut—produced by grunge guru Butch Vig—continues to garner rave reviews. The record bears more than a passing resemblance to some of Vig's recent productions, such as Nirvana's "Nevermind" and Sonic Youth's "Dirty": fiercely distorted guitars that occupy the entire sonic spectrum, from earth-rattling low registers to ear-splitting trebles; bass lines that often double the guitar riffs an octave lower; and a punchy, no-nonsense drum sound. However, Colorfast is more often compared with the Beatles and Hüsker Dü than with the slew of Seattle bands often mentioned in the same breath as Nirvana.

Hailing the Beatles as the greatest rock band of all time, Reed welcomes any comparison to the Fab Four as the highest form of praise. Regarding Bob Mould's seminal Minneapolis outfit, he says, "Hüsker Dü set out to do a lot of the things that we set out to do, which is play real melodic music, to play it revved up, to play with a lot of energy and a lot of power."

He adds that "there's always going to be that struggle for our own identity, but it's not going to get me to play Yugoslavian banjo music just for the sake of doing something original and different."

The Ramones tour should help Colorfast cement its identity among its growing fan base. That prospect is as exciting to Reed as it is panic-inducing.

"It's kind of scary," he says. "Here's a band that's going from playing clubs of 300 or 400 people to playing 4,000-seat venues. We played a little 400-seater in Berkeley last week, and now we're playing the Greek Theatre, which is this huge outdoor amphitheater. That's pretty good."

PAUL VERNA

GIN BLOSSOMS BLOOM

"We'd like to sing like the Beatles, rock like Tom Petty, and have a smoke machine like Toad The Wet Sprocket." Such is the vision proffered by singer Robin Wilson for his band, the Gin Blossoms.

Lofty aspirations and hard work have been constants for the quintet,

which up until recently had been playing every weekend at clubs in its hometown of Tempe, Ariz. With the release of its first major-label album, "New Miserable Experience" on A&M Records, and respective tour dates with Toad and Del Amitri, that smoke machine might not be too far out of the Gin Blossoms' reach.

"Touring is definitely our best tool right now," says Mariel Pastor, director of product development at A&M, who says the label has seen immediate results in album sales. "That's a direct reaction to them playing," she adds, "which is always what you hope for because as a supporting band—people aren't buying their tickets just for them."

The recent swirl of activity has been all the more sweet for the Gin Blossoms since they experienced a false start last year. A failed attempt to record an album with a producer in Los Angeles left the group with no follow-up to its self-produced indie album, "Dusted," and no debut for A&M, to which it had recently been signed. "That was a dark time for the Gin Blossoms," says Wilson. "We went home thinking we were going to get dropped—we'd lost some \$90,000 [of the label's money]—and our fans would abandon us."

Wilson credits A&M for having the savvy and patience to let the band produce its own EP ("Up And Crumbling"), which the label released, and go out on the road. "They gave us a chance to succeed or fail, to learn about the studio and toughen us up," he says. Eventually, the Gin Blossoms landed a spot on A&M's showcase at last year's CMJ convention and began to build a buzz.

When it came time to return to the studio to record a full-length album for A&M, the Gin Blossoms chose a different producer, John Hampton, and a different locale, Memphis' Ardent Studios. This time, says Wilson, they got it right.

"We wanted John because he produced some of our favorite records," he says, citing, in particular, "Based On Happy Times" by Tommy Keene. "He wanted to assist us in making the Gin Blossoms album we wanted it to be."

Lyrical, "New Miserable Experience" speaks to the fragile and frenzied state of young-adulthood, examining the dynamic of screwing up—and only sometimes getting a second chance. Musically, it draws on a variety of elements, from melodic folk-pop harmonies reminiscent of the Byrds to moody alternative swings, with forays into country and grunge-guitar stylings. The video for first single "Hey Jealousy," a guitar-driven pop number, has just been added to rotation on MTV's "120 Minutes."

Their current tour schedule has the Gin Blossoms on the road until mid-December, with some Del Amitri dates criss-crossing back to the cities they hit with Toad, and vice versa. Wilson says this is a great way to hook fans. "We're learning the following we built in Tempe is no different than in Cincinnati. We just have to get out there and play more."

CATHERINE APPLEFELD

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EN VOGUE ARRESTED DEVELOPMENT

The Fabulous Fox, St. Louis
THE SELF-PROCLAIMED Funky Divas of Soul, the members of En Vogue brought their big Las Vegas-style production to the elegant confines of St. Louis' premier theater to enthusiastic response. Midway through the crisp 90-minute set, En Vogue used its cover of the Beatles' "Yesterday" as an excuse to segue into a medley of soul and funk hits, including Aretha Franklin's "Respect" and Patti LaBelle's "Lady Marmalade," as a tribute to past divas and as a declaration of the name the group aims to secure for itself.

Backed by a seven-piece band, including three keyboardists to maximize versatility, and interacting with five male dancers, the four women shared lead vocals. It was their classic girl-group harmonies, however, that ruled the night.

Early on, a harsh mix, and later the often overaggressive arrangements

threatened to diminish the outstanding strength of En Vogue: its pure vocal sweetness. But in the end, the richness of its vocal blend, its sassy confidence, and its engaging showmanship overcame any obstacles. En Vogue dropped in numerous a cappella moments and interspersed enough ballads so things moved along at an even and enjoyable pace.

As a dramatic device, one of the women feigned losing a boyfriend just before the show began, which gave rise to "Give It Up, Turn It Loose," and later provided the lead-in for the night's sexiest moment. A male volunteer from the audience was chosen as a possible replacement for the errant boyfriend, and one at a time the women strutted across the stage "Giving Him Something He Can Feel." The segment was just a few inches of spandex away from adult entertainment, and the fans ate it up. However, as much as En Vogue urged the members of the audience to "get up and party with us" throughout the show, most of the 3,500 fans preferred to watch rather than participate.

Other highlights included a dazzling "My Lovin' (You're Never Gonna Get It)," "Hip Hop Lover," and the new single, "Free Your Mind," which

brought the band out for a few rock licks. No encore was given.

Strong visuals, inviting performances, dazzling choreography, and lighthearted professionalism left one with the impression En Vogue's ambitions will be attained. These Funky Divas delivered.

Arrested Development's opening segments celebrated life-music, respect for womanhood, and an end to oppression. "Tennessee," "Fishin' For Religion," and "People Everyday" put the rappers on a course that connects politically conscious values to irresistible music.

BRIAN Q. NEWCOMB

JOHN GORKA

(Continued from page 17)

ter five years of toiling as one of the leading male figures of the alleged "new folk movement," he is still content to play in an intimate setting. The idea of mainstream success is appealing, but not mandatory. "It would be real nice, if not a little scary, to hear big crowds of people cheering when I walk on stage," he says. "But quality has to take a priority over numbers. All I've ever wanted is to believe I'm good at this. And I actually think I am."

ALANNAH MYLES

(Continued from page 14)

Myles and Nancy Simmonds, which is based on a poem by Robert Priest. "[Atlantic Records senior VP] Tunc [Erim] and [co-chairman/co-CEO] Doug [Morris] were relentless in saying, 'Give us a 'key' song and then she brought 'Song Instead Of A Kiss' in near the end. We're going after CHR, AC, and hip AC and we know it's going to be an uphill struggle but it's going to hit a nerve," says Azzoli. "What we felt was we had to get the right song that wasn't an obvious song, one that might need a little bit of work to get on the radio."

"This single is metaphorical in a way to the whole point of the record," says Borman. "First, she co-wrote it. Secondly, it's a different approach from Alannah than one would expect: One would expect an artist that had her kind of success to duplicate what they

had done in the past, to give everyone the obvious. However, Alannah has a strong vision of what she's got to offer. It's not about being obvious."

In the first four months following the album's release, Atlantic—collaborating with the outside publicity company Levine-Schneider—will heavily promote Myles to television and mainstream press. "She's provocative and does good interviews," says Azzoli.

Tour plans are also being readied for next year. "We have the luxury to establish the album [this fall] and tour North America the beginning of next year," says Borman. "We intend to start in the late spring in Canada and then tour the entire world."

"At this point, with the imaging we want to do and the statement we want to make, we'd like Alannah to headline or co-headline in the States," he continues. "What we don't want to do is to send her out to buildings that are beyond our reach as a headliner. There's a really good base for her that we've now got to stimulate and rekindle."

Modern Song Offerings Are Light On Laugh Tracks

THE LIGHT TOUCH: The pop song of advocacy and rage is not a new phenomenon—the Depression saw to that in theater works by the likes of Kurt Weill & Paul Green ("Johnny Johnson") and Marc Blitzstein ("The Cradle Will Rock").

But there were limitations then of exposure. Theater then and now is hardly a vehicle of mass-communication and the airwaves, movies, or recordings did not readily welcome songs at war with the ills of society. In general, the flags waved, love beckoned, and purposefully silly novelty songs provided a cheerful lift.

Now, recordings, movies, and live tours pull no punches, and radio can cry out, too, although with some limits on verbal expression.

So activism with wide exposure has a soapbox in pop music it never could claim before, capitalizing, of course, on more aggressive song styles to carry the message with conviction.

But why deny pop music the light touch it's so comfortable with? There appears to be an imbalance, a distancing too far from pop music's traditional role as a setting for life's little pleasures and conceits, and, at its best, from its ability to charm and be playful with the foibles of the day.

Yes, things that go on are not the stuff of love and laughter. But isn't it depressing to realize that in recent years songs that give us a good laugh and make social commentary at the same time (such as Frank Zappa's "Valley Girl," Randy Newman's "Short People," and Steve Martin's "King Tut") have been very few and far between?

THE HEAVY HAND: While Sinead O'Connor meets the challenge of a crop of standards on her latest Chrysalis album, "Am I Not Your Girl?," her liner notes should raise an eyebrow or two. Save perhaps for "Gloomy Sunday" or the country hit "Success Has Made A Failure Of Our Home," her songs are, on the surface at least, utterly out of sync with the largely no-holds-barred statement on child abuse. Words & Music, as one album song puts it, is "Bewitched, Bothered & Bewildered."

AFTER THE STORM: Sandy Feldstein, president and CEO of Miami-based music print giant CPP-Belwin, has given his customers an update on the impact to employees and the firm's operation as a result of Hurricane

Andrew, which slammed into Miami with dire devastation Aug. 24.

In an "Open Letter From Sandy," Feldstein, thanking the trade for its concern and support over the last six weeks and for its contributions to an employee relief fund, notes:

"I guess in the scheme of things, we were very lucky. In South Dade, 81,000 residences were totally destroyed or suffered catastrophic damage. Of our 211 employees, only five totally lost their homes and 100% of their possessions . . . Another six families sustained major damage. In some way, everyone here has been touched by the devastation of this storm. We are, however, very thankful that none of our immediate CPP family was hurt, although some of our employees' family members were, including loss of life."

Feldstein goes on the report that CPP/Belwin's physical plant was not affected. "Our building, equipment, and inventory were untouched by the storm," although Feldstein adds that electricity was lost for four days, which "put us a little behind in our shipping . . . We have been working 10-hour days, six days a week at the office, and then [we] proceed to restore our personal lives."

Feldstein maintains that the company has caught up and is back to its normal schedule of shipping 80% of its orders within 24 hours, and 100% within 48.

"On behalf of all of us, I want to extend our appreciation for your tremendous support," Feldstein writes.

Feldstein maintains that the company has caught up and is back to its normal schedule of shipping 80% of its orders within 24 hours, and 100% within 48.

"On behalf of all of us, I want to extend our appreciation for your tremendous support," Feldstein writes.

WORDS ON WORDS: Sheila Davis, author of the classic songwriting tome "The Craft Of Lyric Writing," will conduct a weekend course called "The Songwriters Idea Workshop" at the Los Angeles offices of The Songwriters Guild of America. The workshop will take place Nov. 6 and 7. For more details, call the SGA.

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

1. Soundtrack, "Beauty And The Beast"
2. Wynonna Judd, "Wynonna"
3. Lyle Lovett, "Joshua Judges Ruth"
4. Steve Vai, "Super Rock Guitarist"
5. Wilson Phillips, "Shadows And Light."

NEWSOUTH FAIR

(Continued from page 16)

other R&B events, such as Jack The Rapper, also happening here."

With only one panel dedicated solely to R&B, one black attendee from an Atlanta-based label feels that NewSouth has not made the necessary strides to reach developing black acts. "We're not really made to feel welcome," he says.

Of bigger concern is involving the Atlanta community as a whole. Artist manager Russell Carter, who serves on NewSouth's board of directors, says, "There's no reason at all why all the radio stations aren't talking about this and the corporations in town aren't supporting the event. We're trying to create a week for the community."

Carter notes the fate of NewSouth rests in increasing local involvement. Currently, any expenses not covered by sponsorship or registration fees come out of the directors' pockets; the event has lost money every year. "I hope NewSouth will happen again next year," Carter says. "It will if the community embraces it. The goal was to become a community affair, but the community needs to sustain it."

Bad taste has a new name.

After they made Green Jello, they really broke the mold.
 Thank God.
 Not content to make music that evokes fingernails across a chalkboard, the 15 or so members of Green Jello also dress up like pumpkins, cows, turds, and the Flintstones, and cavort like body-function-fixated skateboard hoologans let loose on the set of a movie about a (bad) acid trip.
 Why have we released Cereal Killer on

video only? Because we can no more imagine the Jello's music without the accompanying visuals than the mumps without painful glandular swelling.

Billboard warns that Green Jello "exceeds one's most disgusting expectations." Are college students sure to love them, or what?

Z8 ENTERTAINMENT
 We have no shame.

REPRINTS

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First Stretch. Jazz fusion guitar vet Robben Ford and his trio, the Blue Line, own the first charting record for Stretch, Chick Corea's new GRP-distributed label. Bolstered by sales in the Northeast, South Central, Mountain, and Pacific regions, the group's self-titled album debuts at No. 29 on Heatseekers in its second week out.



Standard Time. "American Standard" is the second Morgan Creek release for Mary's Danish, a darling of Los Angeles-area rock critics. The band is headed for an Oct. 26 appearance on "The Tonight Show." It started a nine-date "Rock The Vote" tour Oct. 10, and its pro-vote "Leave It Alone" video is running on MTV's "120 Minutes."



'Eyes' Have It. Elektra has been working Birmingham, England, native Ephraim Lewis since May, but his "Drowning In Your Eyes" single appears to be the key to the singer's emergence. The track moves into heavy rotation on VH-1, and rises 17-14 on Hot Adult Contemporary, 91-81 on Hot R&B Singles, and 80-72 on Hot 100 Singles.

ON TOP: Although it loses ground on The Billboard 200, Saigon Kick continues to rule the Heatseekers roost, logging its second week at No. 1. However, the big news at the top of the chart appears to be K.W.S., which is closing in fast. Fueled largely by MTV play of its title-track clip, "Please Don't Go," the British group sees a 53% gain, which moves it 9-2 on Heatseekers and moves it into The Billboard 200 at No. 162.

Also making debuts on The Billboard 200 are Jude Cole (No. 194) and 2 Unlimited (No. 197). A 28% sales boost moves Cole's "Start The Car" 12-6 on Heatseekers, while 2 Unlimited's "Get Ready" holds at No. 7... Others seeing significant increase are Curtis Stigers (20-12 on a 26% gain), Mad Cobra (26-18 on a 27% increase), and Charles & Eddie (28-19 on a 29% gain).

FRESH: It has been almost a full year since Heatseekers debuted in Billboard, and the chart has never seen a more diverse slate of new entries than it does this week. Making debuts are country music's Radney Foster and Darryl & Don Ellis (Nos. 16 and 21, respectively); jazz fusion trio Robben Ford & the Blue Line (No. 29); R&B rookie Trey Lorenz (No. 30), who was featured on Mariah Carey's "I'll Be There"; adult-oriented vocalist Ephraim Lewis (No. 32); and bluegrass stars Alison Krauss & Union Station (No. 34). Re-entering the list for the ninth time is Marcia Griffiths' snake-dance-fed "Carousel" (No. 38).

EXPOSURE: Krauss & Union Station started a Northeast concert swing Oct. 9 in Northampton, Mass. The schedule includes stops in five New York cities, along with Somerville, Mass., Lancaster, Pa., and Pittsburgh... Utah Saints' title track, "Something Good," has been added at MTV... Jazz vocalist Keyvn Lettau will do showcases for her "Simple Life" album in three major markets. The JVC Music artist hits Slim's in San Francisco, Nov. 5, the Roxy in Los Angeles, Nov.

9, and S.O.B.'s in New York, Nov. 13.

PATH FINDERS: It was an unusual scene Oct. 5 at the Roxy in Los Angeles. The famed showcase club was populated

with a higher-than-usual number of minors, and at one point, a large flock of them sat cross-legged before the stage. What gives?

The object of the young crowd's attention was **Joshua Path**, a 21-year-old singer/songwriter, whose solo debut album, "Headrush," is being released this month by Quality. Path actually looks young for his years, but his music and his performance style seem more mature than his chronological age. What made Path's performing poise impressive is that this showcase was only his 13th appearance with a band.

So, where did Path find his following? Of all places, at Camp Alonim, a Southern California summer camp where Path was a counselor for more than one season, and a songleader for another year. Path's manager, music business attorney Susan Butler, says he noticed that his own songs were in some cases eliciting as much response as the traditional camp favorites, and that some of the campers had even learned the words to his originals.

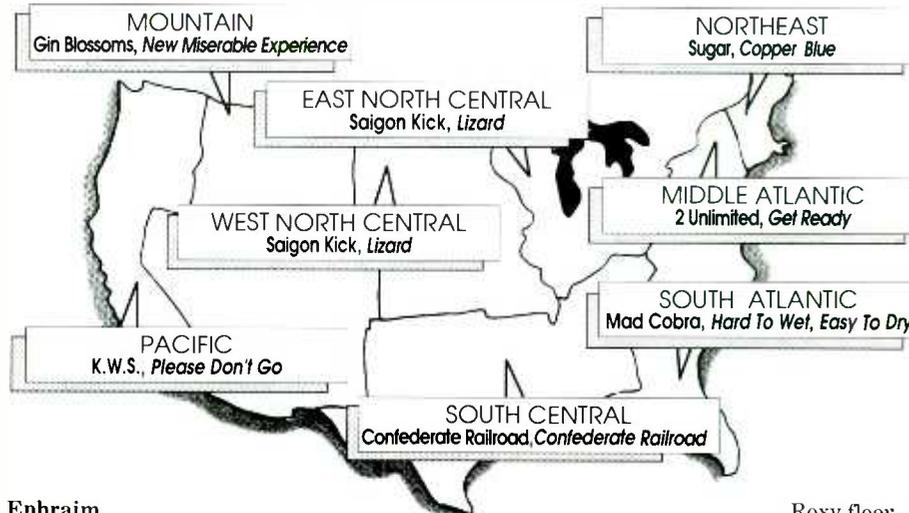
During his encore at the Roxy showcase, Path recalled his songleader days, and that reminiscence prompted his young fans to sit campfire-style on the Roxy floor—a scene that stunned the music-industry vets who were in attendance.

Aside from his young followers, one of the interested bystanders at the Roxy event was photographer **Pamela Springsteen**, sister of rock icon **Bruce**, who shot the photos that appear on Path's album.

Quality hopes an initial blitz at college radio will start the path that leads Path from local hero to national star. First single will be "Girls & Dead People."

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. Saigon Kick, Lizard | 1. 2 Unlimited, Get Ready |
| 2. Jackyl, Jackyl | 2. MC Serch, Return Of The Product |
| 3. Confederate Railroad, Confederate Railroad | 3. Curtis Stigers, Curtis Stigers |
| 4. Martina McBride, Time Has Come | 4. Saigon Kick, Lizard |
| 5. McBride & The Ride, Sacred Ground | 5. Super Cat, Don Dada |
| 6. Sugar, Copper Blue | 6. K.W.S., Please Don't Go |
| 7. K.W.S., Please Don't Go | 7. TKA, Greatest Hits |
| 8. Jude Cole, Start The Car | 8. The Movement, The Movement |
| 9. Arc Angels, Arc Angels | 9. George LaMond, In My Life |
| 10. Techmaster P.E.B., Bass Computer | 10. Mad Cobra, Hard To Wet Easy To Dry |

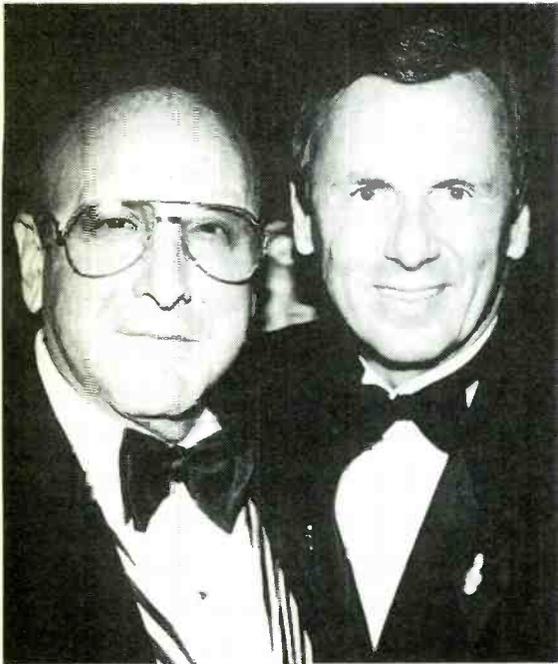
BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING OCT. 17, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|---|--|
| 1 | 1 | 18 | SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98) | ★ ★ ★ No. 1 ★ ★ ★ 2 weeks at No. 1 LIZARD |
| 2 | 9 | 2 | K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98) | PLEASE DON'T GO |
| 3 | 3 | 23 | CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) | CONFEDERATE RAILROAD |
| 4 | 2 | 5 | MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98) | RETURN OF THE PRODUCT |
| 5 | 4 | 8 | JACKYL GEFFEN 24489* (9.98/13.98) | JACKYL |
| 6 | 12 | 6 | JUDE COLE REPRIS 26898*/WARNER BROS. (9.98/15.98) | START THE CAR |
| 7 | 7 | 15 | 2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98) | GET READY |
| 8 | 10 | 23 | MCBRIDE & THE RIDE MCA 54356* (9.98/13.98) | SACRED GROUND |
| 9 | 5 | 25 | ARC ANGELS DGC 24465/GEFFEN (9.98/13.98) | ARC ANGELS |
| 10 | 8 | 3 | THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98) | THE MOVEMENT |
| 11 | 6 | 17 | SASS JORDAN IMPACT 10524*/MCA (9.98/15.98) | RACINE |
| 12 | 20 | 52 | CURTIS STIGERS ARISTA 18660* (9.98/13.98) | CURTIS STIGERS |
| 13 | 17 | 4 | SUGAR RYKODISC 10239* (10.98/15.98) | COPPER BLUE |
| 14 | 14 | 42 | TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98) | BASS COMPUTER |
| 15 | 13 | 24 | BASS BOY NEWTOWN 2209* (9.98/14.98) | I GOT THE BASS |
| 16 | — | 1 | RADNEY FOSTER ARISTA 18713* (9.98/13.98) | DEL RIO TX-1959 |
| 17 | 15 | 25 | BASS PATROL JOEY BOY 3004 (8.98/13.98) | THE KINGS OF BASS |
| 18 | 26 | 3 | MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98) | HARD TO WET, EASY TO DRY |
| 19 | 28 | 3 | CHARLES & EDDIE CAPITOL 97150* (9.98/13.98) | DUOPHONIC |
| 20 | 16 | 19 | MARTINA MCBRIDE RCA 66002* (9.98/13.98) | THE TIME HAS COME |

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 | — | 1 | DARRYL & DON ELLIS EPIC 48807* (9.98 EQ/13.98) | NO SIR |
| 22 | 23 | 16 | SUPER CAT COLUMBIA 52435 (9.98/13.98) | DON DADA |
| 23 | 19 | 24 | L7 SLASH 26784*/WARNER BROS. (9.98/13.98) | BRICKS ARE HEAVY |
| 24 | 11 | 2 | BLIND MELON CAPITOL 96585* (9.98/13.98) | BLIND MELON |
| 25 | 24 | 7 | DJ FURY ON TOP 9011* (8.98/14.98) | FURIOUS BASS |
| 26 | 18 | 4 | SCREAMING TREES EPIC 48996 (9.98 EQ/13.98) | SWEET OBLIVION |
| 27 | 21 | 21 | HARDLINE MCA 10586* (9.98/13.98) | DOUBLE ECLIPSE |
| 28 | 22 | 52 | PRIMUS INTERSCOPE 91659*/AG (9.98/13.98) | SAILING THE SEAS OF CHEESE |
| 29 | — | 1 | ROBBEN FORD & THE BLUE LINE STRETCH 1102*/GRP (9.98/13.98) | ROBBEN FORD & BLUE LINE |
| 30 | — | 1 | TREY LORENZ EPIC 47840* (9.98 EQ/13.98) | TREY LORENZ |
| 31 | 29 | 34 | SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98) | GISH |
| 32 | — | 1 | EPHRAIM LEWIS ELEKTRA 61382* (10.98/15.98) | SKIN |
| 33 | 30 | 10 | LEMONHEADS ATLANTIC 82397*/AG (7.98/11.98) | IT'S A SHAME ABOUT RAY |
| 34 | — | 1 | ALISON KRAUSS ROUNDER 285* (9.98/16.98) | EVERY TIME YOU SAY GOODBYE |
| 35 | 25 | 2 | THE SHAMEN ONE LITTLE INDIAN 52925*/EPIC (9.98 EQ/13.98) | BOSS DRUM |
| 36 | 31 | 6 | UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98) | SOMETHING GOOD |
| 37 | 39 | 6 | DJ MADNESS AND DR. BOOM PANDISC 8818 (9.98/16.98) | ULTIMATE BASS TRAX VOLUME ONE |
| 38 | — | 24 | MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98) | CAROUSEL |
| 39 | 27 | 6 | EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98) | EVERETTE HARP |
| 40 | 34 | 34 | CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98) | ANOTHER MINUTE |



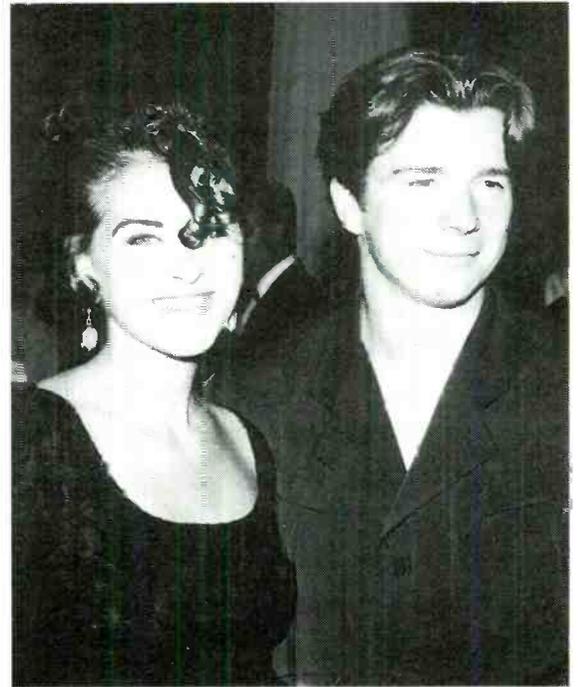
Michael Dornemann, right, thanks Arista president Clive Davis, chairman of the dinner, for his support throughout the BMG fund-raising campaign.

Michael Dornemann Honored

LOS ANGELES—BMG chairman/CEO Michael Dornemann was presented with the Spirit of Life Award by the Music and Entertainment Industry Chapter of the City of Hope Sept. 17 at the Century Plaza Hotel here. BMG's worldwide fund-raising effort for the City of Hope raised more than \$2.5 million, making it one of the most successful campaigns in the history of the chapter.



City of Hope president/CEO Dr. Sanford M. Shapero, left, presents Michael Dornemann with the Spirit of Life Award.



RCA artist Lisa Stansfield relaxes with label mate Rick Astley after her performance at the City of Hope event.



Recording artists Al Green and Lisa Stansfield enjoy the festivities.



BMG International soul/gospel singer Al Green, left, jams with Arista pop artist Curtis Stigers.



Zoo Entertainment president Lou Maglia chats with R&B artist Philip Bailey.



Michael Dornemann, second from right, is congratulated, from left, by RCA Records president Joe Galante, actress Lisa Hartman, and RCA recording artist Clint Black.



"Weird Al" Yankovic, left, who records for BMG-distributed Scotti Bros., mugs for the camera as actor/BMG Ariola artist David Hasselhoff looks on.



Socializing at the City of Hope dinner, from left, are Arista recording artist Barry Manilow; Michael Dornemann; Arista artist Dionne Warwick; Arista president Clive Davis; and 20th Century Fox senior VP Roger Birnbaum.



TERRI ROSSI'S RHYTHM SECTION

ALL THIS AND THAT: "Real Love" by **Mary J. Blige** (Uptown) captures the top spot on the Hot R&B Singles chart. It has reports from 103 of the radio panel's 104 reporters, including 40 that list it at No. 1 on their playlists. "People Everyday" by **Arrested Development** (Chrysalis) moves up to No. 3 with reports from 92 stations. It is No. 1 at eight stations, including WGCI Chicago, WEDR Miami, WVEE Atlanta, and WZAK Cleveland. It ranks No. 1 in sales. Also, it is No. 1 on the R&B Radio Monitor chart with airplay on 60 of the 64 monitored stations, displacing "End Of The Road" by **Boyz II Men** (Biv 10) after it held at No. 1 on that chart for 12 weeks.

DANCEHALL MAGIC: "Flex" by **Mad Cobra** (Columbia) had a great week with 23 adds. Some of the new listings are logged by KMJM St. Louis; WQMG Greensboro, N.C.; WWDM Columbia, S.C.; WTLC Indianapolis; and WJLB Detroit. It has already developed strong playlist positions around the country, such as No. 6 at WPLZ Richmond, Va.; No. 3 at WDKX Rochester, N.Y.; No. 15 at WOWI Norfolk, Va.; No. 17 at WBLS New York; and No. 22 at WUSL Philadelphia. "Slow And Sexy" by **Shabba Ranks** featuring **Johnny Gill** (Epic) has another strong week with adds at 15 stations, including WIZF Cincinnati; WJMI Jackson, Miss.; WGCI Chicago; and KQXL Baton Rouge, La. It has top 20 reports at four stations: WCDX Richmond, Va.; WBSK Norfolk; XHRM San Diego; and KMJJ Shreveport, La. Look how far R&B radio has come since 1988 with reggae music. "Tumblin' Down" by **Ziggy Marley & the Melody Makers** (Virgin) did go to No. 1 then, but in a remixed version mated with the familiar tracks of "Tainted Love" by **Soft Cell** (Sire). But thanks to Shabba and dancehall styling, radio now seems to be more open to new sounds.

DOWN MIAMI WAY: Luke Records is on the move and now owns all the product it previously distributed on the Effect and Nautica Records labels. The artists involved are **Poison Clan**, **Fresh Kid Ice**, **Bust Down**, and **Game**. This week on the singles chart, "Pick It Up" by **Hometeam** (Luke) gets considerable action, gaining nine stations. Some of the new reporters include WCKX Columbus, Ohio; WEAS Savannah, Ga.; KTAA Fresno, Calif.; WJTT Chattanooga, Tenn.; and WQQK Nashville. And, if anybody is looking for **Fred Held**, I've found him. He is the new VP of marketing and distribution for Luke.

SOME OF THIS WEEK'S big winners at radio include "Good Enough" by **Bobby Brown** (MCA) (58 adds); "Where Do We Go" by **Simple Pleasure** (Reprise) (33); "Goodbye My Love" by **Brian McKnight** (Mercury) (32); "If I Ever Fall In Love" by **Shai** (MCA); and "It's Alright" by **Classic Example** (Hollywood Basic), both with 25 adds.

SOUNDCAN CONVERSION UPDATE: In case you missed last week's announcement, the R&B charts will be converted to SoundScan point-of-sale retail information and BDS airplay data in the Dec. 5 issue. Progress is being made and many new independent retail outlets are now transmitting their sales information. Also, we are continuing to identify the proper chain locations. The next step will be to issue test charts a few weeks prior to conversion.

Tony Dofat Is On The Rise Producer Has Hot Hand Of Late

NEW YORK—Meet Tony Dofat, up-and-coming producer. If you haven't heard of him, you will. The 23-year-old from Mount Vernon, N.Y., was the architect of the remixed version of Mary J. Blige's "You Remind Me" and also contributed the insinuating "What's The 411" rap track on the album of the same name for Uptown. His remix magic can also be heard on Father MC's "One More Nite," Jodeci's "I'm Still Waiting," and Keith Sweat's "Love You Down."

Influenced by '70s funk and soul groups like Parliament, the Commodores, and the Isley Brothers as well as the bubblegum soul of the Jackson 5, Dofat fashions kick-drum-heavy hip-hop rhythms that create tension against mellow R&B grooves. Introduced to Uptown A&R director Puffy Combs by a former Uptown employee,

Dofat was immediately invited to try his hand at remixes for Blige. Dofat credits Combs for helping to develop his talent and make contacts within the industry; now offers seem to be coming "through word of mouth," he says. With a Bronx, N.Y., studio he shares with partner Gregory Troutman, the former trumpet player/DJ lays down tracks for both TD Hype, his and Troutman's company, and his own Tone Capone Productions.

Dofat is currently finishing up work on new tracks for Queen Latifah, Heavy D. & the Boyz, Christopher Williams, and a whole crop of new rap and R&B acts. Among them: Black Butterfly for Ruffhouse and Rough House Survivors on Relativity, both signed through TD Hype; Back 2 Back on RCA; Living Proof for MCA; and Essence on Giant.

"I'm more influenced by R&B, but hip-hop is my heart," says the soft-spoken Dofat, whose name comes from his Chinese-born father. "I just like to do something new and different."

JANINE McADAMS



DOFAT

ONCE IN A WHILE SOMETHING

SPECIAL HAPPENS

"I'M OVERJOYED"

98486

The first single from her debut album

LOVE FOR THE FUTURE 92181

Produced by: Zack Harmon

& Christopher Troy/

For Another Production Company

THIRD
STONE
RECORDS THE
ATLANTIC
GROUP

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Billboard R&B Singles (47)

R&R Urban Contemporary Singles (39)

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP/MCA, ASCAP)
- 43 360 DEGREES (RushTown, ASCAP)
- 95 50/50 LOVE (Music Corp. Of America, BMI/Gasoline Alley, BMI/Van Gogh's Ear, BMI/Warner-Tamerlane, BMI)
- 70 AFTER HOURS (Island, ASCAP)
- 7 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
- 42 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
- 2 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
- 62 ANOTHER CHANCE (Rambush, ASCAP/MCA, ASCAP)
- 69 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 51 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 77 BLACK PEARL (Street Knowledge, ASCAP/Down Low, BMI)
- 84 THE BLOOD (Benny's Music, BMI/EMI Blackwood, BMI/Rhett Rhyme, ASCAP/BMG, ASCAP/Pitchford, BMI/Bust-It, BMI)
- 74 BLUE ANGEL (Gratitude Sky, ASCAP)
- 94 BREAKDOWN (Pac Jam, BMI) WBM
- 88 BREAKOUT (Libert, BMI)
- 9 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
- 91 CLEAN UP MAN (N-The Water, ASCAP)
- 99 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
- 54 CROSSOVER (Paricken, ASCAP)
- 80 DROWNING IN YOUR EYES (EMI April, ASCAP) WBM
- 26 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 49 EVER SO CLEAR (N-The Water, ASCAP)
- 65 EX GIRL TO NEXT GIRL (EMI April, ASCAP/Gifted Pearl, ASCAP)
- 96 THE FINAL FRONTIER (Ruthless Attack, ASCAP/Microphone Mafia, ASCAP)
- 34 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
- 25 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
- 10 GAMES (Count Chockula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
- 93 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
- 89 GOODBYE MY LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 55 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
- 52 GROOVIN' IN THE MIDNIGHT (Def Mix, ASCAP/EMI, BMI/Maxi, BMI/Virgin, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
- 71 HAZY SHADE OF CRIMINAL (Def American, BMI/Bring The Noise, BMI)
- 61 HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
- 45 HERE WE GO AGAIN (Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI/Stone Diamond, BMI/Unit 4, ASCAP)
- 73 HOLD ON GOOD THANG (Luella, ASCAP/Demtwinzz, ASCAP)
- 20 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 15 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
- 44 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
- 30 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
- 63 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)
- 66 IF I EVER FALL IN LOVE (Gasoline Alley, BMI)
- 21 I GOT A THANG 4 YA (New Perspective, ASCAP)
- 31 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI) WBM
- 47 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Souppeds, BMI/ATV, BMI/Welbeck, ASCAP)
- 19 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
- 24 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
- 90 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
- 82 IT'S MY NATURE (Strange Motel./Proper, ASCAP)
- 79 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 56 I'VE BEEN WATCHIN' (Harrindur, BMI/Joe Public, BMI/Bonedome, BMI/Ensign, BMI) CPP
- 8 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 39 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM
- 53 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)
- 97 JUS LYKE COMPTON (Protoons./Way 2 Quik, ASCAP)
- 41 JUST CALL ME (John Barnes III, BMI)
- 11 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
- 33 LET'S GET CLOSER (Norcal Atlanta, BMI)
- 100 LET'S GET TO IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/One Day I'm Going To Make It, BMI) WBM
- 23 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
- 50 LOST IN THE STORM (ADRA, BMI/Cetaloadofafato, BMI/Trakmasterz, BMI/Tisaka, ASCAP/MCA, ASCAP)
- 72 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
- 36 LOVE SHOULD A BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI)
- 38 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP)
- 64 LOVIN' YOU (Dickiebird, BMI/Warner-Tamerlane, BMI)
- 83 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI) WBM
- 86 MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
- 35 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 48 MY NAME IS PRINCE (NPG, ASCAP)
- 58 NO RHYME, NO REASON (Mycenae, ASCAP)

Billboard.

FOR WEEK ENDING OCTOBER 17, 1992

R&B Singles Sales

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



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

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

- 85 OH MY LOVE (Gamble-Huff, ASCAP)
- 22 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Joe's Songs, ASCAP) WBM
- 3 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 59 PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI) WBM
- 67 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)
- 1 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 37 RIGHT HERE (Bam Jams, BMI)
- 4 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL
- 27 RUMP SHAKER (EMI April, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP)
- 5 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
- 40 SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/ixat, BMI)
- 16 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 13 SOMEONE TO HOLD (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) WBM
- 68 STAND BY MY WOMAN (ATV, BMI/Leftover Souppeds, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Baby Ann, ASCAP/Nu Zulu, BMI)
- 6 SWEET NOVEMBER (Kear, BMI)
- 60 TEAR IT UP (ON OUR WORST BEHAVIOR) (FROM BEBE'S KIDS) (Famous, ASCAP/Big H, ASCAP/Teaspoon, ASCAP/Tunes On The Verge Of Insanity, ASCAP/So So Def, ASCAP/EMI April, ASCAP/Ensign, BMI/Suga Wuga, BMI) CPP
- 28 'TIL YOU COME BACK TO ME (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Faithful Works, BMI/Mizmo, BMI/EMI Blackwood, BMI/Steve Harvey, ASCAP) WBM
- 76 TOSS IT UP (Salaam Remi./Ziggy Ears, ASCAP)
- 92 TOUCH YOU THERE (Leorose, BMI/Too Smooth, BMI/Armacien, BMI)
- 32 TRIPPIN' OUT (Flow Tech, BMI/EMI Blackwood, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) WBM
- 46 TRY MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/African Love, BMI)
- 14 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)
- 87 WHERE DO WE GO (Pleasure, ASCAP)
- 75 WHO'S LOVIN' YOU (Jobete, ASCAP)
- 18 WORK TO DO (Ronnie Rums, ASCAP)
- 98 WOULD I LIE TO YOU? (Virgin, BMI)
- 17 YEAH, YEAH, YEAH! (Voices, BMI)
- 57 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 29 YOU ME (Trycep, BMI/Willesden, BMI)
- 81 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
- 78 YOU TURN MY LIFE AROUND (We Fly, BMI)

Common Sense
CAN I BORROW A DOLLAR?
The Debut Album
Featuring "Take It EZ"
"Common Sense is poised to achieve nationwide recognition."
-The Source
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FOR WEEK ENDING OCTOBER 17, 1992

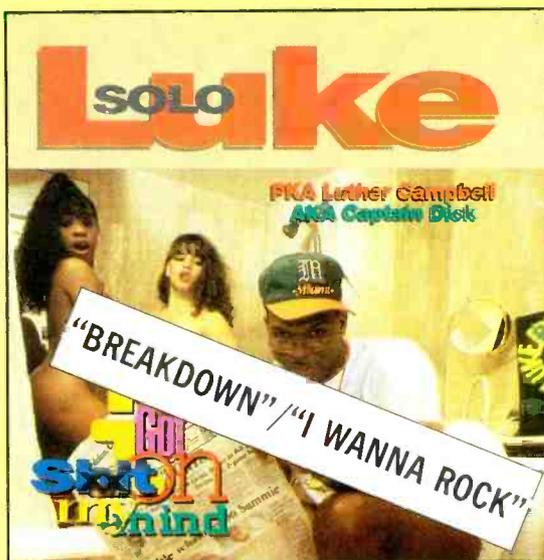
Hot Rap Singles

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

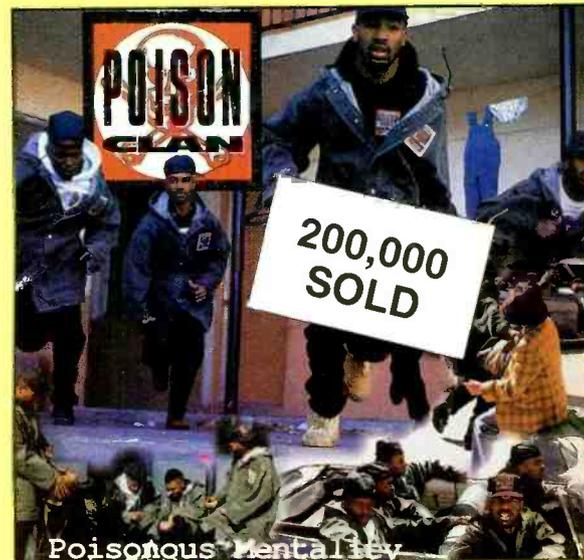
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | ARTIST |
|-----------|-----------|---------------|---------------------------------|---|
| | | | ★ ★ ★ NO. 1 ★ ★ ★ | |
| 1 | 3 | 9 | 360 DEGREES (WHAT GOES AROUND) | ◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708 1 week at No. 1 |
| 2 | 1 | 2 | MIC CHECKA | ◆ DAS EFX (M) (T) ATCO EASTWEST 96159*/AG |
| 3 | 4 | 8 | HERE IT COMES/BACK TO THE GRILL | ◆ MC SERCH (C) (M) (T) DEF JAM/CHAOS 74414/COLUMBIA |
| 4 | 5 | 7 | EVER SO CLEAR | ◆ BUSHWICK BILL (M) RAP-A-LOT 53807/PRIORITY |
| 5 | 2 | 1 | PEOPLE EVERYDAY | ◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 50397/ERG |
| 6 | 6 | 11 | BLOW YOUR MIND | ◆ REDMAN (M) (T) RAL/CHAOS 4755*/COLUMBIA |
| 7 | 7 | 10 | EX GIRL TO THE NEXT GIRL | ◆ GANG STARR (C) (T) (X) CHRYSALIS 50405/ERG |
| 8 | 8 | 9 | TOSS IT UP | ◆ ZHIGGE (M) (T) POLYDOR 865 861*/PLG |
| 9 | 11 | 17 | LOST IN THE STORM | ◆ CHUBB ROCK (C) (T) SELECT 64716*/ELEKTRA |
| 10 | 14 | — | RUMP SHAKER | ◆ WRECKX-N-EFFECT (C) (M) (T) MCA 54388 |
| 11 | 13 | 23 | CLEAN UP MAN | ◆ WILLIE D (C) (M) (T) RAP-A-LOT 53806*/PRIORITY |
| 12 | 9 | 6 | CROSSOVER | ◆ EPMD (C) (M) (T) (X) RAL/CHAOS 74173/COLUMBIA |
| 13 | 12 | 16 | AIN'T TOO MUCH WORRIED | ◆ MC BREED (C) (T) WRAP 118/CHIBAN |
| 14 | 10 | 5 | WELCOME TO THE GHETTO | ◆ SPICE 1 (C) (T) TRIAD 42085/JIVE |
| 15 | 23 | 26 | LATIN LINGO | ◆ CYPRESS HILL (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA |
| 16 | 21 | — | BEST KEPT SECRET | ◆ DIAMOND & THE PSYCHOTIC NEUROTICS (C) (T) PWL AMERICA 863 334/MERCURY |
| 17 | 20 | 24 | THE FINAL FRONTIER | ◆ MC REN (C) (T) PRIORITY 53810 |
| 18 | 24 | — | TRIPPIN' OUT | ◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) COLUMBIA 74379 |
| 19 | 27 | 29 | LOVELY MONDAY MORNING | SNOW (M) (T) ATCO EASTWEST 96151*/AG |
| 20 | 18 | 8 | GHETTO RED HOT | ◆ SUPER CAT (C) (M) (T) COLUMBIA 74391 |
| 21 | 19 | 18 | BACK TO THE HOTEL | ◆ N2DEEP (C) (T) PROFILE 5367 |
| 22 | NEW ▶ | 1 | HAZY SHADE OF CRIMINAL | ◆ PUBLIC ENEMY (M) (T) (X) DEF JAM/CHAOS 74487*/COLUMBIA |
| 23 | 26 | — | PSYCHO | ◆ LORDS OF THE UNDERGROUND (M) (T) PENDULUM 66383*/ELEKTRA |
| 24 | 29 | — | I MISSED THE BUS | ◆ KRIS KROSS (C) (T) RUFFHOUSE 74498/COLUMBIA |
| 25 | 15 | 13 | JUMP AROUND | ◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526 |
| 26 | 16 | 14 | JUS LYKE COMPTON | ◆ DJ QUIK (C) (T) PROFILE 5372 |
| 27 | NEW ▶ | 1 | BLACK PEARL | ◆ YO-YO (M) (T) ATCO EASTWEST 98494/AG |
| 28 | 22 | 20 | LIVIN' IN DA BOTTLE | ◆ BROTHERS UV DA BLAKMARKET (C) (T) SELECT 64743/ELEKTRA |
| 29 | NEW ▶ | 1 | TRUE FUSCHNICK | ◆ FU-SCHNICKENS (C) (T) (X) JIVE 42079 |
| 30 | NEW ▶ | 1 | HOOD TOOK ME UNDER | ◆ COMPTON'S MOST WANTED (C) (T) ORPHEUS 74448/EPIC |

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

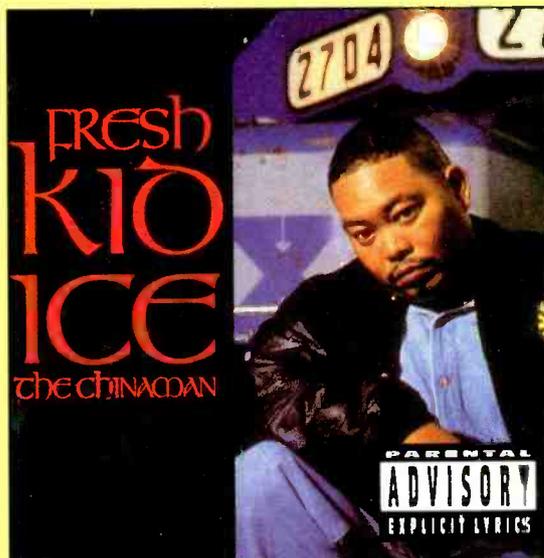
LOOK WHO'S HOT AS HELL AND INDEPENDENT



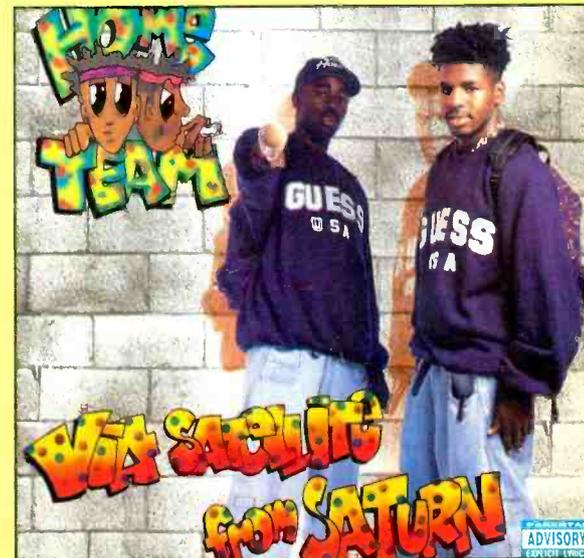
LUKE-SOLO—LP cat. # XR118
featuring the hits—*I Wanna Rock*—GR453
Breakdown—GR452



POISON CLAN—LP cat. # E3006
single—*Shake Whatcha Mama Gave Ya*—E729
Action—E732



FRESH KID ICE—LP cat. # E-3007
Freak 'Em Down—E730

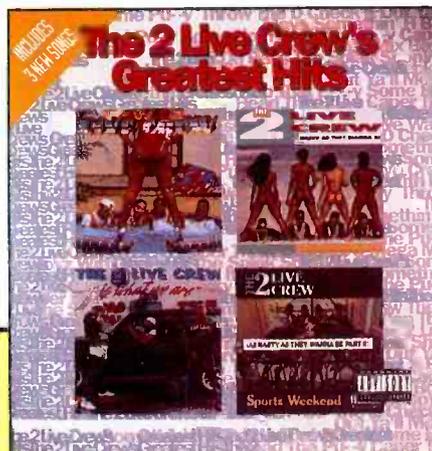


HOME TEAM—LP cat. # XR120
single—*Pick It Up*—# G454

You asked for it...You got it!

**BEST OF
2 LIVE
CREW**

XR122



Coming Soon
THE NEW LP

DISCO RICK & THE WOLF PACK
—*Back From Hell* XR121
single—*Wiggle Wiggle*—GR455

**COMING SOON!
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DISTURB N
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CAT # XR124
single: *Sista Sista* GR456



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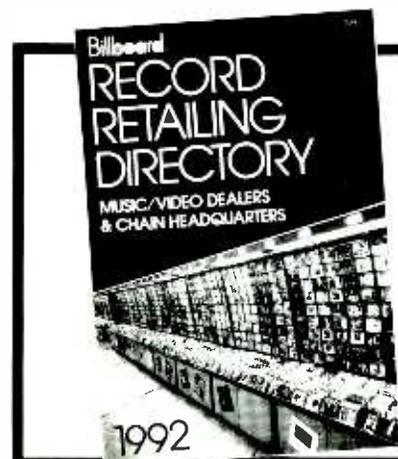
FOR WEEK ENDING OCT. 17, 1992

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---|---------------|
| | | | | *** No. 1 *** | | |
| 1 | 1 | 1 | 10 | MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) | WHAT'S THE 411? | 1 |
| 2 | 2 | 2 | 14 | SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) | BOOMERANG | 1 |
| 3 | 3 | 3 | 6 | BOBBY BROWN MCA 10417 (10.98/15.98) | BOBBY | 3 |
| 4 | 4 | 4 | 27 | ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... | 4 |
| 5 | 6 | 7 | 36 | R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98) | BORN INTO THE '90'S | 3 |
| 6 | 7 | 5 | 31 | TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) | O.O.O.O.O.H.H.H...ON THE TLC TIP | 3 |
| 7 | 5 | 6 | 10 | EPMD RAU/CHAOS 52848/COLUMBIA (10.98 EQ/15.98) | BUSINESS NEVER PERSONAL | 5 |
| 8 | 9 | 10 | 8 | FREDDIE JACKSON CAPITOL 96859* (10.98/15.98) | TIME FOR LOVE | 8 |
| 9 | 10 | 9 | 28 | EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98) | FUNKY DIVAS | 1 |
| 10 | 8 | 8 | 15 | SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98) | MO' MONEY | 2 |
| (11) | 13 | 17 | 8 | HI-FIVE JIVE 41474* (10.98/15.98) | KEEP IT GOIN' ON | 11 |
| 12 | 12 | 15 | 9 | EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) | EAST COAST FAMILY VOLUME ONE | 12 |
| 13 | 11 | 11 | 27 | KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) | TOTALLY KROSSED OUT | 1 |
| (14) | 17 | 20 | 6 | AFTER 7 VIRGIN 86349* (9.98/13.98) | TAKIN' MY TIME | 14 |
| 15 | 14 | 12 | 12 | TOO SHORT ● JIVE 41467 (10.98/15.98) | SHORTY THE PIMP | 11 |
| (16) | 26 | 50 | 3 | PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98) | GREATEST MISSES | 16 |
| 17 | 15 | 14 | 24 | SPICE 1 TRIAD 41481*/JIVE (9.98/13.98) | SPICE 1 | 14 |
| 18 | 16 | 13 | 26 | DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98) | DEAD SERIOUS | 1 |
| 19 | 18 | 18 | 69 | JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) | FOREVER MY LADY | 1 |
| 20 | 19 | 16 | 11 | DJ QUIK PROFILE 1430* (10.98/15.98) | WAY 2 FONKY | 13 |
| (21) | 45 | — | 2 | AL B. SURE! WARNER BROS. 26973* (10.98/15.98) | SEXY VERSUS | 21 |
| 22 | 20 | 21 | 13 | BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98) | BRIAN MCKNIGHT | 20 |
| (23) | 61 | — | 2 | DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) | GUERRILLAS IN THE MIST | 23 |
| 24 | 24 | 25 | 11 | LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98) | LORENZO | 24 |
| 25 | 23 | 26 | 18 | TROOP ATLANTIC 82393*/AG (10.98/15.98) | DEEPA | 21 |
| 26 | 27 | 30 | 46 | TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98) | T.E.V.I.N. | 5 |
| (27) | 50 | 96 | 3 | MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98) | FEMME FATALE | 27 |
| 28 | 21 | 22 | 17 | PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) | MECCA AND THE SOUL BROTHER | 7 |
| 29 | 22 | 23 | 10 | HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98) | HOUSE OF PAIN | 19 |
| 30 | 30 | 35 | 4 | CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98) | I GOTTA GET MINE YO! | 30 |
| 31 | 31 | 29 | 33 | CECE PENISTON ● A&M 5381* (9.98/13.98) | FINALLY | 13 |
| (32) | 41 | 87 | 3 | WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98) | I'M GOIN' OUT LIKA SOLDIER | 32 |
| (33) | 36 | 37 | 5 | MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98) | RETURN OF THE PRODUCT | 33 |
| (34) | 39 | 51 | 4 | MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98) | HARD TO WET, EASY TO DRY | 34 |
| 35 | 29 | 32 | 15 | N2DEEP PROFILE 1427* (9.98/14.98) | BACK TO THE HOTEL | 29 |
| 36 | 25 | 19 | 14 | MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98) | KIZZ MY BLACK AZZ | 10 |
| 37 | 35 | 33 | 10 | RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98) | RUDE HOUSE | 33 |
| 38 | 34 | 34 | 6 | FATHER M.C. UPTOWN 10542/MCA (9.98/15.98) | CLOSE TO YOU | 34 |
| 39 | 37 | 38 | 20 | SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98) | DON DADA | 37 |
| 40 | 33 | 27 | 25 | CHAKA KHAN WARNER BROS. 26296* (10.98/15.98) | THE WOMAN I AM | 9 |
| (41) | 43 | 57 | 11 | DAVID BLACK BUST IT 98015* (9.98/13.98) | LOVIN' AIN'T EASY | 41 |
| 42 | 32 | 28 | 12 | MILES DAVIS WARNER BROS. 26938* (10.98/15.98) | DOO-BOP | 28 |
| 43 | 40 | 36 | 13 | NAJEE EMI 99400*/ERG (10.98/15.98) | JUST AN ILLUSION | 25 |
| 44 | 28 | 24 | 11 | SHABBA RANKS EPIC 52443 (9.98 EQ/13.98) | ROUGH & READY-VOL. 1 | 24 |
| 45 | 38 | 31 | 15 | ERIC B. & RAKIM MCA 10594 (9.98/15.98) | DON'T SWEAT THE TECHNIQUE | 9 |
| 46 | 44 | 39 | 22 | GANG STARR CHRYSALIS 21910/ERG (9.98/13.98) | DAILY OPERATION | 14 |
| (47) | 70 | — | 2 | CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98) | NIICE N' WILD | 47 |
| 48 | 47 | 48 | 8 | QUAD FORCE ATTITUDE 14002* (9.98/14.98) | FEEL THE REAL BASS | 47 |
| 49 | 48 | 45 | 34 | GLENN JONES ATLANTIC 82352*/AG (10.98/15.98) | HERE I GO AGAIN | 22 |

| | | | | | | |
|------|-------|----|----|---|---|----|
| 50 | 42 | 43 | 9 | CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98) | YOU TURN MY LIFE AROUND | 42 |
| 51 | 46 | 41 | 50 | GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98) | PRIVATE LINE | 1 |
| 52 | 59 | 65 | 6 | ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98) | POCKET CITY | 52 |
| 53 | 58 | 61 | 21 | TYRONE DAVIS ICHIBAN 1135* (9.98/15.98) | SOMETHING'S MIGHTY WRONG | 53 |
| 54 | 49 | 40 | 15 | AL JARREAU REPRISE 26849*/WARNER BROS. (10.98/15.98) | HEAVEN AND EARTH | 30 |
| (55) | 66 | 68 | 4 | ZHIGGE POLYDOR 513241*/PLG (9.98/13.98) | ZHIGGE | 55 |
| 56 | 51 | 47 | 35 | SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98) | MACK DADDY | 19 |
| (57) | NEW ► | 1 | 1 | BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98) | LITTLE BIG MAN | 57 |
| 58 | 53 | 58 | 54 | CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 4 |
| (59) | 65 | 79 | 4 | FRESH KID ICE LUKE 3007* (9.98/15.98) | FRESH KID ICE IS THE CHINAMAN | 59 |
| 60 | 52 | 42 | 17 | MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98) | MEN AT LARGE | 24 |
| 61 | 63 | 62 | 9 | TOTALLY INSANE IN A-MINUTE 7700* (9.98/14.98) | DIRECT FROM THE BACKSTREET | 61 |
| 62 | 56 | 44 | 20 | XLCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98) | XODUS | 11 |
| 63 | 60 | 53 | 22 | MC BREED WRAP 8109*/ICHIBAN (9.98/15.98) | 20 BELOW | 40 |
| 64 | 57 | 46 | 22 | LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98) | BACK TO FRONT | 7 |
| 65 | 64 | 66 | 34 | LUKE LUKE 118* (10.98/15.98) | I GOT SHIT ON MY MIND | 20 |
| (66) | NEW ► | 1 | 1 | SHABBA RANKS EPIC 52464* (9.98 EQ/13.98) | X-TRA NAKED | 66 |
| 67 | 55 | 52 | 45 | MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98) | DANGEROUS | 1 |
| 68 | 54 | 49 | 8 | THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98) | HEAVY RHYME EXPERIENCE: VOL. 1 | 49 |
| 69 | 69 | 70 | 58 | VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) | THE COMFORT ZONE | 1 |
| 70 | 67 | 63 | 31 | FU-SCHNICKENS JIVE 41472* (9.98/13.98) | F.U.- DON'T TAKE IT PERSONAL | 13 |
| (71) | 92 | — | 2 | EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98) | EVERETTE HARP | 71 |
| (72) | 80 | 85 | 4 | DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98) | UNBREAKABLE | 72 |
| 73 | 62 | 54 | 10 | THIRD WORLD MERCURY 510279* (9.98 EQ/13.98) | COMMITTED | 51 |
| 74 | 73 | 67 | 26 | THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98) | RADIO FUSION RADIO | 25 |
| (75) | 83 | 82 | 5 | K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98) | 6.0.1. | 75 |
| 76 | 71 | 71 | 72 | BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98) | COOLEYHIGHARMONY | 1 |
| (77) | NEW ► | 1 | 1 | COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98) | MUSIC TO DRIVEBY | 77 |
| (78) | 99 | — | 2 | JIMMY CLIFF JRS 35808* (9.98/13.98) | BREAKOUT | 78 |
| (79) | NEW ► | 1 | 1 | LITTLE MILTON MALACO 7465 (9.98/16.98) | STRUGGLIN' LADY | 79 |
| 80 | 77 | 73 | 6 | CLARENCE CARTER ICHIBAN 1141* (9.98/15.98) | HAVE YOU MET CLARENCE CARTER...YET? | 73 |
| 81 | 72 | 60 | 46 | LISA STANSFIELD ● ARISTA 18679* (10.98/15.98) | REAL LOVE | 6 |
| 82 | 74 | 72 | 7 | HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98) | 1746DGA30035 | 72 |
| 83 | 75 | 78 | 7 | CRIMINAL NATION NASTYXIM 7107*/ICHIBAN (9.98/15.98) | TROUBLE IN THE HOOD | 75 |
| (84) | 94 | 95 | 3 | BOBBY CALDWELL SIM-DROME 8893* (9.98/15.98) | STUCK ON YOU | 84 |
| (85) | 91 | 93 | 11 | HO FRAT HO! BUST IT 95384* (9.98/13.98) | HO FRAT HO! | 63 |
| 86 | 79 | 77 | 25 | POISON CLAN LUKE 3006* (9.98/15.98) | POISONOUS MENTALITY | 62 |
| (87) | NEW ► | 1 | 1 | RONNY JORDAN 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98) | ANTIDOTE | 87 |
| 88 | 82 | 74 | 23 | BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98) | BROTHERHOOD CREED | 29 |
| 89 | 85 | 88 | 12 | MR. FINGERS MCA 10571 (9.98/15.98) | INTRODUCTION | 67 |
| 90 | 76 | 55 | 24 | SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98) | DEEP COVER | 9 |
| (91) | 96 | 86 | 13 | DJ FURY ON TOP 9011 (9.98/15.98) | FURIOUS BASS | 71 |
| 92 | 89 | 84 | 45 | KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98) | KEEP IT COMIN' | 1 |
| 93 | 81 | 56 | 18 | MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98) | MTV UNPLUGGED EP | 16 |
| 94 | 68 | 64 | 21 | GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98) | NEXT EXIT | 26 |
| 95 | 84 | 81 | 32 | JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98) | JOE PUBLIC | 23 |
| 96 | 87 | 76 | 11 | ME PHI ME RCA 61036* (9.98/13.98) | ONE | 71 |
| 97 | 93 | 92 | 14 | DENISE LASALLE MALACO 7464 (9.98/15.98) | LOVE ME RIGHT | 73 |
| (98) | NEW ► | 1 | 1 | JOHNNIE TAYLOR MALACO 7463* (9.98/16.98) | THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1 | 98 |
| 99 | 78 | 59 | 18 | THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98) | TRACKS OF LIFE | 19 |
| 100 | 88 | 83 | 46 | SHANICE ● MOTOWN 6319* (9.98/13.98) | INNER CHILD | 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.



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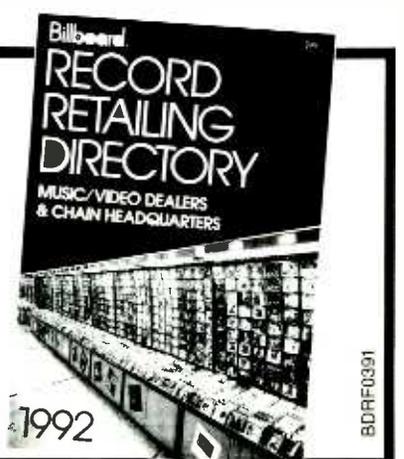
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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|--|---------------------------------------|-----------|-----------|----------|------------------------------------|---------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 36 | 6 | SOMEONE TO HOLD | TREY LORENZ (EPIC) |
| 1 | 2 | 11 | PEOPLE EVERYDAY 1 week at No. 1 | ARRESTED DEVELOPMENT (CHRYSALIS) | 39 | 40 | 6 | I GOT A THANG 4 YA! | LO-KEY (PERSPECTIVE/A&M) |
| 2 | 1 | 16 | END OF THE ROAD | BOYZ II MEN (BIV 10/MOTOWN) | 40 | 61 | 2 | I WANT TO LOVE YOU DOWN | KEITH SWEAT (ELEKTRA) |
| 3 | 5 | 15 | SLOW DANCE (HEY MR. DJ) | R. KELLY & PUBLIC ANNOUNCEMENT (JIVE) | 41 | 48 | 3 | HERE WE GO AGAIN! | PORTRAIT (CAPITOL) |
| 4 | 3 | 12 | REAL LOVE | MARY J. BLIGE (UPTOWN/MCA) | 42 | — | 1 | GROOVIN' IN THE MIDNIGHT | MAXI PRIEST (CHARISMA) |
| 5 | 4 | 12 | SHE'S PLAYING HARD TO GET | HI-FIVE (JIVE) | 43 | 38 | 10 | I'D DIE WITHOUT YOU | P.M. DAWN (GEE STREET/LAFACE/ARISTA) |
| 6 | 6 | 15 | ALONE WITH YOU | TEVIN CAMPBELL (QWEST/WB) | 44 | 50 | 15 | WISHING ON A STAR | THE COVER GIRLS (EPIC) |
| 7 | 8 | 7 | WHAT ABOUT YOUR FRIENDS | TLC (LAFACE/ARISTA) | 45 | 43 | 14 | JUMP AROUND | HOUSE OF PAIN (TOMMY BOY) |
| 8 | 7 | 20 | BABY-BABY-BABY | TLC (LAFACE/ARISTA) | 46 | 57 | 3 | LOVE'S TAKEN OVER | CHANTE MOORE (SILAS/MCA) |
| 9 | 13 | 10 | LOVE SHOULD A BROUGHT YOU ... | TONI BRAXTON (LAFACE/ARISTA) | 47 | 46 | 5 | YOU ME | MEN AT LARGE (ATCO EASTWEST) |
| 10 | 9 | 11 | HUMPIN' AROUND | BOBBY BROWN (MCA) | 48 | 54 | 5 | FREE YOUR MIND | EN VOGUE (ATCO EASTWEST) |
| 11 | 10 | 23 | KEEP ON WALKIN' | CECE PENISTON (A&M) | 49 | 39 | 10 | ONE NITE STAND | FATHER M.C. (UPTOWN/MCA) |
| 12 | 16 | 9 | RIGHT NOW | AL B. SURE! (WARNER BROS.) | 50 | 42 | 6 | YEAH, YEAH, YEAH! | VOICES (ZOO) |
| 13 | 14 | 10 | SWEET NOVEMBER | TROOP (ATLANTIC) | 51 | 44 | 12 | 1-4-ALL-4-1 | EAST COAST FAMILY (BIV 10/MOTOWN) |
| 14 | 18 | 20 | I'VE BEEN SEARCHIN' | GLENN JONES (ATLANTIC) | 52 | 55 | 5 | TIL YOU COME BACK TO ME | RACHELLE FERRELL (MANHATTAN) |
| 15 | 17 | 15 | I WANNA LOVE YOU | JADE (GIANT/REPRISE) | 53 | 52 | 3 | LIFT YOUR HEAD AND SMILE | SPECIAL GENERATION (BUST IT) |
| 16 | 11 | 16 | GIVE U MY HEART | BABYFACE/T. BRAXTON (LAFACE/ARISTA) | 54 | 53 | 4 | I MISSED THE BUS | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 17 | 20 | 5 | GAMES | CHUCKII BOOKER (ATLANTIC) | 55 | 56 | 18 | WHEN YOU'VE BEEN BLESSED | PATTI LABELLE (MCA) |
| 18 | 12 | 14 | MY KINDA GIRL | RUDE BOYS (ATLANTIC) | 56 | 51 | 3 | LOST IN THE STORM | CHUBB ROCK (SELECT) |
| 19 | 21 | 14 | I COULD USE A LITTLE LOVE ... | FREDDIE JACKSON (CAPITOL) | 57 | 41 | 12 | CROSSOVER | EPMD (RAL/CHAOS) |
| 20 | 15 | 16 | MONEY CAN'T BUY YOU LOVE | RALPH TRESVAINT (PERSPECTIVE/A&M) | 58 | 64 | 2 | RIGHT HERE | SWV (RCA) |
| 21 | 24 | 9 | AIN'T NOBODY LIKE YOU | MIKI HOWARD (GIANT/REPRISE) | 59 | 60 | 2 | MY NAME IS PRINCE | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| 22 | 35 | 2 | SLOW AND SEXY | SHABBA RANKS (EPIC) | 60 | 68 | 2 | I'M OVERJOYED | NONA GAYE (THIRD STONE/ATLANTIC) |
| 23 | 23 | 15 | YOU CAN MAKE THE STORY RIGHT | CHAKA KHAN (WARNER BROS.) | 61 | 49 | 18 | FOREVER IN YOUR EYES | MINT CONDITION (PERSPECTIVE/A&M) |
| 24 | 45 | 2 | IF I EVER FALL IN LOVE | SHAI (GASOLINE ALLEY/MCA) | 62 | — | 1 | ALL I SEE | CHRISTOPHER WILLIAMS (UPTOWN/MCA) |
| 25 | 22 | 10 | KICKIN' IT | AFTER 7 (VIRGIN) | 63 | 62 | 6 | 360 DEGREES (WHAT GOES ...) | GRAND PUBA (ELEKTRA) |
| 26 | 25 | 7 | WORK TO DO | VANESSA WILLIAMS (WING/MERCURY) | 64 | 59 | 15 | THROUGH THE TEARS | MELISSA MORGAN (PENDULUM/ELEKTRA) |
| 27 | 26 | 9 | I ADORE YOU | CARON WHEELER (PERSPECTIVE) | 65 | 58 | 15 | THE WAY LOVE GOES | BRIAN MCKNIGHT (MERCURY) |
| 28 | 32 | 6 | RUMP SHAKER | WRECKX-N-EFFECT (MCA) | 66 | 67 | 8 | QUICKIE | FULL FORCE (CAPITOL) |
| 29 | 27 | 9 | THERE U GO | JOHNNY GILL (LAFACE/ARISTA) | 67 | 65 | 3 | AIN'T NO STOPPIN' US NOW | MIKE DAVIS (JIVE) |
| 30 | 47 | 5 | GOOD ENOUGH | BOBBY BROWN (MCA) | 68 | 72 | 2 | TRIPPIN' OUT | PRINCE MARKIE DEE (COLUMBIA) |
| 31 | 28 | 12 | I'M STILL WAITING | JODECI (UPTOWN/MCA) | 69 | 73 | 19 | NEVER SATISFIED | GOOD 2 GO (GIANT/REPRISE) |
| 32 | 31 | 10 | CAN YOU HANDLE IT | GERALD LEVERT (ATCO EASTWEST) | 70 | 66 | 2 | STRAIGHTEN IT OUT | PETE ROCK & C.L. SMOOTH (ELEKTRA) |
| 33 | 34 | 7 | INSIDE THAT I CRIED | CECE PENISTON (A&M) | 71 | — | 1 | BLOW YOUR MIND | REDMAN (RAL/CHAOS) |
| 34 | 33 | 5 | BABY I'M FOR REAL | AFTER 7 (VIRGIN) | 72 | — | 1 | CLEAN UP MAN | WILLIE O (RAP-A-LOT/PRIORITY) |
| 35 | 29 | 8 | YESTERDAY | EN VOGUE (ATCO EASTWEST) | 73 | 75 | 13 | COMMITTED | THIRD WORLD (MERCURY) |
| 36 | 37 | 4 | FLEX | MAD COBRA (COLUMBIA) | 74 | 69 | 9 | BACK TO THE HOTEL | N2DEEP (PROFILE) |
| 37 | 30 | 5 | SOMETHING IN COMMON | BOBBY BROWN (MCA) | 75 | — | 20 | THEY WANT EFX | DAS EFX (ATCO EASTWEST) |

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

R&B RADIO RECURRENT MONITOR

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

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

Ron C. Is Back With A New Profile Album

BY HAVELOCK NELSON

NEW YORK—Having served 24 months on a drug-related charge, Profile artist Ron C.'s second album, "Back On The Street," refers to more than the return of the product. "It's also sayin' I'm back in circulation, and that I'm back makin' straight street records," he says.

The title, which has since logged 11 weeks on the Top R&B Albums chart, contains many lyrics that will no doubt fuel the gender war. But Ron C. also drops a few bold lines about his stay in the slammer. "It definitely ain't no place to be," he says.

According to Profile president Corey Robbins, "Back On The Street" is selling well in Southern and Southwestern cities despite the fact that a promotional clip for first single "Mary Had A Pimp" (whose hook samples Rick James) got rejected by the national outlets and the album has been sliding down the albums chart.

Ron C. says James was approached about making a cameo in the clip, but that the singer decided not to appear at the last minute. "Everybody would've been playing the video if [James] had been in it," suggests the rapper.

His minimalist bass beats and monotone vocals that recall Too Short came to the attention of Profile after the major indie got wind of the local success he had with the EP "Trendsetter," which appeared on his own Mack Time Records and sold 9,000 units. His Profile debut, "C-Ya," has sold steadily since its release in 1990. Its total sales to date have reached the 200,000-unit mark. "It turned out to be more successful than I thought," says Robbins. "Ron couldn't appear in the video we had done, and he couldn't do interviews because he got locked up the week before the album came out."

The album should receive a shot in the arm with the Nov. 9 release of Ron C.'s next single, "Funky Lyrics 2," preceded by a promotional clip directed by Cameron Casey for his Industry Pictures. Meanwhile, Ron C. is on tour with Too Short.

REPRINTS

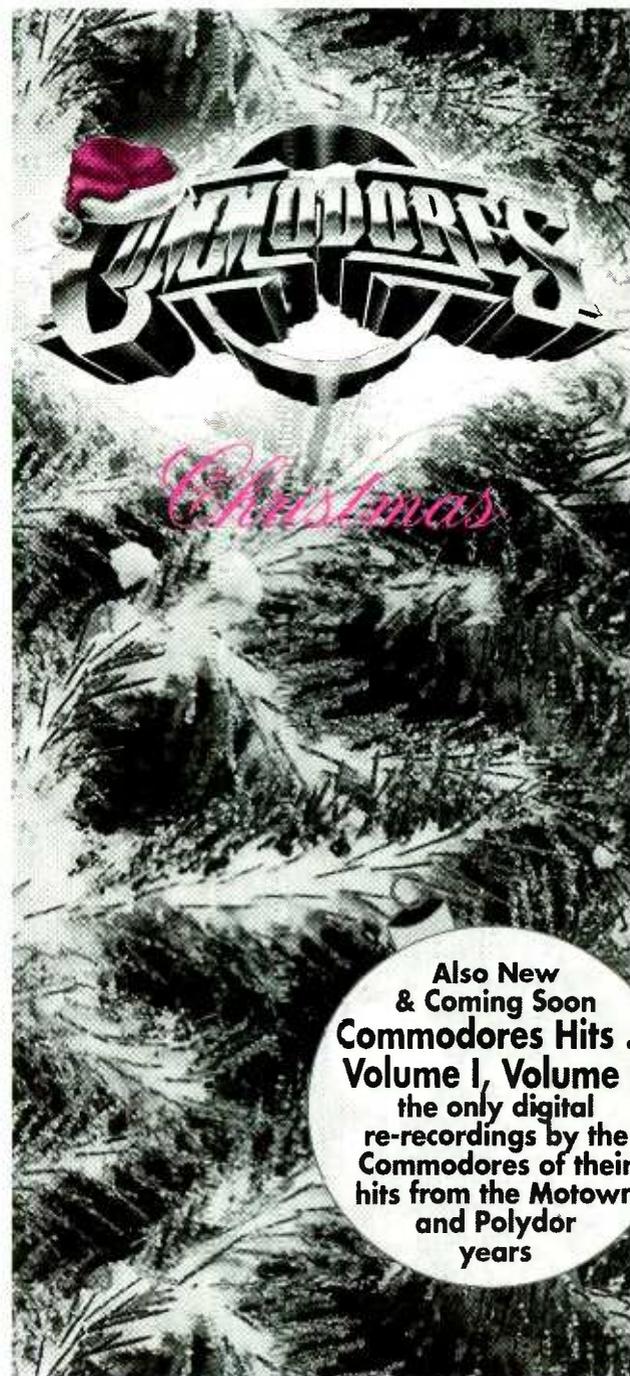
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RECORDS & ENTERTAINMENT

One More From Adeva; Future Sounds Now On Virgin

TURNTABLE TREATS: Fierce ruling Adeva's recording contract with Cooltempo (U.K.) may be history, but that does not mean the label cannot (or will not) dip into her most recent album, "Love Or Lust," for yet one more single. "I'm The One For You" shows her in fine vocal form, strutting down a bright garage/house path with signature ease. Roger S. delivers three muscular mixes that are heavy on hard beats and muted horns. More compelling, though a little less programmable, is the smooth, soulful original version by the Smack Productions posse. Snatch this one on import, since it seems highly unlikely that Capitol will be releasing it domestically.

Several months back, we noted the club potential of "Love Can Move Mountains" (Epic) by pop/AC radio belter Céline Dion. With the onset of Tommy Musto's gorgeous remixes of the song, we're glad (make that relieved) that we were right. Musto complements Dion's voice with a spine-crawling bass line and jazzy keyboard passages. He also beefs up the song's gospel influences, making it a shoo-in for mainstream and R&B-driven house sets. Delicious.

By the by, jocks who have refused to dole out astronomical sums of cash for the previously import-only (and out-of-print) "Unison" by Dion will be pleased to discover the original remix on the flip side of this 12-inch.

Once again, London-headquartered Logic Records stands tall among the current crop of bold and ballsy U.K. indies with a pair of unique and thoroughly satisfying tracks.

First up is the unpredictable Blake Baxter, who continues to whittle away at the wall dividing house and techno with "Brothers Gonna Work It Out." It is a rich, soulful anthem that gains its edge from a slicing electro undercurrent. A myriad of remixes were de-

signed to click at most club formats. The best of the batch are the "Blue Planet" mix, with its deep bass line and lively percussion, and the sinister "Black Planet" version, which is ripe for rave picking. One question: When can we expect an entire album from this truly gifted artist?

Next, there's "Why Don't You Love Me" by On Vision, an instrumental that employs a full range of trend-conscious sounds. A rapid beat is embellished with hard trance/techno keyboards, cutting funk guitars, and rolling piano lines. Also worth a spin is the tribal and trippy bonus cut, "Tunnel Of Hell," on the flip side. Overall, a cool package with multiformat appeal.

After winning praise from European club pundits, the Thompson Twins issue domestic mixes of "Play With Me (Jane)" (Warner Bros.), a track from the "Cool World" soundtrack. Thanks to ethereal vocals by Alannah Currie and creative postproduction by Sinistra, the track smokes with potential at both rave and pop/house levels. The "Full On" version is caustic, and the "African NCP" mix has a more cushiony bottom and hip tribal chants. Flip the record over for powerful, previously unavailable trance mixes of "The Saint." Ooooh!

Legendary house music producer Marshall Jefferson shows he has not lost any of his bite on "Love Don't Let Me Down" by Umosia, the first cut from his recently revived indie, Other Side Records. Many will be struck by the overtly retro tone of the song, as rumbling, discolike congas underscore a smooth, chant-along chorus. The bass line, however, is totally modern and raw enough to work inside a deep-house setting.

Victor Simonelli continues to grow as a producer on Upstryd's rendition of the Earons' 1984 nugget, "This Is Our



by Larry Flick

Land (Land Of Hunger)" (Freeze, New York). He lays a raw and rigid house beat beneath the act's smooth harmonies and toasting, creating an intriguing study in contrasts. Todd Terry contributes the atmospheric "Terry's Key" mix, though "Vic's Original" version is more solid.

The ever-prolific Prince twirls back onto the dancefloor with the fun'n'cheeky "My Name Is Prince" (Paisley Park). His spills prizefighter-like rants and whoops into a steamy funk broth with eye-winking abandon. The singer handles remix chores himself this time—and they're actually quite good. The 12-inch mix is seasoned with techno flavors that seem a bit out of place given the context of the song. However, the house and "Hardcore" throwdown hard are highly programmable.

At long last, Soundsource (aka Morgan King and Nick Hook) follows its 1991 international hit "Take Me Up" with the equally smoking "One High" (OM, U.K.), a loop-lined tambourine-shaker that's tailored to seep into spine and never let go. Frenetic 4/4 beats are the fuel for synths that straddle the stylistic line dividing techno and hi-NRG, and rousing belted bits of uncredited diva vocals. A peak-hour blaster that deserves a domestic home soon.

On a radically different tip, we direct your attention to "Rebirth Of Slick (Cool Like Dat)" by new rap trio Diga-

ble Planets (Pendulum). The track is a refreshing, down-tempo gem that blends pure jazz with hip-hop. Lead lyricist Butterfly is the picture of street-smoothness, while our fave member, Mecca The Lady Bug, makes great strides in proving women in rap do not need to scream and swagger in order to be tough and assertive. Mecca never raises her voice, but is always a commanding figure. Something to ponder while awaiting this promising act's debut album, "Reachin' (A New Refutation Of Time & Space)."

TIDS-BEATS: The oh-so-cool Future Sounds Of London have inked a deal with Virgin Records. They're already in the studio working on tracks for the next album. In the meantime, FSOL are about to appear under the guise of Metropolis for a self-titled 12-inch on Virgin U.K. dance subsidiary Union City Recordings. The 10-month-old label is simmering with a number of groovy tracks, like "Bad Man" by Urban Jungle, "Cry Freedom" by Mombassa, and "Is This Love" by Sure Is Pure. Plans are under way for a compilation album later this year that we hope will be picked up by Virgin here... Salsoul Records has finally issued its long-touted remix album, "Synergy." In addition to Steve "Silk" Hurley's take on Aura's "A Little Love," highlights include Louie Vega & Kenny Gonzalez's version of "Ten Percent" by Double Exposure, and Tony Humphries' interpretation of "Pressure Point" by Pressure Point. Check it out... Glad to report SoHo Sounds has signed Roc & Kato (aka New York underground upstarts Ray Checo and Juan Lemus) to an album deal. Savvy spinners are hip to their slammin' jams "Jungle Love" and "Shake It." The set, tentatively titled

"Live & Direct From The Digital Dungeon," is due out later this season... Who says you can't go home again? Producer Chris Cox has left the Razormaid remix service to rejoin Hot Tracks in Tulsa, Okla. His Hot Tracks replacement, J. Mark Andrus, is expected to remain on staff... Memo to stateside A&R folks: While digging through import bins for ideas, do not miss the debut album by John James, one of Canada's best new entries in some time. His eponymous album on Attic Records (Toronto) is winning much-deserved kudos for its unusual twist of '70s-fashioned funk and '90s dance/pop. And what a voice!

PARTING GLANCES: The dance music community is mourning the untimely passing of Academy Award-winning composer Paul Jabara, who succumbed to complications resulting from AIDS Sept. 30. He was 44 years old.

The New York native took home the best-original-song Oscar in 1979 for "Last Dance," from the movie "Thank God It's Friday," which was sung by Donna Summer. The tune was one in a lengthy list of disco-era classics penned by Jabara, including "It's Raining Men" by the Weather Girls and "No More Tears," a duet by Summer and Barbra Streisand.

As a recording artist in his own right, Jabara had shining moments during the underrated "Keeping Time" album (which featured his own poignant reading of "Last Dance") and the wonderfully campy drag-diva epic "De la Noche."

Shortly before his death, Jabara was honored with a tribute during designer Jean-Paul Gaultier's AIDS fundraiser, which had performances by Gloria Gaynor, Thelma Houston, Martha Wash, Evelyn King, and Patti Austin, who sang one of his last compositions, "We Can Win." The song is a ballad about fighting and surviving AIDS.

Jabara brought an unpretentious sense of humor and energy to music that will not likely be duplicated by anyone else. His songs helped define a musical era, and have had immeasurable influence on current music. He will be sorely missed.

HITS !!! 12-INCH PLAY LIST

- DOUBLE YOU WE ALL NEED LOVE LP HOUSE
- D.J. LELEWEL TAKE ME WITH THE PLAN THE HOUSE
- KRIS ISAK YEAR OF THE CAT HOUSE
- JACKIE MOORE I WON'T LET THE DOWN HOUSE
- MAURIZIO (JAZZ VOICE) VERBENI MAGIC FLY HOUSE
- TONY CARRASCO present UNDERGROUND ANDREW CLUB HOUSE
- DISCASS PRESSURE POINT TRANCE
- NOTTURNO DE IT HOUSE
- STARS NEVER CAN SAY ANY GOODBYE HOUSE
- STYLOO MY DREAMS HOUSE
- GAME OVER TRANCE
- MAJADA WATER TRIBAL HOUSE
- CAMINITA feat LORENA HAAR KUR DON'T YOU WORRY HOUSE
- KEPLERO MY OBSESSION TECHNI
- BOBBY RAVE TRAGEDY HOUSE
- BABY ROOTS CRANE SINE HOUSE
- SILVESTRO DON'T YOU WANT ME TECHNI
- PLASTIC BAND EVERYBODY HOUSE
- NO HEARTBREAKS PARK NOISE HOUSE
- HYPERTONE PLEASE NO HEARD TECHNI

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Hot Dance Breakouts

CLUB PLAY

- CARRY ON MARTHA WASH RCA
- UNDERSTAND THIS GROOVE SOUND FACTORY RCA
- RISE SUN THE FARM WARNER BROS.
- FIRE THE PRODIGY ELEKTRA
- FREE YOUR MIND EN VOGUE ATCO EASTWEST

MAXI-SINGLES SALES

- PEACE & LOVE INC. INFORMATION SOCIETY TOMMY BOY
- LOST IN THE STORM CHUBB ROCK SELECT
- FIRE/JERICHO THE PRODIGY ELEKTRA
- HERE WE ARE VOYCE ATLANTIC
- I NEED YOU SPACE MASTER ZYX

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-----------|-----------|---------------|--|--------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 2 | 3 | 7 | KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431 1 week at No. 1 ◆ C+C MUSIC FACTORY | |
| 2 | 4 | 13 | 6 | HYPNOTIZED GREAT JONES 530 617/ISLAND CLUBLAND FEATURING ZEMYA HAMILTON | |
| 3 | 6 | 14 | 5 | GROOVY BEAT GUERRILLA 13865/I.R.S. D.O.P. | |
| 4 | 7 | 16 | 5 | SAVED MY LIFE EPIC 74410 LIL LOUIS & THE WORLD | |
| 5 | 14 | 30 | 4 | STINKIN' THINKIN' ELEKTRA 66363 ◆ HAPPY MONDAYS | |
| 6 | 1 | 1 | 8 | THE COLOUR OF LOVE GIANT 40401/WARNER BROS. THE REESE PROJECT/RACHEL KAPP | |
| 7 | 8 | 11 | 7 | SOMETHING GOOD LONDON 869 843/PLG ◆ UTAH SAINTS | |
| 8 | 9 | 12 | 7 | PEOPLE EVERYDAY CHRYSALIS 19756/ERG ◆ ARRESTED DEVELOPMENT | |
| 9 | 10 | 18 | 6 | LOOK TO THE FUTURE MUTE 66395/ELEKTRA ◆ FORTRAN 5 FEATURING LARRY GRAHAM | |
| 10 | 16 | 21 | 5 | TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA ◆ ERASURE | |
| 11 | 12 | 5 | 9 | EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444 ◆ ROZALLA | |
| 12 | 20 | 28 | 5 | OBSESSION GIANT 40545/WARNER BROS. ◆ ARMY OF LOVERS | |
| 13 | 25 | 31 | 5 | FREE LOVE WARNER BROS. 40529 JULIET ROBERTS | |
| 14 | 19 | 22 | 6 | FUCK YOU SBK 19764/ERG OTTORONGO | |
| 15 | 3 | 6 | 9 | WE CAN MAKE IT RELATIVITY 1131 TRACIE DAVES | |
| 16 | 15 | 15 | 6 | HUMPIN' AROUND MCA 54343 ◆ BOBBY BROWN | |
| 17 | 13 | 2 | 11 | MY PEACE OF HEAVEN ATCO EASTWEST 96153/AG TEN CITY | |
| 18 | 22 | 24 | 7 | PACIFIC SYMPHONY SONIC 2008/INSTINCT TRANSFORMER 2 | |
| 19 | 5 | 4 | 11 | YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009 FIERCE RULING DIVA | |
| 20 | 30 | 47 | 3 | SAMBA FREEZE 50019 HOUSE OF GYPSIES | |
| ★★★ POWER PICK ★★★ | | | | | |
| 21 | 33 | 43 | 3 | EVAPOR-8 VIRGIN 12599 ◆ ALTERN 8 | |
| 22 | 32 | 45 | 3 | WORK TO DO WING 863 541/MERCURY ◆ VANESSA WILLIAMS | |
| 23 | 29 | 39 | 3 | HEART EPIC 74464 KATHY SLEDGE | |
| 24 | 17 | 10 | 8 | DISAPPOINTED WARNER BROS. 40562 ◆ ELECTRONIC | |
| 25 | 23 | 7 | 10 | FEELING GOOD EMOTIVE 728 JAMES HOWARD | |
| 26 | 21 | 9 | 8 | REAL COOL WORLD WARNER BROS. 40575 ◆ DAVID BOWIE | |
| 27 | 35 | 49 | 3 | YOU LIED TO ME POLYDOR 863 453/PLG ◆ CATHY DENNIS | |
| 28 | 26 | 33 | 5 | STYLOPHONIA RADIKAL/SBK 12308/ERG TWO LITTLE BOYS | |
| 29 | 41 | — | 2 | SO MUCH LOVE A&M 0071 MALAIKA | |
| 30 | 36 | 38 | 3 | TIMEBOMB TOMMY BOY 540 808 STATE | |
| 31 | 18 | 17 | 7 | I BELIEVE IN YOU NETTWERK 13864/I.R.S. THE FINAL CUT | |
| 32 | 39 | 50 | 3 | I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA DSK | |
| 33 | 31 | 26 | 6 | DILDO ZYX 6655 ◆ INTERACTIVE | |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 34 | NEW ▶ | 1 | 1 | FOLLOW YOUR HEART VIRGIN 12613 ◆ INNER CITY | |
| 35 | 40 | 46 | 3 | LET ME GO COLUMBIA 74451 T42 | |
| 36 | 28 | 19 | 10 | ALL OVER THE WORLD CHAOS 74292 ◆ WAILING SOULS | |
| 37 | 24 | 20 | 8 | SET YOUR LOVING FREE ARISTA 1-2451 LISA STANSFIELD | |
| 38 | 42 | 48 | 3 | HOUSE OF MAGIC CHEETAH 9511 ◆ D.J. MAGIC MIKE | |
| 39 | 34 | 27 | 10 | MASS OF EMOTION SAVAGE 50013 MOCCA SOUL | |
| 40 | 43 | — | 2 | FREE HOLLYWOOD 66388/ELEKTRA THE PARTY | |
| 41 | NEW ▶ | 1 | 1 | HEARTBEAT VIRGIN PROMO RYUICHI SAKAMOTO | |
| 42 | 46 | — | 2 | REAL LOVE UPTOWN 54456/MCA ◆ MARY J. BLIGE | |
| 43 | NEW ▶ | 1 | 1 | EDGE OF NO CONTROL MUTE 66370/ELEKTRA ◆ MEAT BEAT MANIFESTO | |
| 44 | 45 | — | 2 | MACHINES I.R.S. 13863 RED FLAG | |
| 45 | NEW ▶ | 1 | 1 | ARE YOU READY TO FLY? EPIC 74729 ROZALLA | |
| 46 | NEW ▶ | 1 | 1 | PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS. ◆ INFORMATION SOCIETY | |
| 47 | NEW ▶ | 1 | 1 | JUST CALL ME MDTOWN 0631 ◆ GOOD GIRLS | |
| 48 | 11 | 8 | 12 | LSI (LOVE SEX INTELLIGENCE) EPIC 74401 ◆ THE SHAMEN | |
| 49 | 38 | 34 | 9 | EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG ◆ U2 | |
| 50 | NEW ▶ | 1 | 1 | MATTER OF TIME TURNSTYLE/ATLANTIC 10060/AG OOSCHA | |

MAXI-SINGLES SALES

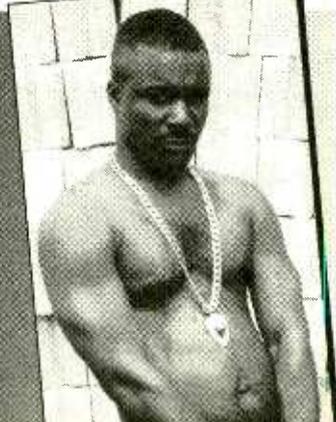
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-----------|-----------|---------------|--|--------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 3 | 12 | THE HITMAN (M) (T) INTERSCOPE 96168/AG 2 weeks at No. 1 ◆ AB LOGIC | |
| 2 | 2 | 2 | 7 | HUMPIN' AROUND (M) (T) (X) MCA 54343 ◆ BOBBY BROWN | |
| 3 | 4 | 5 | 9 | LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401 ◆ THE SHAMEN | |
| 4 | 5 | 6 | 11 | RHYTHM IS A DANCER (M) (T) ARISTA 1-2445 ◆ SNAP | |
| 5 | 9 | 12 | 5 | SAVED MY LIFE (M) (T) EPIC 74410 LIL LOUIS & THE WORLD | |
| 6 | 7 | 8 | 8 | THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS. THE REESE PROJECT/RACHEL KAPP | |
| 7 | 3 | 1 | 8 | EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444 ◆ ROZALLA | |
| 8 | 10 | 15 | 5 | REAL LOVE (M) (T) (X) UPTOWN 54456/MCA ◆ MARY J. BLIGE | |
| 9 | 6 | 7 | 10 | DISAPPOINTED (T) (X) WARNER BROS. 40562 ◆ ELECTRONIC | |
| 10 | 11 | 14 | 7 | FREE LOVE (T) (X) WARNER BROS. 40529 JULIET ROBERTS | |
| 11 | 14 | 18 | 5 | YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG ◆ CATHY DENNIS | |
| 12 | 19 | 36 | 4 | SESAME'S TREET (M) (T) (X) BIG BEAT/ATLANTIC 10082/AG ◆ SMART E'S | |
| 13 | 15 | 19 | 4 | WORK TO DO (T) (X) WING 863 541/MERCURY ◆ VANESSA WILLIAMS | |
| 14 | 12 | 10 | 9 | PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG ◆ ARRESTED DEVELOPMENT | |
| 15 | 8 | 4 | 16 | JUMP! (M) (T) SUNSHINE 1-2456/ARISTA ◆ THE MOVEMENT | |
| 16 | 17 | 20 | 6 | HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND CLUBLAND FEATURING ZEMYA HAMILTON | |
| 17 | 13 | 11 | 7 | KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431 ◆ C+C MUSIC FACTORY | |
| 18 | 20 | 24 | 4 | PUMP THAT BODY (M) (T) EPIC 74369 STEVIE B | |
| 19 | 23 | 37 | 3 | FREE YOUR MIND (M) (T) (X) ATCO EASTWEST 96128/AG ◆ EN VOGUE | |
| 20 | 22 | 22 | 4 | REAL COOL WORLD (T) (X) WARNER BROS. 40575 ◆ DAVID BOWIE | |
| 21 | 24 | 32 | 3 | HEART (T) EPIC 74464 KATHY SLEDGE | |
| 22 | 18 | 17 | 7 | ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA ◆ FATHER M.C. | |
| 23 | 16 | 9 | 9 | MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153/AG TEN CITY | |
| ★★★ POWER PICK ★★★ | | | | | |
| 24 | 25 | 44 | 3 | RUMP SHAKER (M) (T) MCA 54389 ◆ WRECKX-N-EFFECT | |
| 25 | 31 | 39 | 3 | BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA ◆ REDMAN | |
| 26 | 38 | — | 2 | SAMBA (M) (T) FREEZE 50019 HOUSE OF GYPSIES | |
| 27 | 32 | 38 | 4 | HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511 ◆ D.J. MAGIC MIKE | |
| 28 | 29 | 25 | 16 | PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187 ◆ K.W.S. | |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 29 | NEW ▶ | 1 | 1 | ARE YOU READY TO FLY? (T) (X) EPIC 74729 ROZALLA | |
| 30 | 26 | 16 | 18 | JUMP AROUND (M) (T) (X) TOMMY BOY 526 ◆ HOUSE OF PAIN | |
| 31 | 33 | 30 | 6 | SOMETHING GOOD (T) LONDON 869 843/PLG ◆ UTAH SAINTS | |
| 32 | 27 | 29 | 4 | HOT SEX (M) (T) (X) JIVE 42094 ◆ A TRIBE CALLED QUEST | |
| 33 | 30 | 21 | 8 | 360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405 ◆ GRAND PUBA | |
| 34 | 36 | 47 | 3 | HE SAID SHE SAID (M) (T) CUTTING 264 GIGGLES | |
| 35 | 28 | 28 | 6 | THE MUSIC'S GOT ME (T) (X) ZYX 6659 ◆ BASS BUMPERS | |
| 36 | 42 | 46 | 3 | PSYCHO (M) (T) PENDULUM 66383/ELEKTRA ◆ LORDS OF THE UNDERGROUND | |
| 37 | 35 | 27 | 10 | WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405 ◆ GEORGE LAMOND | |
| 38 | 21 | 13 | 11 | MIC CHECKA (M) (T) ATCO EASTWEST 96159/AG ◆ DAS EFX | |
| 39 | 43 | 41 | 7 | SHE'S PLAYING HARD TO GET (T) JIVE 42066 ◆ HI-FIVE | |
| 40 | 39 | 26 | 12 | CROSSOVER (M) (T) (X) RAL/CHAOS 74172/COLUMBIA ◆ EPMD | |
| 41 | 37 | 35 | 12 | EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG ◆ U2 | |
| 42 | NEW ▶ | 1 | 1 | OBSESSION (T) (X) GIANT 40545/WARNER BROS. ◆ ARMY OF LOVERS | |
| 43 | NEW ▶ | 1 | 1 | STRAIGHTEN IT OUT (T) ELEKTRA 66382 ◆ PETE ROCK & C.L. SMOOTH | |
| 44 | 48 | — | 2 | TIMEBOMB (M) (T) (X) TOMMY BOY 540 808 STATE | |
| 45 | 44 | — | 2 | LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA ◆ CYPRESS HILL | |
| 46 | NEW ▶ | 1 | 1 | WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485 MR. FINGERS | |
| 47 | 41 | 42 | 9 | BACK TO THE HOTEL (T) PROFILE 7367 ◆ N2DEEP | |
| 48 | 34 | 34 | 7 | MASS OF EMOTION (T) SAVAGE 50013 MOCCA SOUL | |
| 49 | 45 | — | 2 | HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA ◆ PUBLIC ENEMY | |
| 50 | 46 | 50 | 4 | TRUE FUSCHNICK (T) (X) JIVE 42078 ◆ FU-SCHNICKENS | |

○ 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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Charitable Chat. Liberty artist Paulette Carlson, left, spends a few moments catching up with BMI president and CEO Frances Preston during a backstage gathering Sept. 20 at Charlie Daniels' Volunteer Jam XV at Nashville's Starwood Amphitheatre. A portion of the proceeds from this year's Jam went to the T.J. Martell Foundation for Leukemia, Cancer, and Aids Research. The Foundation supports the Frances W. Preston Research Wing at Nashville's Vanderbilt Hospital.

Country Club Pool Makes Splash Services Product, Queries DJs On Titles

■ BY DEBBIE HOLLEY

NASHVILLE—As the business of country music becomes more specialized, more sophisticated, and more competitive, the need for niche marketing is growing by leaps and bounds. Now country record labels have their own country club music pool and promotion company, the recently established Country Club Pool and Country Club Promotion.

The partners, Wynn Jackson, a 20-year marketing and promotion veteran in the rock arena, and Paul Loveless, who established the successful CDX music mailing service here several years ago, believe the concept of a country club pool and promotion company was an untapped area "worth pursuing a little deeper after

seeing what happened with Billy Ray Cyrus and a couple of these other artists recently," says Jackson.

Jackson moved to Nashville in July and spent several weeks researching the country club scene. Initially, he opened the company as Country Club Promotion. That company still exists and labels pay him to take certain projects out and conduct special promotions on them at the club level. However, after numerous meetings with label executives and numerous conversations with club DJs, Jackson and Loveless unearthed the need for a country club pool to service clubs with audio product. "The clubs I was talking to before we set this up were buying most of their albums, if not all the CD singles," says Jackson.

Mike Martinovich, senior VP of marketing, Sony Music/Nashville, says he is "extremely excited" about what Jackson is doing. "This is new for Nashville. It's the first time Nashville labels have really availed themselves to a pool."

NICHE MARKETING NECESSARY

Several label reps say niche marketing is more necessary now than ever before. "You really need to call upon the services of mavens," adds Martinovich. "People who are really specializing in those niches, not unlike using independent publicists, or independent radio promotion, or independent video promotion. I don't think there is a record company around that is staffed or has the time and expertise needed to really be that focused."

The pool is structured as follows: Record companies supply Jackson's company with product at no charge. On the first and 15th of each month, single, album, and dance mix product is packaged and sent to clubs subscribing to the pool. Jackson says he'll adapt his schedule according to Nashville product flow. The company's club universe consists of about 300 potential clubs. To compile his list, Jackson spoke with the top 100-150 country radio stations in America—their promotion and programming departments—to find out which clubs in their town were the most active and which clubs the station listeners frequented.

"I was able to weed out clubs with jukeboxes, the ones with live bands that play tapes between sets, and those that don't have an active, full-time DJ who can give us feedback, respond to our requests, and help us test things and expose new product," Jackson says approximately 150 clubs have signed up for the pool in its first four weeks. Clubs pay \$75 per month and agree to provide feedback in a timely fashion about the product delivered.

"We let the DJ rate the records from one to five," says Jackson. "The same concept has been really, really successful at the pop and urban level for a number of years."

WAITING LISTS FOR POP POOLS

DJs are instructed to call Country Club with their responses. But, "so far, we're having to contact them," notes Jackson, who says DJs respond

in the pop dance pools "like clockwork." According to Jackson, pop pools have waiting lists. If the DJ doesn't call to give his feedback on a package, they get fined. If they fail to respond three times, they lose their status in the pool. "That is how I'd like this one to run some day, but for now, we're just trying to get it off the ground."

Jackson and Loveless made their play for the Nashville labels' business and support in August. Jackson says his research afforded labels a means of communicating with the club DJs by telephone and mail via his company. "We offer labels a mailing service they would otherwise have to pay for and many of them don't know which are the prevalent clubs and which are a waste."

Jackson reports label participation as "terrific." Some have even invited him to participate in their marketing meetings. "There are a couple who haven't put records in here yet, but they really haven't had records that would apply to this market. MCA has put nearly every record they've released in the pool since we started this thing."

MOST LABELS ISSUED PRODUCT

Atlantic and Liberty are the only two who haven't issued product through the pool yet. Jackson believes any second-guessers will come around "once we begin returning reports to the labels."

Nick Hunter, GM and VP of promotion, Giant Records/Nashville, says he put Dennis Robbins' album in the pool. "It went out on the first of this month and we'll service a dance mix on his next single scheduled to be out about the middle of next month. I plan to put all the product we deem danceable through there. We're going to use his full services, including promotion as well."

"I can't guarantee anyone I'm going to take a song no one has heard, by an artist nobody's heard, and have clubs force radio to play it like they did Billy Ray," says Jackson, "but I can see that the clubs are serviced with new product on a timely basis in order to maximize exposure, and I can make sure the labels are aware of what the clubs' response is to their product."

The same two questions are asked about each piece of product, according to Jackson: "How would you rate this record as a DJ/How do you think it will do on your floor?" and "Are you going to add this product into your format and play it at the club on a regular basis starting now or are you going to wait and see?" This information is reported back to the labels.

Country Club Promotion works with labels in setting up special club promotions around their music. Jackson says he recently worked with RCA on shipping Shenandoah's current album. Field research was conducted to "try and help the label pick the next single. I got back to them with the cuts we were getting feedback on and let them know that out of all the cuts on that album, there were two that

(Continued on page 33)

Country Still Making Conscious Efforts Seal, Pirates Among Latest To Document Social Ills

CHANGING TIMES: As mentioned here a few weeks back, country music is taking on a refreshing edge of social consciousness. Among the latest additions to this trend: Dan Seal's "We Are One" and Pirates Of The Mississippi's "A Street Man Named Desire." Both singles have accompanying videos, and they join a list of worthy currents that includes Garth Brooks' "We Shall Be Free," Sawyer Brown's "Cafe On The Corner," John Anderson's "Seminole Wind," Travis Tritt's "Lord Have Mercy On The Working Man," and Shenandoah's "Hey Mister (I Need This Job)." These pieces range from the subtle to the outright preachy, but they have the common trait of looking beyond the woes that afflict people individually.

Seals, who lobbies for religious and racial tolerance in "We Are One," continues a theme he raised in his video for "They Rage On." That clip showed the ordeals faced by a young interracial couple. In the new video, he shows children reducing such symbols of hate as a swastika and a Klan hood to impotence by their innocence and acceptance.

The Pirates take up the cause of the homeless, and, in the video, they intersperse their lyrics with chillingly eloquent commentaries from the people they sing about. The refrain of "Street Man" goes: "Saddam Hussein still has a job, but I don't/Tonight he'll sleep in a big warm bed, but I won't." (In one refrain, they substitute "The President" for "Saddam Hussein.") To nudge the viewer from sympathy to action, the video ends with a contact number.

Country singers and songwriters have long sentimentalized the individual who falls on hard times. It is to their credit that they are now widening their vision.

MAKING THE ROUNDS: To celebrate its 20 consecutive years as winner of Billboard's top-country-music-publisher award, Sony Tree has issued a commemorative CD of 20 hit songs from those years. The selections range from "It's Four In The Morning" (a 1972 hit for Faron Young) to "Boot Scootin' Boogie"

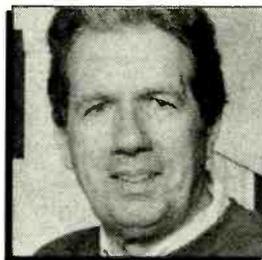
(a recent No. 1 for Brooks & Dunn) . . . Mark McEwen, music editor for "CBS This Morning," won the Country Music Assn.'s media-achievement award this year. It was presented to him during one of his CMA Week broadcasts by CMA board chairman Thom Schuyler and artist Vince Gill. Other winners: Wally Whyton, BBC Radio, the Wesley Rose Foreign Media Achievement Award; Don Schlitz, the President's Award for his work on Project Literacy; and lobbyist Jim Free, the Connie B. Gay Award for his work on behalf of the CMA and its members.

Additionally, the producers' awards went to Jim Cotton and Joe Scaife (for "Achy Breaky Heart") and Allen Reynolds (for "Ropin' The Wind") and video director Jim Shea was honored for "Midnight In Montgomery" . . . New York-based Victoria Shaw, who co-wrote "The

River" with Garth Brooks, is in contention for three New York Music Awards: song and songwriter of the year and Rising Star . . . K-tel has released a new compilation album called "Today's Hot Country," a follow-up to its "Today's Best Country" collection . . . Byworth-Wootton, the British-based country music consultancy and publicity company, is celebrating its 10th year in business. While in Nashville for CMA Week, founders Tony Byworth and Richard Wootton threw a party to mark the anniversary.

MARK YOUR CALENDAR: "Country America," a lifestyle consumer magazine, will celebrate reaching a circulation of 1 million with a series of parties for the advertising and entertainment communities, beginning Tuesday (13) at Hoover Roadhouse in Detroit. Similar events are set for Chicago and New York. At the New York party, Dec. 3, the magazine publisher will present a contribution to Feed The Children . . . On Saturday (17), VH-1 will air "VH-1 On Location: Riding The Rodeo."

SIGNINGS: Vicki Rovel and David Langley With New Country to Bobbi Smith Associates for management and publicity.



by Edward Morris

COUNTRY CORNER



by Lynn Shults

FOR THE 13TH TIME IN HIS CAREER, Randy Travis hits No. 1 on Billboard's Hot Country Singles & Tracks chart. "If I Didn't Have You" (2-1) by Travis is the first of a possible four singles from his Warner Bros. releases "Greatest Hits Vol. I" and "Greatest Hits Vol. II." The song was written by Skip Ewing and Max D. Barnes and produced by Kyle Lehning. Travis first hit the charts in January '79 with "She's My Woman" on Paula Records under his real name, Randy Traywick. Much has been chronicled about Travis and his wife/manager, Lib Hatcher, and their early days in Charlotte, N.C., and later move to Nashville. What is subject to being lost in time is that Travis' first No. 1 single had to be released twice. His "On The Other Hand" was first released in August '85, and peaked at No. 67. Then came "1982" in December '85, peaking at No. 6. "On The Other Hand" was then rereleased in April '86, and went on to become Travis' first No. 1 single.

THE MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "Burn One Down" (55-44), by Clint Black; "I Cross My Heart" (51-34), by George Strait; "Just Call Me Lonesome" (32-23), by Rodney Foster; "I'm In A Hurry (And Don't Know Why)" (26-20), by Alabama; "Somebody Paints The Wall" (68-50), by Tracy Lawrence; "Seminole Wind" (8-6), by John Anderson; "No One Else On Earth" (3-2), by Wynonna; "Now That's Country" (35-26), by Marty Stuart; "The Greatest Man I Never Knew" (11-8), by Reba McEntire; and "Even The Man In The Moon Is Crying" (27-21), by Mark Collie.

TELEVISION AWARDS SHOWS GENERATE SALES, and this year's CMA awards show again points out the impact generated for those artists who secure performance roles on such shows. Consumers responded to the annual retail marketing blitz surrounding the show, as sales of country albums were up 9% over the prior week. Certain artists in particular appear to have benefited tremendously via their CMA performances. Take co-host Vince Gill, a multi-award winner, and Reba McEntire. Gill's "Pocket Full Of Gold" (46-28) has been on the Top Country Albums chart for 82 weeks and showed an increase in sales of 120%. "I Still Believe In You," Gill's latest release, moves from No. 8 to No. 5, selling more than 12,000 units (a 9% gain) over the previous week. "For My Broken Heart" (22-18) by McEntire increased in sales by 40% over the prior week. And Mary-Chapin Carpenter scored big as both "Shooting Straight In The Dark" (59-44) (60%) and "Come On Come On" (18-10) (51%) showed dramatic gains. One thing is sure: The entire industry came out a winner as never before.

MANY ARE THOSE WHO CAN TAKE PARTIAL CREDIT for the stunning success country music has attained over the last three years. But when it comes to condensing the year into a two-hour awards show, Irving Waugh, its executive producer, is the man directly responsible. Of this year's CMA show, Waugh was quick to point out the contributions producer/director Walter Miller made, as well as ideas generated by the artists themselves. It was Miller's creative input that led to Mary-Chapin Carpenter's playfulness with Lyle Lovett and Marty Stuart during her performance of "I Feel Lucky." And Waugh was high in his praise of co-host Vince Gill and others for the ease with which they played their roles.

Liberty Asks, (Le)Doux You Care To Dance? Rolls Out Club Promotion For Artist's New Single

NASHVILLE—Liberty Records is introducing Chris LeDoux's "Cadillac Ranch," the second single from his "Whatcha Gonna Do With A Cowboy" album, via a promotion that involves 36 country dance clubs nationally. The promotion, which started Oct. 5, will continue for three weeks.

As was the case with Billy Ray Cyrus and "Achy Breaky Heart," a choreographer was commissioned to create a special dance for the "Cadillac Ranch" promotion. This dance is called the "LeDoux Shuffle." A video showing how the dance is done was sent to the dance instructor at each participating club.

Each club will hold a contest to pick the couple that does the dance best. The dancers will then be videotaped and the tape sent to the Liberty Records representative for final judging.

In addition to the demonstration video, each club has been given a 10-by-4-foot banner, 50 miniposters, 500 bumper stickers, and 500 buttons (which bear the slogan, "I Can Doux The LeDoux. Can Youx?"), table tents, and fliers.

Local winners will be given a five-CD gift set from Liberty, a hat, and

a shirt. Grand prize is an expenses-paid three-day trip to Texas Lil's dude ranch in Fort Worth, Texas.

Sponsors of the promotion include Liberty, Texas Lil's, Justin/Milano, the Stockyards Hotel, and Lone Roo/

Roper.

The dance video has been serviced to a total of 200 clubs, including those involved in the promotion.

Travis Tritt Uses Vid In His Effort To Get Out The V-O-T-E

NASHVILLE—Travis Tritt has launched an ambitious one-man campaign to encourage voting in the upcoming Presidential election.

The effort was kicked off nationally with the release of the video for his current single, "Lord Have Mercy On The Working Man." The video not only takes cracks at politicians but also ends with a message that urges the viewer to vote.

"Lord Have Mercy On The Working Man" is the lead single from Tritt's third album, "T-R-O-U-B-L-E."

According to his label, Warner

Bros., Tritt has also used his concerts this year to espouse the voting theme; and he recently recorded "Get Out The Vote" public-service spots, which were shipped to radio on the CDX singles compilation system.

As an incentive for radio stations to involve themselves in the "Get Out The Vote" movement, Tritt is offering to do a free concert in 1993 for the station that does the best job in promoting it. The contest is being administered through the office of Tritt's manager, Ken Kragen.

COUNTRY CLUB POOL MAKES A SPLASH

(Continued from preceding page)

had not been released as singles that were surfacing in the dance clubs."

Jackson worked on another special promotion around Sony's Gibson/Miller band single debut, "Big Heart." "We sent a teaser cassette to all our DJs three weeks in advance of the CD single's scheduled ship date. It was accompanied by a questionnaire and contest. We wanted them to guess who Gibson is and who Miller is." The CD single is to be sent in a red Valentine's box to the clubs.

ENTER 'NEW COUNTRY ROAD SHOW'

Most recently, the promotion company has organized "The New Country Road Show," a sort of mini-club-tour featuring new artists. The first trip takes place Nov. 9-16 with four artists from different labels who will travel by bus to five clubs in five days. At the club, they will meet-and-greet,

perform three songs each, and sign autographs. Confirmed for the first show are Libby Hurley (Giant), Michael White (Warner Bros.), and Jeff Chance (Mercury). The fourth artist is yet to be confirmed.

Artists will sing with a CD track reference minus the lead vocal. "A sound guy will travel with us," says Jackson. "We see this as a new marketing concept for getting new artists out on road and exposed to media, radio, and the public."

He says the show will be planned one week at a time. "We'll probably start in Birmingham and end up in Knoxville or Raleigh," says Jackson. "And, we're just about to hire a national tour press company, as well." Additionally, each act will have its own backdrop, and retail fliers will be distributed throughout the club featuring the artist's product and release dates.

Jackson is scheduled to launch a newsletter Nov. 1 that will be distributed to his club roster. He says he discovered the need for a communication vehicle within the club community after sending fliers to the clubs announcing his new company. A full-page questionnaire accompanied the fliers. "We asked the clubs what tools and services they would like out of Nashville. Many said a hot sheet or newsletter where they can look at other clubs' promotions, etc."

Jackson's newsletter will probably include a dance chart of the 30 most-played songs, as well as a list of the most-added songs. Editorially, it will feature a general information column of up-and-coming singles, tours, and album remixes. He says he may also feature a club of the week or month, and spotlight a promotion and/or a DJ.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

53 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

70 BABY DON'T YOU KNOW (Jamie O'Hara, ASCAP)

72 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrst, ASCAP/Popcorn Family, ASCAP) HL

17 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM

44 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP

9 CAFE ON THE CORNER (Beginner, ASCAP) WBM

73 CAN I COME ON HOME TO YOU (David Bellamy, ASCAP)

27 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM

56 COWBOY BEAT (Bellamy Brothers, ASCAP)

42 CRASH COURSE IN THE BLUES (Steve Wariner, BMI/IRVING, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM

63 DON'T LET OUT LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)

21 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL

5 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL

8 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/

Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL

67 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)

28 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL

34 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM

65 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP)

1 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP

19 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP

33 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL

20 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)

3 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP

25 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM

41 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP

4 JESUS AND MAMA (Tom Collins, BMI) CPP

23 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL

48 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/McBroome, BMI) CPP

45 L.A. TO THE MOON (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM

13 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM

57 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM

29 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL

10 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL

40 LOST AND FOUND (Sony Cross Keys, ASCAP) HL

11 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patt Hurt, BMI) WBM

55 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP)

71 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM

16 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP

2 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Hart Street, ASCAP) HL/CPP

59 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/CPP

32 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP

15 NOWHERE BOUND (Resaca Beach, BMI/Warner-

Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM

26 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL

64 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL

75 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)

35 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL

6 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP

14 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL

50 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP)

69 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP)

22 SO MUCH LIKE MY OAD (Rightsong, BMI/Chips Moman, BMI/Attabo, BMI) HL

61 A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI)

39 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL

46 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM

43 THAT'S ME (Millhouse, BMI/Shehouse, ASCAP) HL

68 THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP) WBM/HL

49 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL

74 TOO MUCH (EMI April, ASCAP) HL

36 TOO SPARROWS IN A HURRICANE (Murray, BMI)

60 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine,

BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM

24 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL

18 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP

51 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP

66 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP)

12 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP

30 WE TELL OURSELVES (ASCAP) CPP

38 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP

47 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, BMI) HL

58 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP)

37 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM

62 WHEN I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP)

54 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL

7 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM

52 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP

31 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCT. 17, 1992

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION | |
|-----------|--------------|-----------|---------------|--|--------------------------------|---------------|--|
| | | | | *** No. 1 *** | | | |
| 1 | 1 | — | 2 | GARTH BROOKS LIBERTY 98743* (10.98/16.98) | THE CHASE | 1 | |
| 2 | 2 | 1 | 20 | BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98) | SOME GAVE ALL | 1 | |
| 3 | 3 | 2 | 6 | GARTH BROOKS LIBERTY 98742* (9.98/15.98) | BEYOND THE SEASON | 2 | |
| 4 | 6 | 7 | 60 | BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98) | BRAND NEW MAN | 3 | |
| 5 | 8 | 3 | 5 | VINCE GILL MCA 10630* (10.98/15.98) | I STILL BELIEVE IN YOU | 3 | |
| 6 | 5 | 5 | 56 | GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98) | ROPIN' THE WIND | 1 | |
| 7 | 4 | 4 | 108 | GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98) | NO FENCES | 1 | |
| 8 | 7 | 6 | 27 | WYONNA ▲ CURB 10529*/MCA (10.98/15.98) | WYONNA | 1 | |
| 9 | 9 | 22 | 3 | GEORGE STRAIT MCA 10651* (10.98/15.98) | PURE COUNTRY | 9 | |
| 10 | 18 | 17 | 14 | MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98) | COME ON COME ON | 6 | |
| 11 | 10 | 8 | 7 | SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98) | HONEYMOON IN VEGAS | 4 | |
| 12 | 11 | 9 | 7 | TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98) | T-R-O-U-B-L-E | 6 | |
| 13 | 13 | 13 | 34 | JOHN ANDERSON ● BNA 61029* (9.98/13.98) | SEMINOLE WIND | 10 | |
| 14 | 12 | 10 | 179 | GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98) | GARTH BROOKS | 2 | |
| 15 | 16 | 16 | 5 | TRISHA YEARWOOD MCA 10641* (9.98/15.98) | HEARTS IN ARMOR | 13 | |
| 16 | 14 | 15 | 3 | RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98) | GREATEST HITS, VOL. 1 | 14 | |
| 17 | 15 | 12 | 6 | COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98) | IN THIS LIFE | 10 | |
| 18 | 22 | 20 | 53 | REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98) | FOR MY BROKEN HEART | 3 | |
| 19 | 17 | 11 | 12 | CLINT BLACK ▲ RCA 66003* (10.98/15.98) | THE HARD WAY | 2 | |
| 20 | 20 | 21 | 3 | RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98) | GREATEST HITS, VOL. 2 | 20 | |
| 21 | 21 | 18 | 8 | ALABAMA RCA 66044* (9.98/15.98) | AMERICAN PRIDE | 11 | |
| 22 | 23 | 19 | 73 | ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98) | DON'T ROCK THE JUKEBOX | 2 | |
| 23 | 19 | 14 | 8 | RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98) | GREATEST HITS PLUS | 9 | |
| 24 | 25 | 26 | 49 | SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98) | ACES | 15 | |
| 25 | 27 | 25 | 27 | MARK CHESNUTT MCA 10530* (9.98/15.98) | LONGNECKS & SHORT STORIES | 9 | |
| 26 | NEW ► | 1 | 1 | PAM TILLIS ARISTA 18649* (9.98/13.98) | HOMEWARD LOOKING ANGEL | 26 | |
| 27 | 28 | 32 | 54 | BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98) | BILLY DEAN | 22 | |
| 28 | 46 | 44 | 82 | VINCE GILL ▲ MCA 10140* (9.98/15.98) | POCKET FULL OF GOLD | 5 | |
| 29 | 31 | 29 | 71 | DIAMOND RIO ● ARISTA 8673* (9.98/13.98) | DIAMOND RIO | 13 | |
| 30 | 24 | 23 | 10 | CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) | WHATCHA GONNA DO WITH A COWBOY | 9 | |
| 31 | 26 | 24 | 47 | SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 17 | |
| 32 | 33 | 31 | 71 | TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98) | IT'S ALL ABOUT TO CHANGE | 2 | |
| 33 | 29 | 28 | 77 | LORRIE MORGAN ● RCA 30210* (9.98/13.98) | SOMETHING IN RED | 8 | |
| 34 | 32 | 30 | 13 | MARTY STUART MCA 10596* (9.98/13.98) | THIS ONE'S GONNA HURT YOU | 12 | |
| 35 | 38 | 37 | 66 | TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98) | WHAT DO I DO WITH ME | 6 | |
| 36 | 34 | 33 | 66 | TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98) | TRISHA YEARWOOD | 2 | |
| 37 | 36 | — | 2 | HAL KETCHUM CURB 77581* (9.98/13.98) | SURE LOVE | 36 | |
| 38 | 30 | 27 | 8 | DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98) | FROM THE HEART | 19 | |
| 39 | 35 | 35 | 30 | AARON TIPPIN ● RCA 61129* (9.98/13.98) | READ BETWEEN THE LINES | 6 | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|--|-------------------------------|---------------|
| 40 | 37 | 41 | 23 | CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) | CONFEDERATE RAILROAD | 36 |
| 41 | 41 | 36 | 60 | HAL KETCHUM ● CURB 77450* (9.98/13.98) | PAST THE POINT OF RESCUE | 6 |
| 42 | 40 | 34 | 24 | GEORGE STRAIT ● MCA 10532* (10.98/15.98) | HOLDING MY OWN | 5 |
| 43 | 39 | 40 | 6 | SAWYER BROWN CURB 77574* (9.98/13.98) | CAFE ON THE CORNER | 39 |
| 44 | 59 | 57 | 103 | MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 11 |
| 45 | 48 | 46 | 54 | COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) | ALL I CAN BE | 7 |
| 46 | 44 | 39 | 100 | DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98) | IF THERE WAS A WAY | 7 |
| 47 | 42 | 38 | 131 | DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98) | DOUG STONE | 12 |
| 48 | 43 | 42 | 20 | RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98) | LIFE IS MESSY | 30 |
| 49 | 47 | 45 | 23 | MCBRIDE & THE RIDE MCA 10540* (9.98/13.98) | SACRED GROUND | 27 |
| 50 | 45 | 43 | 45 | TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98) | STICKS AND STONES | 10 |
| 51 | NEW ► | 1 | 1 | RADNEY FOSTER ARISTA 18713* (9.98/13.98) | DEL RIO TX-1959 | 51 |
| 52 | NEW ► | 1 | 1 | ALVIN & THE CHIPMUNKS EPIC 53006*/SONY (9.98 EQ/13.98) | CHIPMUNKS IN LOW PLACES | 52 |
| 53 | 51 | 56 | 135 | ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) | HERE IN THE REAL WORLD | 4 |
| 54 | 55 | 55 | 108 | REBA MCENTIRE ▲ MCA 10016 (9.98/15.98) | RUMOR HAS IT | 2 |
| 55 | 50 | 49 | 31 | LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98) | FIRST TIME FOR EVERYTHING | 19 |
| 56 | 49 | 50 | 19 | MARTINA MCBRIDE RCA 66002* (9.98/13.98) | THE TIME HAS COME | 49 |
| 57 | NEW ► | 1 | 1 | DARRYL & DON ELLIS EPIC 48807*/SONY (9.98 EQ/13.98) | NO SIR | 57 |
| 58 | 58 | 53 | 21 | SHENANDOAH RCA 66001* (9.98/13.98) | LONG TIME COMIN' | 34 |
| 59 | 66 | 61 | 145 | VINCE GILL ▲ MCA 42321 (8.98/13.98) | WHEN I CALL YOUR NAME | 2 |
| 60 | 53 | 48 | 50 | STEVE WARINER ARISTA 18691* (9.98/13.98) | I AM READY | 28 |
| 61 | 60 | 62 | 76 | PAM TILLIS ● ARISTA 8642* (8.98/13.98) | PUT YOURSELF IN MY PLACE | 10 |
| 62 | 54 | 47 | 217 | THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98) | GREATEST HITS | 1 |
| 63 | 57 | 54 | 134 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98) | COUNTRY CLUB | 3 |
| 64 | 52 | 51 | 20 | MICHELLE WRIGHT ARISTA 18685* (9.98/13.98) | NOW & THEN | 20 |
| 65 | 61 | 64 | 179 | CLINT BLACK ▲ ² RCA 9668 (9.98/13.98) | KILLIN' TIME | 1 |
| 66 | 56 | 52 | 38 | SAWYER BROWN CURB 95624* (9.98/13.98) | DIRT ROAD | 12 |
| 67 | 62 | 58 | 52 | ALABAMA ● RCA 61040* (9.98/13.98) | GREATEST HITS VOL. 2 | 10 |
| 68 | NEW ► | 1 | 1 | MIKE REID COLUMBIA 48967*/SONY (9.98 EQ/13.98) | TWILIGHT TOWN | 68 |
| 69 | 65 | 67 | 38 | JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98) | REGULAR JOE | 22 |
| 70 | 63 | 63 | 100 | CLINT BLACK ▲ ² RCA 52372 (9.98/13.98) | PUT YOURSELF IN MY SHOES | 1 |
| 71 | 64 | 59 | 60 | DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98) | I THOUGHT IT WAS YOU | 12 |
| 72 | 70 | 60 | 25 | VINCE GILL RCA 61130* (7.98/11.98) | I NEVER KNEW LONELY | 47 |
| 73 | 71 | 70 | 158 | REBA MCENTIRE ● MCA 8034* (10.98/15.98) | REBA LIVE | 2 |
| 74 | 74 | 66 | 56 | THE JUDDS ● CURB 61018*/RCA (9.98/13.98) | GREATEST HITS VOL. II | 7 |
| 75 | 67 | 65 | 25 | HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98) | THE BEST OF HANK & HANK | 44 |

○ 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.

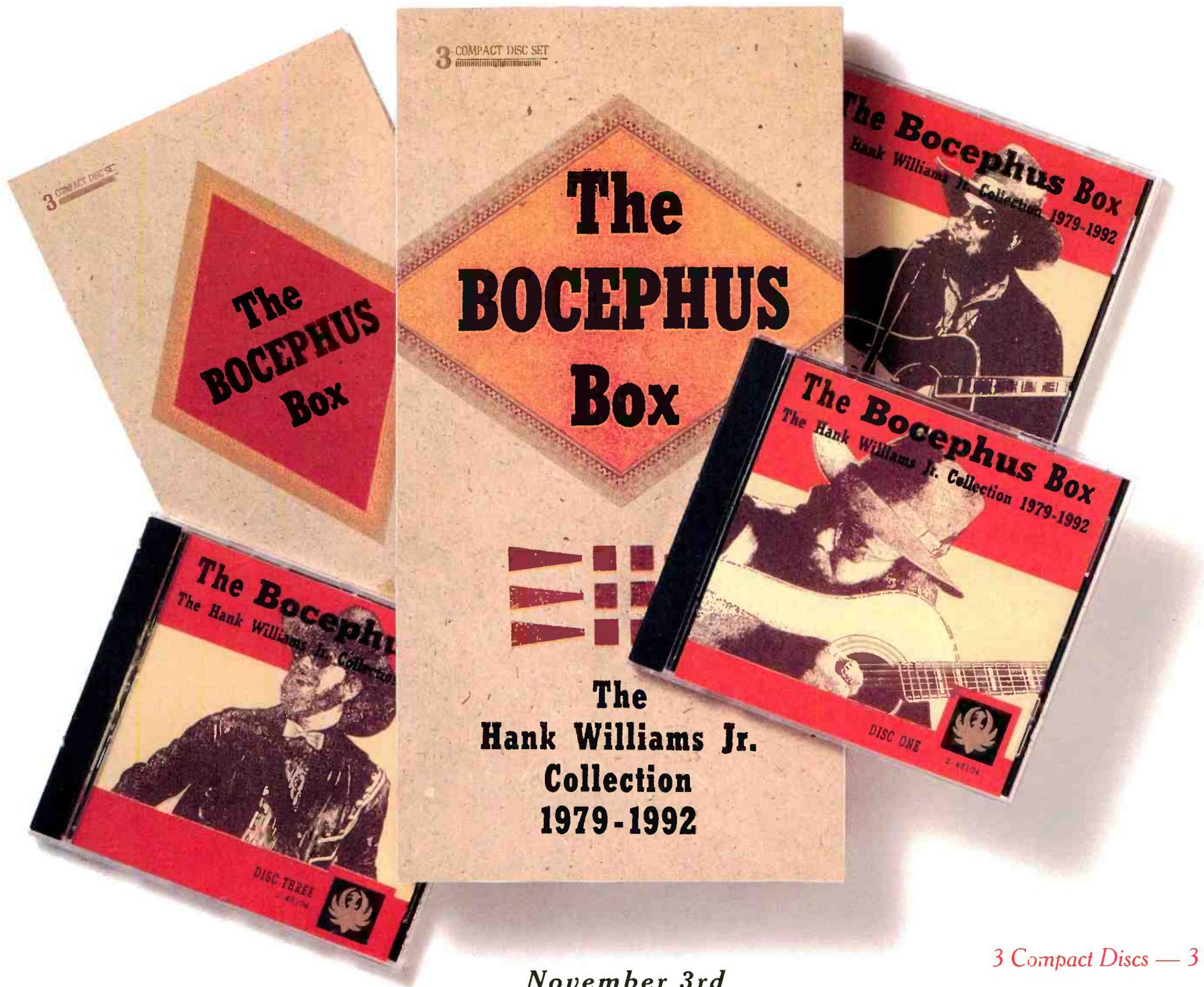
Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCTOBER 17, 1992

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | WKS. ON CHART |
|-----------|-----------|--|----------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98) | GREATEST HITS | 74 |
| 2 | 2 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 74 |
| 3 | 3 | GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98) | SUPER HITS | 60 |
| 4 | 5 | RAY STEVENS MCA 5918* (4.98/11.98) | GREATEST HITS | 19 |
| 5 | 9 | VINCE GILL RCA 9814 (4.98/9.98) | BEST OF VINCE GILL | 74 |
| 6 | 6 | GEORGE STRAIT ▲ MCA 42035* (7.98/12.98) | GREATEST HITS, VOL. 2 | 74 |
| 7 | 7 | RAY STEVENS CURB 77312* (6.98/9.98) | HIS ALL-TIME GREATEST COMIC HITS | 17 |
| 8 | 4 | PATSY CLINE DELUXE 5050/IMG (7.98/9.98) | 20 GOLD HITS | 45 |
| 9 | 8 | ALABAMA ▲ ³ RCA 7170 (9.98/13.98) | GREATEST HITS | 73 |
| 10 | 14 | REBA MCENTIRE ● MCA 6294 (4.98/11.98) | SWEET SIXTEEN | 67 |
| 11 | 10 | HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98) | GREATEST HITS | 64 |
| 12 | 13 | REBA MCENTIRE ● MCA 42134 (4.98/11.98) | REBA | 54 |
| 13 | 12 | ALABAMA ▲ ³ RCA 4939 (7.98/11.98) | ROLL ON | 69 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------|---------------|
| 14 | 17 | REBA MCENTIRE ▲ MCA 2789 (7.98/12.98) | GREATEST HITS | 72 |
| 15 | 16 | ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98) | GREATEST HITS | 74 |
| 16 | 11 | GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 73 |
| 17 | 15 | DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98) | JUST LOOKIN' FOR A HIT | 35 |
| 18 | 18 | RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98) | WILD EYED DREAM | 43 |
| 19 | 20 | THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98) | HEARTLAND | 74 |
| 20 | 21 | ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98) | MOUNTAIN MUSIC | 52 |
| 21 | 24 | DOLLY PARTON ▲ RCA 4422 (7.98/11.98) | GREATEST HITS | 57 |
| 22 | — | GEORGE STRAIT ▲ MCA 5913 (4.98/11.98) | OCEAN FRONT PROPERTY | 58 |
| 23 | 25 | DAVID ALLAN COE COLUMBIA 35427*/SONY (6.98 EQ) | GREATEST HITS | 4 |
| 24 | 19 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98) | ALWAYS & FOREVER | 74 |
| 25 | 22 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98) | TWENTY GREATEST HITS | 60 |

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



3 Compact Discs — 3 Cassettes

November 3rd

(4/2-45104) **THE BOCEPHUS BOX**
 The Hank Williams Jr. Collection 1979-1992

The Definitive Hank Williams Jr. Set... Contains 62 Songs Featuring His Greatest Hits, Fan Favorites and Rarities... 7 Previously Unreleased Live Recordings... 4 Previously Unreleased Studio Tracks... 2 Previously Unreleased Alternate Takes!

THE SINGLES: 22 Consecutive Top 10 Hits 10 No. 1's THE ALBUMS: 13 No. 1's 20 Gold 5 Platinum
EQUALS: Over 20 Million Albums Sold!



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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|---|
| 1 | 2 | 5 | 10 | IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES) | ★ ★ ★ NO. 1 ★ ★ ★ 1 week at No. 1 ◆ RANDY TRAVIS (V) WARNER BROS. 18792 |
| 2 | 3 | 8 | 10 | NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI) | WYNNONNA (C) (V) CURB 54449/MCA |
| 3 | 1 | 1 | 12 | IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN) | ◆ COLLIN RAYE (C) (V) EPIC 74421 |
| 4 | 4 | 10 | 16 | JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS) | CONFEDERATE RAILROAD ATLANTIC ALBUM CUT |
| 5 | 6 | 9 | 14 | GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE) | ◆ MCBRIDE & THE RIDE (V) MCA 54413 |
| 6 | 8 | 13 | 10 | SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON) | ◆ JOHN ANDERSON (V) BNA 62312 |
| 7 | 5 | 6 | 11 | WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON) | ◆ TRISHA YEARWOOD (V) MCA 54414 |
| 8 | 11 | 15 | 10 | THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.) | REBA MCENTIRE (V) MCA 54441 |
| 9 | 10 | 16 | 11 | CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY) | ◆ SAWYER BROWN CURB ALBUM CUT |
| 10 | 14 | 19 | 8 | LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS) | ◆ TRAVIS TRITT (V) WARNER BROS. 18779 |
| 11 | 7 | 2 | 13 | LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN) | ALAN JACKSON (V) ARISTA 1-2447 |
| 12 | 13 | 17 | 6 | WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS) | GARTH BROOKS (V) LIBERTY 57994 |
| 13 | 18 | 23 | 10 | LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS) | ◆ SUZY BOGGUSS (V) LIBERTY 57801 |
| 14 | 16 | 21 | 9 | SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD) | ◆ PAM TILLIS (V) ARISTA 1-2454 |
| 15 | 9 | 7 | 15 | NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS) | ◆ DIAMOND RIO (V) ARISTA 1-2441 |
| 16 | 17 | 20 | 10 | NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE) | JOE DIFFIE (V) EPIC 74415 |
| 17 | 22 | 28 | 18 | BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE) | MARK CHESNUTT (V) MCA 54471 |
| 18 | 19 | 22 | 7 | WATCH ME R. LANDIS (T. SHAPIRO, G. BURR) | ◆ LORRIE MORGAN (V) MCA 62333 |
| 19 | 21 | 29 | 8 | IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD) | ◆ BILLY DEAN (V) SBK 57884/LIBERTY |
| 20 | 26 | 40 | 4 | I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER) | ◆ ALABAMA (V) RCA 62236 |
| 21 | 27 | 35 | 8 | EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK) | ◆ MARK COLLIE (V) MCA 54448 |
| 22 | 12 | 3 | 15 | SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MCAN, B. EMMONS) | GEORGE STRAIT (V) MCA 54439 |
| 23 | 32 | 38 | 10 | JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS) | ◆ RADNEY FOSTER (C) (V) ARISTA 1-2448 |
| 24 | 15 | 4 | 15 | WARNING LABELS D. JOHNSON (K. WILLIAMS, D. TURMAN) | ◆ DOUG STONE (V) EPIC 74399 |
| 25 | 24 | 18 | 16 | I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS) | ◆ VINCE GILL (V) MCA 54406 |
| 26 | 35 | 41 | 6 | NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART) | ◆ MARTY STUART (V) MCA 54477 |
| 27 | 23 | 14 | 16 | COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL) | ◆ BILLY RAY CYRUS (C) (D) (V) MERCURY 866 998 |
| 28 | 28 | 34 | 11 | HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND) | ◆ SHENANDOAH (V) RCA 62290 |
| 29 | 39 | 54 | 4 | LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE) | ◆ KATHY MATTEA (V) MERCURY 868 343 |
| 30 | 29 | 27 | 18 | WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS) | ◆ CLINT BLACK (V) RCA 62194 |
| 31 | 25 | 12 | 18 | YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (J. HOWELL, S. HARRIS) | ◆ LITTLE TEXAS (V) WARNER BROS. 18867 |
| 32 | 38 | 43 | 6 | NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ) | MARY-CHAPIN CARPENTER (V) COLUMBIA 74485 |
| 33 | 30 | 30 | 19 | I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE) | ◆ MARK CHESNUTT (V) MCA 54395 |
| 34 | 51 | 58 | 3 | I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ) | ◆ GEORGE STRAIT (V) MCA 54478 |
| 35 | 33 | 31 | 18 | RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS) | ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 36 | 46 | 55 | 4 | TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER) | ◆ TANYA TUCKER LIBERTY ALBUM CUT |
| 37 | 40 | 44 | 6 | WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE) | ◆ RESTLESS HEART (V) RCA 62334 |
| 38 | 20 | 11 | 13 | WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS) | CHRIS LEDOUX (V) LIBERTY 57885 |
| 39 | 41 | 51 | 4 | SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR) | ◆ HAL KETCHUM (V) CURB 87243 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------------|-----------|-----------|---------------|---|---|
| 40 | 45 | 53 | 5 | LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS) | ◆ BROOKS & DUNN (V) ARISTA 1-2460 |
| 41 | 31 | 25 | 18 | I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY) | ◆ AARON TIPPIN (V) RCA 62241 |
| 42 | 48 | 49 | 6 | CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK) | ◆ STEVE WARINER (V) ARISTA 1-2461 |
| 43 | 49 | 46 | 9 | THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN) | ◆ MARTINA MCBRIDE (V) RCA 62291 |
| ★★★ POWER PICK/AIRPLAY ★★★ | | | | | |
| 44 | 55 | 67 | 4 | BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER) | CLINT BLACK (V) RCA 62337 |
| 45 | 47 | 48 | 6 | L.A. TO THE MOON R. MILSAP, R. GALBRAITH, T. COLLINS (S. LONGACRE, L. WILSON) | RONNIE MILSAP (V) RCA 62332 |
| 46 | 44 | 39 | 20 | TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT) | ALABAMA (V) RCA 62253 |
| 47 | 43 | 33 | 17 | WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON) | RODNEY CROWELL (C) (V) COLUMBIA 74360 |
| 48 | 50 | 47 | 8 | KEEP ON WALKIN' P. BUNETTA, R. CHUDACOFF (M. REID, A. MCBROOM) | ◆ MIKE REID (V) COLUMBIA 74443 |
| 49 | 52 | 45 | 20 | THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART) | ◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405 |
| 50 | 68 | — | 2 | SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER) | TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 51 | 37 | 26 | 13 | WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY) | ◆ RICKY VAN SHELTON (V) COLUMBIA 74418 |
| 52 | 53 | 50 | 19 | YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL) | ◆ SAMMY KERSHAW (V) MERCURY 866 754 |
| 53 | 59 | 73 | 3 | ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO) | ◆ SAMMY KERSHAW (V) MERCURY 864 316 |
| 54 | 56 | 65 | 4 | WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY) | ◆ CLINTON GREGORY (V) STEP ONE 442 |
| 55 | 57 | 68 | 3 | LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID) | ◆ LEE ROY PARNELL (V) ARISTA 1-2462 |
| 56 | 54 | 56 | 20 | COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND) | ◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND |
| 57 | 64 | 69 | 3 | LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT |
| 58 | 72 | — | 2 | 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 |
| 59 | 58 | 63 | 7 | NO SIR J. STROUD (S. DEAN, B. MONTANA, D. ELLIS) | ◆ DARRYL & DON ELLIS (C) (V) EPIC 74454 |
| 60 | 60 | 60 | 20 | TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN) | THE REMINGTONS (V) BNA 62276 |
| 61 | 67 | — | 2 | A STREET MAN NAMED DESIRE J. BOWEN, R. ALVES (B. MCCORVEY, R. ALVES, G. HARRISON) | ◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 62 | NEW ▶ | 1 | 1 | WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS) | ◆ BILLY RAY CYRUS (V) MERCURY 864 502 |
| 63 | NEW ▶ | 1 | 1 | DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER) | ◆ VINCE GILL (V) MCA 54489 |
| 64 | 63 | 59 | 13 | ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFRIMMER) | MICHELLE WRIGHT (V) ARISTA 1-2444 |
| 65 | NEW ▶ | 1 | 1 | I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS) | ◆ GEORGE JONES (V) MCA 54470 |
| 66 | 71 | — | 2 | WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS) | ◆ TIM MCGRAW CURB PRO 1020 |
| 67 | 69 | 66 | 9 | HELP, I'M WHITE AND I CAN'T GET DOWN R. BALL, R. PENNINGTON (R. BALL, C. GREGORY) | ◆ THE GEEZINSLAWS (C) (V) STEP ONE 442 |
| 68 | 61 | 62 | 7 | THERE AIN'T NOthin' I DON'T LIKE ABOUT YOU J. STROUD (K. WALLACE, M. IRWIN) | NEAL MCCOY ATLANTIC ALBUM CUT |
| 69 | NEW ▶ | 1 | 1 | SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS) | GARTH BROOKS LIBERTY ALBUM CUT |
| 70 | NEW ▶ | 1 | 1 | BABY DON'T YOU KNOW B. MAHER (J. O'HARA) | STACY DEAN CAMPBELL (V) COLUMBIA 74491 |
| 71 | 65 | 52 | 15 | ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS) | PAUL OVERSTREET (V) RCA 62254 |
| 72 | 73 | 71 | 10 | BE MY ANGEL B. BECKETT (D. SEALS, B. MCDILL, J. KIMBALL) | ◆ LIONEL CARTWRIGHT (V) MCA 54440 |
| 73 | NEW ▶ | 1 | 1 | CAN I COME ON HOME TO YOU H. BELLAMY, D. BELLAMY (O. BELLAMY) | ◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND |
| 74 | 75 | 70 | 17 | TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL) | ◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT |
| 75 | 74 | 72 | 16 | OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN) | ◆ BOY HOWDY CURB ALBUM CUT |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|---|----|--|-------------------------------------|
| 1 | 1 | — | 2 | BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, P. TANKERSLEY (R. DUNN) | ◆ BROOKS & DUNN ARISTA |
| 2 | 2 | 1 | 3 | WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN) | LEE ROY PARNELL ARISTA |
| 3 | — | — | 1 | I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ) | ◆ MARY-CHAPIN CARPENTER COLUMBIA |
| 4 | 5 | 3 | 9 | ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS) | ◆ BILLY RAY CYRUS MERCURY |
| 5 | — | — | 1 | IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS) | TANYA TUCKER LIBERTY |
| 6 | 3 | 2 | 4 | I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD) | WYNNONNA CURB |
| 7 | — | — | 1 | A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES) | STEVE WARINER ARISTA |
| 8 | 10 | 5 | 5 | THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS) | GARTH BROOKS LIBERTY |
| 9 | 9 | 7 | 13 | SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER) | ◆ SAWYER BROWN CURB |
| 10 | 7 | 4 | 7 | WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER) | ◆ JOHN ANDERSON BNA |
| 11 | 4 | — | 2 | BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON) | ◆ BILLY DEAN SBK |
| 12 | 6 | 6 | 9 | ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT) | ◆ SHENANDOAH RCA |
| 13 | 11 | 9 | 11 | BACKROADS S. BUCKINGHAM (C. MAJORS) | RICKY VAN SHELTON COLUMBIA |

| | | | | | |
|----|----|----|----|--|-------------------------------------|
| 14 | 8 | 8 | 10 | NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY) | DIAMOND RIO ARISTA |
| 15 | 13 | 12 | 16 | THERE AIN'T NOthin' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK) | ◆ AARON TIPPIN RCA |
| 16 | 14 | 15 | 15 | NEON MOON S. HENDRICKS, D. COOK (R. DUNN) | BROOKS & DUNN ARISTA |
| 17 | 18 | 18 | 14 | OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY) | MARK CHESNUTT MCA |
| 18 | 16 | 13 | 14 | EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH) | COLLIN RAYE EPIC |
| 19 | 12 | 10 | 16 | PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY) | ◆ HAL KETCHUM CURB |
| 20 | 15 | 11 | 24 | STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP) | ◆ JOHN ANDERSON BNA |
| 21 | — | 19 | 38 | DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER) | ◆ MARY-CHAPIN CARPENTER COLUMBIA |
| 22 | 17 | 17 | 12 | SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS) | ◆ MCBRIDE & THE RIDE MCA |
| 23 | 22 | 20 | 19 | IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES) | ◆ REBA MCENTIRE MCA |
| 24 | — | — | 11 | PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS) | GARTH BROOKS LIBERTY |
| 25 | — | 23 | 23 | EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN) | LORRIE MORGAN RCA |

◆ 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.



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International

Growth Slows In Japan Music Biz CD Singles Units, Up 31%, Are Bright Spot

■ BY STEVE McCLURE

TOKYO—The Japanese recording industry slipped back into single-digit growth during the first six months of this year, as the economic slowdown prevented a repeat of 1991's spectacular results.

According to the Recording Industry Assn. of Japan, unit production of CDs and cassettes by member companies rose 9.8% during January-June, while their value rose 6.7%. This compares to growth rates of 17.3% and 11.9%, respectively, for the first half of 1991.

Production of CD albums totaled 101.5 million units, worth \$1.21 billion (166 billion yen) at wholesale prices—a 6% increase on both counts compared to the previous year. CD singles jumped by 31% to 55.6 million units, worth \$260 million (34.4 billion yen), which was a 35% increase.

Cassette production fell by 15% to 19 million units; their value was \$136.6 million (18.1 billion yen), a 22% decline year-on-year. A total of 399,000 vinyl LPs were produced, down 11% against 1991. The format's value was \$5.1 million (682 million yen), down by 16%.

CD singles grew faster than any other category, due to record companies' continuing success in promoting singles to the younger end of the market via TV tie-ins. This, in turn, caused domestic repertoire in this category to score much better results than international product, since the majority of CD singles feature Japanese artists.

RECESSION CAUSE OF SLOW SALES

Slower sales of CD albums can be attributed to the recession, which although milder than that in North America and Europe, has cut down on Japanese consumer spending.

Breaking this year's first-half statistics into foreign (excluding imports) and domestic portions, production of material by non-Japanese

artists totaled 35.4 million units, down 2% from the same period last year. Value was \$371.1 million (49.1 billion yen), a drop of 6%.

By comparison, production of domestic artists' material scored 140.6 million units, up 13%, for a value of \$1.3 billion (170 billion yen), an 11.2% uptick.

FEW FOREIGN MEGAHITS

In other words, Japan-manufactured foreign repertoire comprised 20% of the Japanese market in terms of quantity and 22% in value. The absence of any foreign mega-

hits in the first half is seen as another reason for the international sector's modest showing.

Audiocassettes continued their steady decline. They now account for just 10.7% of the market on a unit production basis, and 8.2% in terms of value. While analog production kept falling (down 11% from the first half of 1991), in value terms analog discs rose 16%—most likely reflecting the fact that the few LPs now available in Japan are sold mainly to audiophiles with deep pockets.

Dutch Music Biz Experiences First-Half Blahs

■ BY WILLEM HOOS

AMSTERDAM—Having the highest rate of CD hardware penetration in Europe has not helped the Dutch music business beat the first-half blahs. Total sound-carrier shipments to the trade in January-June were 19.4 million units—down by 19% compared with the same period last year. Retail value was off by 13% to \$335.6 million (537 million guilders).

About 70% of Dutch homes have one or more CD players, and each household owns an average of 40 CDs. The format accounts for more than 95% of trade deliveries, compared with less than 3% for cassette.

According to figures issued Sept. 30 by NVPI, the Dutch IFPI group, CD album shipments were 15.6 million units for the first half, a 20% dip compared with 19.5 million in 1991. Their value was \$305 million (488 million guilders), compared with \$350 million (561 million guilders) in 1991, a 13% decline.

CD singles stayed flat at 1.8 million units, but their value increased by 8% to \$14.8 million through price

increases.

One reason for the market contraction, say industry observers, is the end of the replacement effect: Consumers are no longer buying as many of their favorite catalog items on CD. "What the industry now has to do is change its attitude from catalog marketing to artist marketing," says Paul Solleveld, NVPI deputy managing director.

"The falling figures come as no real surprise to us," he continues. "We predicted that the Dutch market would reach CD saturation at some time in 1992. It's virtually a CD market. Consumers wanted to have their vinyl LPs replaced by CD, and by and large, they've done



Royal Welcome. RCA/Victor's ambassadors from Ireland, the Chieftains, were greeted by Princess Diana at the British Royal Premiere of "Far And Away" at the Empire Theater, Leicester Square, London. At the theater, the band performed its "Fighting Donnelly's Theme," which is featured in the film. Chief Chieftain Paddy Moloney is pictured shaking hands with Princess Diana.

S. Korea Lifts Old Songwriter Bans

■ BY BYUNG HOO SUH

SEOUL, South Korea—The return to grace in South Korea of outlawed songwriters who defected to Communist North Korea during the late '40s and the Korean War is stirring the record industry here.

In early September, the Korea Public Performance Ethics Committee, governing body of South Korea's entertainment industry, lifted the ban on Myung Am Cho, opening the way for restoration of more than 200 pop classics to his credit.

His reinstatement was made official and drew wild acclaim from the media as Shinnara Records, with KPPEC approval, released a compilation CD titled "Korean Popular Songs We Used To Hear On Phonograph." This contained a track, "Sun Chang" ("The Pier"), with Myung Am Cho listed as lyricist in the label information.

Since his defection, Cho had served in high-ranking North Korean government posts that included vice minister of the ministry of education and culture, president of the Pyongyang Song & Dance Company, and vice chairman, central committee of the North Korean Cultural & Arts Federation.

Record industry insiders say the lifting of bans on the Communist

that."

Solleveld predicts a full-year decline of some 10% compared with 1991. "That's not all that dramatic if you remember that each year from 1986, we've had increases of 10%-30%. It was obvious we'd hit saturation point sooner or later." The NVPI executive says the introduction of DCC and MiniDisc will help, "but we won't get any discernible impulses until next year at the earliest."

Aside from CDs, cassette shipments in first-half 1992 amounted to 0.8 million units, down by 47% from 1.5 million units in 1991. The cassette share of the Netherlands' total sound-carrier market declined from

3% in first-half 1991 to 2.4% in January-June this year.

Meanwhile, the Dutch industry is currently in the middle of its annual "Ten Days Of The Record," a generic campaign to boost prerecorded music sales, backed by record companies and retailers. It includes two TV galas, a "national CD trophy" (to be awarded to Rene Froeger for his album, "Matters Of The Heart"), and the giveaway of an 18-track CD to consumers who spend more than \$30 on prerecorded music. The album includes tracks by Garth Brooks, Billy Ray Cyrus, Joe Cocker, Gloria Estefan, and Patricia Kaas, plus Candy Dulfer and seven other Dutch acts.

newsline...

VIRGIN RETAIL opened its first Megastore in Spain Oct. 1 in the Olympic city of Barcelona. The city center store comes on line in two phases: 16,000 square feet now and 7,000 square feet in 1993. Next year, both Virgin and French giant FNAC are to debut superstores in Madrid.

TONY IOANNOU has been appointed director of A&R/marketing, national and international, at BMG Ariola Munich, replacing Gerd Ludwigs. Ioannou takes his post Nov. 1; he was assistant managing director at Phonogram.

OLUFSEN RECORDS of Denmark has shipped a new album, "Songs In Ancient Greek," by U.S. poet/singer Ed Sanders, a founding father of the Fugs. He sings the actual words of the original poetry of Homer, Sappho, Plato, Aristotle, and Aristophanes.

EMI/TEMPO MUSIC have signed a publishing agreement with Carlos Meire, original composer of the 2 Unlimited hit "Twilight Zone." The firm is a joint venture in Belgium between EMI Music Publishing and local production firm Tempo Music.

songwriters and their nonideological love songs, regarded by many as "Bbongjak oldies but goodies," is a welcome sign. "We can now fill the vacuum made by their taboos and absences, and correctly rewrite the history of Korean popular music during the '30s and '40s," comments one executive.

LAST NAME LIFTED

Cho was the last name to be lifted from the South Korean musical blacklist, which had also included Young Ho Park, Myun Sang Lee, and Hae Song Kim. They were reinstated in 1987-88.

The final release of North Korea-

born Cho from the ban in the south came at a time when the two Koreas—divided after the end of World War II—accelerated dialog in the field of cultural exchanges, including the proposed North & South Copyright Agreement.

However, Moon Pyung Whang, one of the few experts on the Korean music scene in the '30s and '40s, when Korea was under Japanese rule, thinks otherwise. Whang, who also chairs KPPEC's music and records screening committee, cautions against "imprudent media sensation and overhype" of the Communist writers by some industry people.

Thailand Tackles Audio Piracy

Vows Action Under Threat Of Sanctions

■ BY JEFF CLARK-MEADS

LONDON—Thailand's government has pledged to drastically reduce the rampant audio piracy in the country within the space of a year.

Threatened with sanctions by the European Community, the Thai authorities have promised to bring down illegal copying of EC-produced

recordings "to a minimal level" before the end of 1993.

The promise comes after international labels group the IFPI complained to the European Commission under its New Commercial Policy Instrument. Under this instrument, the EC may implement sanctions against any nations it regards as not adequately

(Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ROMANIA: Michael Jackson's concert Oct. 1 at the 60,000-capacity National Stadium in Bucharest may have been the biggest rock event in this country, but he doesn't have to live here. During the years of Communist dictatorship, rock acts, especially those with a dynamic stage show, suffered grievously under the intolerant regime. One example is the well-known group **Iris**, whose members **Doru Borobeica**, **Nelu Dumitrescu**, **Valter Popa**, **Dan Alex Sirbu**, and the legendary vocalist **Christian Minculescu** suffered numerous persecutions. However, the group recently celebrated its 15th anniversary under happier circumstances with a concert at the Palace of Sports and Culture in Bucharest, where it played before 7,000 fans. Free from government interference, **Iris** can now take its place alongside groups like **Phoenix**, **Compact**, **Holograf**, and **Sfinx**, among the elite of Romanian rock.

OCTAVIAN URSULESCU



SOUTH AFRICA: Move over mbaqanga, here's another ethnic rhythm that gets feet bouncing and cash registers ringing. It's called Shangaan disco, and it is the pop music of the Tsonga-speaking people of the arid region in the far north. The records sell faster than cold beer, not only in the north of the Transvaal province but also among the large army of Shangaan migrant workers in the Pretoria-Johannesburg region. Thanks to **Paul Simon**, the world has already been exposed to a superb example of Shangaan disco on the "Graceland" track "I Know What I Know," which features stalwarts of the genre **MD Shirinda** and the **Gaza Sisters**. "An unusual style of guitar-playing and the distinctive sound of the women's voices were what attracted me to this group," Simon explained. The godfather of Shangaan disco is the late **Paul Ndlovu**. Although he died in a car accident in 1986, numerous people insist they have seen him alive. It is persistently claimed that a witch-doctor turned him into a zombie. South Africa's answer to **Elvis Presley**, perhaps? Today, the undisputed king of Shangaan disco is **Thomas Chauke**, backed by the **Shinyori** sisters, of whom more will be said next week.

ARTHUR GOLDSTUCK

HUNGARY: The liberalization of Eastern Europe is proving a double-edged sword as far as rock bands here are concerned. On the one hand, increased freedom of expression and improved opportunities for local acts to reach international markets has been a blessing. But the sudden influx of product by Western stars has inevitably led to increased competition. It is hard enough for new bands to get started without losing a sizable chunk of their potential market to the more sophisticated recording stars of the West, and even established Hungarian artists have had to sharpen up their acts. One band that has met the challenge head-on is **East**, a progressive rock four-piece with musical influences that fall somewhere between contemporary **Genesis** and early **Pink Floyd**. Vocalist **Tamas Takats** speaks good English, and the band employs an expatriate Englishman, **Duncan Shiels**, to write its lyrics. **East's** locally recorded album, "Taking The Wheel," has been released on K-tel Switzerland's Blue Martin Records label and marketed simultaneously in the GSA countries, Spain, and Hungary. The original version of the album, with Hungarian lyrics, has already sold more than 20,000 copies here.

D.S.



INDIA: **Remo Fernandes** is arguably the country's most popular performer and certainly one of its most versatile. He plays guitar, bamboo flute, and synthesizer and sings in English, Hindi, French, Portuguese, and Konkani. One of his trademarks is his liberal usage of Indian rhythms for his compositions in English. His albums "Pack That Smack" and "Bombay City" (both on CBS) sold more than 20,000 cassettes each. Fernandes, who lives and records in the village of Siolim in Goa, recently had a CD released in Japan. Titled "Old Goan Gold" (Alter Pop-Meta Co.), the album comprises traditional Konkani and Portuguese songs together with four originals, three in Konkani, and one in Portuguese. His forthcoming album, "Politicians Don't Know How To Rock 'N' Roll" (Magnasound), incorporates a positive ode to **Prime Minister P.V. Narasimha Rao** and his policies.

JERRY D'SOUZA

BMG Int'l Lets Vaya Con Dios Album Fly Marks Its First Major Volley In Fall Selling Season

LONDON—BMG International has fired the first of its big guns for the fall selling season: "Time Flies," the third album by Belgium's Vaya Con Dios. Their last contender, "Night Owls," sold close to 2 million copies, so the new release is a pan-European priority for the label in the fourth quarter and into 1993.

For "Time Flies," Vaya Con Dios is effectively singer Dani Klein. Original member Dirk Schoufs left the band after the release of "Night Owls" in 1990, and died last year. Klein, who produced the new album with assistance from drummer Philippe Allaert, is in the middle of an intensive European promotional tour.

That itinerary kicked off in Belgium last month, followed by visits to Amsterdam, Madrid, Oslo, Helsinki, Stockholm, and Copenhagen. During November and December, Klein will handle a series of TV dates in Germany—the territory where "Night Owls" sold best, at 500,000-plus. Promotion visits for France and Italy are being planned.

Launch parties were arranged in several cities to introduce the album to local media and retail, according

to Chris Stone, BMG International VP of A&R/marketing. Point-of-sale material includes a dealer poster, logo board, centerpieces of three different sizes, and a three-sided mobile.

Radio and TV advertising campaigns have also been set to run through to Christmas, says Stone, and various consumer press and radio competitions are in the works. "Dani's visibly striking image is strongly featured on all our promotion and POS materials," he adds, "which have been designed to ensure the album gets the attention it deserves."

KEEN MARKETING CAMPAIGNS

Gary Richmond, manager of Vaya Con Dios, and Stef Cockmartin, marketing manager of BMG Ariola Belgium, took "Time Flies" tapes across Europe in June to enthuse BMG affiliate chiefs about the project. "Every country has lined up a keen marketing campaign to back up the release," comments Cockmartin. The album shipped gold (25,000 units) in the band's homebase. "I expect other countries to do equally well," he says.

Gerd Dornieden, product manager at BMG Ariola in Munich, anticipates a strong German response. In addition to radio and TV advertising, a nationwide flyposting campaign was launched. Klein will appear Oct. 13 on prime-time show

"Bitte Umblatten." Next year, Dornieden expects Vaya Con Dios to tour approximately 10 major cities in Germany, hitting venues that can accommodate 8,000-10,000 people—up from the 2,000 seaters of their last trek.

In France, BMG Ariola marketing manager Stephane Barrett says the label's strategy is to establish Klein as "a jazzy/bluesy artist with melodic songs." The "Night Owls" album sold 140,000 copies there, twice as many as the band's first release. "Vaya Con Dios is a good seller, but doesn't have the status appropriate for an act selling 140,000 units. Our goal is to raise the band's profile and expand its fan base."

The Scandinavia territories also offer good prospects. "Night Owls" sold 56,000 units in Sweden, 27,000 in Denmark, and 10,000 in Norway. "We've already sold 50% of the total sales of that last release here," says Morten Jensen, marketing manager of BMG Ariola Norway. "I would never have dreamed of a sales chart position before the TV appearances."

Spain, too, expects to benefit from Klein's recent promotion visit, when she recorded three TV shows for future broadcast. "Night Owls" sold 70,000 pieces there, a total that RCA label manager Alberto Aza at BMG Ariola feels can be doubled for the new release.

THAILAND TACKLES

(Continued from preceding page)

quately safeguarding its legitimate interests.

The international music industry has long complained that the anti-piracy efforts of the Thai authorities have "lacked teeth" (Billboard, Oct. 3). The country's maximum fine for piracy is \$1,600, while any prison terms are usually suspended.

The threat of EC sanctions will remain in effect until that situation is remedied. The IFPI says, "An initial evaluation of whether progress has been made will take place before April 1, 1993. The European Commission will then decide whether further action needs to be taken and what form that action will take.

"It is intended that a cooperative body composed of Thai authorities and representatives of the recording industry be set up to oversee developments. The European Commission has the right to participate in this body which will enable it to monitor the government's commitment to solving the piracy problem at close range."

The IFPI estimates that over the last 10 years, Thailand's pirates have cost the legitimate industry more than \$500 million.

The organization adds, "The pirates have also maintained market superiority over the legitimate producers, largely through threats of violence, actual violence, and corruption. Even pressure from the U.S. government in the form of threatened Section 301 trade sanctions has failed to move the Thai government to act against the violation of intellectual property rights.

"However, the authorities have at their disposal a wide range of legal measures which, if applied effectively, could bring piracy to a standstill."

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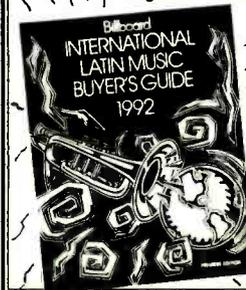
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Sony Music's World View

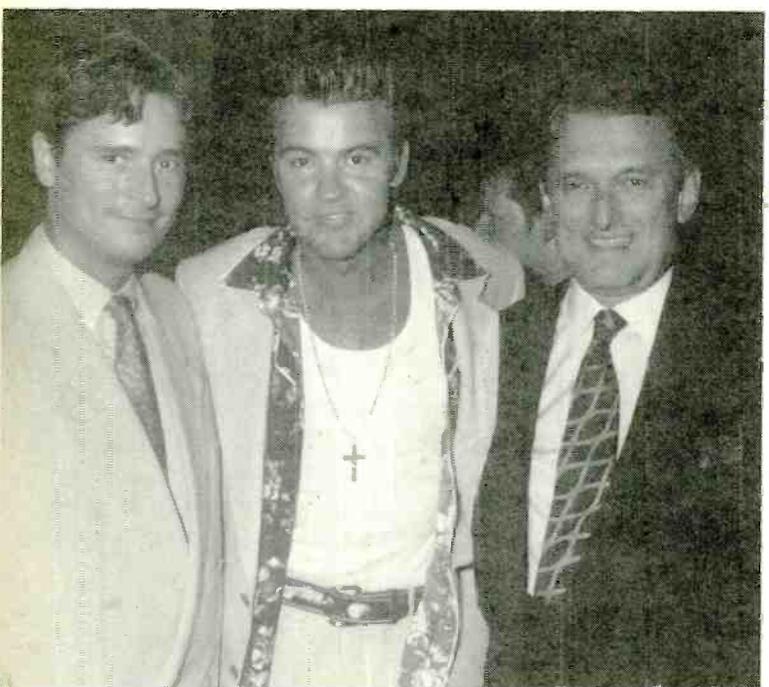
LAUSANNE, Switzerland—Sony Music International brought together executives from its European companies as well as Canada, Japan, New Zealand, and Australia Sept. 1-5 here to share an overview of the company's global strategies and each division's marketing strategies for upcoming releases.



Sony Music Canada's Céline Dion chats with executives of Sony Music Italy after her headlining set at Le Mad nightclub. Pictured, from left, are director of marketing Massimo Bonelli; Columbia Records label manager Graziano Ostuni; Dion; and managing director Franco Cabrini.



Australian artist Rick Price and Richard Rowe, president, Sony Music International Publishing, center, are surrounded by the Sony Music International Publishing group during dinner at the Beau-Rivage Palace Hotel.



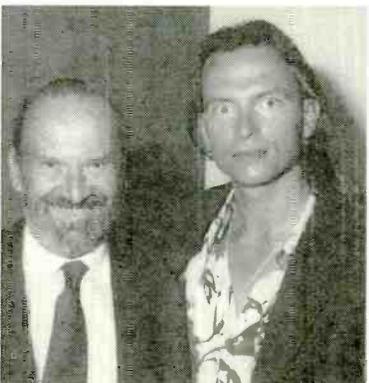
Columbia Records U.K. artist Paul Young, center, pauses to pose with Jochen Leuschner, managing director, Sony Music Germany, left, and Norman Block, managing director, Sony Music Switzerland, at the gala dinner on the closing night of the conference.



Columbia Records act Warrant was a special guest at a gala dinner during the conference. Pictured, from left, are Theresa Brillii, VP of marketing, Sony Music International; Warrant manager Eddie Wenrick; Joey Allen of Warrant; J.P. Bommel, VP of international marketing, Columbia Records; Warrant's Steve Sweet; Bob Campbell, VP of creative operations, Sony Music International; Jerry Dixon of Warrant; Robert D. Summer, corporate executive VP, Sony Music Entertainment; Warrant's Jani Lane; band manager Tom Hulett; Tom Tyrell, executive VP, Sony Music International; and Warrant's Erik Turner.



Jack Isomura, senior managing director, Sony Music Entertainment Japan, right, talks with Robert D. Summer, corporate executive VP, Sony Music Entertainment, during a break in the European Management Committee/Continental European Leadership Team joint meetings.



Greeting Epic Records artist Ottmar Liebert, right, is Mel Ilberman, recently named president of Sony Music International, and corporate executive VP, Sony Music Entertainment.



Michael P. Schulhof, left, chairman of Sony Music Entertainment, chats with Robert D. Summer, corporate executive VP of Sony Music Entertainment, at a dinner hosted by Summer at the Musee d'Art Contemporain in Lausanne.



Sony Music Canada president Paul Burger, left, and Paul Russell, chairman and CEO of Sony Music U.K., center, gather with the members of Sony Music Canada band 54-40 after the group performed at Le Mad, a nightclub in Lausanne, during the first of two Sony Music International showcases.



After her performance during company showcases at Le Mad, Sony Music Spain artist Rosario, center, is joined by Claudio Conde, managing director, Sony Music Spain, left, and Franco Cabrini, managing director, Sony Music Italy.

The Rise Of 'Sweat' In Europe Comes Full Circle

FROM JAMAICA, via Miami, the hottest reggae pop hit of the moment in Europe has arrived—out of Sweden. "Sweat (A La La La La Long)" from reggae veteran act **Inner Circle**, signed to WEA/Metronome Records in Sweden, has broken out of Scandinavia to hit the singles charts in recent weeks in Germany, Switzerland, the Netherlands, Italy, and elsewhere.

The single's success—it has just hit No. 1 in Germany—coincides with charting sales for the group's album "Bad To The Bone" and a fall tour through the Netherlands, Holland, France, Switzerland, Austria, and Germany.

For Inner Circle, this new cycle of acceptance comes more than a decade after the group, first on Capitol Records and then on Island, hit the charts in England, France, and other markets. But that ascent was cut short in 1980 when lead singer **Jacob Miller** died in a car accident. The core of the band, founding brothers **Ian** and **Roger Lewis** and keyboardist **Touter Harvey**, carried on. Now based in Miami and fronted by vocalist **Calton Coffey**,

the group has been a fixture on the reggae circuit for years in the U.S., where its discs are released by R.A.S. Records.

A subsequent deal with **Jon Gray** of Madhouse publishing in Sweden brought Inner Circle to the attention of **Mattias Wachtmeister**, A&R director at Metronome, which in 1990 released the single "Bad Boys." Promoted in Sweden's dance clubs, and with a major boost from the Fox-TV show "Cops," which featured the song and aired on cable in Sweden, "Bad Boys" went on to rank just behind **Bryan Adams'** "(Everything I Do) I Do It For You" as the top-selling single of 1990-91 in Scandinavia, fueling sales of the band's 1991 album "Black Roses."

"With that album having done so well," says Wachtmeister, "we saw the huge potential."

When Inner Circle delivered "Bad To The Bone," however, Metronome faced the familiar situation of a band unavailable for press or tours in Europe due to U.S. commitments. The label turned to "old-fashioned club and radio promotion," says Wachtmeister, until it was able to further support Inner Circle outside Scandinavia. With the percolating pop of "Sweat" positioning the single as the ideal summer song, Warner affiliates targeted Mediterranean markets first, during the months when, it seems, most of Northern Europe is in Southern Europe. By the first week of August, MTV Europe picked up the video for "Sweat" and placed it in prime breakout rotation as Inner

Circle arrived to tour.

"The amazing thing about this band is their ability to do two very different things," says Wachtmeister, noting Inner Circle's strength as both a driving live act and creator of reggae-rooted records with substantial pop appeal. With Warner Music International now looking at the potential for the band from Asia to South America, says Wachtmeister, "this definitely proves that the effort that goes into developing a network for international affiliates pays off."

CONTINUUM RECORDS in Britain, which has garnered attention in the past year by signing **Rolling Stones** members **Charlie Watts** and **Ron Wood** for their respective solo projects and for its hot-selling "This Is Techno" compilation disc, has announced a pack of new licensing and distribution deals throughout Europe. Distributed in the U.S. by Relativity Entertainment Distribution, the label has reached agreements with CNR Records for Scandinavia, Play It Again Sam for the Benelux markets, A.V. Arts for

Italy, FNAC Music for France, and Germany's Rough Trade for the GSA markets. "With these new deals, we'll now have a new outlet for Continuum—the world," says **Tony Kee**, international VP for the label. . . **Robert Palmer** plans a collection of big-band standards, "Riding High," which will have its live premiere at Royal Albert Hall in mid-November with a taping by the BBC. . . Singer/guitarist **Trevor Tanner's** previous band, **Bolshoi**, built its following with albums on I.R.S., Beggars Banquet, and Situation Two Records, and tours throughout Western and Eastern Europe and North and South America by the time Tanner called it quits in the late '80s. He is now back fronting a new trio with **Ian Whitehead** and **Jerry Jones** dubbed **Kite**, managed by **Hugh Calder** in London and **John Eden** in L.A.

BORDER CROSSINGS: With the U.S. Lollapalooza tour behind them, the **Red Hot Chili Peppers** opened a previously delayed Australian tour Oct. 9 at Sydney's Horden Pavilion, while Lollapalooza-mate **Ministry** lands in New Zealand for a Monday (12) tour start in Auckland's Town Hall.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036 or faxed to 212-536-5358.

HOME & ABROAD



by Thom Duffy

UNIQUE SPONSORSHIP SETUP FOR CRAVEN TOUR

(Continued from page 13)

Deighton, managing director of music marketing group Deighton Rowe, as a "private party."

Deighton developed the idea with marketing company The Edge. "The recession, and the fact that this summer lots of shows were playing to less than packed houses, played a part in this," he says. "We researched the artists who appeal to women between 20 and 40. We did some focus-group research, rated artists as they appealed to men and women, and used that research to appeal to the managers."

The Craven promotion will appear on some 8.5 million Tampax packs that started going into U.K. stores last week. To qualify, consumers must collect 12 tokens for one free ticket and 20 for two. Thirty-two towel packs will contain four tokens, while eight-packs will contain one. Consumers will be able to choose their preferred venue from the five cities; two performances are slated for London's Royal Albert Hall. The Edge will organize the shows with the theaters.

Craven's manager, John Glover, admits he struggled to take the idea seriously at first. "Tampax is not the kind of product you could use to promote Go West," he says, referring to one of his other acts. "I must admit I read it and laughed, that was my first reaction. Then I thought about it and realized it wasn't such a bad idea. To be honest, you're looking for the sponsorship because most tours don't make money,

unless you're on the road for six months or doing Wembley.

"We're committed to six shows with [Tambrands], so we'd reckon to play to 24,000 people. They reckon to sell 4 million packs per month. The redemption date is April 1, so come the end of January, we'll know what the redemp-

'There'll be no venue-branding, that was very important'

tion factor is. If the response is as high as they believe it will be, we can add another five shows. Then we'll probably put on some general shows of our own afterward."

A spokesperson for Tambrands would only describe the level of sponsorship as "substantial," but Glover estimates the figure—including media promotion of the tour—at about 750,000 pounds (\$1.3 million). He adds that the extra profile, and the no-risk nature of the offer to the consumer, will be invaluable. "With the advertising, she'll be appearing in magazines that she would never normally appear in, like The Grocer and Pharmaceutical Weekly. I think it could make her a household name quicker than she would be otherwise."

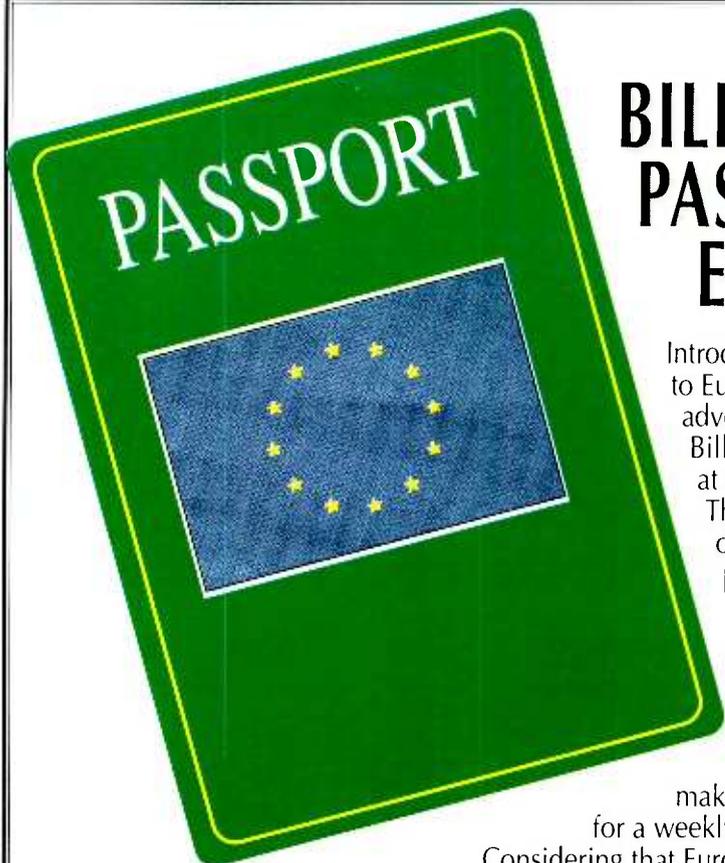
Craven's self-titled 1991 debut has now sold 1.3 million copies in Britain.

The album contained the hit single "Promise Me," and also brought Craven considerable European success, notably in France. After a break from the business to have a baby earlier this year, she returns with a new single ("Feels Like The First Time") next month and more conventional live dates in London in December, and her sophomore album is slated for worldwide release in February.

A delighted Glover comments the deal has been struck very much on his own terms. "There'll be no venue-branding, that was very important to us. When I realized that we weren't going to have Coca-Cola or something all over the venues, it was perfect. The big benefit to me is having my production costs covered, and being able to play the Albert Hall, which we might not have done because it's a very expensive venue."

"Epic tells me that their research revealed that 65% of Beverley's audience is female. They were a little reticent at first, but I said, 'Tell me a down side and I won't do it.' The artist and the product happen to be very well matched. I didn't have to persuade Bev, I put the idea to her and she thought it was perfectly normal."

The deal is not Tambrands' first venture into marketing via music. It had planned to sponsor Prince's canceled shows at Blenheim Palace in August last year.

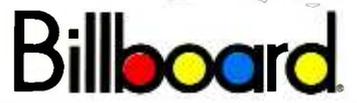


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Jane Bunnett Gets Into The 'Spirits Of Havana' On New Set

BY LARRY LeBLANC

TORONTO—One of the most ambitious projects by a Canadian jazz artist in recent times is "Spirits Of Havana," the fourth album by local flautist and saxophonist Jane Bunnett.

The album, distributed by Denon Canada, was recorded in September 1991, with the cooperation of CBC Variety Recordings here, and Egrem, the state-owned record company/recording studio of Cuba. It was co-produced by Canadian Danny Greenspoon and the late Cuban percussionist Guillermo Barreto.

Providing the backbone for the album are Grupo Yoruba Andabo, an ensemble of Cuban singers and percussionists; singer Mercedesitas Valades, one of Cuba's most revered musical figures; pianist Hilario Duran Torres, former arranger for trumpeter Arturo Sandoval before his defection; Blue Note pianist Gonzalo Rubalcaba; and Bunnett's longtime partner, Larry Cramer, on trumpet and flugelhorn.

Frank "Machito" Grillo, Charlie Parker, Lionel Hampton, Dizzy Gillespie, Duke Ellington, and Charlie Mingus pioneered the fusion of modern jazz and Afro-Cuban music in the late '40s. But, due to the long-standing American trade embargo of Cuba, few North American jazz artists have tried to fuse pure jazz harmonies with solid Afro-Cuban rhythms in recent years.

"Americans couldn't go in and do a project like this," claims Bunnett, adding that the embargo has kept Cuba's musical scene unique. "I think that's why the music has retained its purity," she says.

To record the album, Bunnett spent three years overcoming funding, bureaucratic, and scheduling details. "Cuba is not an easy country to deal with, just because of communications," she says. "We had to go

down twice in a year because the communication was so terrible we couldn't get anything done from here."

Bunnett, 36, who has a background in classical piano, turned to jazz only in 1977 after hearing pianist Don Pullen playing with Mingus at the Keystone Korner in San Francisco. It was the first time she'd heard live jazz, and she went back night after night to hear the band. By this time, her potential career as a concert pianist had ended because of problems with tendinitis. Switching to jazz, she first played flute before settling on soprano saxophone.

In 1988, Bunnett made her recording debut with the Dark Light label album "In Dew Time," which featured Pullen, tenor saxophonist Dewey Redman, french horn player Vincent Chancey, and drummer Claude Ranger. It was followed by "New York Duets" with Pullen on the Music and Arts label in 1990 and "Live At Sweet Basils" with her quintet in 1991 on Denon Canada, which has since reissued the earlier albums.

While Bunnett was studying classical music in her teens, she'd fallen in love with the rhythmic and melodic complexity, subtlety, and power of Latin music. After she became interested in jazz and heard the influence of Latin music on compositions by Mingus and Ellington, her interest in Latin music grew.

It was seven years ago, while vacationing in Cuba with Cramer, that Bunnett was taken with the intense musical scene there, particularly in Santiago de Cuba, the capital of the Oriente province.

"We were met right off the bus by bands and an 18-piece band was playing nightly in the place we were

staying," says Bunnett.

Since then, the two have returned to Cuba 12 times, playing with the musicians there in informal jam sessions and performing at the Havana Jazz Festival in 1990. "We've made a lot of friends in Cuba and this record is built on friendships we've had for a number of years with musicians down there."

During her visits, Bunnett came to realize that Afro-Cuban music, including such hybrids as rumba and son, and black American idioms, including blues, boogie-woogie, and rhythm and blues, share the same West African, primarily Yoruba, roots.

"When I got more familiar with the [Cuban] music and got interested in the rhythms, I found my music took on a bit of change," she says. "The depth of the Cuban music took on the same sort of history of American jazz music, and that became very fascinating for me. Robert Palmer did an incredible article on Cuban music for Spin magazine ["Cuba: The Real Birthplace Of Rock 'n' Roll" in the November 1988 issue], which was one of the most inspiring things I've ever read in my life."

Accompanied by producer Greenspoon, engineer Doug Doctor, and bassist Kieran Overs, Bunnett and Cramer flew to Havana for sessions last September with high expectation to record an album of the music they'd come to love.

However, the sessions got off to a bumpy start because the technology at the studio, the only major facility on the island at the time, was outdated.

For the first four days of recording, while Bunnett and Cramer ran through 14 tunes with the musicians

assembled, Greenspoon and Doctor rewired the control room.

Things didn't jell musically, either, at first. Bunnett didn't change her style and didn't want the Cuban musicians to change their traditional approach in recording the traditional Yoruba compositions that are still sung in African dialect, or Thelonius Monk's "Epistrophy," or originals by herself, Cramer, and Barreto.

"The first few days I was unsure of how things were going to work," she admits. "We really wanted to present their music as we heard it and how it had affected us. We wanted the drums upfront. We knew what we didn't want to do. We didn't want to have a Latin jazz record because there's so much of that music out there. We didn't want it to be just a fusion in the sense that anything was sacrificed to make something work."

During an early trip to Cuba, Bunnett and Cramer had discovered the nine-piece Grupo Yoruba Andabo, with members ranging from 22 to 70, who figure prominently on the album.

"I had seen them do a perform-

ance with Mercedesitas," says Bunnett. "They are all Santerias who had been dock workers who spent the mornings, from 6 a.m. to 2 p.m., working on the docks unloading ships, and the afternoons practicing their religion and singing. Larry and I had been really impressed by them."

The most successful collaboration with Bunnett and Grupo Yoruba Anadabo takes place on Cramer's fiery "La Luna Arriba." "I looked around the studio and everybody was turned on by what was happening," says Bunnett. "It was very exciting because, coming from different cultural backgrounds, there were no barriers involved between the religions, countries, or ages."

Bunnett, who has spent the past year studying in Paris, returns to Europe for a monthlong tour with dates in England, Germany, France, the Netherlands, Spain, and Italy. In January, she'll return to Cuba to perform informally.

"My passport is pretty messy," she laughs. "[American custom officers] love it when we go to New York. 'They keep saying, 'Hey, you like Cuba, eh?'"

MAPLE BRIEFS

AT A&M Records, Stephanie Robertson has been appointed national publicity manager and Lori Chappell has been appointed special projects coordinator.

RECENTLY ADDED to the board of the Canadian Academy of Record-

ing Arts and Sciences, which administers the annual Juno Awards, are Bob Jamieson, president of BMG Canada; Bob Roper, VP, A&R, at S.R.O. Management; Lesley Soldat, VP, station relations, Sound Source Network; lawyer Stephen Stohn, McCarthy Teal; and singer Sylvia Tyson.

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EUROCHART HOT 100 9/25/92 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 2 | IT'S MY LIFE DR. ALBAN SWEMIX |
| 2 | 1 | RHYTHM IS A DANCER SNAP LOGIC |
| 3 | 5 | ABBA-ESQUE ERASURE MUTE |
| 4 | 8 | SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME |
| 5 | 4 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE |
| 6 | 3 | HOW DO YOU DO! ROXETTE EMI |
| 7 | 9 | EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN |
| 8 | 6 | BAKER STREET UNDERCOVER PWL INTERNATIONAL |
| 9 | 7 | PLEASE DON'T GO DOUBLE YOU DWA |
| 10 | 12 | JUST ANOTHER DAY JON SECADA SBK |
| ALBUMS | | |
| 1 | 1 | ROXETTE TOURISM EMI |
| 2 | 3 | ERIC CLAPTON UNPLUGGED REPRISE |
| 3 | 2 | MICHAEL JACKSON DANGEROUS EPIC |
| 4 | 4 | MIKE OLDFIELD TUBULAR BELLS II WEA |
| 5 | 5 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 6 | 6 | GENESIS WE CAN'T DANCE VIRGIN |
| 7 | NEW | ABBA GOLD-GREATEST HITS POLAR |
| 8 | 8 | GUNS N' ROSES USE YOUR ILLUSION II GEFFEN |
| 9 | 7 | ELTON JOHN THE ONE ROCKET |
| 10 | NEW | SINEAD O'CONNOR AM I NOT YOUR GIRL? ENSIGN |

AUSTRALIA (Australian Record Industry Assn.) 10/4/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 4 | ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM |
| 2 | 3 | LIFE IS A HIGHWAY TOM COCHRANE EMI |
| 3 | 2 | AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR/POLYGRAM |
| 4 | 5 | RHYTHM IS A DANCER SNAP BMG |
| 5 | 6 | NOVEMBER RAIN GUNS N' ROSES GEFFEN/BMG |
| 6 | 1 | HUMPIN' AROUND BOBBY BROWN MCA/BMG |
| 7 | 10 | BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM |
| 8 | 7 | SESAME'S TREET SMART E'S POSSUM/BMG |
| 9 | 8 | BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM |
| 10 | 9 | PLEASE DON'T GO K.W.S. BMG |
| 11 | 14 | LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY |
| 12 | 12 | I'LL BE THERE MARIAH CAREY COLUMBIA/SONY |
| 13 | 16 | HOW DO YOU DO! ROXETTE EMI |
| 14 | NEW | TENNESSEE ARRESTED DEVELOPMENT EMI |
| 15 | 18 | DO FOR YOU EUPHORIA EMI |
| 16 | 15 | IT'S NOT OVER ROCKMELONS FEATURING DENI HINES MUSHROOM/FESTIVAL |
| 17 | NEW | THE DAY YOU WENT AWAY WENDY MATTHEWS 100 ART/WARNER |
| 18 | 17 | HAZARD RICHARD MARX EMI |
| 19 | 20 | KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFFEN/BMG |
| 20 | 13 | AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM |
| ALBUMS | | |
| 1 | 1 | AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM |
| 2 | 2 | DR. HOOK DR. HOOK'S GREATEST HITS EMI |
| 3 | 11 | BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM |
| 4 | 3 | ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL |
| 5 | 7 | MARGERET ULRICH CHAMELEON DREAMS COLUMBIA/SONY |
| 6 | NEW | GIRLFRIEND MAKE IT COME TRUE BMG |
| 7 | 4 | HOODOO GURUS ELECTRIC SOUP BMG |
| 8 | 9 | SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY |
| 9 | 5 | ROXETTE TOURISM EMI |
| 10 | NEW | ERIC CLAPTON UNPLUGGED WARNER |
| 11 | 6 | BOBBY BROWN BOBBY MCA/BMG |
| 12 | 10 | MARIAH CAREY UNPLUGGED COLUMBIA/SONY |
| 13 | NEW | WENDY MATTHEWS LILY 100 ART/WARNER |
| 14 | 8 | JOSE CARRERAS FRIENDS FOR LIFE WARNER |
| 15 | 19 | CELINE DION CELINE DION/UNISON EPIC/SONY |
| 16 | 13 | THE BLACK SORROWS BETTER TIMES COLUMBIA/SONY |
| 17 | 12 | MIKE OLDFIELD TUBULAR BELLS II WARNER |
| 18 | 18 | SIMPLY RED STARS EASTWEST/WARNER |
| 19 | 16 | RICHARD MARX RUSH STREET EMI |
| 20 | NEW | YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL |

GERMANY (Der Musikmarkt) 9/29/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | SWEAT (A LA LA LA LONG) INNER CIRCLE WEA |
| 2 | 2 | IT'S MY LIFE DR. ALBAN LOGIC |
| 3 | 4 | ABBA-ESQUE ERASURE MUTE |
| 4 | 3 | HOW DO YOU DO! ROXETTE EMI |
| 5 | 5 | JUST ANOTHER DAY JON SECADA SBK |
| 6 | 8 | WE ALL NEED LOVE DOUBLE YOU? ZYX |
| 7 | 6 | KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFFEN |
| 8 | 11 | ONE LOVE DR. ALBAN LOGIC |
| 9 | 7 | RHYTHM IS A DANCER SNAP LOGIC |
| 10 | 12 | NOVEMBER RAIN GUNS N' ROSES GEFFEN |
| 11 | 13 | HUMPIN' AROUND BOBBY BROWN MCA |
| 12 | 9 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE |
| 13 | 10 | PLEASE DON'T GO DOUBLE YOU? ZYX |
| 14 | 18 | BAKER STREET UNDERCOVER PWL |
| 15 | NEW | THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS AND JANET JACKSON PERSPECTIVE |

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 16 | 14 | HOW IS IT MICHAEL JACKSON EPIC |
| 17 | NEW | THE MAGIC FRIEND 2 UNLIMITED ZYX |
| 18 | 15 | DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA |
| 19 | 16 | JESUS HE KNOWS ME GENESIS VIRGIN |
| 20 | NEW | MR LOVERMAN SHABBA RANKS EPIC |
| ALBUMS | | |
| 1 | 1 | ROXETTE TOURISM ELECTROLA |
| 2 | 2 | MICHAEL JACKSON DANGEROUS EPIC |
| 3 | 4 | ERIC CLAPTON UNPLUGGED REPRISE |
| 4 | 3 | GENESIS WE CAN'T DANCE VIRGIN |
| 5 | NEW | BOHSE ONKELZ HEILIGE LEIDER BELLAPHON |
| 6 | 5 | GUNS N' ROSES USE YOUR ILLUSION II GEFFEN |
| 7 | 6 | GUNS N' ROSES USE YOUR ILLUSION I GEFFEN |
| 8 | 10 | PUR LIVE INTERCORD |
| 9 | 7 | QUEEN GREATEST HITS II PARLOPHONE |
| 10 | 9 | MIKE OLDFIELD TUBULAR BELLS II WEA |
| 11 | 11 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 12 | 8 | DR. ALBAN ONE LOVE LOGIC |
| 13 | 12 | DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA |
| 14 | 13 | BOBBY BROWN BOBBY MCA |
| 15 | NEW | FANTASTISCHEN VIER 4 GEWINNT SONY |
| 16 | 14 | WESTERNHAGEN JAJA WARNER BROS |
| 17 | 15 | METALLICA METALLICA VERITIGO/PHONOGRAM |
| 18 | NEW | TOTO KINGDOM OF DESIRE COLUMBIA |
| 19 | NEW | INNER CIRCLE BAD TO THE BONE WEA |
| 20 | 17 | HEROES DEL SILENCIO SENDEROS DE TRAIACION ELECTROLA |

JAPAN (Music Labo) 10/5/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY |
| 2 | 2 | NAMIDANO KISS SOUTHERN ALL STARS VICTOR |
| 3 | NEW | DA KA RA MAKI OHGURO TOSHIBA/EMI |
| 4 | NEW | JIRETTAI AI T-BOLAN ROCK IT |
| 5 | 4 | YOU'RE THE ONLY MASATOSHI ONO SONY |
| 6 | 3 | ICHIBAN ERAI HITOE TUNNELS PONY CANYON |
| 7 | 5 | ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON |
| 8 | NEW | LIQUID MAN KOUCHI NISHIKAWA SONY |
| 9 | 7 | MATA AERU KIX.S APOLLON |
| 10 | 8 | SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR |
| ALBUMS | | |
| 1 | NEW | SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR |
| 2 | NEW | TOMOYASU HOTEI GUITARRHYTHM III TOSHIBA/EMI |
| 3 | NEW | KATSUMI LINKAGE PIONEER |

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 4 | NEW | T BOLAN NATSUNO OWARINI ROCK IT |
| 5 | 1 | ERI HIRAMATSU ERHYTHM PONY CANYON |
| 6 | 6 | ZARD HOLD ME POLYDOR |
| 7 | NEW | THE BOOM THE BOOM SONY |
| 8 | 3 | MASAYUKI SUZUKI FAIR AFFAIR EPIC/SONY |
| 9 | 4 | ERIC CLAPTON UNPLUGGED WARNER |
| 10 | 2 | KOJI KIKKAWA SHYNESS OVERDRIVE TOSHIBA/EMI |

FRANCE (Nielsen/Europe 1) 10/3/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 1 | RHYTHM IS A DANCER SNAP BMG |
| 2 | 4 | DUR DUR D'ETRE BEBE JORDY COLUMBIA/SONY |
| 3 | 2 | THE WORLD IS STONE CYNDI LAUPER EPIC/SONY |
| 4 | 3 | LE CHAT POW WOW POLYGRAM |
| 5 | 7 | JUMP KRIS KROSS SONY/COLUMBIA |
| 6 | 6 | IT'S PROBABLY ME ERIC CLAPTON & STING POLYGRAM/POLYDOR |
| 7 | 5 | PLEASE DON'T GO DOUBLE YOU? POLYGRAM |
| 8 | 12 | PERCHE LO FAI MARCO MASINI POLYGRAM |
| 9 | 11 | BE MY BABY VANESSA PARADIS POLYGRAM/POLYDOR |
| 10 | 10 | THIS USED TO BE MY PLAYGROUND MADONNA WEA |
| 11 | 9 | HOW IS IT MICHAEL JACKSON SONY/EPIC |
| 12 | 14 | KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG |
| 13 | 16 | RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA |
| 14 | 8 | I LOVE ROCK'N'ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR |
| 15 | 13 | THE ONE ELTON JOHN POLYGRAM/PHONOGRAM |
| 16 | 19 | RENDEZ VOUS ALPHA BLONDY EMI |
| 17 | NEW | THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO |
| 18 | 17 | BOHEMIAN RHAPSODY QUEEN EMI |
| 19 | NEW | TRUE TO YOU JOHNNY HALLYDAY POLYGRAM |
| 20 | NEW | WE ALL NEED LOVE DOUBLE YOU POLYGRAM |
| ALBUMS | | |
| 1 | 2 | MICHAEL JACKSON DANGEROUS EPIC/SONY |
| 2 | 1 | POW WOW REGAGNER LES PLAINES . . . REMARK POLYGRAM |
| 3 | 4 | STEPHEN EICHER ENGELBERG POLYGRAM |
| 4 | 3 | SOUNDTRACK DIRTY DANCING BMG |
| 5 | 8 | MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER |
| 6 | 7 | SNAP THE MADMAN'S RETURN BMG |
| 7 | 6 | ELTON JOHN THE ONE POLYGRAM/PHONOGRAM |

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 8 | 10 | NIRVANA NEVERMIND GEFFEN/BMG |
| 9 | 5 | TOTO KINGDOM OF DESIRE COLUMBIA/SONY |
| 10 | 12 | GENESIS WE CAN'T DANCE VIRGIN |
| 11 | NEW | VANESSA PARADIS VANESSA PARADIS POLYGRAM |
| 12 | 9 | JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY |
| 13 | NEW | CHRISTIAN MORIN ESQUISSE SONY |
| 14 | NEW | ELSA DOUCE VIOLENCE BMG |
| 15 | 11 | QUEEN LIVE AT WEMBLEY '86 EMI |
| 16 | NEW | MICHAEL JACKSON THRILLER SONY/EPIC |
| 17 | 17 | VERONIQUE SANSON SANS REGRETS WEA |
| 18 | NEW | TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC |
| 19 | 16 | MICHEL SARDOU LE GRAND REVEIL TREMA/SONY |
| 20 | 20 | KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY |

ITALY (Musica e Dischi) 10/5/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 1 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE |
| 2 | 2 | HANNO UCCISO L'UOMO RAGNO 883 FRI |
| 3 | 3 | PLEASE DON'T GO DOUBLE YOU? DWA |
| 4 | 5 | IL PAESE DEI BALOCCHI EDOARDO BENNATO VIRGIN |
| 5 | 4 | RHYTHM IS A DANCER SNAP ARIOLA |
| 6 | 6 | IT'S PROBABLY ME STING & ERIC CLAPTON A&M |
| 7 | 9 | JAM MICHAEL JACKSON EPIC |
| 8 | 8 | TOO FUNKY GEORGE MICHAEL EPIC |
| 9 | 7 | MARE MARE LUCA CARBONI RCA |
| 10 | 10 | GIULIO ANDREOTTI FRANCESCO BACCINI CGD |
| ALBUMS | | |
| 1 | 1 | FRANCESCO DE GREGORI CANZONI D'AMORE COLUMBIA |
| 2 | 2 | 883 HANNO UCCISO L'UOMO RAGNO FRI |
| 3 | 4 | POOH IL CIELO E' BLU SOPRA LE NUVOLE CGD |
| 4 | NEW | PETER GABRIEL US REAL WORLD |
| 5 | NEW | LUCIO BATTISTI COSA SUCCEDERA' ALLA RAGAZZA COLUMBIA |
| 6 | 5 | LUCIO DALLA AMEN PRESSING |
| 7 | 3 | ELTON JOHN THE ONE ROCKET |
| 8 | NEW | ZUCCHERO SUGAR FORNACIARI MISEARERE POLYDOR |
| 9 | 8 | EDOARDO BENNATO IL PAESE DEI BALOCCHI VIRGIN |
| 10 | 7 | JOVANOTTI LORENZO 1992 FRI |

SPAIN (TVE/AFYVE) 9/26/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 2 | UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO |
| 2 | 1 | RHYTHM IS A DANCER SNAP BMG/ARIOLA |
| 3 | 4 | HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO |
| 4 | 3 | DON'T YOU WANT ME FELIX RCA |
| 5 | 7 | WE ALL NEED LOVE DOUBLE YOU? BLANCO Y NEGRO |
| 6 | 5 | SENSACION DE VIVIR XUXA BMG ARIOLA |
| 7 | 6 | BECAUSE THE NIGHT CO. OR GINGER MUSIC |
| 8 | 8 | HUMPIN' AROUND BOBBY BROWN BMG ARIOLA |
| 9 | NEW | PLEASE DON'T GO DOUBLE YOU? BLANCO Y NEGRO |
| 10 | 10 | UNA ROSA ES UNA ROSA MECANO BMG ARIOLA |
| ALBUMS | | |
| 1 | 1 | MIKE OLDFIELD TUBULAR BELLS II WARNER |
| 2 | 2 | MECANO AIDALAI BMG ARIOLA |
| 3 | 3 | JULIO IGLESIAS CALOR CBS/SONY |
| 4 | 5 | O.B.K. LLAMALO SUERO BLANCO Y NEGRO |
| 5 | 6 | ROXETEE TOURISM EMI |
| 6 | 4 | VARIOUS ARTISTS BARCELONA GOLD WARNER |
| 7 | 7 | JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA |
| 8 | NEW | MICHAEL JACKSON DANGEROUS EPIC |
| 9 | 10 | LA UNION TREN DE LARGO RECORRIDO WARNER |
| 10 | 8 | ELTON JOHN THE ONE POLYGRAM |

CANADA (The Record) 9/28/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 3 | END OF THE ROAD BOYZ II MEN MOTOWN/PGD |
| 2 | NEW | PLEASE DON'T GO KWS POLYDOR/PGD |
| 3 | 2 | STAY SHAKESPEAR'S SISTER LONDON/PGD |
| 4 | 1 | HUMPIN' AROUND BOBBY BROWN MCA/UNI |
| 5 | NEW | EVERYBODY'S FREE ROZALLA EPIC/SONY |
| 6 | 8 | DO I HAVE TO SAY THE WORD BRYAN ADAMS A&M/PGD |
| 7 | 10 | HAVE YOU EVER NEEDED SOMEONE SO BAD? DEF LEPPARD VERTIGO/PGDY |
| 8 | 6 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA |
| 9 | 9 | WARM IT UP KRIS KROSS COLUMBIA/SONY |
| 10 | 5 | ENID BARENAKED LADIES SIRE/WEA |
| ALBUMS | | |
| 1 | 1 | BARENAKED LADIES GORDON RCA/BMG |
| 2 | 2 | PEARL JAM TEN EPIC ASSOCIATED/SONY |
| 3 | 4 | ERIC CLAPTON UNPLUGGED REPRISE/WEA |
| 4 | 6 | VARIOUS ARTISTS DANCE MIX 92 QUALITY |
| 5 | NEW | QUEEN GREATEST HITS HOLLYWOOD/WEA |
| 6 | 3 | RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS WEA |
| 7 | 8 | BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD |
| 8 | 5 | QUEEN CLASSIC QUEEN HOLLYWOOD/WEA |
| 9 | 10 | BLUE RODEO LOST TOGETHER WEA/WEA |
| 10 | NEW | GARTH BROOKS THE CHASE CAPITOL/CEMA |

HITS OF THE U.K.

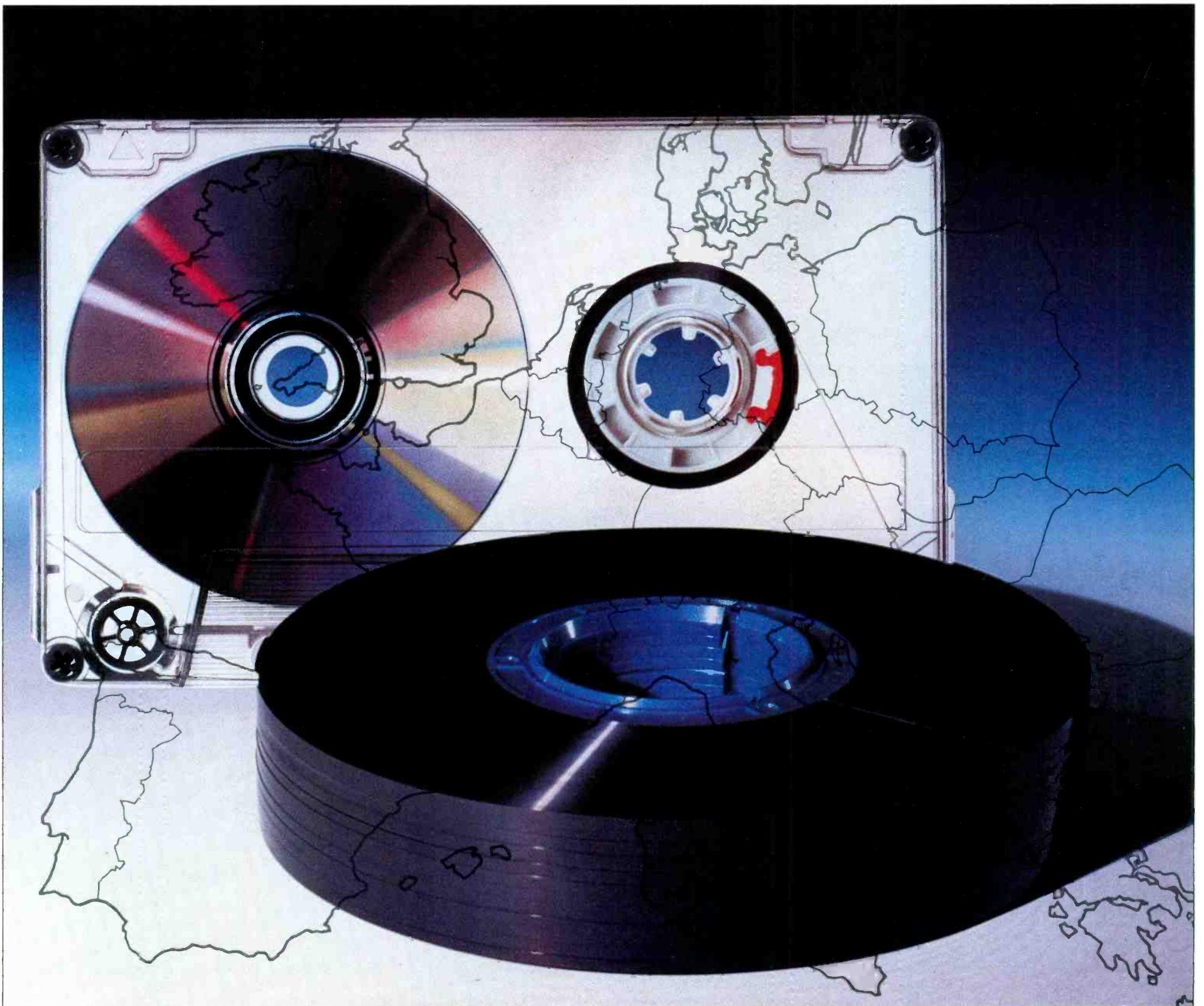
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| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN |
| 2 | 2 | IT'S MY LIFE DR. ALBAN ARISTA |
| 3 | 4 | SLEEPING SATELLITE TASMEN ARCHER EMI |
| 4 | 6 | END OF THE ROAD BOYZ II MEN MOTOWN |
| 5 | 3 | BAKER STREET UNDERCOVER PWL INTERNATIONAL |
| 6 | 17 | I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION |
| 7 | 5 | IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG |
| 8 | 7 | MY DESTINY LIONEL RICHIE MOTOWN |
| 9 | NEW | MY NAME IS PRINCE PRINCE & THE NEW POWER GENERATION PAISLEY PARK |
| 10 | 16 | SENTINEL MIKE OLDFIELD WEA |
| 11 | 14 | DRIVE R.E.M. WARNER BROS |
| 12 | 22 | TETRIS DOCTOR SPIN CARPET |
| 13 | NEW | LOVE SONG/ALIVE & KICKING SIMPLE MINDS VIRGIN |
| 14 | 10 | RHYTHM IS A DANCER SNAP ARISTA |
| 15 | 12 | THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE |
| 16 | 9 | THEME FROM M.A.S.H./EVERYTHING I DO MANIC ST PREACHERS/FATIMA MANSIONS COLUMBIA |
| 17 | 8 | TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE |
| 18 | 18 | CONNECTED STEREO MCs GEE STREET |
| 19 | NEW | NOT SLEEPING AROUND NED'S ATOMIC DUSTBIN FURTIVE |
| 20 | 15 | JUST ANOTHER DAY JON SECADA SBK |
| 21 | 11 | FIRE/JERICHO THE PRODIGY XL |
| 22 | 13 | HOUSE OF LOVE EAST 17 LONDON |
| 23 | NEW | A MILLION LOVE SONGS (EP) TAKE THAT RCA |
| 24 | NEW | COULD'VE BEEN ME BILLY RAY CYRUS MERCURY |
| 25 | 32 | SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA |
| 26 | NEW | NO ORDINARY LOVE SADE EPIC |
| 27 | 23 | MONEY LOVE NENEH CHERRY CIRCA |
| 28 | NEW | SPECIAL KIND OF LOVE DINA CARROLL A&M |
| 29 | NEW | ROADHOUSE MEDLEY (ANNIVERSARY WALTZ PART 25) STATUS QUO POLYDOR |
| 30 | NEW | EXCITED M-PEOPLE deCONSTRUCTION |
| 31 | 19 | I FEEL LOVE MESSIAH/PRECIOUS WILSON KICKIN |
| 32 | NEW | JUMP AROUND HOUSE OF PAIN RUFFNESS |
| 33 | 37 | ANARCHY IN THE U.K. SEX PISTOLS VIRGIN |
| 34 | 34 | KEEP IT COMING C&C MUSIC FACTORY COLUMBIA |
| 35 | 20 | I JUST WANT TO DANCE WITH YOU DANIEL O'DONNELL RITZ |
| 36 | NEW | PIECE OF MY HEART ERMA FRANKLIN EPIC |
| 37 | NEW | RADIO SHAKY EPIC |
| 38 | NEW | PHASED (EP) ALL ABOUT EVE MCA |
| 39 | 39 | START ME UP SALT-N-PEPA IRR |
| 40 | 37 | THE BANANA SONG GSP YOGO |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. |
| 2 | NEW | PETER GABRIEL US REALWORLD |
| 3 | 1 | ABBA GOLD-GREATEST HITS POLYDOR |
| 4 | 2 | MIKE OLDFIELD TUBULAR BELLS II WEA |
| 5 | NEW | MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA |
| 6 | NEW | BRIAN MAY BACK TO THE LIGHT PARLOPHONE |
| 7 | 3 | BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN |
| 8 | 4 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 9 | 5 | THE SHAMEN BOSS DRUM ONE LITTLE INDIAN |
| 10 | NEW | THE POLICE GREATEST HITS A&M |
| 11 | 9 | ANNIE LENNOX DIVA RCA |
| 12 | NEW | THE PRODIGY EXPERIENCE XL RECORDINGS |
| 13 | 8 | ERIC CLAPTON UNPLUGGED DUCK |
| 14 | NEW | HAPPY MONDAYS . . . YES PLEASE! FACTORY |
| 15 | 7 | EXTREME XI SIDES TO EVERY STORY A&M |
| 16 | 6 | SINEAD O'CONNOR AM I NOT YOUR GIRL? ENSIGN |
| 17 | 16 | MICHAEL JACKSON DANGEROUS EPIC |
| 18 | NEW | THE CHRISTIANS HAPPY IN HELL ISLAND |
| 19 | NEW | EMF STIGMA PARLOPHONE |
| 20 | 11 | ROXETTE TOURISM EMI |
| 21 | 13 | SIMPLY RED STARS EASTWEST |
| 22 | 24 | CROWDED HOUSE WOODFACE CAPITOL |
| 23 | 12 | KYLIE MINOGUE KYLIE GREATEST HITS PWL INTERNATIONAL |
| 24 | 18 | GENESIS WE CAN'T DANCE VIRGIN |
| 25 | 17 | NIRVANA NEVERMIND DGC |
| 26 | 15 | INXS WELCOME TO WHEREVER YOU ARE MERCURY |
| 27 | 10 | BOB MARLEY SONGS OF FREEDOM TUFF GONG |
| 28 | 23 | ENYA SHEPHERD MOONS WEA |
| 29 | 19 | THE FOUR TOPS THE SINGLES COLLECTION POLYGRAM |
| 30 | 20 | NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA |

We've Got Europe Taped

A SURVEY OF THE EUROPEAN TAPE MARKET



A Special Advertorial Section Sponsored by BASF

By the Numbers: How Europe Buys Its Tape

NEW SALES STATISTICS SHOW HOW THE EURO-TAPE MARKET IS GROWING AND CHANGING IN THE '90S

By Zen Schoepe

Since its introduction almost 30 years ago, cassette has established a commanding hold on the market. It is currently the market-leading format, not by fractions, but by multiples of its rival formats. Worldwide sales of CD players in 1990 were 35 million units compared to 180 million cassette machines. The same year's figures for worldwide sales of the three sound carriers place vinyl at 339 million, CD at 770 million and MC at 1,446 million units—56.6% of worldwide sales.

In 1990, 1.2 billion cassette machines had been sold throughout the world—90% of all European households own an average of 2.3 cassette machines. Yet the way tape is sold into the different territories varies enormously, as do the buying habits of the nationals.

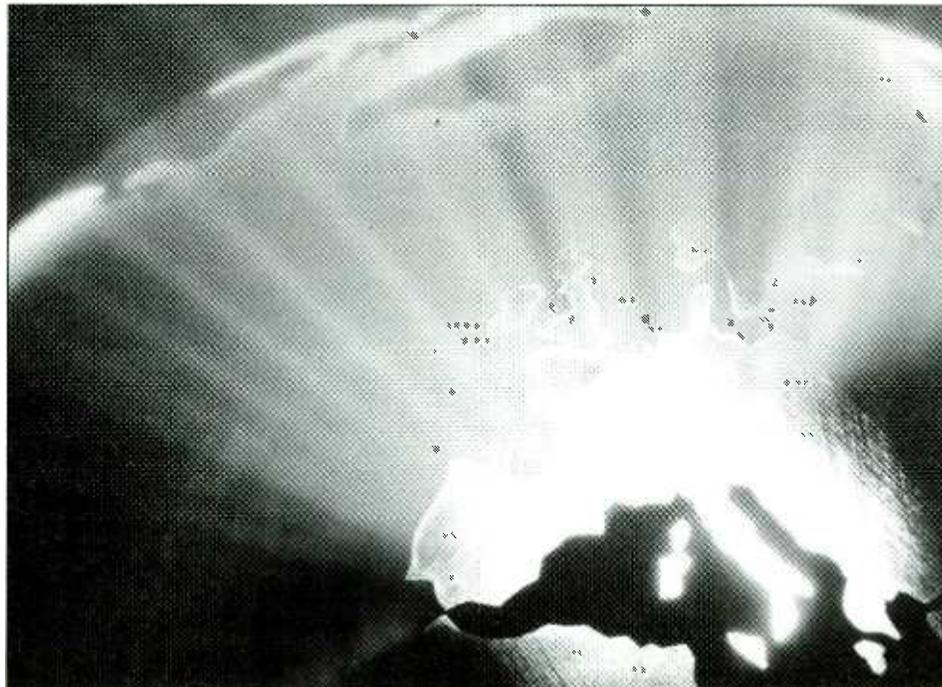
Steve Lowe is U.K. account director at the German consumer research company GfK, which specializes in non-food products and has offices throughout Europe. He audits market reports on blank audio and video tape for clients like Sony and TDK. As an example, Lowe contrasts the U.K. and German tape markets.

"The U.K. is different. Higher quality cassettes are generally more important in the rest of Europe but penetration of video hardware has been much more significant in the U.K., particularly in the 10 years from 1980 to 1990," he says. "The majority of audio tape bought in the U.K. is ferric, in contrast to Germany, where chrome is more important. Germans individually buy smaller quantities of tape but of better quality, whereas in the U.K. we pile it high and sell it cheap.

"This is attributable mainly to the retail structure in the U.K. If you think about your High Street retailers and the way they sell tape, it's large-pack quantities with the emphasis on price."

Lowe also draws attention to the growth of grocery outlets in the U.K., where tape is sold as a commodity product. "We have a different retail environment in the U.K. with its emphasis on major multiple groups," he says. "In some ways we're very advanced, but in other ways it has disadvantages for the manufacturer and supplier. Sourcing tape from a hi-fi store would have a greater importance in Germany," he adds.

The following is a synopsis of the IFPI precord sales figures for 1990 and 1991, and BASF-provided figures for blank audio and video sales in a sample of the 11 biggest European markets.



MARKET ANALYSIS

GERMANY

Germany is Europe's leading consumer of blank audio and videotape, outstripping its nearest rivals by some 70% and 64% respectively in 1991. Sales of both media again increased from 1990 to 1991. Germany is also a sophisticated market in audio terms as it enjoys 82% of its audio tape in Type II formulations—nearly 50% higher than its closest rival, Switzerland.

Quality is therefore important to Germans, who were ranked the third-largest consumers of CDs—behind the U.S. and Japan—in 1990. Their position is likely to be consolidated

with figures for 1991, which reveal that the country has expanded its CD sales by around a third to 102.1 million units.

Prerecorded cassette sales have only held even, while vinyl LP sales have almost halved. Germany has no interest in cassette singles, yet entertains CD singles with increasing glee—9.8 million in 1990 to 14.6 million units in 1991.

For a country of high-quality audio tapers, Germany shows less inclination to indulge itself in high-quality videotape. Some 85% of total blank video sales in 1991 were accounted for by Normal Grade formulations, placing Germany well down the league of European videotape connoisseurs. VHS music sales amounted to 1.4 million units in 1991.

Almost half of videotapes were bought in four-hour formats, and 70% of audio tapes are of 90 minutes' duration.

MARKET ANALYSIS

THE U.K.

As a market, the U.K. remains an anomaly in blank tape sales terms. While it bought 2 million more blank audio tapes in 1991 over 1990, in the same period the amount of quality tape types it bought dropped. Both Type I and Type II sales suffered at the hand of an increasing number of low-grade audio tapes, as the U.K. continued as the second-largest consumer of blank audio cassettes in Europe. It also distinguished itself in logging only 7% of sales to Type II formulations in 1991—less than half of 1990—although its 67% allegiance to Type I in 1991 from 83% in 1990 was still strong. It maintained its purchasing of audio C90s at around 80% over the two years.

Prerecorded cassette sales dropped from 74.3 million to 66.8 million units from 1990 to 1991, while cassette singles effectively doubled over the same period to 10.6 million units, eclipsing the rise from 5.5 million to 9.7 million units of CD singles. CDs rose by around 23% to 62.8 million units in 1991.

The lack of quality tape formulations extended to video where only 5% of 1991's blanks were of High Grade origin, placing the U.K. below even Germany in the quality videotape appreciation league. Yet it bought 5.8 million prerecorded music videos in 1991, four times more than its nearest rivals in Europe—Germany and France. The peculiarities continued with the blank videotape lengths purchased: the U.K. bought the greater proportion of its tapes in E180 lengths. This 68% figure was not even approached by other countries in Europe.

EUROPEAN BLANK AUDIO TAPE SALES, 1990 Calculated In Market Percentage Terms

| COUNTRY | TOTAL Mil. Units | % Lengths | | | | | |
|---------|---------------------|-----------|-------|---------|---------|----------|---------|
| | | % C60 | % C90 | % Other | % TypeI | % TypeII | % Other |
| GERMANY | 145.0 | 25 | 71 | 4 | 17 | 82 | 1 |
| U.K. | 90.0 | 19 | 80 | 1 | 83 | 16 | 1 |
| FRANCE | 62.0 | 46 | 54 | -- | 71 | 27 | 2 |
| ITALY | 62.0 | 40 | 36 | 24 | 85 | 15 | -- |
| SPAIN | 38.6 | 34 | 60 | 6 | 71 | 26 | 3 |
| HOLLAND | 32.4 | 35 | 60 | 5 | 47 | 51 | 2 |
| BELGIUM | 15.6 | 38 | 61 | 1 | 33 | 36 | 31 |
| AUSTRIA | 16.3 | 57 | 40 | 3 | 58 | 41 | 1 |
| SWITZ. | 11.4 | 27 | 65 | 8 | 39 | 58 | 3 |
| SWEDEN | 12.7 | 21 | 76 | 3 | 81 | 18 | 1 |
| DENMARK | 6.1 | 21 | 70 | 9 | 49 | 49 | 2 |

EUROPEAN BLANK AUDIO TAPE SALES, 1991 Calculated In Market Percentage Terms

| COUNTRY | TOTAL Mil. Units | % Lengths | | | | | | |
|---------|---------------------|-----------|-------|---------|---------|----------|----------|---------|
| | | % C60 | % C90 | % Other | % TypeI | % TypeII | % TypeIV | % Other |
| GERMANY | 157.0 | 24 | 70 | 6 | 21 | 78 | 1 | -- |
| U.K. | 92.0 | 21 | 78 | 1 | 67 | 7 | 1 | 25 |
| FRANCE | 62.0 | 46 | 53 | 1 | 56 | 7 | 1 | 36 |
| ITALY | 70.0 | 45 | 32 | 23 | 66 | 15 | -- | 19 |
| SPAIN | 47.0 | NA | NA | NA | NA | NA | NA | NA |
| HOLLAND | 35.0 | 36 | 59 | 5 | 43 | 41 | 3 | 13 |
| BELGIUM | 17.0 | 32 | 67 | 1 | 54 | 14 | -- | 32 |
| AUSTRIA | 16.0 | 57 | 39 | 4 | 48 | 34 | 2 | 16 |
| SWITZ. | 12.0 | 28 | 63 | 9 | 30 | 53 | 4 | 13 |
| SWEDEN | 13.0 | NA | NA | NA | 49 | 19 | 1 | 31 |
| DENMARK | 7.0 | 20 | 71 | 9 | 43 | 33 | 3 | 21 |

MARKET ANALYSIS

FRANCE

Prerecorded cassette album sales dropped from 1990 to 1991, from 41.9 million to 37.4 million units, yet cassette singles rose from insignificance to 2.9 million units, greater than the 0.6 million unit rise to 2 million of CD singles. CD sales rose from 54.8 million to almost 65.4 million units. In blank audio tape terms, France lost its position as Europe's joint third biggest consumer (with Italy in 1990) to Italy in 1991, having only maintained its 62 million units while Italy jumped to 70 million units in 1991.

France is another country that penalized its percentage Type I and Type II sales in favor of low-grade formulations. Only 7% were Type II formulations in 1991 (almost a quarter of the 1990 figure), 56% were Type I and a massive 36% were low-grade formulations. France was also keen on the C60 at 46% of sales compared to the 53% stake of C90s.

Blank videotape sales showed a healthy interest in High Grade, which dropped 2% in 1991 to 25% and increased from 59 million to 70 million unit sales from 1990 to 1991. During this period the country continued to buy its videotape in roughly the same proportions of length—E180s accounting for 43.7% and lengths other than E240s accounting for 34.4%, among the four highest in the European sample.

MARKET ANALYSIS

ITALY

Prerecorded cassette album sales dropped by around 14% from 1990 to 1991, to 21.6 million units—this at a time when CD sales rose 3 million to 18.4 million units. However, blank audio sales leapt 8 million to 70 million units, with a drop in Type I market percentage from 85% to 66% from 1990 to 1991 to low quality formulations, but still maintained the 15% share of Type II tape.

C60s remained the most popular length with the market stable in percentage terms for this, C90 and other length configurations.

Blank videotape sales dropped from 40 million in 1990 to 34 million units in 1991, but the percentage of High Grade tapes rose 6% to 33% at a time when the percentage of tape lengths other than E180 and E240 rose 4% to 46%, making these the most popular in the country. Italy was the second highest percentage buyer of High Grade videotape in 1991.

MARKET ANALYSIS

HOLLAND

Holland maintained a differential factor of 10 between its prerecorded cassette and CD sales over 1990-91, albeit with reduced volume—3.4 million cassettes to 35 million CDs in 1990, and 2.5 million cassettes and almost 27.4 million CD units in 1991. Blank audio tape sales rose 2.6 million to 35 million units in 1991, and while Type II tape lost a 10% market share mostly to low-grade formulations, the resulting 41% in 1991 ranked it the third-highest in the European sample. C90 remained the most popular length at 60% in 1991.

Dutch appreciation of High Grade videotape was the highest in Europe at 38%, which held fast from 1990 to 1991. E180 videotape sales increased from 55.2% to 57.2% for the same period, although volume remained fixed at 12.6 million units.

MARKET ANALYSIS

BELGIUM

Belgium bought 17 million blank cassette units in 1991, an increase of 1.4 million over the previous year—a period that saw a drop in Type II market share from 36% to 14%, mostly to Type I tape. Low-grade formulation market share remained relatively constant. This occurred at a time when prerecorded cassette sales rose from 2.9 million to 3.1 million units, and CD sales rose by almost 40% from 9.3 million to 13 million units.

Blank videotape sales remained constant at around 13.2 million units in 1991, with the fairly even three-way split between E180, E240 and other tape lengths of the previous year swinging to 37.4% of the market opting for non-180 and 240 lengths. Belgium had the lowest appreciation of High Grade videotape in the European sample, registering only a 4% market share in 1991—lower even than the U.K.

MARKET ANALYSIS

AUSTRIA

The Austrian market registered almost a 35% rise in CD unit sales from 1990 to 1991, to just over 7 million units. Prerecorded cassette sales remained relatively stationary around the 3.4 million mark, only just bettering the 1990 figure of 3.2 million.

Similar dynamics were at work in the blank tape sectors with a drop in audio tape from 16.3 million to 16 million in 1991, and a rise from 13 million to 13.4 million in videotape.

However, a 10% drop in Type I audio market share and 7% drop in Type II—mostly to lower-grade formulations—was experienced, although audio cassette length market shares remained stable. Little change occurred in market share for videotape lengths, although a 1% drop in High Grade video market share relegated Austria to third in the sample's High Grade percentage league.

PRERECORDED CASSETTE SALES, 1991 (Excluding Singles)

| COUNTRY | Total Mil. Units | Approximate Turnover (\$Mil.) | Approximate Retail (\$Mil.) |
|----------|------------------|-------------------------------|-----------------------------|
| GERMANY | 75.8 | 341 | 655 |
| U.K. | 66.8 | 476 | 806 |
| FRANCE | 37.4 | NA | NA |
| ITALY | 21.6 | 173 | 275 |
| HOLLAND | 2.5 | 14 | 24 |
| BELGIUM | 3.1 | 25 | 47 |
| AUSTRIA | 3.4 | 23 | NA |
| SWEDEN | 4.5 | 26 | 41 |
| NORWAY | 5.2 | 32 | 61 |
| PORTUGAL | 1.9 | 10 | 15 |
| GREECE | 2.2 | 13 | 19 |

*Exchange rates taken from London Financial Times, Aug. 24
**Figures courtesy IFPI

PRERECORDED CASSETTE SALES, 1990/1991 (Excluding Singles)

| COUNTRY | 1990 Mil. units | 1991 Mil. units | % change |
|-------------|-----------------|-----------------|----------|
| GERMANY | 75.5 | 75.8 | +0.4 |
| U.K. | 74.3 | 66.8 | -10.0 |
| FRANCE | 41.9 | 37.4 | -10.7 |
| ITALY | 25.1 | 21.6 | -13.9 |
| SPAIN | 23.5 | NA | NA |
| HOLLAND | 3.4 | 2.5 | +26.5 |
| BELGIUM | 2.9 | 3.1 | +6.9 |
| AUSTRIA | 3.2 | 3.4 | +6.3 |
| SWITZERLAND | 6.0 | NA | NA |
| SWEDEN | 5.6 | 4.5 | -19.6 |
| DENMARK | 1.8 | NA | NA |
| NORWAY | 4.1 | 5.2 | +26.8 |
| FINLAND | 6.8 | NA | NA |
| PORTUGAL | 2.6 | 1.9 | -26.9 |

*Figures courtesy IFPI

MARKET ANALYSIS

SPAIN

Blank audio tape sales rose almost 22% from 1990 to 1991 to 47 million units. The 1991 figures show a 26% market share by Type II and a 60% hold by C90s. Prerecorded cassette sales in the same year stood at 23.5 million units and CDs at 7.4 million units.

Blank videotape sales dropped from 28.9 million in 1990 to 26 million units in 1991, a move that was accompanied by a 2% swing in favor of High Grade to 8%. E180 remained the most popular videotape length.

MARKET ANALYSIS

SWEDEN

In 1990, Switzerland bought 13 million units of CD compared to 6 million cassettes. Its buying of blank audio tape from 1990 to 1991 rose only 0.6 million—to 12 million units—and while losing ground in Type I and Type II tape to low-quality formulations, it remained the second largest percentage user of Type II blanks in the Euro sample, as well as the largest percentage user of Type IV formulations.

Video blank tape volume rose only slightly to 10 million units from 1990 to 1991, with 28% of these of High Grade and 42% of lengths other than E180 and E240.

MARKET ANALYSIS

SWITZERLAND

Sales of prerecorded cassettes dropped from 5.6 million to 4.5 million units from 1990 to 1991 at a time when CD sales rose by almost 50% to 11.2 million units. Blank audio tape sales changed little in the same period—from 12.7 million to 13 million—with Type II rising slightly to 19% and Type I sales suffering a 30% loss to low quality formulations.

High Grade video shares remained static at 27% with a shift away from the 43.2 dominance of E180s in 1990 to the 46.8% share of E240 in 1991.

MARKET ANALYSIS

DENMARK

Blank audio tape sales rose 0.9 million to 7 million in 1991, with 1990 prerecorded cassette sales standing at 1.8 million and CDs at 3.2 million units. Type II's almost 50% hold on the market in 1990 suffered most to low-grade formulations in 1991, bringing Type II's market share down to 33%. Type I only sustained a 6% drop to 43% in the same period. At 71%, C90 market share was the second-most committed country to this tape length in the 1991 European sample.

Blank video sales rose over 21% to 6.8 million units in 1991, with 64% in E240 length and 15% of High Grade origin.

MARKET ANALYSIS

VIDEO TAPE

Blank videotape suffers from something of an identity crisis. The fact that it is split into Normal and High grade formulations is wasted on the majority of the buying public. Lacking the wholesale standardized Type categorization of blank audio tape, most are labeled "High Quality" and are bought and regarded as such.

It's an odd state of affairs given that the average buyer's eyes are likely to be keener to spot picture gain and break-up than his or her ears are at detecting high-frequency loss on an audio tape. Yet the figures speak for themselves. In 1991, Holland was the only European country to buy at least 38% of its blank videotape in High Grade—most countries achieved significantly less.

Steve Harrison, marketing manager for Sony audio and videotape products, admits that the marketing of videotape has to be improved. "Higher grade tape is not doing so well. People are much more price-oriented with videotape."

He believes that the growth of NICAM video recorders and TV is steering people towards better quality videotape for the sound side, but the great hope for public awareness of tape as a picture-carrier lies with the camcorder.

"The camcorder market is growing at over 30% a year in the U.K., which is significant considering we're in the middle of one of the worst recessions ever," he says. "The number of households owning a camcorder will double in the next two years in the U.K. and that is all about the quality tape end of the market. Quality is more appreciated. You film a wedding or a christening and you want it to last."

EUROPEAN BLANK VIDEO TAPE SALES, 1990 Calculated In Market Percentage Terms

| COUNTRY | Total Mil. Units | % Lengths | | | | | % Normal grade | % High grade |
|---------|------------------|-----------|--------|---------|-------|------|----------------|--------------|
| | | % E180 | % E240 | % Other | % VHS | % NA | | |
| GERMANY | 103.0 | 32.5 | 45.7 | 21.8 | 90 | 86 | 14 | |
| U.K. | 59.0 | 68 | 23 | 9 | 94 | 93 | 7 | |
| FRANCE | 59.0 | 42.3 | 23.8 | 33.9 | 93 | 73 | 27 | |
| ITALY | 40.0 | 39 | 19 | 42 | 96 | 74 | 26 | |
| SPAIN | 28.9 | 58 | 29 | 13 | 97 | 94 | 6 | |
| HOLLAND | 12.6 | 55.2 | 25.1 | 19.7 | 85 | 62 | 38 | |
| BELGIUM | 13.3 | 32.9 | 31.5 | 35.6 | 97 | 97 | 3 | |
| AUSTRIA | 13.0 | 32.4 | 38.9 | 28.7 | 91 | 70 | 30 | |
| SWITZ. | 9.8 | 33 | 22 | 45 | 86 | 72 | 28 | |
| SWEDEN | 7.0 | 43.2 | 33.9 | 22.9 | 91 | 73 | 27 | |
| DENMARK | 5.6 | 23 | 68 | 9 | NA | NA | NA | |

EUROPEAN BLANK VIDEO TAPE SALES, 1991 Calculated In Market Percentage Terms

| COUNTRY | Total Mil. Units | % Lengths | | | | | % Normal grade | % High grade |
|---------|------------------|-----------|--------|---------|-------|------|----------------|--------------|
| | | % E180 | % E240 | % Other | % VHS | % NA | | |
| GERMANY | 115.0 | 29.9 | 48.1 | 22 | 87 | 85 | 15 | |
| U.K. | 70.0 | 68 | 23 | 9 | 94 | 95 | 5 | |
| FRANCE | 70.0 | 43.7 | 21.9 | 34.4 | 92 | 75 | 25 | |
| ITALY | 34.0 | 37 | 17 | 46 | 95 | 67 | 33 | |
| SPAIN | 26.0 | 57 | 30 | 13 | 96 | 92 | 8 | |
| HOLLAND | 12.6 | 57.2 | 28.5 | 14.3 | 83 | 62 | 38 | |
| BELGIUM | 13.2 | 28.3 | 34.3 | 37.4 | 97 | 96 | 4 | |
| AUSTRIA | 13.4 | 29.5 | 42.3 | 28.2 | 90 | 71 | 29 | |
| SWITZ. | 10.0 | 35 | 23 | 42 | 83 | 72 | 28 | |
| SWEDEN | 7.3 | 35.7 | 46.8 | 17.5 | 90 | 73 | 27 | |
| DENMARK | 6.8 | 23 | 64 | 13 | 91 | 85 | 15 | |

*Blank tape statistics courtesy IFPI and BASF

BASF Magnetics — The partner At the service of the music a



AUDIO

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nd film companies worldwide.*



VIDEO

- Chrome pancakes 1:1/1:2-Duplication
- Chrome pancakes for Highspeed-Duplication TMD/Sprinter
- Chrome Video Duplicator Cassettes for 1:1 Duplication
- TMD Mirrormaster tapes
- 1" Videotapes for Mastering



It's 1992 and the Compact Cassette Is Still King

THE MC FORMAT HAS BECOME A PERMANENT FIXTURE IN TODAY'S MUSIC MARKET. A LOOK AT HOW AND WHY.

Introduced in 1963, the Philips Pocket Recorder 3300 for reporters and journalists was strongly marketed as a convenience product. The fact that Philips had also developed a new tape format—compact cassette—for the machine was greatly underplayed.

Cassette has come a long way since this shy inception and since the bulky players were spotted in the hands of the Beatles, who took delivery of some of the first units. Here, at last, was a personal recording medium that was infinitely easier to operate, handle and transport compared to the open-reel recorders of the day. Features that every consumer now takes very much for granted were truly revolutionary twenty-nine years ago.

As a medium, it has proved to be immensely capable of adaptation. The mono "portable" expanded to a stand-alone. Cassette encompassed the change to stereo in its stride—with backwards and forwards compatibility to boot—and it was able to respond to an increased call for quality when it was eventually asked.

Higher quality required noise reduction circuitry to overcome the intrinsic limitations of the format's slow tape speed and narrow tape width—things that now do not blight the man in the street.

Dolby noise reduction combined with improved tape formulations from manufacturers that recognized the potential of the format and could not ignore the market take-up of cassette.

And things got better establishing high-quality cassette deck separates in every audiophile's listening rig and including at least one transport in every single off-the-shelf hi-fi system sold today. MC was in many ways the epitome of technological progress to the domestic market. Not only did the machines get smaller, more highly featured, more reliable, and sounded significantly better—but they also got cheaper.

While it's a popular theory to state that CD placed the gun to the head of vinyl as an album playback source, closer scrutiny reveals that the cassette at least played accomplice to the assassin if it didn't actually press the trigger. The boom in personal stereos raised the credibility of cassette to the point of fashion accessory, something of a first for a playback medium given that the preceding such status symbol, the Dansette record player, never looked or sounded anywhere near as good.

With a corresponding lift in prerecorded cassette sales, the portability aspect of MC transferred through the increased re-

liability and decreased size of the hardware into the car audio system where its effect continues to be great. Indeed the inclusion of a radio cassette player, no matter how cheap, still commands lineage in car advertisement—as worthy of mention as central locking and an electric sunroof.

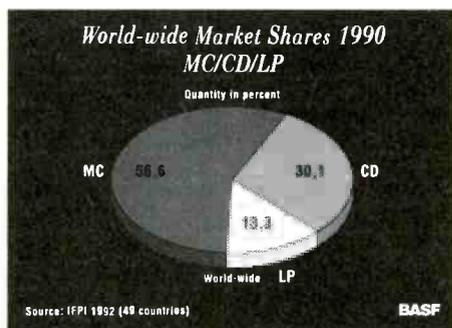
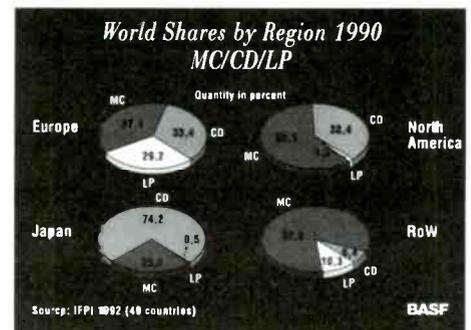
Perhaps the most staggering property of MC is its charnel-leon-like ability to change for a market. It remains a potent provider of computer games programs for many of the cheaper, older and original computer systems. It was singularly responsible for the home recording boom—many established artists

cut their teeth and ideas on a cassette-driven Portastudio—and the squeezing of four discrete tracks onto a unidirectional MC continues as the basis of recording set-ups of tomorrow's stars. The idea has even been extended to eight tracks on cassette, with the sophisticated features of professional products many times the price. It was responsible for the change in the way that music was recorded, taking the initial creative process away from the studio and rehearsal room and into the bedroom.

While DAT and Recordable CD promise more, MC remains the de facto standard for the circulation of demos, and if ears prick up in an A&R department it is more likely to be to the strains of a cassette ghetto-blasters than to anything else. Unfortunately, MC has also become the de facto standard for bootlegs.

The convenience, portability and market share of MC has not been wasted on the technology of manufacturers now poised to attack, fight and ultimately replace cassette. Sony's MiniDisc and Philips' Digital Compact Cassette both have MC large in their sights. The technology is 20-odd years old, they say rather unfairly, but the format's number of major metamorphoses keep today's product from being fairly compared to the low-bandwidth, sluggish performance and dubious reliability of the original machines.

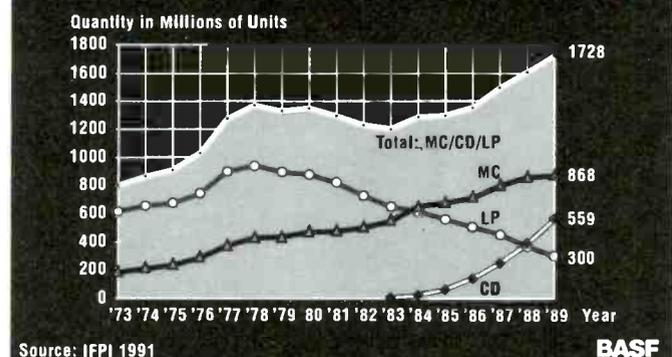
It should also be understood that it's mainly the cash-rich countries of the world who will be afforded the luxury of choosing between the two new digital formats. The less economically advanced nations will continue to support and grow with MC for some time to come. This will particularly be the case in Europe's former Eastern Bloc nations, where vinyl and MC still rule and CD penetration is slight. IFPI figures for 1990 in India and 1989 in China reveal sales of 130.2 million and 125 million MC units respectively, with negligible interest in CD and only casual



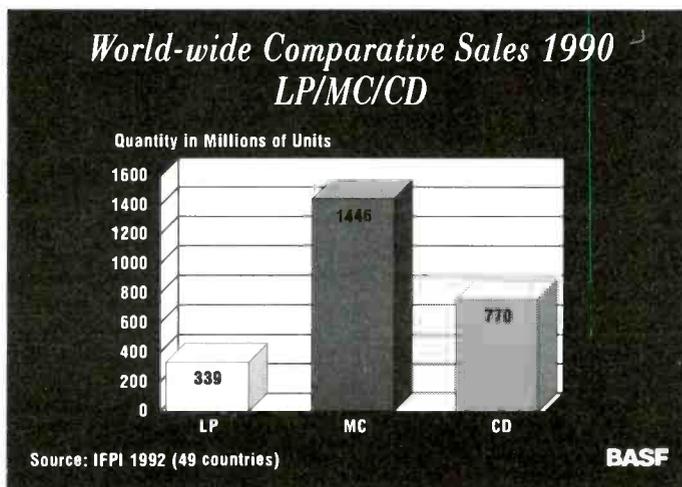
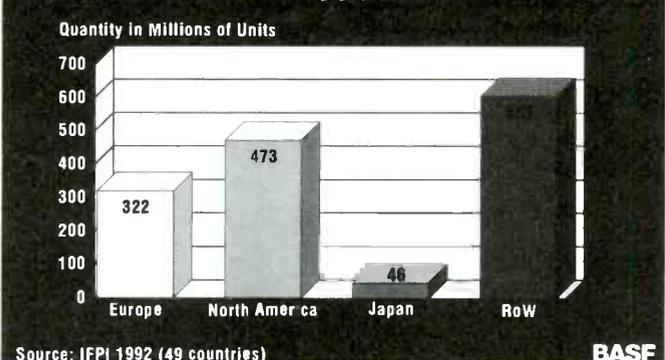
Indian interest in vinyl.

That MC will be replaced is beyond doubt, but when is the question that cannot presently be answered with certainty. Recent quiet developments on the cassette front (see following stories) have, if anything, strengthened the format and it has the advantage of defending its position against an enemy that is by no means unified. Neither pretender seems to have underestimated the hold that MC has on the market, and there is much silent respect. The battle to come will be one of epic proportions.

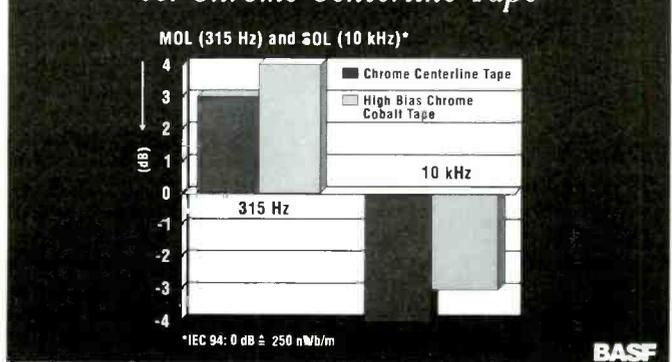
World-wide Sound Carrier Sales Development 1973 - 1989



World-wide Regional MC Comparative Sales 1990



High Bias Chrome Cobalt Tape vs. Chrome Centerline Tape



Pushing the Analog Envelope

DOLBY S-TYPE NOISE REDUCTION PROMISES DIGITAL-QUALITY PERFORMANCE FOR ANALOG CASSETTES

In the same way that improved tape formulations unlocked the full potential of early studio multitrack records, improved cassette tape allowed MC machines to improve. The belief that all tape is the same has been erased from the minds of individuals who have any interest in hi-fi and have experimented with different tape types. However, not all tape buyers possess this insight and the manufacturers, by improving the performance of entry-level branded tape, have made the process of differentiation and price-justification between different grades harder.

The buyer is presented with a scale of diminishing returns and is asked to make qualitative judgments. Faced with this, most will acknowledge that a Type II formulation must be better than a Type I because the price is higher, yet blank tape European sales figures indicate that this is not enough.

The situation is compounded by the fact that cassette machines have also improved in quality, offering considerably more features and sonic integrity per dollar now than ever before. Coupled with better prerecorded tape quality, as a direct result of better and more consistent quality tape stock, digital mastering and high-speed digital masters at the duplicating-head-end of the process, the buyer could be regarded as being in a state of complacency.

However, a new form of Dolby noise reduction, the Svengali of MC that allowed the humble format to realize its true potential, is poised to push analog cassette into a new generation of quality that the hardened MC user will find hard to ignore.

Dolby S-Type noise reduction betters Dolby C performance by a factor comparable to the difference between Dolby C and the original Dolby B system. Dolby S has its roots in the professional recording studio and is a derivative of Dolby SR (Spectral Recording), a system that has breathed life into previously flagging analog recorders wilting under the onslaught of digital machines. To many ears, it brings analog performance up to challenge the might of Sony and Mitsubishi digital products.

Dolby S combined with MC could even stave the progress of its purported digital replacements, DCC and MiniDisc, according to David Fraser, European Operations licensing applications engineer at Dolby Labs. "The reason we launched S-Type was to bring analog cassette up to the best that we could. There haven't been any changes in this area for quite a few years and through developments in our technology we were able to come out with a superior noise reduction system," he claims.

"In doing so, we are able to bring the analog cassette virtually up to CD standard. If you were to A/B S-Type with a quality CD player in a listening room, you would be quite hard pushed to tell the difference," he says.

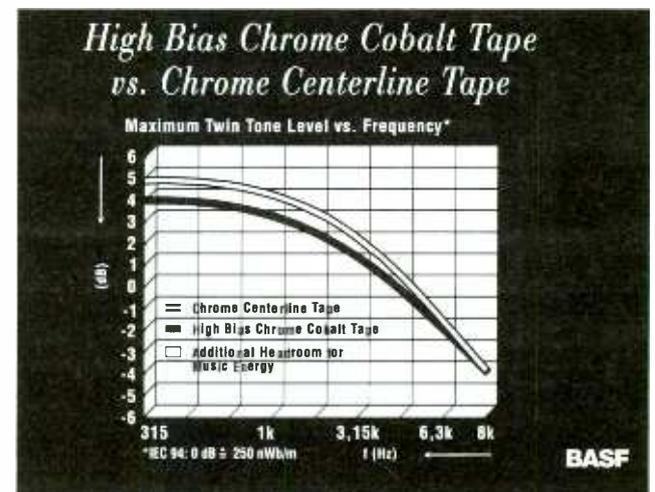
S cassette decks are currently expensive. Dolby's specifications to the manufacturers are stringent and therefore guarantee far superior machine-to-machine matching compared to Dolby B and C circuitry. Dolby S also functions in a different manner to its predecessors and is more unobtrusive. It only works on specific parts of the program as opposed to processing all of it.

"The consumer who buys an S-Type deck can get virtually CD-quality at home and still play the cassettes in the car or Walkman without noise reduction," says Fraser. "The compression used in S-Type encoding is so smooth that when you play it back on an ordinary machine in a noisy environment it actually helps."

With about eight S-Type equipped deck models on the market, the interest of other manufacturers will be roused by this summer's news that the BMG Classics label has become the first to release prerecorded tapes encoded with Dolby S-Type. After all, nothing drives hardware commitment more strongly than the availability of software—witness the lining up of labels behind DCC and MiniDisc technology.

"It's a way for us to improve the quality of our cassettes with no additional cost to the consumer," says Al Lutz, product manager at BMG Classics. "At the same time we have HX-Pro (the headroom extension system) which is great with S-Type encoding, and we have digital cassette duplication. Our cassettes are, at this moment, the best in the industry."

BMG Classics is releasing James Galway, the Chieftains and Henry Mancini with Dolby S on BASF Chrome tape. "If people are going to buy S-Type quality decks, then we feel our product will fit in with that kind of demographic. Certainly the classical field will benefit from this quality."



Lutz does not believe it is a rash move in the face of DCC and MD. "Cassette is still a viable format. It is not going to go away tomorrow. Why deprive someone of the fact that we can improve the quality and still keep our finger in the DCC pool also? We are not afraid to use better quality materials. That's important to us. In the same way we put out the first Surround CDs and cassettes, we're now using Dolby S." ■

Fast Forward: DCC Compatibility

DCC offers a type of immortality for analog cassette. While its solution ultimately intends to replace MC, it also takes the analog format into its confidence. As Avi Landenberg, director London mastering house Chop Em Out, which is geared for DCC and MiniDisc mastering explains, there is a sensitivity to DCC.

"DCC is a natural successor to the cassette. Cassette has been around for 20-odd years and it will be around forever. It's a great format. It's something people can readily identify with. How can you improve it? The only way is to make it digital. DCC falls into that slot perfectly."

By offering forwards compatibility, analog cassettes will play on DCC hardware. Existing cassette collections are not condemned to personal stereos and the car, and the user will be able to enjoy digital or analog cassettes from the same machine.

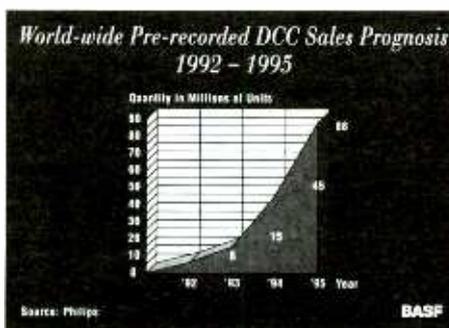
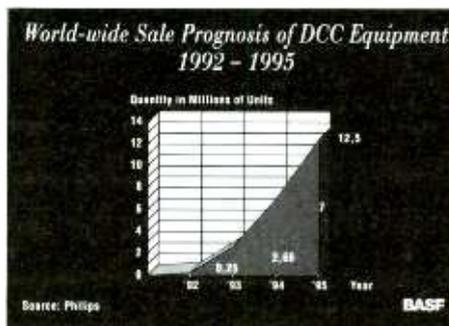
Worries about the quality of the analog playback capability of DCC also appear unfounded, as Landenberg explains. "We expected the analog performance of DCC machine to be its downfall," he says. "But we have a Philips 900 DCC player and analog cassettes played on it sound brilliant. We were very impressed with the performance."

However, depending on the initial acceptance of DCC there are implications for the future well-being of MC, as one major-label U.K. manufacturing manager who asked not to be named explains: "The effect on MC is a complete unknown. DCC could force analog cassette to improve its prerecorded quality and raise the consciousness of MC among the public. Or it could have the opposite effect. If DCC is deemed brilliant and the market is prepared to pay the unit cost, then it might have a detrimental effect on the image of analog cassette," he says. These points underline the sensitivity of MC to DCC's take-up and the political nature of the recordable digital domestic format game.

While the compatibility aspect of DCC with MC is one of its strongest selling points along with its "digital" moniker, the challenge of MiniDisc applies the disc appeal of CD-type technology to offer almost complementary features to DCC.

"We believe the public has got used to and appreciative of disc technology and that's what it wants," says Alan Phillips, vice president of Sony software sound technology marketing for the U.K. and Europe. "They want near-instant access and not having to wind tapes, which is especially important when you're on the go."

"One of the fundamental points of MiniDisc is that the players will be portable. Cassette has always been recordable but it only really took off with the arrival of the Walkman," Phillips adds. But the Sony v.p. is under no illusions about the enormity of the challenge in dislodging MC from its position of strength. "No one in their right minds believes that MiniDisc or DCC will replace MC in a couple of years," he says. "It will take time." ■



BASF: a Matter of Quality

AN INTERVIEW WITH BERND R. GEISLER, BASF'S GENERAL MGR. OF MARKETING & SALES, WORLDWIDE

BASF Magnetics is one of the world's largest manufacturers of magnetic recording media for audio, video and electronic data. As a result of the company's long-standing policy of high product standards and innovation, BASF audio and video tapes enjoy a worldwide reputation for reliability and professional quality.

Now, at the end of the twentieth century, the industry faces political, technical, economic and ecological challenges: the opening of East European markets, the implementation of the European Common Market and the rapid technical developments in digital recording.

BASF Magnetics is well-prepared for the future and views it with optimism. *Billboard* spoke with Bernd R. Geisler, general manager of marketing and sales, BASF Professional Magnetic Tape, Worldwide, who's been with BASF since 1965.

Billboard: Music cassettes, compact discs, vinyl records—the demand for prerecorded sound carriers is unchanged. In fact, it has tripled over the past 20 years. What role has the cassette played in this development?

Geisler: You have to look at the three segments individually. While the LP has continually lost market share since 1978 and the CD has only been contributing to the overall growth since its introduction in 1983, the cassette, with current annual sales approaching 2 billion units, has been the major supporting factor of this market since 1963. No other sound carrier is as popular as the cassette, and no other product in the electronic entertainment industry has had a similar success over such a long period of time.

Billboard: How do you explain this success?

Geisler: Well, the music cassette has many obvious advantages. The system is incomparably hardy and tough while, at the same time, easy to use. Furthermore, it offers to the consumer a very favorable relation between price and quality. Additionally, the industry very quickly made use of these advantages in hardware developments. From the very beginning, its mobility was in the forefront, from the portable cassette recorder to the car cassette deck to the Walkman.

Billboard: Today, there are more than 1.2 billion compact cassette players around the world—almost 10 times the number of CD players.

Geisler: Important to its success, however, were the continuous development efforts of the magnetic tape industry in improving duplicating tape and cassette housings, meaning improved sound quality.

Billboard: We'll get back to this important issue in a moment. First, however, let's concentrate on the overview. What effect has the introduction of the CD had on the sound carrier market, in particular with regard to the position of the cassette?

Geisler: Without question, the CD has been the industry's darling in the past few years. An interesting effect, and one that we in marketing and advertising research have previously noted, occurred as a result—in this case helping the cassette. Following the introduction of the new product, the entire industry surged forward and the "neighboring" products profited as well. In absolute figures, the cassette has not lost ground but has rather gained. As late as 1990, the IFPI (International Federation of the Phonographic Industry) gave the cassette sales dominance of two-to-one over the CD.

This gap will narrow, of course, over the next few years. Then the question will become more one of consumer interests in light of lower-cost yet improved CC/MC tape quality which now almost matches that of CD.

Billboard: Returning to sound quality, until now chromium dioxide tapes have been setting the standard. BASF seems to have broken this sound-barrier recently, though. At MIDEM,

BASF Magnetics introduced a new duplication tape.

Geisler: You could say that with the High-Bias "Chrome Plus" tape, BASF has taken a further step towards achieving "perfect" sound. Without going into the technical details, we are now better able to saturate the tape in the mid- and low-frequency spectrums.

The music industry is now in the position of offering the consumer CD quality by using high-quality tape in conjunction with the "Tapeless Bin" and precision cassette housing, for just pennies more on the price.

Billboard: Will the music industry go along with this?

Geisler: There too, of course, the CD's market development has been followed closely. Growth impulses are set by quality improvement. The quality of individual sound carriers determines economic development of the entire sound carrier market. Until the Digital Compact Cassette (DCC) is established, this position will definitely be assumed by the High-Bias analog cassette.

Billboard: About the DCC—what's your opinion of the new system?

Geisler: The Digital Compact Cassette is undoubtedly the system of the future. As a logically consistent evolution of the compact cassette, it combines with digital quality all the highly mobile cassette's already-mentioned advantages to the consumer. BASF Magnetics is cooperating closely with DCC's inventor, Philips, and is the first tape manufacturer to have already delivered DCC tape to the music industry.

Billboard: So the future is already here. But is this, then, the beginning of the end for the analog cassette?

Geisler: Yes, the future is already here but, to avoid any misunderstandings, we're talking about time periods that will be measured in decades. Only in the long term can the DCC penetrate the market enough to replace the analog compact cassette. Until that time, and I have tried to make this clear, it must be the common strategic goal of both tape manufacturers and the music industry to supply the market with state-of-the-art analog tapes. We'll have to cover the system expansion together, although the real advantage lies in the DCC's compatibility with the analog compact cassette.

Billboard: Does this mean that we'll be able to play analog cassettes on DCC hardware? With complete compatibility?

Geisler: Exactly.

Billboard: Sound Carrier Market 2000: what does the scenario look like?

Geisler: First, let's look at the individual segments. Japan's example shows that the LP will practically disappear. The CD will continue to grow but the curve will flatten out as the market becomes saturated. The analog cassette will have passed its peak but will still maintain good sales, using the high quality standards already discussed, before it is replaced by its digital successor in the long run.

DCC will be on the market but will not have overtaken the "old" sound carriers as yet. Not to mention blank cassettes—continuous growth is expected in this sector over the next few years. Eastern European countries will also play a role in the overall development, whereby you can be sure of an enor-

mous desire to "catch up," on the one hand, but an awareness of considerable economic problems on the other.

Billboard: Looking now at the video market, will BASF be similarly well-prepared to influence the future of this branch of the film industry?

Geisler: The development is practically a repeat of the situation in the sound carrier sector. In this case, we are appealing to the film and duplication industries to work together with us to ensure uncompromising quality. "Influence" is therefore the right word. We'll do our part by constantly improving duplication tapes.

Billboard: Let's not forget the consumer's place in all this. Does your primary policy of "high quality" address customer desires and needs? Does the market welcome this initiative?

Geisler: In addition to purely sales-oriented quantitative market research, BASF Magnetics has always placed great value on qualitative acceptance data. All our research shows a consumer trend towards quality.

Billboard: And what does that quantitative data indicate?

Geisler: The video market is a growth market. This is especially true in western Europe. Household penetration for video recorders is, at 53%, very low when compared with 80% for the United States or even 110% in over-supplied Japan. This promises good sales improvement rates for the near future. Market researchers predict further growth in the sales of blank video cassettes over the next five years, of which high quality and long playing times will primarily increase in consumer importance. The sales improvement rate of prerecorded video cassettes will probably be about 10% per annum higher than that.

Billboard: The theme "product quality" is the central topic of our discussion today.

Geisler: Without a doubt. Quality and innovation, along with ever-increasing environmental concern, are the cornerstones of BASF's company policy. A consistent quality strategy is our investment in the future. This is not only the case in audio and video duplication but is also the decisive factor in other product segments, especially in the professional areas such as BASF audio, video and studio, magnetic foil products such as airplane and train tickets, credit cards, parking stubs and so on.

Billboard: You just addressed a topic very sensitive to a chemical company: the environment. Is it possible to convince the public of serious interest on your part?

Geisler: First, we're of the opinion that the general public has a right to know of the environmental impact our industry has. It follows that we can only be credible when we put ourselves in the position of actively taking part in public discussions and then, as a second step, by following up words with deeds.

The public is tired of being fed "declarations of intent" and empty promises. Real efforts have to be visible. BASF Magnetics has chosen this "Words To Deeds" path, as I call it. BASF company policies include a general clause requiring that burdens placed on people and the environment be reduced to a minimum during the manufacture, storage, transport and use of products.

Billboard: And which "deeds" can BASF Magnetics point to?

Geisler: I was just coming to that. BASF Magnetics will develop a wide-ranging concept for recycling and return of all packaging materials. Nowadays it goes without saying that packaging or transport materials have to be reusable or suitable for recycling.

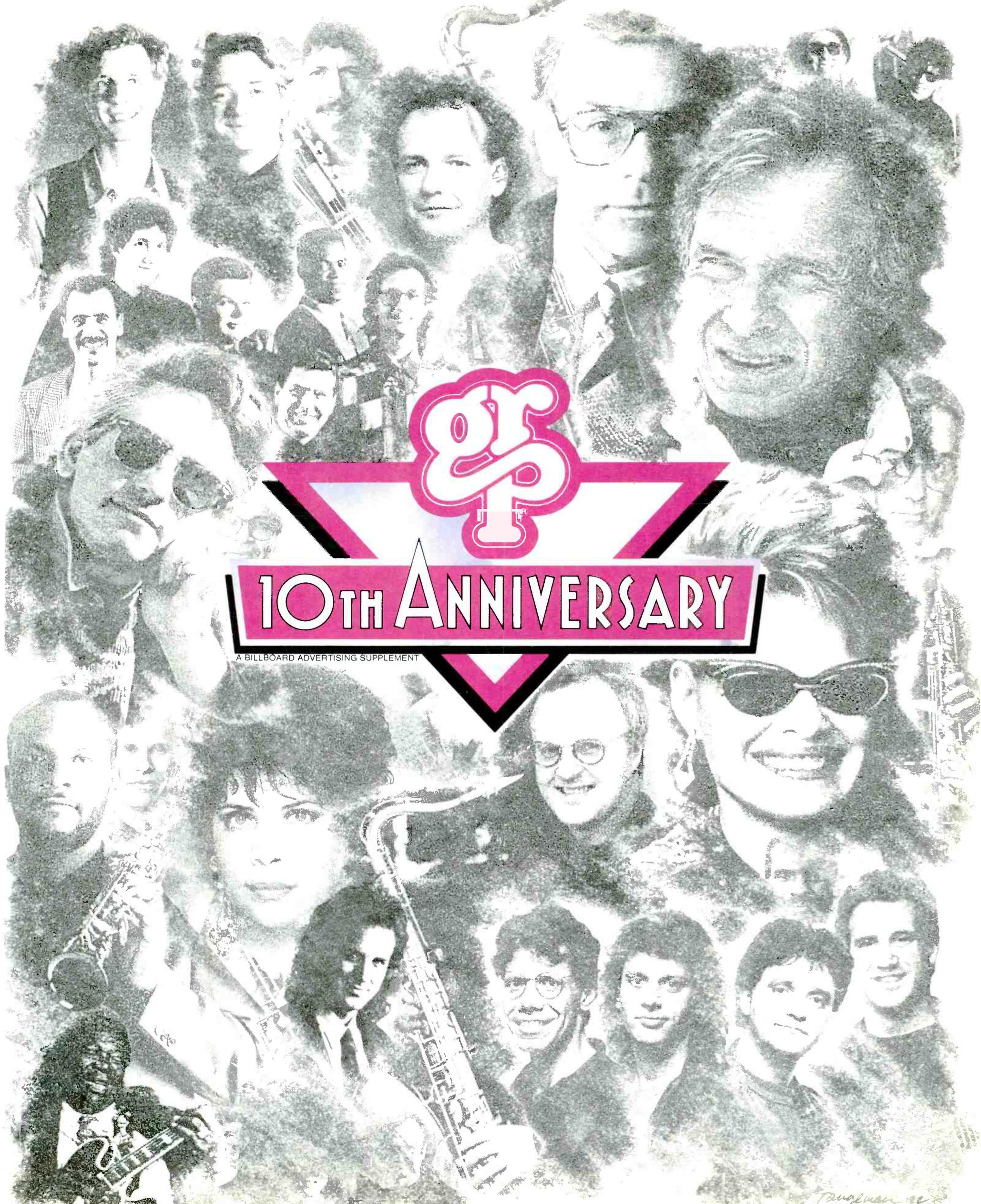
Billboard: Can you give our readers a few examples?

Geisler: This is valid for all BASF Magnetic tape product areas. For example, after eliminating the core's glass-fiber component, we are now able to develop fully recyclable material. We can point to another example in the area of studio tape. The materials can now be re-introduced into the raw material cycle following years of storage. Our "Ecoshuttle" system also caused a furor. BASF Magnetics is the first magnetic tape manufacturer to offer a new, unique, environmentally sound packaging system that is not only reusable but also fully recyclable in all its individual components.

We've named this closed recycling system "Ecoshuttle" with "eco" for ecological emphasis and "shuttle" as a synonym for the shuttling between the duplication partners and the manufacturer, BASF. We want to help solve our customers' problems at their source. While doing so, BASF will continue to take its environmental responsibilities even more into account. ■



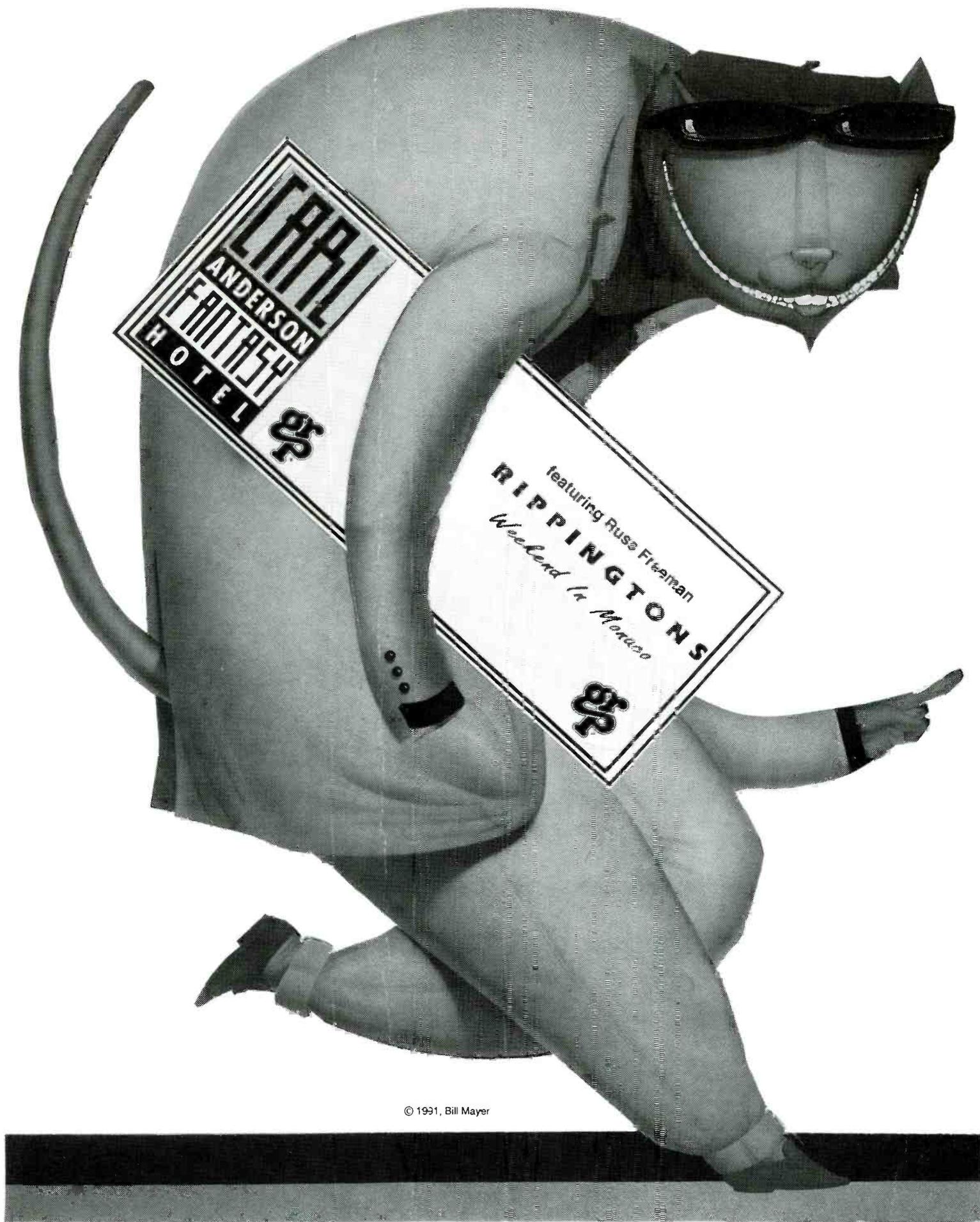
Bernd R. Geisler: "The public is tired of being fed ecological 'declarations of intent' and empty promises."



10th ANNIVERSARY

A BILLBOARD ADVERTISING SUPPLEMENT

Tangherlin



© 1991, Bill Mayer

Congratulations GRP on Your 10th Anniversary

"You really are the cat's meow"

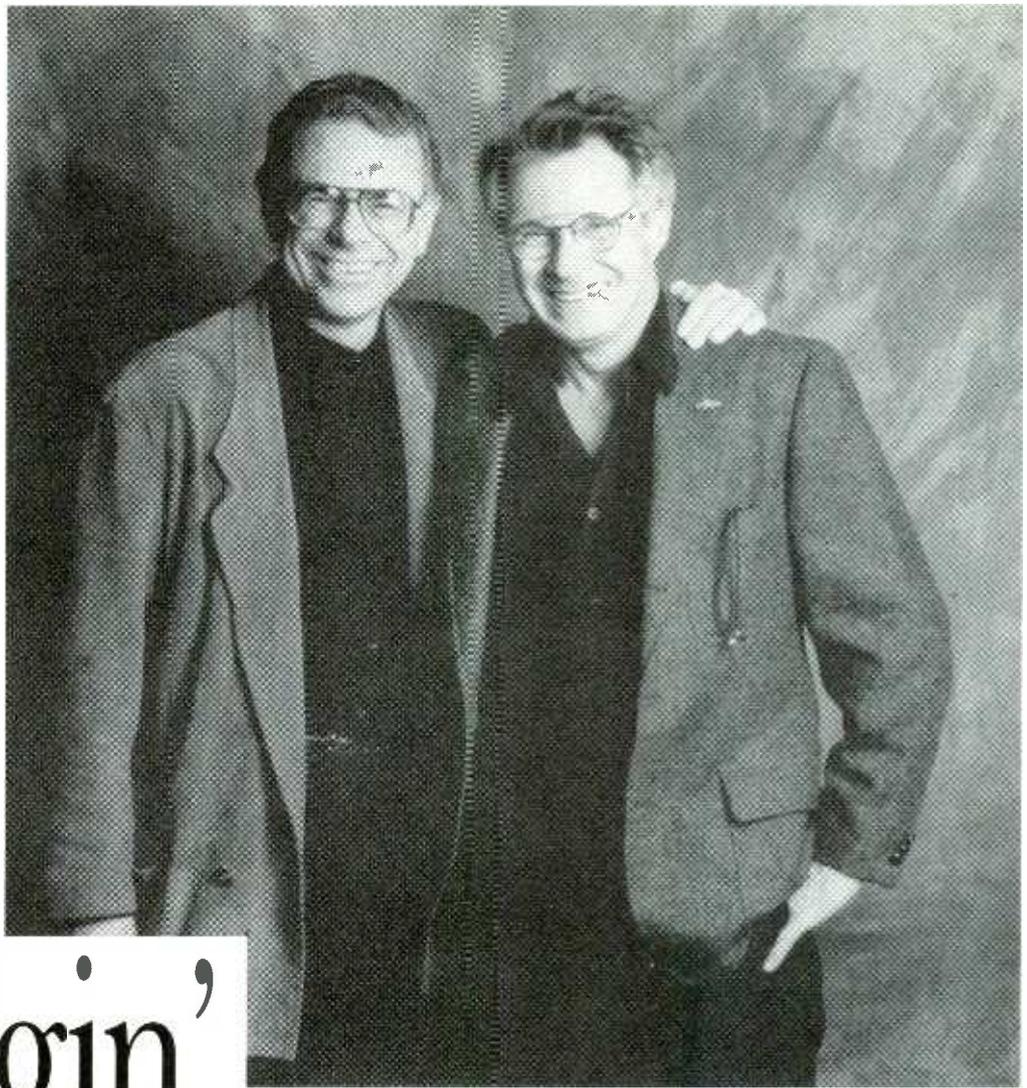
&

"You will always have a piece of our hearts..."

Russ Freeman
& The Rippingtons

Carl Anderson

Andi Howard
Gardner Howard Entertainment



Grusin and Rosen's Swingin' SESSION

by

geoff mayfield

HOW TASTE, TECHNOLOGY

AND GOOD ARRANGEMENTS

JOINED TO PRODUCE

THE WORLD'S TOP

JAZZ LABEL

W

hen Christopher Columbus set sail across the Atlantic in 1492, he didn't intend to be remembered as the man who "discovered" America. Likewise, when jazz pianist and composer Dave Grusin and drummer-turned-producer Larry Rosen formed a creative partnership some 20 years ago, they didn't intend to start a record label.

Like the trek that Columbus' ships made, the launch of GRP was a risky venture. In 1982, the year that GRP issued its first releases as an independent label, the music industry had fallen to the depths of the post-disco crash. Sales and revenues at all the major record companies were slumping badly and had already caused droves of layoffs and reductions in artist rosters.

It was in these choppy waters that Grusin and Rosen, who had already tasted notable success as a production team, launched GRP with a skinny catalog of just three releases. "I think people thought we were out of our minds to start at that point," Grusin recalls.

But soon, the creation of GRP proved to be a very sane notion. This year, as it celebrates its 10th anniversary, GRP stands tall with a formidable roster—including the likes of Gerry Mulligan, Chick Corea, Lee Ritenour, Diane Schuur, the Brecker Brothers, George Howard, Spyro Gyra, David Benoit, the Rippingtons, Eddie Daniels, the Yellowjackets, Larry Carlton, Kenny Kirkland, Dudley Moore and Gary Burton—and a lofty list of accomplishments: more than 70 Grammy nominations, 16 Grammy awards, 16 No. 1 albums on Billboard's jazz charts and a three-year reign as the No. 1 contemporary jazz label in Billboard's year-end charts in 1989, 1990 and 1991.

In 1987, the label entered into a distribution pact with MCA Distributing (now called Uni). Exactly three years later, after being sought by several suitors, GRP was sold to MCA Corporation's Music Entertainment Group for \$40 million.

In the unique buyout, GRP actually became a larger company, acquiring all of the jazz artists who had been signed by MCA, along with treasures in the significant Decca Jazz and Impulse! catalogs. "We were able, in the short period of just 10 years, to start with three records and become the No. 1 jazz label in the world, with

the biggest roster of active artists and a catalog of historic recordings that's going to take years to release," says Rosen.

"Today, GRP represents just about the entire history of the music I believe in—everything, from early Louis Armstrong recordings, all the way to the most contemporary things that we're doing now, is under our control."

Moon River

So where did this trip begin? Of all places, the Grusin/Rosen partnership was forged in 1960 on the bandstand behind Andy Williams, the pop singer who is remembered for such chestnuts as "Moon River" and "The Hawaiian Wedding Song."

"Andy hired me first to go out on the road and do the clubs and concerts," says Grusin. "And we hired bands wherever we went—house bands and pick-up bands, local guys—some of whom could read music. It was hard, because we never really had time to rehearse the stuff before we opened, so I thought we ought to bring some musicians in."

Following the lead set by Steve Lawrence, Eydie Gorme and Peggy Lee, who would take their own rhythm sections on the road, Grusin convinced Williams that these dates would run more smoothly with a steady drummer on board. The drummer Grusin hired was Rosen, who had earned a reputation playing with Marshall Brown's Newport Youth Band, a unit of young New York turks—including Michael Abene, Eddie Gomez, Ronnie Cuber, Eddie Daniels, Alan Rubin and Jimmy Owens—who had played two consecutive Newport Jazz Festivals.

Time away from Williams' bandstand allowed Grusin and Rosen to focus on their true passion, jazz, as they spent hours in hotel rooms listening to Gil Evans, Miles Davis, Charles Mingus and the like. "During the shows, we used to play 'Milestones' and songs like that to bring Andy on stage, because we wanted to play jazz," says Rosen.

Grusin began recording jazz albums, including an early CBS date, "Kaleidoscope," which featured Rosen with Thad Jones, Frank Foster, and Bob Cranshaw.

(Continued on page G-20)



Diane Schuur

GRP Celebrates With Tributes, Compilations And A Big Band Bang

by
dalet brady

A 10th anniversary only comes around once, so GRP is celebrating all year long. Special projects by the label's artists—both new and old—have been released throughout the entire year, while the party's "official launch," according to senior VP of marketing and promotions Mark Wexler, was the label's sponsorship of the first night of the Chicago Jazz Festival in September.

"GRP artists Spyro Gyra, Diane Schuur and Arturo Sandoval all performed that night," says Wexler. "It was the first time that contemporary jazz had been featured at the Chicago festival, and it was simulcast by over 100 radio stations across the country."

The GRP party is also coming to retail outlets everywhere. And, Wexler notes, there's "a celebratory atmosphere in all the stores." To create that mood, the label provided special displays featuring the eye-catching 10th-anniversary logo, which began appearing in stores in June (GRP month). At these displays, jazz lovers will find special CDs imprinted with the anniversary logo, which include some of the best of GRP's first decade.

Among the offerings are a number of special tributes, including a Gary Burton/Eddie Daniels collection of Benny Goodman songs, "Benny Rides Again," and the aptly named Diane Schuur album, "In Tribute." On the latter, Schuur pays homage to such greats as

(Continued on page G-6)

Range Of GRP Artists Hits Every Note

by

josef woodard

GRP may have built its reputation on the accessible strains of contemporary jazz, but to define the label solely by the standards of that genre in 1992 would be inaccurate. In short, GRP ain't what it used to be. While the label continues to market—and finds its richest sales base—in the contemporary jazz area, its stylistic sites have broadened considerably.

Rosen, the R and the business brain of GRP, explains, "I never looked at the label as only going in one direction. We have so many artists in the contemporary jazz area that it automatically creates a stereotype. But I always looked at the label itself as having a wide spectrum of music."

A&R director Carl Griffin adds, "We want to have records on both the traditional charts and the contemporary charts." To that end, the label currently boasts a roster that is 41 artists strong and, slowly, growing.

Although he has made one album for the label, pianist Kenny Kirkland—the busy sideman now busy as a member of the "Tonight Show" band—is one of the prides of the roster. Carl Griffin offers, "I believe that Kenny is the king of keyboard players in his generation." The Yellowjackets, who made contemporary jazz albums for MCA, began stretching their artistic borders upon signing with GRP.

On the more commercial end of the GRP spectrum, there are Spyro Gyra, the Rippingtons, featuring Russ Freeman, vocalist Patti Austin and saxophonist George Howard.

Saxophonist Tom Scott, too, has turned out several contemporary-jazz albums, but this year returned to mainstream, Oliver Nelson-influenced, jazz roots with "Born Again." Scott's is one of many mainstream jazz projects released in GRP's 10th anniversary year.

FROM ITS CONTEMPORARY ROOTS TO ITS NEW TRADITIONALISTS, THE LABEL BOASTS AN EVER-EXPANDING ROSTER



George Howard

Vocalist Diane Schuur came aboard the GRP ship in 1984, after Rosen saw her on TV performing at the White House in concert with her mentor Stan Getz. "I'd been with a couple of other record companies," Schuur recalls, "but GRP seemed to be willing to invest the time. You put your money where your mouth is."

Schuur has recorded in a variety of stylistic modes, but her latest project, "In Tribute," is a lavishly produced homage to great jazz vocalists. Next, she plans to record another concept album, this one comprised of love ballads.

Veteran session guitarist and solo artist Larry Carlton was one of the early architects of the merger of pop, jazz and blues in the '70s. While his previous album, 1989's "On Solid Ground," was on the MCA label, his new project, "Kid Gloves," is his GRP debut. The album is a neat summation of the various strains of Carlton's solo career, including doses of mainstream jazz playing amidst funkier fare.

The Brecker Brothers, among the strong contenders in the '70s jazz world, have had rich solo careers since then and both are exclusive GRP artists. Their aptly titled "Return Of The Brecker Brothers" album, a rich composite of funk and jazz, is a

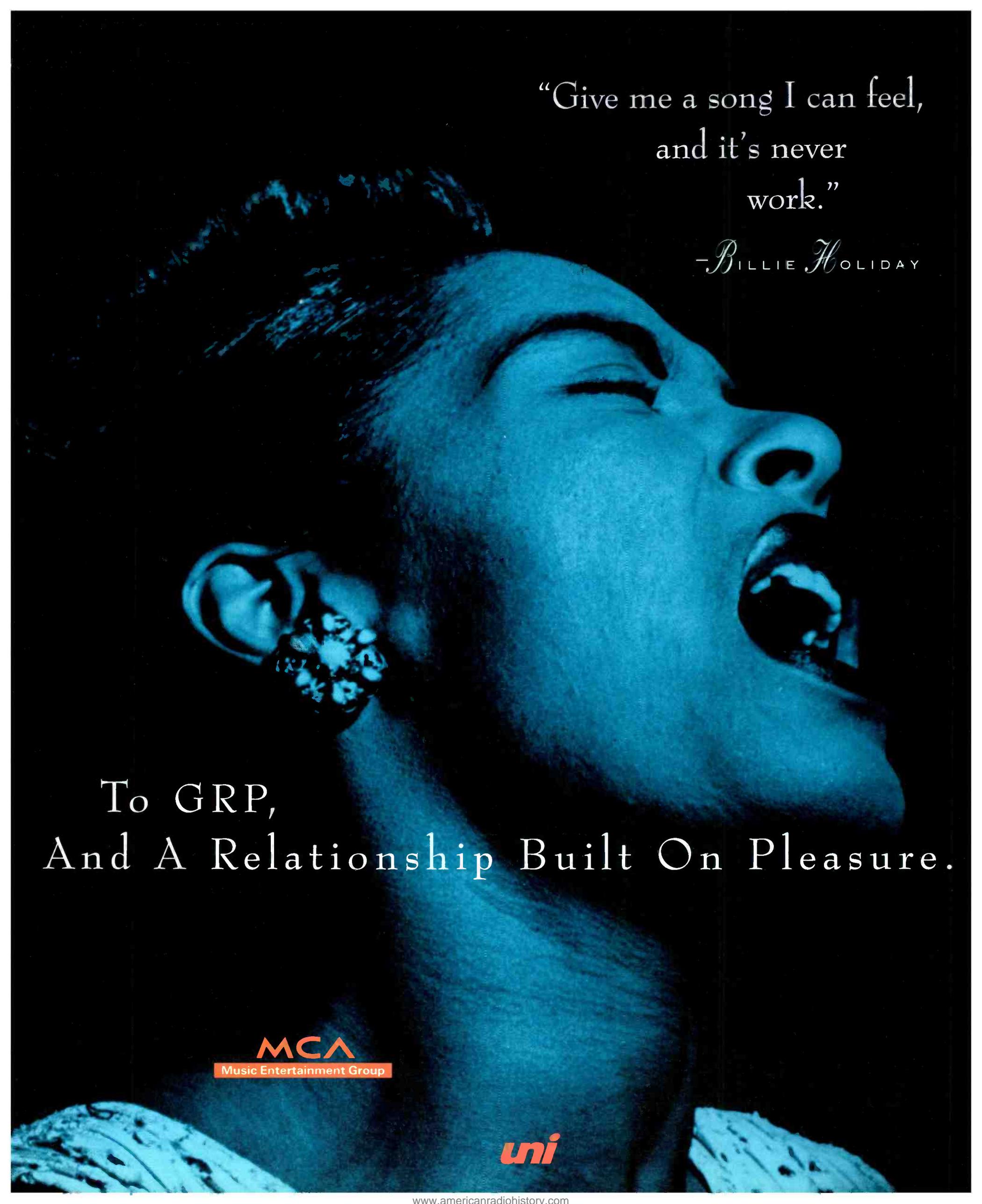
long-awaited reunion project.

In a sense, guitarist Lee Ritenour was part and parcel of the GRP story. Ritenour had played with Dave Grusin since they started carving out the suave L.A. sound in the mid-'70s. Ritenour played on many sessions produced by Grusin and Rosen, when GRP had yet to become an official label.

By the time he recorded "Harlequin," his GRP debut, Ritenour was seasoned in the smooth style that would help define the GRP (Continued on page G-10)



Spyro Gyra



“Give me a song I can feel,
and it’s never
work.”

—*BILLIE HOLIDAY*

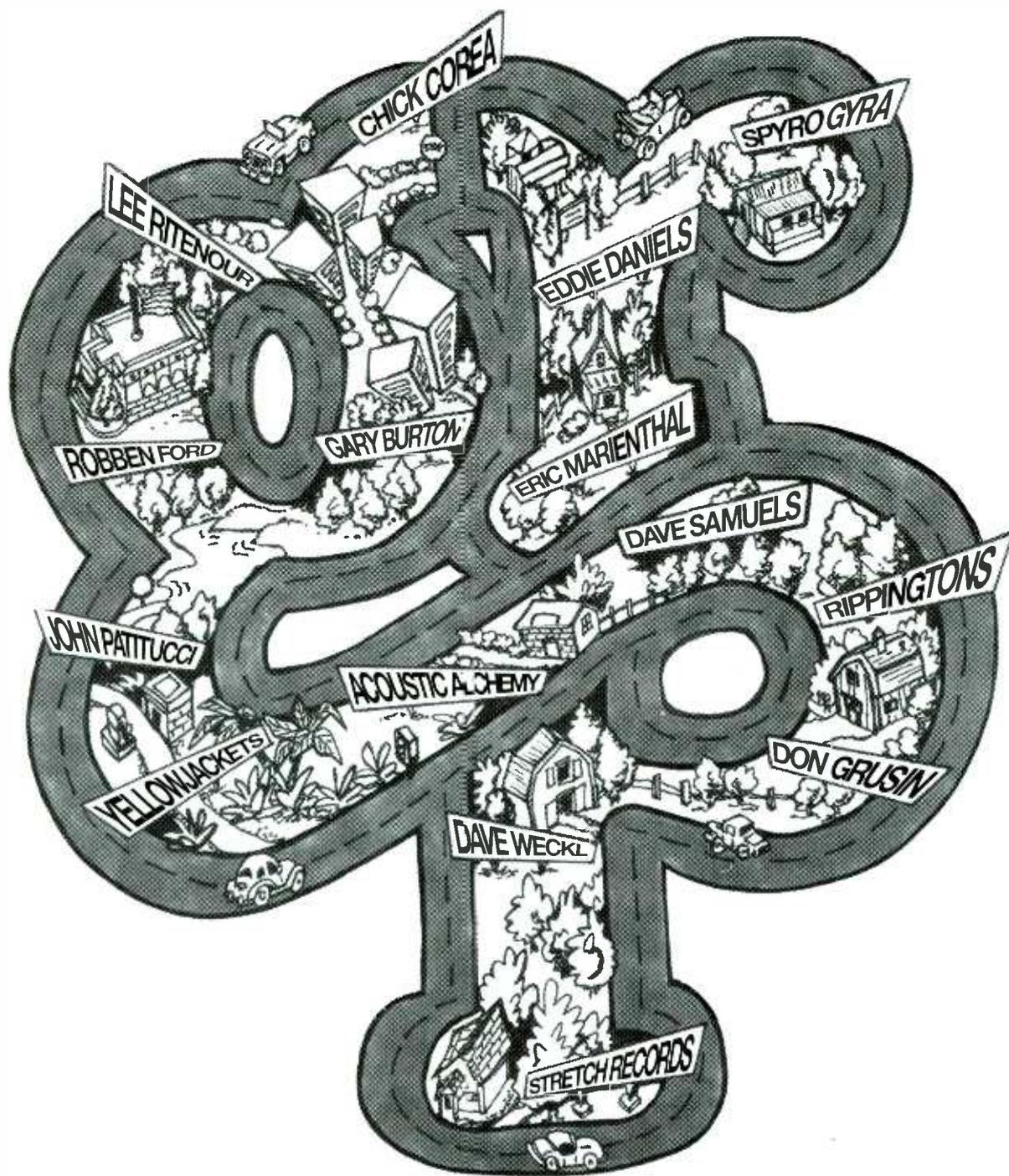
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TRIBUTES

(Continued from page G-4)

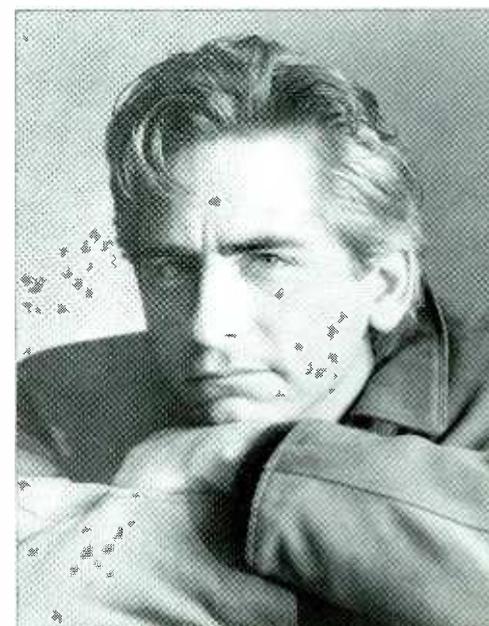
Billie Holiday, Peggy Lee and Sarah Vaughan.

One of the most successful 10th-anniversary projects was the

The centerpiece of the anniversary releases is the specially priced three-CD set that Wexler calls "a historic retrospective of all GRP releases."

GRP All-Star Big Band, which brought together numerous GRP artists playing big-band versions of classic jazz tunes. The resulting 12 selections include, for example, Thelonius Monk's "Round Midnight" with Dave Grusin on piano and Gary Burton on vibes. Lee Ritenour plays guitar and Dave Valentin flute on Chick Corea's "Spain"; David Benoit is at the piano and Alex Acuna handles percussion for Lee Morgan's "The Sidewinder"; and the many other contributors include Tom Scott on saxes and Arturo Sandoval on trumpet.

But the centerpiece of the anniversary releases is the "GRP 10th Anniversary Collection," a specially priced three-CD set that Wexler says is "a historic retrospective of *all* GRP releases. There's everything from Angela Bofill and Tom Browne to Dave Grusin and Spyro Gyra." Accompanied by a 42-page booklet of historical photographs, the collection is a true collector's item. ■



David Benoit

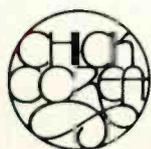
(10 years wow! "One Of Us Is Over 40")



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We're all proud to be part of the GRP family. Thanks for the last 8 years of support with all of our musical endeavors. —Chick Corea & Ron Moss

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STRETCH RECORDS

MAD HATTER RECORDING STUDIOS

Joel Strote



N The Jazz Heard Round The World

NEW YORK—GRP Records, which has been active in the international marketplace throughout its history, is continuing to strengthen its overseas presence this year with the ongoing consolidation of its worldwide distribution and the opening of new offices in London.

"The international markets are growing at an incredibly fast pace," says Jim Fishel, director of international operations for the label. "Sales around the world will play an even larger role in the future. We are already selling product through BMG and MCA in almost 50 countries."

The appointment last month of Frank Hendricks to the post of GRP director of European operations based in London and the consolidation of GRP's overseas distribution through BMG International are part of a long-term commitment to international marketing by the label's founders.

"Right from the beginning, I was always concerned with what happened to our product when it got into the international market," says GRP president Larry Rosen. He recalls that he and GRP co-founder Dave Grusin closely watched the international sales of their discs, beginning with their production and logo deal with Arista in 1978.

"After we started GRP Records as a separate entity, we set up our own company [GRP Records Ltd.] in Zurich in 1985," recalls Rosen. Not only did GRP license independent distribution of its product internationally, it also manufactured its discs abroad, an unusual step for a label of its size. The move allowed GRP to offer every title in the catalog at competitive pricing and allowed for ear-

by

thom duffy

THE UNIVERSAL LANGUAGE
OF MUSIC TRANSLATES
INTO GLOBAL SUCCESS

lier release of its titles abroad, a unique strategy that has helped the label beat the perennial problem of cut-rate exportation of discs from the U.S.

"The biggest area of growth for GRP will be the international market. That's why it's so important for us," Rosen explains.

The acquisition of GRP Records by MCA in 1990, and BMG International's subsequent deal for distribution rights for the MCA, Geffen and GRP labels in January 1991, set the stage for GRP's future global growth.

As of July 1, 1991, BMG assumed exclusive distribution of GRP titles throughout Europe. It has also picked up distribution of GRP in other markets as previous agreements expire, Jim Fishel reports.

In Europe, the appointment of Hendricks and the opening of GRP's new office in London to replace its former Zurich operation continue an effort to coordinate the marketing of GRP jazz titles in Europe. Hendricks, a former marketing director with Sony Music International, will have overall responsibility in his new position for GRP in Europe, working alongside MCA and Geffen with the BMG affiliates. In addition to the distribution clout of BMG International, GRP will have the marketing benefits of the MCA labels in the U.K. and Germany. "Europe offers incredible growth opportunities and I'm thrilled to be playing a role in that expansion," says Hendricks.

Adds Fishel, "The marketing and promotional teams assembled by Heinz Canibol at MCA/Germany and by Tony Powell, managing director at MCA/UK, are incredibly strong. Powell has retained Eddie Wilkinson and Graham Griffiths of New Note—who have

(Continued on page G-34)

From one trailblazer to another...

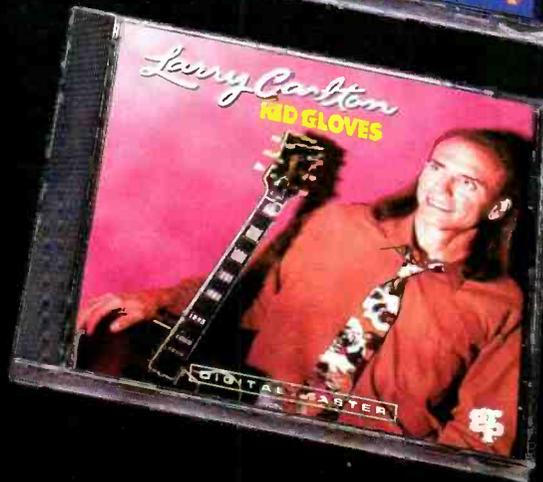
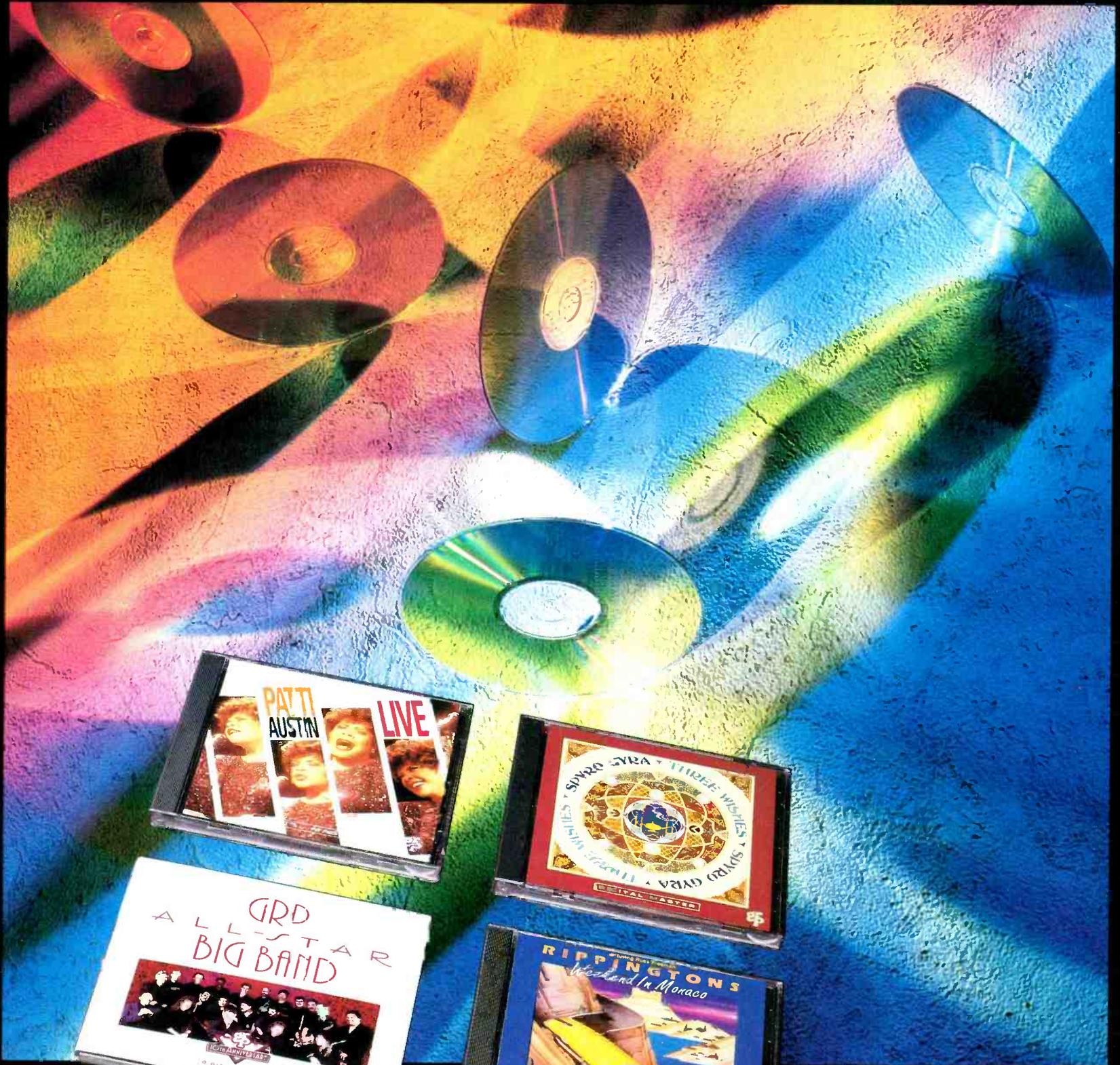
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ARTISTS

(Continued from page G-4)

sound. "Not only did I bring my musical style to the label—which was always very much in context with Dave—but we have a similar outlook on music in general," says Ritenour. "Whenever we'd collaborate—or when we'd go our separate ways—there would still be inklings of that similar sound that we were creating."

For Ritenour, the signing was a kind of natural homecoming. "In the early days, many people thought I was the R in GRP," he says. "Dave and Larry had started the label out of frustration with the major record companies not understanding our music, not wanting to market it and not knowing what to call it." Suddenly, their music

was called a market phenomenon. "If I had any sense of [the success of the label], I would have bought into it," Ritenour laughs.

Although Ritenour is an exclusive GRP artist, he recently has enjoyed success as a member of the super-group Fourplay, which records for Warner Bros. because of keyboardist Bob James' affiliation there. For his next GRP project, to be released in spring '93, Ritenour will pay homage to one of his heroes, the late guitarist Wes Montgomery.

Pianist David Benoit is another stalwart GRP artist, and his palatable music has turned him into one of the label's big sellers. Benoit scored a hit with "This Side Up" for the tiny AVI records, after which Rosen came calling with a contract. The timing was auspicious.

"When I signed with GRP, it was about the time that this NAC radio format started," Benoit says. "And that really opened things up a lot, too."

With his forthcoming "Letter To Evan," Benoit will have put out

"For jazz, [GRP] is the place to be. It reminds

me of what CTI was about 15 years ago—what

Blue Note was 30 years ago." —David Benoit

seven albums on the label, including one of its earliest straight-ahead projects, 1989's "Waiting For Spring"—which surprised everyone by shooting to the top of the charts.

"I still think, for jazz, [GRP] is the place to be," Benoit comments. "It reminds me of what CTI was about 15 years ago—what Blue Note was 30 years ago—when you have one label with a lot of the major jazz acts on it and it's a sought-after label in that sense. And it's not the stepchild of a larger company."

From the time of his signing in 1985, Chick Corea has played a critical role in GRP's artistic credibility. One of the most acclaimed keyboardists of his generation, Corea has played in a dizzying array of settings, from straight-ahead jazz to proto-fusion with Miles Davis to his own popular '70s fusion band, Return to Forever, to a variety of experimental projects—many on the ECM label in the late '70s and early '80s.

"When I arrived in the early '80s with the Elektric Band and the goal to put a new band together and get a new recording scene, I really decided I wanted to strike up personal relations with a record company rather than corporate relations," says Corea. "And there appeared Larry and Dave, as personal as you can get, real people with musical goals and an operation going. It just clicked."

An anomaly compared to the more poppish mainstays on the label, Corea nonetheless pursued his more specialized brand of fusion with the Elektric Band and, later, the Akoustic Band. Corea's new project is the launching, with his manager Ron Moss, of Stretch Records.

The first two releases on Stretch are one from blues-tinged guitar-

(Continued on page G-16)

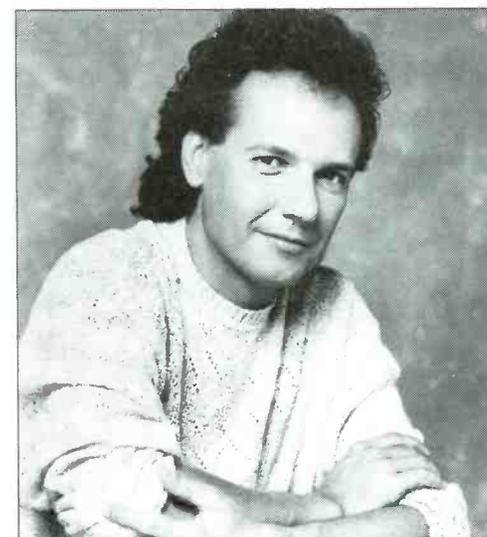
Congratulations to GRP Records on their 10th Anniversary

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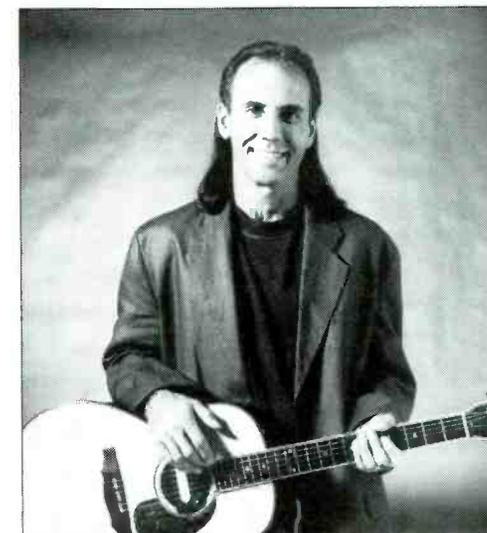
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Lee Ritenour



Larry Carlton

**I see friends shaking hands
saying ‘How Do You Do’
...and I think to myself
‘What a Wonderful World’**

– Louis Armstrong

**We can’t help looking
into the future with you...
...and smiling**

Your friends around the world





GRP's New Artists Include The Best Of The Old

by

sidney falco

When GRP Records, Inc., was acquired by MCA in 1990, it was decided, says Bud Katzel, GRP's senior VP of sales and distribution, that all of MCA's jazz releases would be placed under the GRP aegis. The existing jazz division was closed down, and, Katzel says, "GRP is now responsible for all the jazz that MCA owns." All of the jazz reissues are being presented under the banner, "GRP Presents The Legendary Masters Of Jazz."

A large part of that responsibility was creating a reissue program for the jazz holdings of two of the most important labels under the MCA umbrella: Decca Jazz and Impulse!

Decca, which in turn owns Brunswick and Vocalion, has a vast quantity of valuable jazz, going back to the earliest days of the music, including a great number of classic recordings by the likes of Louis Armstrong, Ella Fitzgerald, Billie Holiday, Roy Eldridge, Art Tatum, Bob Crosby and many of the great big bands of the era such as the Count Basie and Jimmie Lunceford orchestras. Orrin Keepnews, a founder of Riverside Records, has been involved with jazz reissues since his earliest days in the business and is in charge of the Decca Jazz material.

Next year, Ella Fitzgerald will be 75 years old. She recorded for



Louis Armstrong

Decca from 1935, when she sang in Chick Webb's band, till 1955, when she began recording for Norman Granz. There has never been a Decca CD, but the GRP people sat down with Granz, who is still her manager, and worked out a royalty arrangement, so that CDs will finally start coming out. More than 350 Fitzgerald masters will be released over the next few years on a series of double-CDs. "It's going to take me two double-CD packages to get her out of the Chick Webb era," Keepnews says.

Keepnews is adamant on the point that reissues are not as simple
(Continued on page G-14)

THE LABEL REISSUES FAVORITES

FROM ELLA TO ARMSTRONG,

COLTRANE TO ELLINGTON

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Truly Special,
And Music That
Is Truly Vital**

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WITH YOU AT
THE BEGINNING**

**HERE'S TO
THE FUTURE**

**FROM
CLIVE DAVIS**

**AND
EVERYONE
AT
ARISTA**



REISSUES

(Continued from page G-12)

as most people think. "It is a major research project each time," he says. "Things are missing or unusable. The primary factor in sound is what condition it is in when you start with it." His booklets point out the variability in quality of source material, and his wish is for the music to be "as accessible as possible to people who are listening in the '90s. We're trying to make these treasures of the past as accessible and relevant as possible to today's jazz listeners."

One of the ways he goes about this is having the music annotated by recognized experts in the field, among them the director of the Institute of Jazz Studies at Rutgers University, Dan Morgenstern. He also uses the NoNoise and Sonic Solutions labs and the services of sound expert Erick Labson and collector/engineer Steven Lasker. Add rare photographs, and the result is what Katzel calls "a coffee-table presentation." Proof of just how handsome such reissues can be is as close as "Count Basie: The Complete Decca Recordings," the recent "California Concerts" boxed set of Louis Armstrong performances and the "Complete Decca Recordings" compilation of Billie Holiday material, which won two 1991 Grammy awards, for Best Package and Best Historical Album.

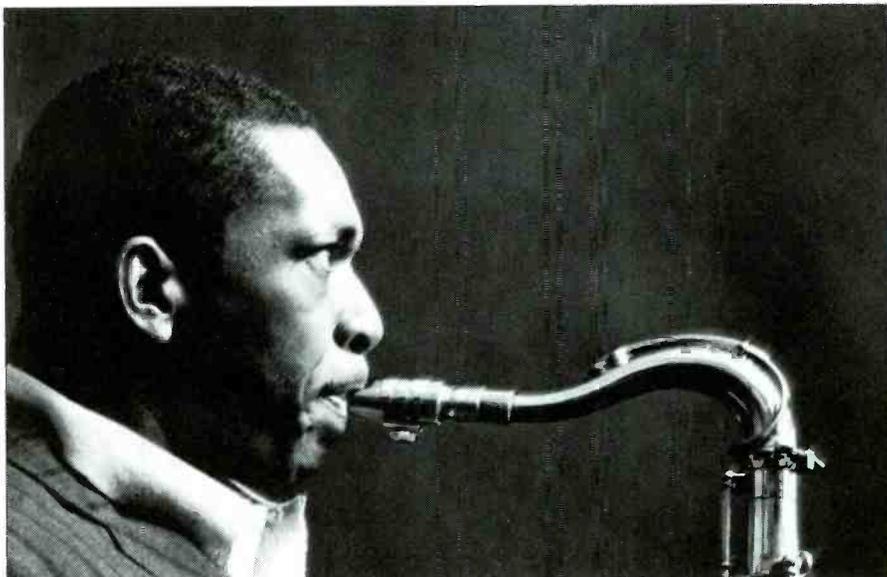
Impulse!, which came into being in 1961, is best-known for its considerable John Coltrane holdings but also includes important works from Sonny Rollins, McCoy Tyner, Oliver Nelson, Keith Jarrett, Quincy Jones and others. Michael Cuscuna, responsible for the Blue Note reissue program and co-founder of Mosaic Records, oversees the Impulse! reissues.

Under GRP, Impulse! CD reissues are being handled right for the

first time, with great care taken in the remastering and repackaging (often with never-before-seen photos from the original recording sessions). Each Impulse! (and Decca Jazz) reissue, wherever possible, is filled out to over 60 minutes in length through the inclusion of unissued masters, alternate takes or tracks from related sessions. The end results are collector's items. There have been several impressive Impulse! boxed sets to date, including a three-CD retrospective of the label, produced as a high-quality CD "book" with an all-new text and archival photos; a historic four-CD set of a mostly previously-unissued 1965 Coltrane "Live In Japan" concert; and the just-released "A John Coltrane Retrospective—The Impulse! Years," a three-CD overview of the saxophonist's work on the label.

GRP's Legendary Masters of Jazz reissue program has been well received by critics and consumers. *Down Beat* said, "The packaging is superb, and the sound quality...is impeccable." The *Oakland Tribune* stated that "these reissues are a high-water mark in jazz CDs." The *Newark Star-Ledger* said, "The music...has been dealt with superbly." *Cadence* reported that "the packaging is lavish and the liner notes copious. Sound quality is consistently superior." Individual discs from the series have received virtually universally good reviews.

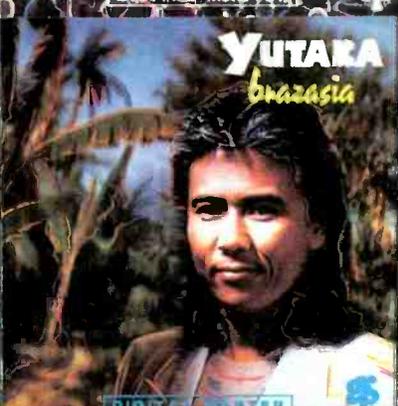
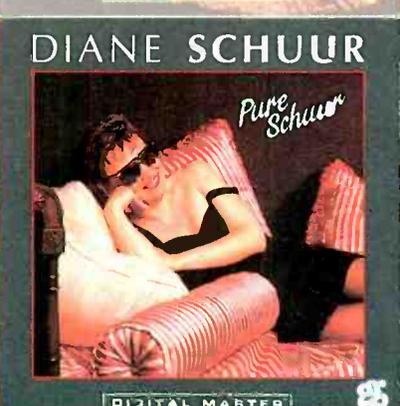
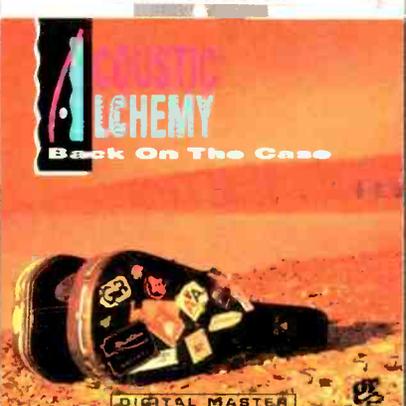
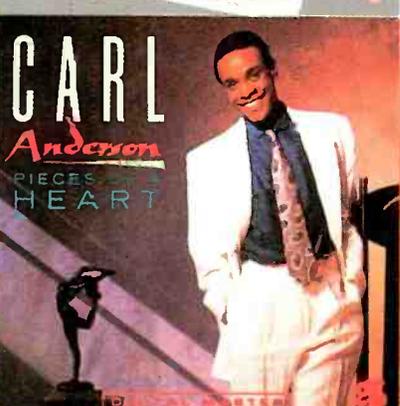
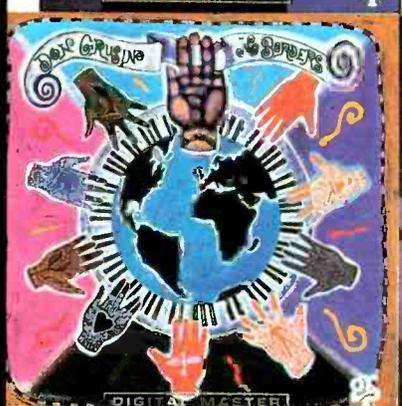
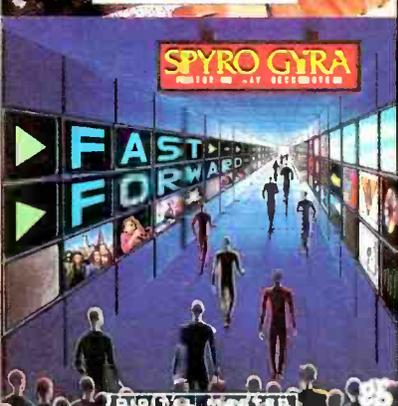
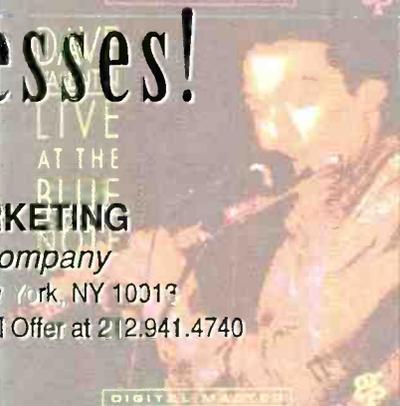
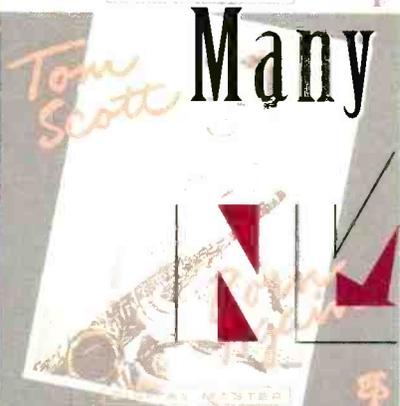
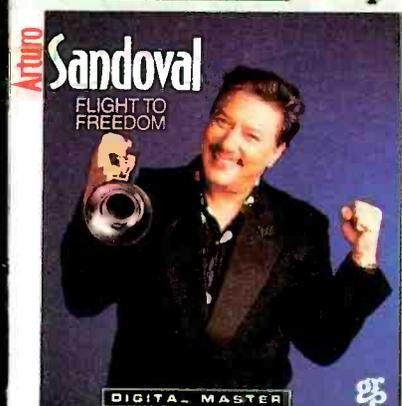
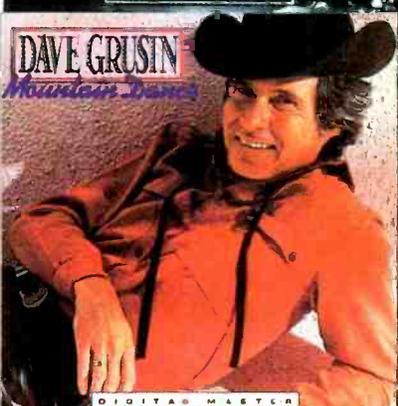
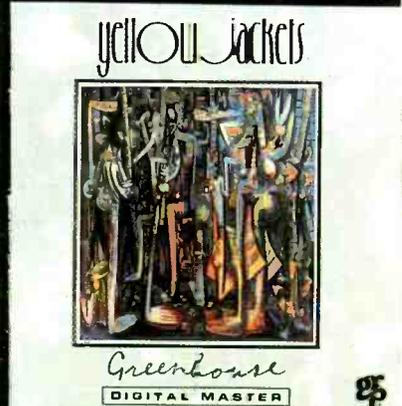
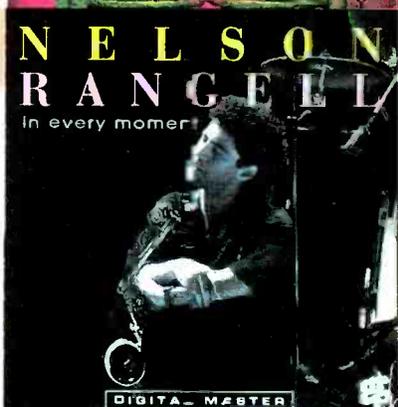
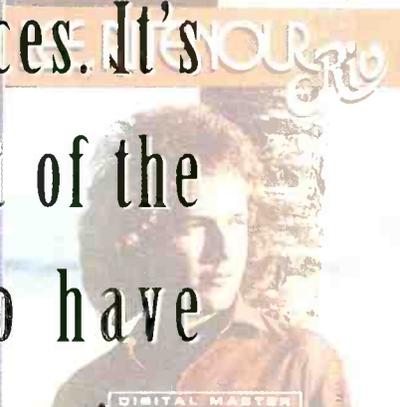
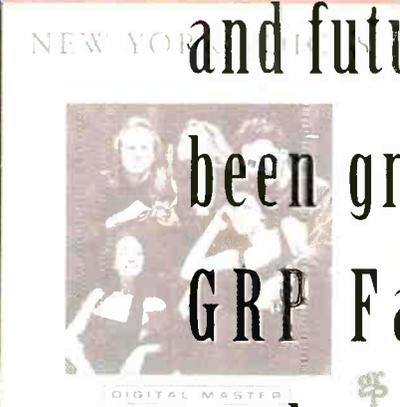
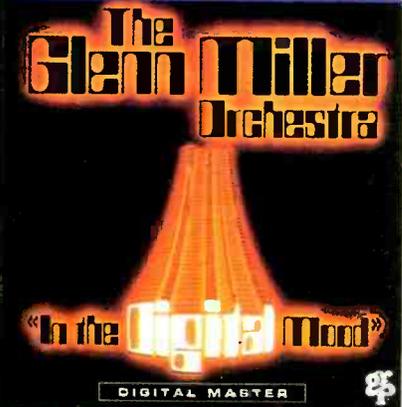
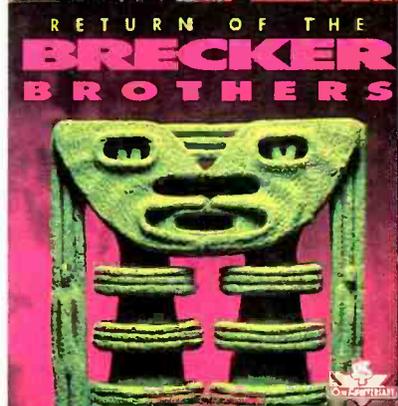
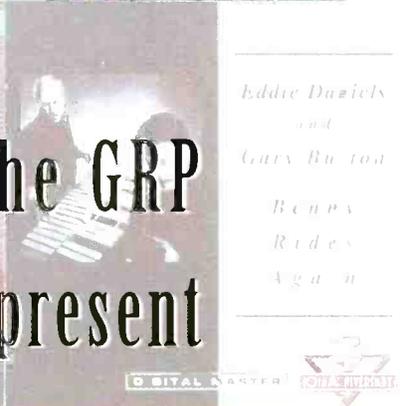
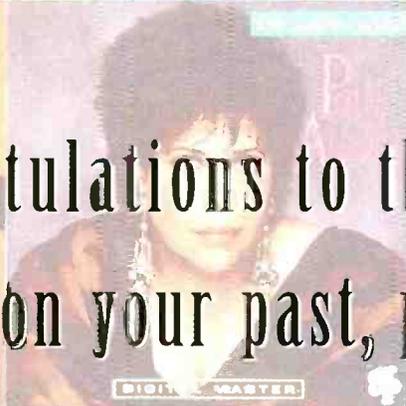
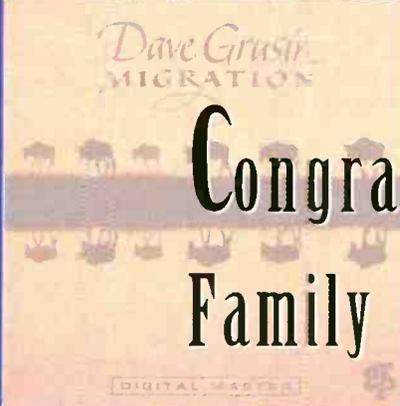
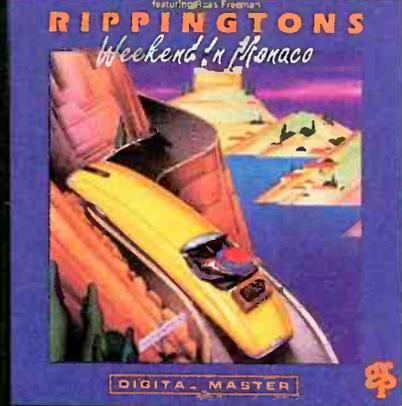
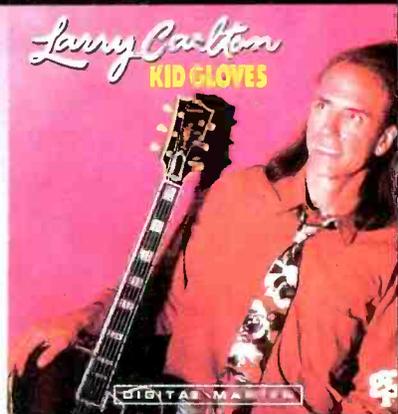
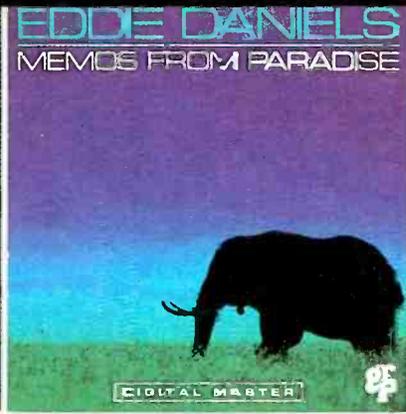
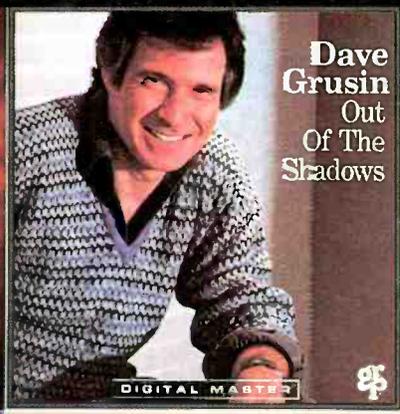
In the planning stages for 1993 are Impulse! releases by John Coltrane (several), Ben Webster, Max Roach, Archie Shepp, Milt Jackson, Yusuf Lateef and others; the Decca Jazz series will include Ella Fitzgerald (at least two double-CD sets), Louis Armstrong, Joe Turner, Art Tatum, Lionel Hampton and more. ■



John Coltrane



Billie Holiday



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ARTISTS

(Continued from page G-10)

ist Robben Ford and an ambitious bass-and-orchestra album by former Elektric Band bassist John Patitucci called "Heart Of The Bass."

Like Corea, vibist Gary Burton was on ECM before moving to GRP in 1988. It was through Corea's recommendation that Burton found GRP. "I had been with ECM for almost 16 years and was feeling like I'd gotten into an artistic rut, in a way," Burton says.

Vocalist Diane Schuur came aboard the GRP ship in 1984, after Rosen saw her perform on TV at the White House in concert with her mentor Stan Getz.

"I looked around, and I wanted to do some other styles of jazz that weren't necessarily compatible with ECM. For instance, I had in mind the project that I did with Pat [Methany, on Burton's 1990 album, "Reunion"]."

Thus far, in Burton's five albums for the label, he has shifted personnel and basic formats from project to project, while retaining his signature sound. "About the only thing Larry doesn't want me to do is the same old thing," he says. "He wants me to come in with something interesting."

Just this year, Burton has completed two projects—different from each other and from his previous discography. The recently released "Benny Rides Again" is a special collaboration with clarinetist Eddie Daniels and is based on the music of Benny Goodman during his years with vibist Lionel Hampton. Coming out this fall is "Six Pack," on which Burton teams up with six different guitar players—B.B. King, Jim Hall, John Scofield, Kurt Rosenwinkel, Kevin Eubanks and Ralph Towner—all of whom, except King, have played with Burton at some point in his 25-year career.

As if by some providence, Burton's arrival at GRP seemed to coincide with the start of its expansion program. "This has happened to me several times," Burton notes. "I've gone with a label at the time they've made a major growth, and I've gotten in on it. It happened at ECM. Chick and Keith and I were the first three American artists who were out there working on the label.

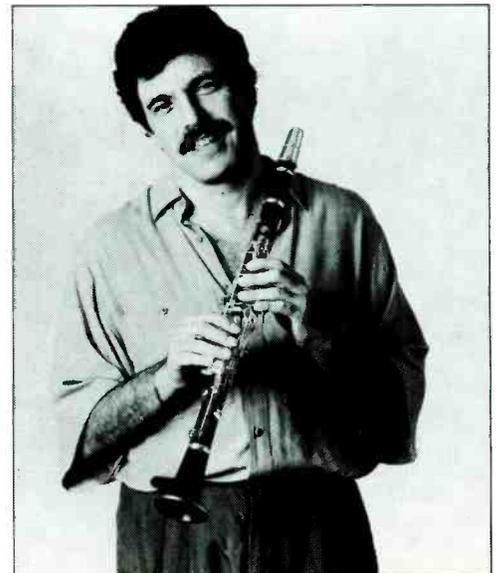
"The same thing has happened with GRP, in a sense. At the same time I joined the label, they were going through a major, positive expansion." ■



... 10 YEARS OLD?
Seems like only yesterday!

Congratulations to
the whole gang.

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NEW YORK CITY



Eddie Daniels



Great jazz calls for a great label.

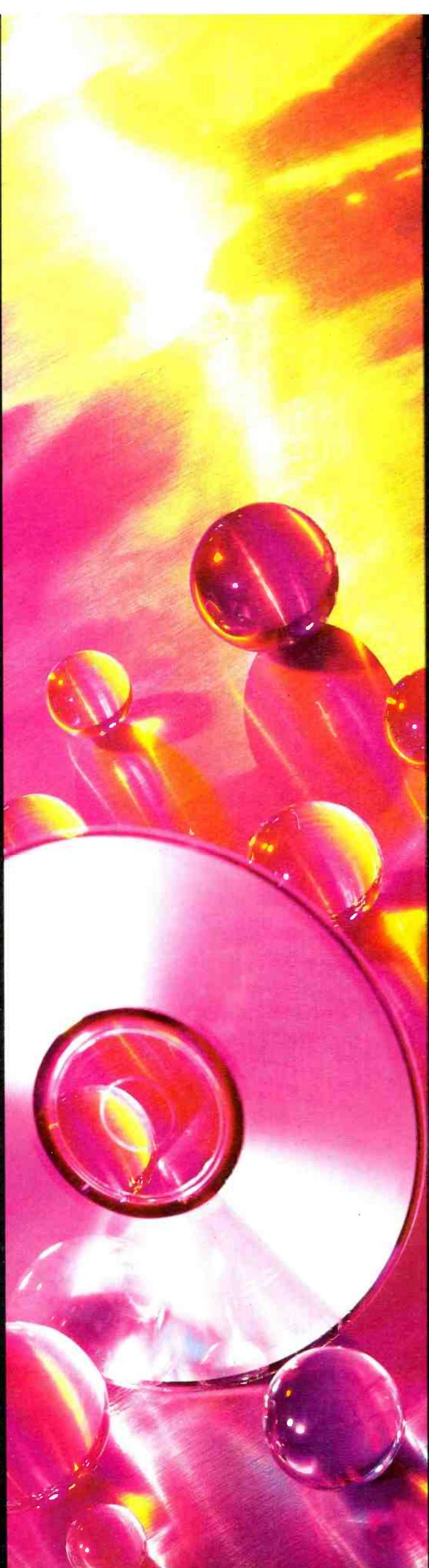
**Congratulations to Dave, Larry
and all the people who've made
GRP a legend in jazz....in only 10 years!**

We're proud to be part of the team.



G R P

R



THE
DIGITAL MASTER
COMPANY

RECORDS

**SALUTES OUR ARTISTS ON OUR
10 YEAR ANNIVERSARY**

Acoustic Alchemy Carl Anderson Patti Austin David Benoit

Michael Brecker Randy Brecker Gary Burton Larry Carlton

The Crusaders Eddie Daniels Robben Ford GRP All-Star Big Band

Dave Grusin Don Grusin George Howard B. B. King Kenny Kirkland Laima

Ramsey Lewis Eric Marienthal Sal Marquez Dudley Moore Gerry Mulligan

New American Orchestra New York Voices John Patitucci Kim Pensyl

Nelson Rangell The Rippingtons (Featuring Russ Freeman) Lee Ritenour

Dave Samuels Arturo Sandoval Diane Schuur Tom Scott Spyro Gyra Szakesi

Rene Toledo Dave Valentin Rob Wasserman Dave Weckl Yellowjackets Yutaka

To
DAVE
AND
LARRY

Congratulations on the
10th Anniversary of
GRP Records

It was great being a part of
your phenomenal success...

Thanks A Million*

Jack & Don Newsholme
Newsholme Associates Inc.

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Industry.

Representing:
Dave Grusin
David Sanborn
Marcus Miller
Jeff Daniels
Renata Scottò
Patti Cohenour
Clamma Dale



Yellowjackets

SESSION

(Continued from page G-3)

Grusin and Rosen played with Williams through 1966. When Williams landed a variety show on NBC in 1962, it opened a career opportunity for Grusin: TV and film scores. Grusin's trek began modestly with two TV jobs—"The Farmer's Daughter" and the original "Gidget" series—and he was soon into films, with "Divorce American Style" and "The Graduate" standing out as two of his earliest movie scores. Through friends, Grusin met director Sydney Pollack, which led to a long association and such projects as "Three Days Of The Condor," "On Golden Pond" and "Tootsie."

While Grusin was making his mark in Hollywood, Rosen was writing and recording commercial jingles in New York, and in the process, the drummer was becoming acquainted with production techniques. "I started using other drummers when I produced dates because I was actually getting more interested in recording than in playing."

Behind The Glass

Rosen's run at commercials was financially rewarding, but not fulfilling. "We won a number of CLIO awards for background music in commercials and got to the point where it was very successful,"

Rosen says. "But, from a musical standpoint, it was kind of narrow. You spent all this time creating 60 seconds of music, and then they would put an announcer over all but the last few seconds. I came to realize that the record business was the place for me to be, because the music is what it's all about, as opposed to commercials, where you're just providing background to sell a product." (Continued on page G-28)

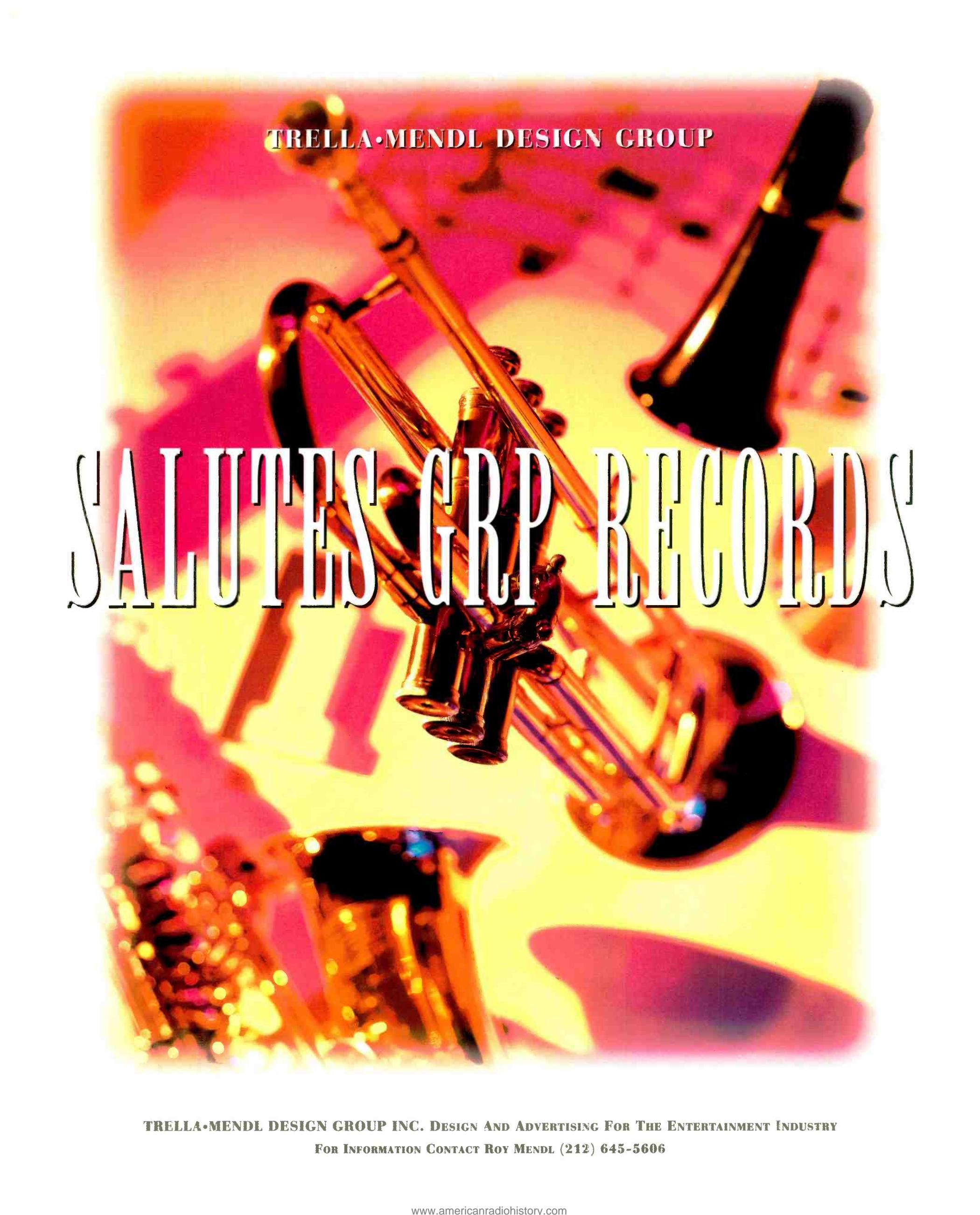


Acoustic Alchemy



Congratulations
grp

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SALUTES GRP RECORDS

TRELLA•MENDL DESIGN GROUP INC. DESIGN AND ADVERTISING FOR THE ENTERTAINMENT INDUSTRY
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Skiing Jazz Cats & Weekends In Monaco

by

maria armoudian

HOW ALL THAT JAZZ

GETS ON THE

RADIO

Since the inception of GRP Records, the whole face of record promotion has changed for the label. In fact, a new medium has emerged that didn't even exist during the label's infancy—the radio format sometimes referred to as adult alternative or contemporary jazz radio, which caters to GRP Records' specialty. And it has created an entirely new avenue of exploitation for them.

GRP Records senior VP of marketing & promotion, Mark Wexler, explains, "In the beginning, we were like orphans. Although we were making great music, we had difficulty getting airplay because the stations at that time were traditional jazz stations. Contemporary jazz radio didn't exist; the format grew around us. Over the years, more stations have become a force within the industry: WNUA in Chicago, CD101.9 in New York, KKSF and KBLX in San Francisco, KIFM in San Diego and KTWV (The Wave) in Los Angeles."

The contemporary jazz/adult alternative community operates in a mode dissimilar to the stereotype of record promotion, according to Wexler, primarily because stations don't orient themselves around singles and, consequently, artists don't live or die by their singles. Additionally, playlists aren't limited to a small number of songs or compositions. As a result, a camaraderie exists among



The Rippingtons

members of the community.

This relationship substantially affects record promotion at GRP. The label operates in a collaborative fashion with the radio stations rather than simply using a hard sales approach.

Wexler elaborates, "We do many special, synergistic kinds of promotions. For example, we make radio station sampler compact discs with GRP music, which the stations put out at a given point in the year. It becomes something like this: 'CD101.9 and GRP Records present the cool sounds of CD101.9.' That CD is sold at

(Continued on page G-26)



STERLING SOUND INC.
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CONGRATULATIONS

GRP

*keep on making
great records*

Festival Productions

George Wein

HAPPY 10th ANNIVERSARY

GRP

Thanks for making us part
of your yesterdays.

A crescendo of good
wishes on your
"10th" today.

And platinum
tomorrows
that strike
the perfect
note.

GRP on
track...



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Andrew L Sager

The law firm of
PRYOR, CASHMAN,
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with great pride in its association with

GRP

warmly congratulates

LARRY, DAVE

and all those instrumental in GRP's success.

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Art For Music's Sake

by

del porter

THE GRP ART DEPARTMENT HAS
DESIGNS ON AWARD-WINNING
ALBUM COVERS

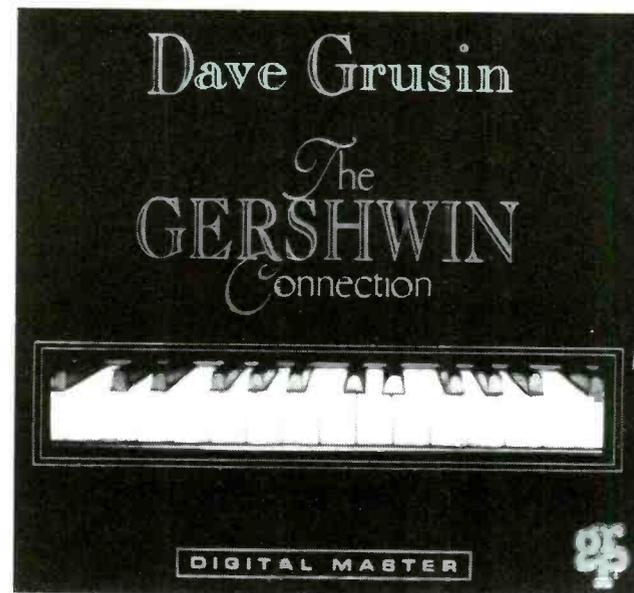
Larry keeps testing my ability to pull things off," jokes Andy Baltimore, GRP's VP of creative services.

The challenging relationship dates back to before GRP, when Larry Rosen helped finance some of then-filmmaker Baltimore's projects, and began in earnest in 1982, when Rosen and Dave Grusin decided to make GRP independent from their association with Arista.

"Larry was going to shoot a video with the N.Y./L.A. Dream Band in Japan and asked me to help out," Baltimore recalls. "Just before we were set to leave, he called up and asked me to design some promotional material, and I came up with baseball shirts and caps. Then, when we came back, he told me that I had to do an album cover. I said, 'How do you make an album cover?' He said, 'You'll find out.' And I've been there ever since."

"Larry and Dave wanted to establish an identity for the label," explains Bud Katzel, GRP's senior VP of sales and distribution. "They felt that if they were going to be known for the high quality of their artistry and technology, they should also be known for the quality of their packaging."

When Baltimore joined the company, GRP was moving into new offices. Since its packaging had been handled through Arista's art de-



partment, the new label had none of its own. "I looked around the offices, which were still under construction, took a door, painted it black and put it across two file cabinets," says Baltimore. "That was my first art table."

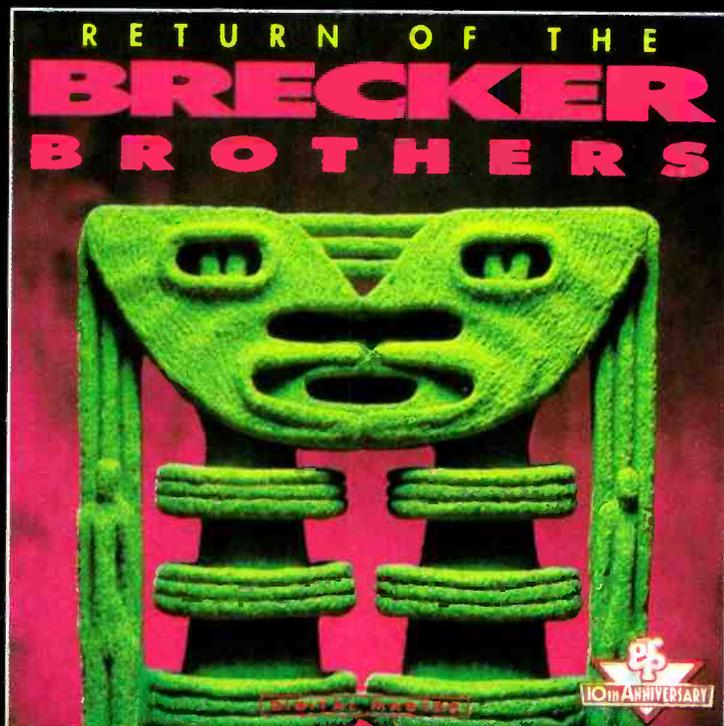
The department has grown to include art directors Dan Serrano and Scott Johnson, computer graphics specialist Sonny Mediano and associate art director Andy Ruggirello. Baltimore and his staff have won numerous awards, for albums including Diane Schuur's "Timeless," Dave Grusin's "Night-Lines," Grusin's "The Gershwin Connection," Tom Scott's "Streamlines," Don Grusin's "Raven," Eddie Daniels' "Memos From Paradise" and the Rippingtons' "Tourist In Paradise." Their designs employ a diversity of approaches, ranging from computer or other graphics created in-house to Baltimore's own photography to work commissioned or purchased from prominent artists.

"When I was doing 'Timeless,' I went for months looking for a graphic and just couldn't come up with the right one," says Baltimore. "One
(Continued on page G-26)

CONGRATULATIONS LARRY AND DAVE

...and thanks for helping
make our return possible.

-Randy and Mike



To all our good friends
at GRP we celebrate your
tenth anniversary with
a special tribute in our
December/January issue.



From the writers and staff of

JAZZ

together we've made a difference

"Luck is the residue of good planning."

-Einstein

*Congratulations to GRP Records
on your 10th Anniversary.*

*Jay, Phil, Spyro Gyra
and your friends at
Crosseyed Bear Productions*

ALBUM COVERS

(Continued from page G-24)



Andy Baltimore

night, Larry and I were leaving the office at ten o'clock. I stopped in the lobby and went back to my office. By three in the morning, I had three different designs, including the art deco piece that we finally used.

"For 'Night-Lines,' I got a very colorful illustration of the city by Frank Riley, which I wanted to strip of color and print in shades of blue, with the Statue of Liberty's torch in yellow. I called his agent and said that I didn't want to deface Riley's art, but here's what I'd like to do. The agent went through the wall, but Riley gave me permission. Sometime later, when he was mounting an exhibit of his work, he used my version of the piece."

Other projects have a consistent theme: reproducing as closely as possible the original artwork on reissues of Impulse! label albums, for instance, and establishing the look and quality of new packages from the Decca Jazz catalog with deluxe multiple-CD sets including rare photos and historical text. These include Louis Armstrong's "California Concerts" and "Count Basie: The Complete Decca Recordings." The department also produced the graphic of the cat, designed by



Bill Mayers, that appears on each Rippingtons album "in a sports car driving up a curving road in Monaco, skiing, checking into a hotel—always something that has to do with the record."

Are the efforts of Baltimore and his department effective? Definitely, says Katzel. "I've gotten letters from consumers, telling me how many of the packages have caught their eye." He points to a specific triumph: "We were close to reaching gold on the Glenn Miller Orchestra's 1983 'In A Digital Mood.' We needed just 25,000 more copies on an album that was already eight years old, and we wanted to hit gold status immediately. So Andy came up with a 'gold limited edition' package that not only sold 25,000 units but has since sold more than 100,000 copies on its own."

"I like to consider everybody in the department a team," says Baltimore. "It's like a family. To work with me, you've got to like two things: jazz and Chinese food. (We eat a lot of take-out up here.)"

"And, of course, you've got to be very talented." ■

RADIO

(Continued from page G-22)

the retail marketplace, and the listeners in the area can buy their favorite GRP music brought to them by CD101.9."

A great deal of advertising and promotional efforts accompany the sampler, and sometimes there's an added bonus. "In conjunction with the sampler at the end of each year, we hold a concert brought to you by CD101.9," says Wexler.

"We're very promotionally minded," Wexler continues. "When the Rippingtons released 'Curves Ahead,' which featured a skiing jazz cat on the cover, we gave away ski trips in 15 cities. Their new record happens to be 'Weekend In Monaco,' so we're sending someone to Monaco."

The label also provides various giveaways every year, with items

such as concert tickets, and they sponsor certain events that are radio-station-related. "KKSF had a listener party in San Francisco on August 13," says Wexler, "and we sent Don Grusin to play on the square in Oakland."

GRP's 10th anniversary provided an opportunity for even more specialized promotions. Wexler explains, "We interviewed Dave [Grusin] and Larry [Rosen] here, put the interview on a CD and will ship it along with the questions to the stations. So the stations' announcers can interview Dave and Larry about GRP on the air and have them answer via the CD."

"In particular markets—San Diego, Chicago, San Francisco and New York—they're going to air a two-hour program around GRP, program their favorite GRP tunes of the past 10 years and play the interview footage within that framework."

Generally speaking, GRP operates with full-service in mind. The label actively tailors promotions to the particular radio station's needs or preferences while still covering the basics—insuring that its artists participate in radio interviews and using announcements or other tools to help sell records. ■



Mark Wexler

JazzTimes

SALUTES



GREAT RECORD PEOPLE



ianc Schuur

To Larry, Dave, and the
gang at GRP,

Congratulations and a
sincere thanks for *ten
fabulous years* of
creating great music.

Love,

Diane Schuur

Congratulations to the hottest
record company in the industry
and special thanks to all who
contributed to the success of our
Grammy award winning release

"Digital Duke"

David Grusin

Larry Rosen

Bud Katzel

Mark Wexler

Art Weiner

Andy Baltimore

with Best Wishes to Jon Diamond

One good spin deserves another—
let's do it again!

Most respectfully,
Mercer Ellington & Lou Levy

Acoustic Alchemy
Carl Anderson

Patt Austin

David Benoit



HAPPY

10TH ANNIVERSARY

Brecker
Brothers

Gary Burton

Chick Corea

Larry Carlton

THE DIGITAL MASTER COMPANY

The Crusaders

Dave
Grusin

DANKESCHÖN GRP!

Eddie
Daniels

Don Grusin

It is wunderbar to work with your
wonderful music and the great artists!

George Howard
B.B. King

Special Dankeschön: Larry Rosen, Jim Fishel,
Frank Hendricks, Genevieve Stewart, Gabriele Armand!

Ramsey Lewis

Kenny Kirkland Laïma

Eric Marienthal

Sal Marquez

Gerry Mulligan

John Patitucci

Dudley Moore

New York Voices

Kim Pensyl Lee

Nelson Rangell The Rippingtons

Ritenour Dave Samuels

Arturo Sandoval

Szakcsi Diane Schuur

Tom Scott

Spyro Gyra

Rene Toledo

Dave Valentin

Rob Wassermann

Dave
Weckl

MCA

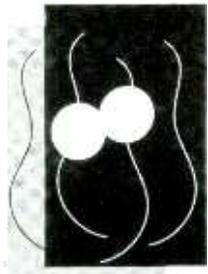
Yellowjackets Yutaka

MUSIC ENTERTAINMENT GMBH



MCA





CONGRATULATIONS TO
GRP FOR A FANTASTIC
1ST DECADE!

IT'S BEEN GREAT BEING A PART OF THE
GRP FAMILY AS AN ARTIST AND LONG-
TIME FRIEND & SUPPORTER OF LARRY
ROSEN, DAVE GRUSIN AND THE REST OF
THE GRP TEAM.

LOOKING FORWARD TO MANY MORE suc-
CESSFUL YEARS!

WARM WISHES,
LEE RITENOUR

**Congrats to
all our pals at GRP
from "The Gang"**

**NOW IN SESSION:
GRP RECORDS'
10th YEAR**

**CONGRATULATIONS FROM:
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1962 -1992**

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Chick Corea

SESSION

(Continued from page G-20)

Serendipity brought about a creative reunion with Grusin. When Rosen hired Jon Lucien to do vocals for a commercial, Lucien played some original songs that caught the producer's fancy. "I said, 'Jon, this stuff is great. We should be making records with this music.'"

Rosen landed a deal for Lucien with RCA and brought Grusin in from the West Coast to write arrangements for Lucien's songs. The result was the album "Rashida." Although Rosen is listed as producer and Grusin is credited as the arranger, the pair found their roles intertwined.

"The line between who's the producer and who's the writer became fuzzy," Rosen recalls. Says Grusin, "I think Larry had as much creative input as I did. The separation of our roles wasn't clear-cut."

From that point on, the names Grusin and Rosen were linked as co-producers. In 1975, Rosen suggested that the pair form a production company. "I said, 'Great! What's that mean?'" Grusin recalls. "He said, 'Well, we'll be doing the same thing that we've been doing, but we'll have a company.'"

Shortly thereafter, Grusin/Rosen Productions had its first client, as George Butler, who then headed Blue Note, hired the company to record the debut album by acoustic guitarist Earl Klugh. Next came a Blue Note date for violinist Noel Pointer.

"These were kind of left-field instruments, because everybody else in jazz was going to the saxophone or keyboards or something straight down the center," says Rosen. "We started having a lot of success with the sounds of these instruments because they were unique and they were put in a setting that worked perfectly."

"In the beginning of this company, we didn't have anyone—until Tom Browne—who actually played what would be considered a jazz instrument," says Grusin. "We had all exotica—Earl, and Noel's violin, and Dave Valentin, this Latin flute player, and Jay Hoggard, a wonderful vibraphonist—but no tenor/trumpet hard-core center, as had been happening in jazz for a long time."

Within a two-year span, Grusin/Rosen Productions' credits included three Klugh albums, two Pointer sets, an Elektra album for Lee Ritenour, a Patti Austin date on CTI and a Dave Grusin album on Polydor. The sales success of several of these albums caught the attention of Arista chief Clive Davis, who proposed that GRP

enter into a production deal. Rosen suggested another option: "We wanted more of a logo deal. We wanted to establish our own name, because we felt there was an identity to what we were doing. And Clive said 'Fine.'"

With a roster of rookie artists, the Arista-funded GRP label quickly made its mark, moving more than 70,000 units for flutist Dave Valentin, 280,000 units for singer Angela Bofill and 700,000 units for trumpeter Tom Browne. But the climate of the music industry soon turned ugly, and the circumstances led Arista and GRP to re-evaluate their relationship.

"At Arista, they were concerned about hit singles—something that was foreign to what we were doing. And we were into doing digital recording years before the introduction of the compact disc, and that was something they couldn't understand," says Rosen.

The Plunge

A friendly parting with Arista brought Rosen and Grusin to a decision point. Led by the belief that jazz albums usually get short shrift at major record companies, the partners elected to launch GRP as an independent label, where jazz, and state-of-the-art recording technology, would be the priorities.

"The whole idea of starting a label never came from a business motivation," says Rosen. "In the past, we'd make the record, deliver it to the record company and then find out that it wasn't important to the record company. Here we'd put our whole heart and soul, blood and guts, into this record, and when its release date came you couldn't find it in the record store. There wasn't a poster to tell consumers about it, no advertising in the newspaper. We got to the point where we were feeling we needed more control over the marketing."

"We'd had all these experiences out in the marketplace and saw that a lot of the promotion and advertising were targeted to people who weren't in our audience," says Grusin. "That was significant in terms of starting the label in 1982. We had a chance to put our money where our mouth was and say, 'We know who our audience is and let's just concentrate on that.'"

The sad state of the music industry at that time actually proved advantageous to the fledgling label. As record companies trimmed their rosters, name artists like Chick Corea, Lee Ritenour and Billy Cobham were available, and their signings instantly enhanced GRP's profile.



The Brecker Brothers

The advent of the compact disc provided fuel for fast growth. Grusin and Rosen had already earned high marks for production quality and—in tracks produced for Ritenour's "Rio" album and in Grusin's own "Mountain Dance"—had worked on two of the first non-classical albums to utilize digital technology. GRP made CD an immediate priority, and, since there weren't many jazz CDs on the market at the time, the label filled a void.

Figuring that big-band music would provide a dramatic demonstration of the format's capabilities, GRP recorded the repertoire of the Glenn Miller Orchestra on "In A Digital Mood." GRP's speculation proved correct: The title remains the label's all-time best seller, having moved 1 million pieces worldwide.

Because most conventional record stores had not yet embraced

CDs in the configuration's early days, GRP took aim at audio hardware stores, where the label found an eager consumer base. To capitalize on the trend, GRP produced samplers that contained tracks from different albums. "In a lot of cases, the consumers weren't even aware of who the artists were, but there weren't a lot of CDs out there. They'd buy our sampler, hear the 10 artists, then come back and buy the five CDs that they liked," Rosen says.

GRP also found that the logo's run at Arista had built goodwill in the music marketplace. "Somehow we'd established credibility with retailers and they sort of knew who we were," says Grusin. "They knew that, whether or not everything was a major seller, that we had some sort of product identification. It wasn't easy, but it was

(Continued on page G-30)

CONGRATULATIONS
TO  **ON YOUR 10TH ANNIVERSARY**
FROM MCA UK AND CANADA

MCA



**JVC
JAZZ
Festival**

**CONGRATULATIONS
TO
GRP RECORDS
FOR 10 GREAT YEARS!**

Here's to our continuing commitment
to musical excellence!

**JVC Company of America
JVC Disc America Company**



Tom Scott

SESSION

(Continued from page G-29)

better than starting from scratch. When we started dealing with distributors, word came in from the field that they didn't have to explain to retailers who we were, which was a major help in the early years."

The MCA buyout in 1990 added acts like Michael Brecker, Larry Carlton, George Howard, B.B. King and Acoustic Alchemy to GRP's roster—along with the Decca Jazz and Impulse! lines, which included historic recordings by the likes of Billie Holiday, John Coltrane, Ella Fitzgerald and Count Basie.

Although some jazz snobs were initially skeptical as to how GRP

As it celebrates its 10th anniversary, GRP stands tall with a formidable roster and a lofty list of accomplishments: more than 70 Grammy nominations, 16 Grammy awards and three years as the No. 1 jazz label in Billboard's year-end charts.

would treat these treasures, GRP's reissues have thus far been hailed by critics, and its "Billie Holiday: The Complete Decca Recordings" won two Grammys in March.

"Usually after a buyout, most acquired companies get absorbed into the corporation," says Rosen. "They get stripped down to nothing more than an A&R function, maybe a marketing function. I didn't want that to happen with GRP. There's a certain paranoia that gets built in, after you're in this business long enough, that jazz is at the bottom of a big record company's list, so you've got to protect yourself from the get-go. Besides, Dave and I didn't sell this company with the idea 'We've got to get out of this thing.' It was, 'How can we make this company bigger? How can we get to a level that we couldn't do on our own?'"

Horizons

Although jazz will always be at the core of GRP's sound, Grusin and Rosen plan to expand the label's A&R scope to other adult-slanted musical genres—and have already made moves in that direction with albums by Patti Austin and Carl Anderson and the recent signing of Latvian pop vocalist Laima.

"One area of expansion that I see will be in the area of adult-

B. Smith's

Restaurant
& **ROOFTOP CAFE**

**Congratulations to
GRP, Dave & Larry
for a decade of great music.
Thanks from the staff at B. Smith's**

GRP

To our friends

Dave Grusin, Larry Rosen and Mark Wexler:

Congratulations on your 10th anniversary!

You have delivered the talent, the sound, and the marketing success that is
unique in our industry.

Your friends at



oriented pop artists, mainly vocalists," says Rosen. "We're going to be signing more artists with adult appeal, including possibly some international artists.

"We're also thinking about getting involved in the classical crossover area, because of artists like Dave Grusin, who just wrote a clarinet concerto for Eddie Daniels, and Arturo Sandoval and Dudley Moore, who appear with classical orchestras. And we just signed Billy Taylor, who has written numerous pieces for orchestras. I see the consumer who buys our product as a potential consumer for classical crossover and adult-oriented pop."

New technology has always been a GRP priority, proved not only by its fast and aggressive plunge into compact discs, but also by its attempt, in 1988, to launch digital audio tape (DAT) in the U.S. It was the only American label to attempt a large-scale rollout of the configuration, and, though the lack of a uniform hardware/software introduction stymied that trial, it did not sour the label's interest in new technologies. GRP plans to be a conspicuous player in the impending launches of the DCC and MD formats and plans to explore the possibilities of CD Interactive and High Definition video recording. A CDI of Grusin's "The Gershwin Connection" is being readied, and a session by the Rippingtons will be videotaped in High Definition.

"Whenever there's new technology, as long as it's a quality product, GRP is going to be involved," says Rosen. "The last thing I'm going to do is say, 'We'll do this format but not the other, because we believe in this one and we don't believe in that.' Ultimately, the consumer will decide which of these technologies will succeed." ■



Patti Austin

THE ARTISTS: A GRP Gallery



The GRP All-Star Big Band

To the GRP Family,

Congratulations on your 10th Anniversary.

It's a privilege to be part of your team.

With love and respect.

Sheryl Feuerstein

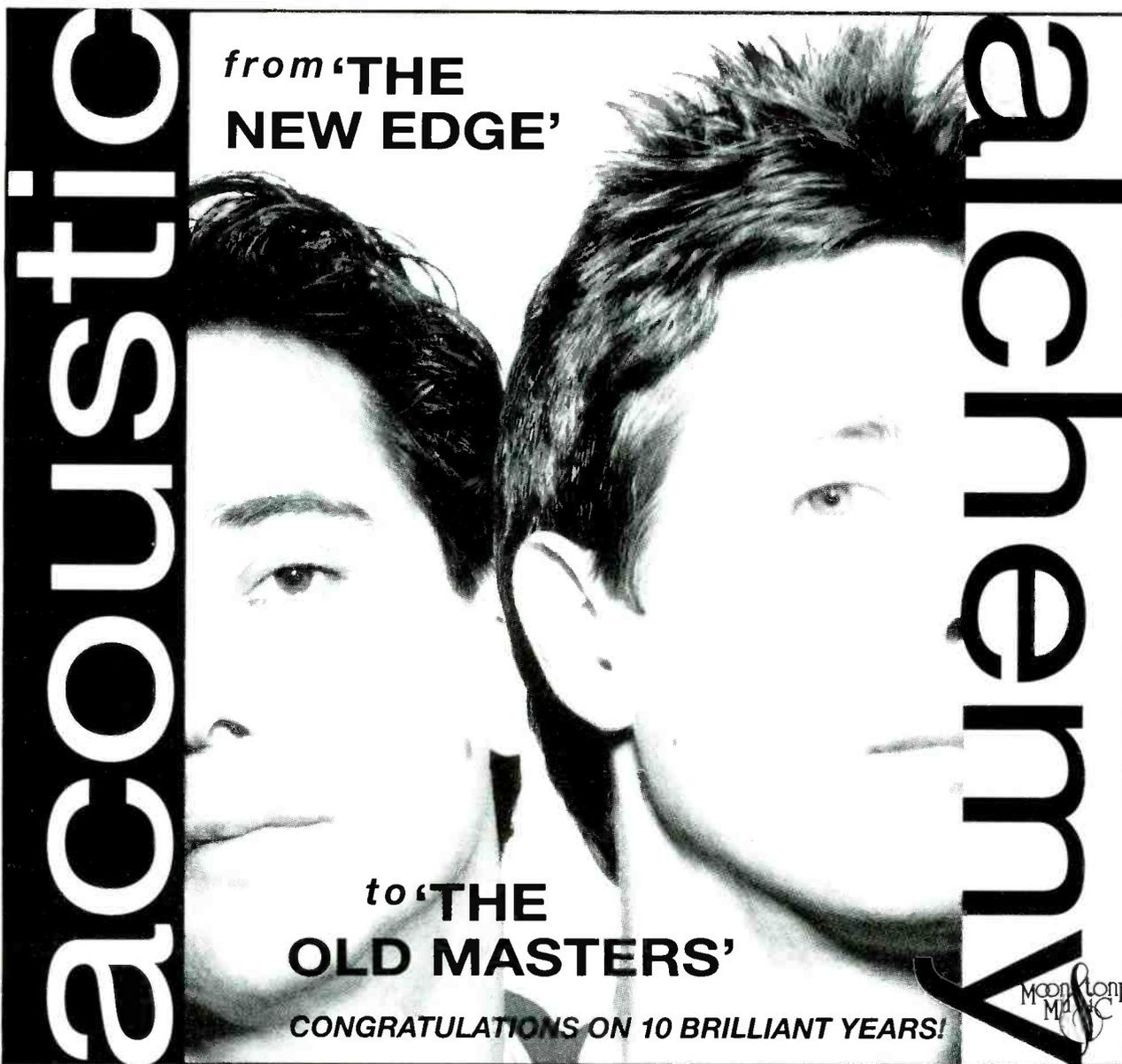
SFPR & COMPANY 1900 S. SEPULVEDA BLVD., STE. 311, LOS ANGELES, CA 90025 TEL: (310) 478-3110 FAX: (310) 478-5251

Congratulations Larry & Dave GRP Records 10th Anniversary

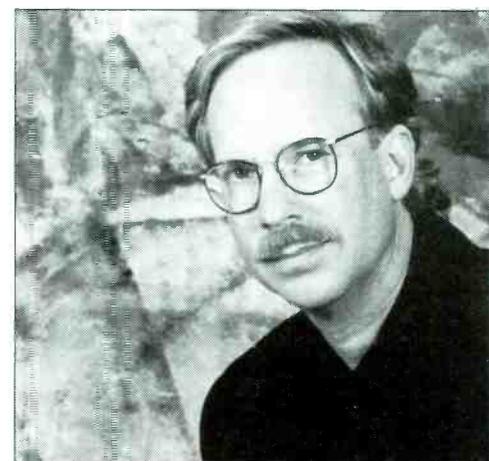
It was great to be part of the success story
Let's do it again, soon...

Jon Diamond
Chairman, J.Diamond Group
Los Angeles New York London

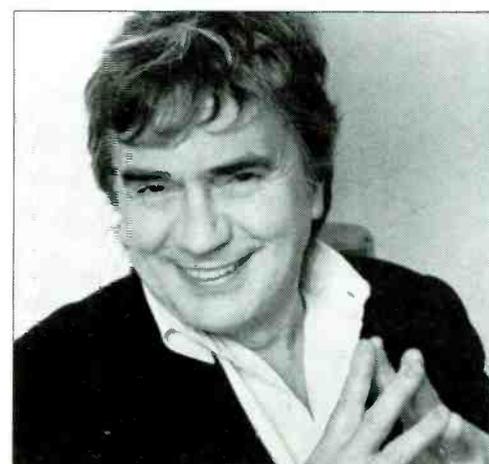
Jennie & Co.
DevlinHair Productions
Vermilion Film Productions



Kenny Kirkland



Gary Burton



Dudley Moore



Arturo Sandoval

From one Ten Year Old to another, you have a lot to look forward to after a very successful childhood. Continued great success and great music!!

Congratulations Larry And Dave!!

Happy Birthday GRP!

Your Friends At
Menes Law Corporation

Dear Dave and Larry,

Congratulations on your phenomenal achievement and much-deserved success.

My deepest gratitude for your support, guidance and friendship.

Thanks for making me a part of the first ten years. Here's to the next decades!

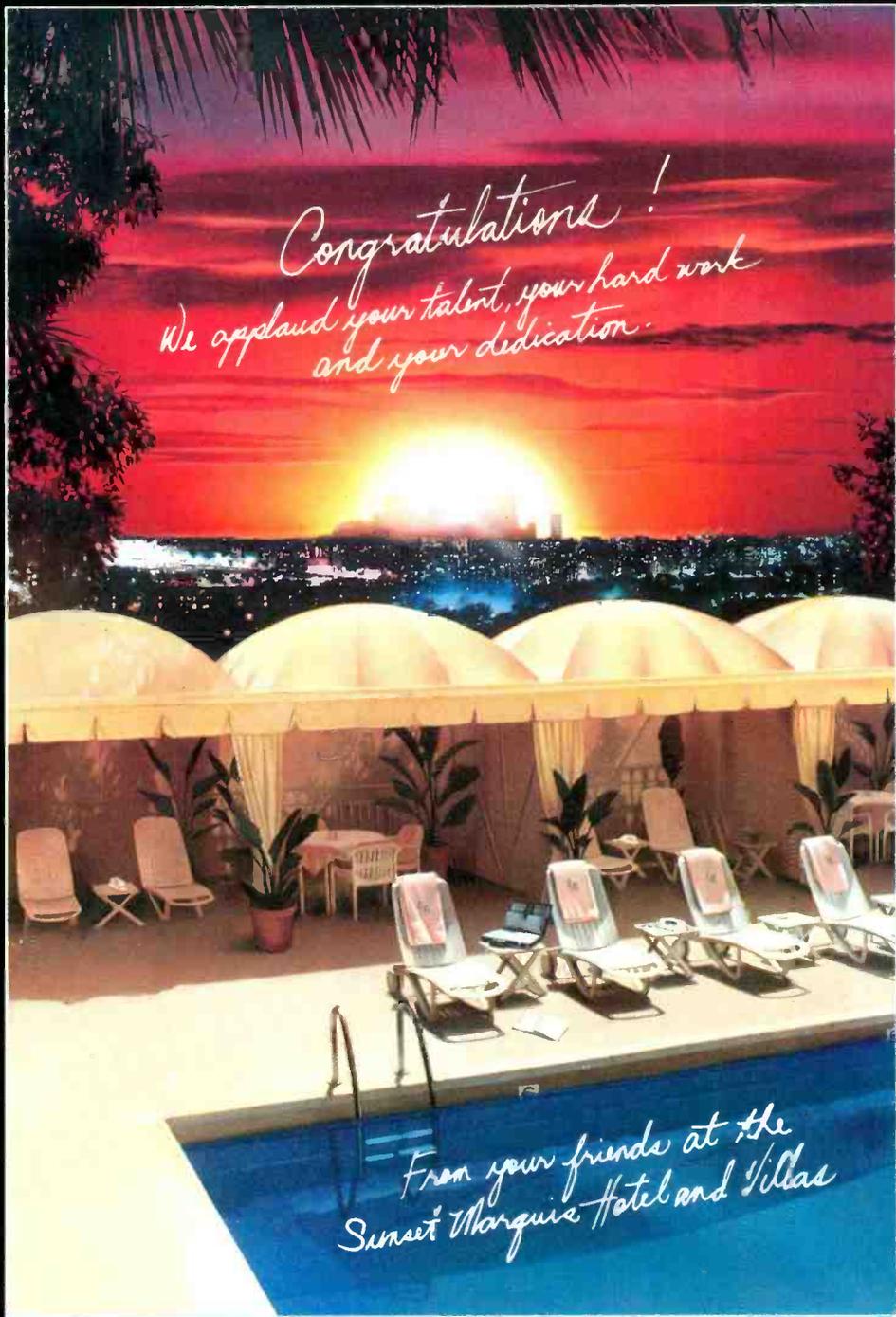
Josiah

Josiah N. Gluck
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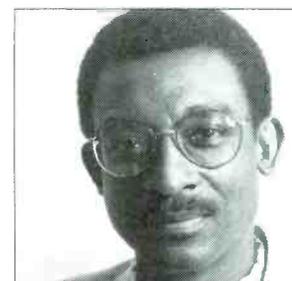
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Jim Fishel



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WORLD

(Continued from page G-8)

handled GRP since its inception in the European market—for their marketing expertise. All of these executives realize the vast potential of our repertoire. They do not treat us as just a jazz label."

One high-profile venture in Europe to mark GRP's 10th anniversary will be an all-star tour this fall by such acts as Diane Schuur, Tom Scott and Spyro Gyra. The tour may later be extended into other markets. Explains Fishel, "I'm looking to establish the acts as well as the worldwide identity of the label."

Meanwhile, in Asia and the Pacific Rim, BMG currently distributes GRP in India, Korea, Australia and New Zealand. On Oct. 1, upon expiration of a GRP deal with EMI, BMG assumed distribution of the label in Thailand, Malaysia, Singapore, Indonesia and Hong Kong. In two other Asian markets—Taiwan and the Philippines—the move from independent licensees to BMG takes place Jan. 1. Similarly, GRP is distributed by BMG International throughout Latin America.

In the important jazz-hungry market of Japan, GRP remains represented by MCA/Victor and has supported its growing sales there through constant touring by its artists. The GRP All-Star Big Band has scheduled a January tour of seven Japanese cities to help launch DCC. Notes Fishel, "Hirooyuki Iwata and his team at MCA/Victor have been innovative in their approach to all our product."

In Canada, GRP product flows through MCA Records/Canada. "The president of MCA/Canada, Ross Reynolds, has understood what we've tried to accomplish in the U.S.," Fishel comments. "He's helped spread our sales greatly by making many of the titles priorities."

As its global distribution falls into place, GRP is aggressive about tailoring its international marketing efforts to individual territories. "We even translate our product presentation videos into the languages of the countries where they're shown," Fishel explains. "We've used Spanish translations in Spain and South America, French in both Quebec and France, and Portuguese in Brazil and Portugal."

GRP has also taken such steps as introducing a new pan-European jazz magazine, *In Jazz*, which highlights both GRP and BMG product and is available for retail distribution in five languages.

The label prepares videos for in-store play featuring both current artists and historical footage to support reissue programs for GRP-controlled jazz labels such as Impulse! and Decca Jazz. It is also exploring the idea of an in-flight sampler of GRP artists, which could be heard by (and sold to) passengers on international flights, through airline sponsorships.

"Jazz is a universal music," says Fishel, "and the best growth areas in the entire business are in the international territories. Now our market penetration is boosted even further by the interest and sizable clout of BMG's distribution system." ■

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The illustration, of a phoenix and the Japanese character 希, "ki," is an example of the traditional Japanese art of sho-e (sho=writing, e=painting). "ki" carries the meanings of hopes and dreams, ambition, and a bright outlook.

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BET Prez Johnson Jumps On Nonexclusivity Bandwagon

THE BOX's Les Garland should hire BET president **Robert Johnson** as a press agent. In early September, Johnson wrote a letter to a number of top industry executives and included a copy of Garland's Aug. 22 Billboard commentary denouncing music video exclusivity on MTV.

The Eye intercepted a copy of the letter, which reportedly was sent to **Robert Morgado, Tommy Mottola, Hale Milgrim, Robert Krasnow, and Michael Dornemann**, among others.

"[BET] fully endorses Mr. Garland's position and we are adamantly opposed to video exclusivity in any form," Johnson's letter states. "Furthermore, BET will continue, in whatever way we feel appropriate, to aggressively bring to the attention of the cable television industry, the Congressional Black Caucus, black recording artists and managers, and the black community, our opposition to MTV's unjustified, anti-consumer, and in our opinion, anti-competitive exclusivity demands."

Johnson declined to comment regarding the letter.

NEVER A DULL MOMENT: Just last week we reported **Caroline True's** job as head of video production at **Charisma** was eliminated in a round of label cutbacks. This week, we hear True is headed for the big screen with **Caroline Spack**, co-producer of the film "Letter To Brezhnev." The two have formed a partnership to produce theatrical documentaries. Production is set to begin on their debut project, "I Married A Rock Star," a film that explores the lives of rockers' wives.

Capitol's Mick Kleber has a new title: VP of video and media. Kleber now oversees Capitol's media and artist relations departments. The move is designed to foster synergy in using television to better focus artist development, says Kleber.

"We want to think about packaging, press, music video, and TV appearances in a more symbiotic way," Kleber says.

CURT CREAGER, formerly director of creative marketing at **A*Vision**, is being treated for AIDS-related illnesses from his home. Colleagues can reach Creager at 212-989-2927 or 405 West 23rd St., Apt. 15L, N.Y., N.Y. 10011.

AN AMERICAN DREAM: The **Jackson** family will be profiled in a forthcoming TV drama, titled "An American Dream," but **Motown** is getting a jump on things with the release of a newly discovered, 23-year-old **Jackson 5** track, "Who's Loving You." The single comes from the No-

vember telefilm's soundtrack, and was released Sept. 22.

Limelight's Steve Barron directed the video for the new track. Barron mixed 75 seconds of original footage from a 1969 "Ed Sullivan Show" with a storyline featuring actor **Jason Weaver**, who plays **Michael Jackson** in the miniseries.

"Who's Loving You" is airing on major video outlets, pumping audiences for the miniseries, which airs in two parts, Nov. 15 and 18. The **Motown** soundtrack ships Oct. 20.

ROSTER ROUNDUP: Director **John Speaks** has joined L.A.'s **Maddhatter Films**, where he recently wrapped production on the **Penthouse Players' Clique** video "Play U 2," which features **Eazy-E** and **DJ Quik**. **F.M. Rocks of Venice**, Calif., recently added **Philip Owens** and **Marcelle Lunam** to its directors' roster. Owens, a native of Dublin, just shot **Tesla's** new video, "Stir It Up." Lunam, an Australian expatriate, received a critic's pick in the Australian **Rolling Stone** for best video of 1991 for the **Clouds' "Souleater"** clip.

LINK UP: Denver's "Music Link" series has pacted with **KTCL-FM**, a commercial alternative radio station in Fort Collins, Colo., and the Denver-based nightclub **Okoboji's** to launch "KTCL's Live Music Link" series. The show bows this month, and will feature live performances and interviews with national and regional acts staged at the nightclub, aired live on the radio, and re-edited into an hourlong, weekly radio series. The action will also be videotaped for TV broadcast on "Music Link."

The debut program was taped Oct. 6 and featured **Concrete Blonde** in a 30-minute acoustic performance.

MANHATTAN Underground: A ticket on "The Underground Railroad," a Manhattan Cable public-access video show, takes viewers on a trip through a universe of strictly independent music, with tracks ranging from **Matador Records' Superchunk** and **Shimmy Disc's Ween** to **Frontier Records' Flop** and **Sub Pop's Urge Overkill**.

The half-hour program airs every Thursday at 7:30 p.m. and reaches some 500,000 homes in the Big Apple. Videos run the gamut from postpunk and alternative rock to ska, reggae, and blues.

David Weissman is GM of the program. Hosts **Andrew Weissman** and **Steve Patch** usually program between five to seven clips per show, and they've featured interviews with **Buffalo Tom**, **Shinehead**, and **Juliana Hatfield** since "The Underground Railroad" debuted in April.

THE EYE



by Deborah Russell

NewTek Cooks Up Low-Budget Gear Video Toaster Cuts TV-Studio Effects To Size

BY SUSAN NUNZIATA

NEW YORK—The music video production industry is on the brink of a low-budget revolution, thanks to a miniature television studio housed in a desktop-sized box.

NewTek Corp.'s Video Toaster is a \$5,000 system based on a Commodore Amiga 2000 computer. The system, which was introduced in September 1990, offers all the effects of a complete TV studio, and artists from **Todd Rundgren** and **Herbie Hancock** to **Spinal Tap** and **U2** have exploited its range of 200 video effects.

"Musicians are a market we had pretty much instant success with," says **Paul Montgomery**, VP at Topeka, Kan.-based NewTek.

Rundgren, **Hancock**, and **Too Much Joy** have used the system to produce videoclips, while **U2**, **Spinal Tap**, **Oingo Boingo**, and the **Grateful Dead** have used its effects to embellish their live performances.

Rundgren actually was a Video Toaster pioneer, as he was the first artist to use the system on his intriguing video "I Change Myself." Special effects, created through the Toaster, were used to enhance **Rundgren's** performance as he lip-synced the tune.

Today, the system continues to play an integral role in **Rundgren's** own **Nutopia** production company, and he recently used the Toaster to produce his video "Theology." The three-minute clip chronicles architecture through the ages.

Earlier this year, **Too Much Joy** teamed with **Teller** (the silent half of the magic duo **Penn & Teller**) to reel the low-budget clip "Donna Everywhere" using the Toaster. The clip marked **Teller's** music video directorial debut, and he brought the video in on a \$36,000 budget.

But the real beauty of the Toaster, says NewTek president **Tim Jenison**, is it is the video equivalent of **Tascam's** low-cost eight-track audio recorder.

Montgomery elaborates: "Now, video tools are available to people, like garage bands, who would not have been able to produce [videos] before."

NewTek estimates some 100,000 Video Toasters are now in use, and the **Topeka Capital Journal** reports the company has annual sales of \$25 million.

Toaster users range from independent video producers who specialize in family events to high-end production houses. "At the high end, pretty much every major studio is using a Toaster or planning to get involved," **Montgomery** says.

The product also is finding a market among home recording studio owners, says **Jenison**. "There's a revolution going on in audio," he says. "The same guy sitting around with MIDI in his garage is, by and large, using the Toaster. Audio workstations are now common, but those are a lot easier to do than video. Video requires a much greater band width."

Montgomery notes the Toaster hardware offers added power because the computer it features is fully programmable for other uses.

The system includes a computer, keyboard, Toaster card, hard disc, and RAM. Within this desktop setup is a four-input production switcher, digital video effects, **LightWave 3D**, dual-frame buffers that can hold two frames simultaneously in memory, a video paint system, character generator, **ChromaFX** real-time image processing effects generator/color processor, and still store/frame grabber.

The Toaster currently is available as a stand-alone workstation or as an add-

in card for **Amiga** computers. NewTek is planning to introduce **ToasterLink** **Macintosh** and **PC-compatible** versions in the first quarter of 1993 that will connect as peripheral units via **SCSI** or serial interface.

In addition to various musical applications, NewTek reports the Toaster has been used on the films "Babylon 5" and "Star Trek 6: Undiscovered Country."

PRODUCTION NOTES

LOS ANGELES

• **Mark Fenske** directed **Little Village's** new Reprise video, "Don't Go Away Mad." **Carolyn Mayer** produced the clip for **Carolyn Mayer Productions**.

• **Pascal Franchot** directed **Little Richard** in his video cover version of the children's classic "On Top Of Spaghetti." **Robert Goodman** produced the **Walt Disney Records** shoot.

NEW YORK

• **Babes In Toyland's** new video, "Bruise Violet," was directed and produced by **Gretchen Bender**. **Kathryn Colbert** co-produced the Reprise video.

• **The End's Zachary Snyder** directed **Del Amitri's** new A&M clip, "When You Were Young." **Gregory**

Everage produced the shoot, lensed on location around the city.

• **Steven Lippman** directed the classical shortform video "La Cumparsita," which comes from the **Teldec** album "Symphonic Tango." **George Reisz** and **Alexis Atlee** produced. **Stephen Kazmierski** directed photography.

OTHER CITIES

• **Zachary Snyder** directed **Soul Asylum's** new **Columbia** video, "Grave Dancers Union," on location in the group's hometown of **Minneapolis**. The **End's Gregory Everage** produced.

In addition, **Liddy Dallier** directed **Sophie B. Hawkins' video "I Want You"** for **Columbia**. **Odile Devar** produced the **Paris-based** shoot for **The End**.

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Artists & Music

Hot Latin Tracks™

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|---|-----------|------------|---------------|--|---|
| COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS. | | | | | |
| *** No. 1 *** | | | | | |
| 1 | 2 | 2 | 12 | CHAYANNE SONY | EL CENTRO DE MI CORAZON 1 weeks at No. 1 |
| 2 | 3 | 3 | 8 | JON SECADA SBK/CAPITOL-EMI LATIN | ANGEL |
| 3 | 1 | 1 | 15 | ANA GABRIEL SONY | EVIDENCIAS |
| 4 | 8 | 9 | 8 | LUIS MIGUEL WEA LATINA | COMO |
| 5 | 5 | 4 | 9 | MIJARES CAPITOL-EMI LATIN | PIEL CANELA |
| 6 | 9 | 7 | 13 | CRISTIAN MELODY/FONOVISA | NO PODRAS |
| 7 | 4 | 6 | 12 | ALVARO TORRES CAPITOL-EMI LATIN | HE VIVIDO ESPERANDO POR TI |
| 8 | 6 | 10 | 10 | PABLO RUIZ CAPITOL-EMI LATIN | EL RINCON PROHIBIDO |
| 9 | 10 | 8 | 14 | SELENA CAPITOL-EMI LATIN | COMO LA FLOR |
| 10 | 16 | 16 | 6 | LINDA RONSTADT ELEKTRA | FRENESI |
| 11 | 11 | 11 | 7 | MAZZ CAPITOL-EMI LATIN | NO ES AMOR |
| *** POWER TRACK *** | | | | | |
| 12 | 17 | 23 | 3 | JULIO IGLESIAS SONY | Y AUNQUE TE HAGA CALOR |
| 13 | 14 | 20 | 6 | JUAN LUIS GUERRA Y 4.40 KAREN/BMG | SENALES DE HUMO |
| 14 | 15 | 19 | 6 | BACHATA MAGIC RTP/RODVEN | BAILAR PEGADO |
| 15 | 18 | 21 | 4 | ILAN CHESTER DISCOS INTERNATIONAL/SONY | OJOS VERDES |
| 16 | 13 | 13 | 9 | RICKY MARTIN SONY | VUELO |
| 17 | 20 | 31 | 3 | JESSICA CRISTINA SONY | COSQUILLAS EN EL CORAZON |
| 18 | 7 | 5 | 8 | PANDORA CAPITOL-EMI LATIN | REZO UNA ORACION POR TI |
| 19 | 26 | 35 | 3 | VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY | ACA ENTRE NOS |
| 20 | 19 | 22 | 5 | OSCAR D'LEON SONERO/SONY | LA CARTA |
| 21 | 27 | 34 | 3 | PUNTO G TH-RODVEN | LA MALA |
| 22 | 22 | 39 | 3 | ALEJANDRO FERNANDEZ DISCOS INTERNATIONAL/SONY | BRUMAS |
| 23 | 12 | 12 | 10 | H2O SONY | GANAR O PERDER |
| 24 | 25 | 27 | 5 | VERONICA CASTRO CAPITOL-EMI LATIN | QUE SE VAYA A LA PARRANDA |
| 25 | 33 | — | 2 | MYRIAM HERNANDEZ WEA LATINA | SI NO FUERAS TU |
| 26 | 32 | 37 | 3 | RUBEN DJ RTP/RODVEN | SI TE GUSTA EL HUESO |
| 27 | 37 | — | 2 | REY RUIZ DISCOS INTERNATIONAL/SONY | NO ME ACOSTUMBRO |
| 28 | 36 | 32 | 6 | KIARA TH-RODVEN | LIBERAME |
| 29 | 38 | 26 | 7 | LOS FUGITIVOS TH-RODVEN | ESPERANDO POR TI |
| 30 | 29 | 29 | 5 | PALOMA SAN BASILIO CAPITOL-EMI LATIN | ORI ORO |
| *** HOT SHOT DEBUT *** | | | | | |
| 31 | NEW ▶ | 1 | | PANDORA CAPITOL-EMI LATIN | MATANDOME SUAVEMENTE |
| 32 | 39 | — | 2 | LUNNA CAPITOL-EMI LATIN | YO QUE TE ADORE |
| 33 | 31 | 28 | 8 | HANSEL MARTINEZ SONY | AMERICANA AMERICANA |
| 34 | NEW ▶ | 1 | | ANGELICA MARIA SONY | EL TACONAZO |
| 35 | 28 | 15 | 15 | LOS TEMERARIOS AFG SIGMA | A QUIEN QUIERES ENGANAR |
| 36 | 34 | — | 2 | LUIS MIGUEL WEA LATINA | AMERICA, AMERICA |
| 37 | NEW ▶ | 1 | | DANIELA ROMO CAPITOL-EMI LATIN | PARA QUE TE QUEDES |
| 38 | 23 | 24 | 16 | LOS BUKIS FONOVISA | QUIEREME |
| 39 | 21 | 25 | 5 | NATUSHA CAPITOL-EMI LATIN | QUE NOS DEJEN EN PAZ |
| 40 | 35 | 18 | 13 | VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY | QUE DE RARO TIENE |

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

TH-Rodven Gains Lord In RTP Buyout; GN'R In S. America; Balboa In Houston



by John Lannert

TH-RODVEN ADDS RTP: As expected, TH-Rodven acquired RTP Records Oct. 1 for an undisclosed sum. The deal was effective immediately, with TH picking up all RTP artists, licensing agreements, catalog, and trademark.

Included in the package is former RTP president Oscar Lord, who has been named GM of TH. Lord will report to label VP José Martínez, who says he views the deal, overall, as "an important step forward in our plans for development in the U.S.A./Puerto Rico Latin market."

Lord also hailed the pact "because it represents my homecoming to the company in which my career in the Latin music industry began in 1980. Now I will have the opportunity to contribute to the company's future development, [from] the experiences I've acquired in managing several record companies since."

GN'R MAKE FIRST South American Trek: Geffen's superstar act Guns N' Roses is slated to tour South America beginning Nov. 25 in Caracas, Venezuela. Other countries where GN'R are booked to perform, at the moment, include Brazil, Colombia, and Argentina. The concerts in Venezuela and Colombia are being co-promoted by Water Brother Productions. In Brazil, the concerts are being promoted by the Phoenix Group. Argentinian promoter Daniel Grinbank is handling the Guns' two Buenos Aires dates in December. Two GN'R concerts in Chile also are expected. Guns N' Roses' only South America concerts, thus far, took place in January 1991 at Rock In Rio II in Rio de Janeiro, where the band performed two shows.

BALBOA OPENS HOUSTON Branch: Balboa Records, Musart's U.S. affiliate, has opened an office in Houston, which will be run by Miguel Carrillo. The label also had just signed norteño act Los Rayantes Del Valle. One of the label's star artists, Joan Sebastian—who seems always to be in the studio—is wrapping up his latest banda album. In addition, Sebastian has also finished producing the latest record by label mate Pepe Aguilar, son of Antonio.

The younger Aguilar's album, whose tracks were composed by Sebastian, will feature a duet between Aguilar and Sebastian.

MICKY MINES RIAA GOLD: In case you did not hear, Luis Miguel's WEA Latina album "Romance" was certified gold in September by the RIAA for sales of 500,000 units. The only other Hispanic act to achieve a similar feat is Sony Discos' Julio Iglesias.

JAPAN GOES BANANA . . . Er, Peanuts Over Sergio: RMM's noted staff producer Sergio George, who produced all three albums by Japanese salsa crew Orquesta De La Luz, is making inroads into Japan with his

solo effort on Toshiba titled "Peanuts." The album—a top-selling international record in Japan—consists of Japanese hits translated into Spanish and done up with a salsa groove. George currently is working on Marc Anthony's new album, plus he is producing a track for Betty D., a vocalist with Sweet Sensation, who is cutting a solo effort for Ateo.

RELEASE UPDATE: There are *mucho/muito* superb, jazz-oriented albums from Hispanic and Brazilian artists now hitting retail. Just shipped on Tropical Storm is Elis Regina's "That Woman Vol. II," the follow-up effort to the tasty 1989 album "Essa Mulher" . . . Also out is Hilton Ruiz's just-shipped "Manhattan Mambo" (Telarc), plus Paquito D'Rivera's latest Messidor album, "Havana-Rio Conexión" . . . Astrud Gilberto's occasional sidekick Toninho Horta has released "Once I Loved" (Verve) . . . Elsewhere, mariachi act Campanas De América has just signed with Little Joe's new label, Tejano Discos.

VOCE FALA ESPANOL? More and more Brazilian labels, plagued by a deteriorating domestic market, are looking to expose their acts in the Hispanic arena. Som Livre is trying to break Roupas Nova in the U.S. through Globo. BMG is recycling José Augusto to the Latin market, along with fellow balladeer Amado Batista. EMI, which already released a Spanish-language album by Os Paralamas Do Sucesso, still is testing Latino waters with upcoming records from TV kid show hostess Mara Maravilha and Marisa Monte, who has made some headway in the U.S. Anglo market. PolyGram has realized little success from the Spanish-language debut of sertaneja favorites Chitãozinho E Xororó, but the label is slated to put out another album by the duo. To understand how far Brazil's market has fallen consider the following stat: In 1989 album sales in Brazil (all formats) were 72 million. Three years later, the estimate for 1992 album units in Brazil hovers around 35 million. A tally so dismal suggests the Brazilian invasion of the Hispanic market will gain steam in the months ahead.

SETTING THE RECORD Straight: In the "Viva Mexico" special that ran Sept. 19, it was reported that BMG-Ariola has 22% of the Mexican market and Sony Mexico 19%. Actually, the reverse is true. Sony Mexico owns a 22% market share in Mexico and BMG 19%.

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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 |
| | 1 | 1 | 13 | JON SECADA ● | JON SECADA | SBK 98845/CAPITOL-EMI LATIN |
| | 2 | 2 | 13 | ANA GABRIEL | SILUETA | SONY 80818 |
| | 3 | 3 | 45 | LUIS MIGUEL ● | ROMANCE | WEA LATINA 75805 |
| | 4 | 7 | 19 | JULIO IGLESIAS | CALOR | SONY 80763 |
| | 5 | 6 | 11 | CRISTIAN | AGUA NUEVA | MELODY 9056/FONOVisA |
| | 6 | 5 | 19 | MIJARES | MARIA BONITA | CAPITOL-EMI LATIN 42687 |
| | 7 | 8 | 9 | CHAYANNE | PROVOCAME | SONY 80831 |
| | 8 | 15 | 11 | ROCIO DURCAL | EL CONCIERTO... EN VIVO | ARIOLA 3344/BMG |
| | 9 | 9 | 11 | H2O | DE OTRO PLANETA | SONY 80821 |
| | 10 | 11 | 33 | RICKY MARTIN | RICKY MARTIN | SONY 80695 |
| POP | 11 | — | 1 | GIPSY KINGS | LIVE | ELEKTRA 61390 |
| | 12 | 4 | 21 | PANDORA | ILEGAL | CAPITOL-EMI LATIN 42686 |
| | 13 | 13 | 31 | LOS BUKIS | QUIEREME | FONOVisA 9040 |
| | 14 | 16 | 19 | RAPHAEL | AVE FENIX | SONY 80767 |
| | 15 | 10 | 47 | MAGNETO | MAGNETO | SONY 80670 |
| | 16 | 19 | 37 | ALVARO TORRES | NADA SE COMPARA... | CAPITOL-EMI LATIN 42537 |
| | 17 | 12 | 5 | BACHATA MAGIC | BACHATA MAGIC | RTP 80820/RODVEN |
| | 18 | 17 | 5 | MIGUEL TOMAS | MIGUEL TOMAS | WARNER 26797 |
| | 19 | — | 21 | JULIAN | VUELA MI IMAGINACION | WEA LATINA 75878 |
| | 20 | — | 1 | LUIS MIGUEL | AMERICA Y EN VIVO | WEA LATINA 90720 |
| TROPICAL/SALSA | 21 | 18 | 3 | LUNNA | YO QUE TE ADORE | CAPITOL-EMI LATIN 42611 |
| | 22 | 24 | 77 | PANDORA | CON AMOR ETERNO | CAPITOL-EMI LATIN 42451 |
| | 23 | 14 | 11 | FERNANDO ALLENDE | FERNANDO ALLENDE | WARNER 26848 |
| | 24 | — | 1 | RICHARD CLAYDERMAN | AMERICA LATINA | QUALITY 19123/TH-RODVEN |
| | 25 | — | 9 | CALO | PONTE ATENTO | CAPITOL-EMI LATIN 42667 |
| | 1 | 1 | 19 | JERRY RIVERA | CUENTA CONMIGO | DISCOS INTERNATIONAL 80776/SONY |
| | 2 | 2 | 9 | OSCAR D'LEON | EL REY DE LOS SONEROS | SONERO 80823/SONY |
| | 3 | 3 | 35 | TITO ROJAS | TITO ROJAS | M.P.I. 6061 |
| | 4 | 5 | 3 | ALEX D'CASTRO | REGALAME ESTA NOCHE | TH-RODVEN 2962 |
| | 5 | — | 3 | CANA BRAVA | NO ME FALTES NUNCA | PLATANO 5002 |
| 6 | 7 | 13 | OLGA TANON | SOLA | WEA LATINA 77478 | |
| 7 | 22 | 3 | KID POWER POSSE | LOS NENES DE LA MEDICINA | PRIME 3399/BMG | |
| 8 | 19 | 15 | FRANKIE RUIZ | MI LIBERTAD | TH-RODVEN 2946 | |
| 9 | 16 | 49 | GILBERTO SANTA ROSA | PERSPECTIVA | DISCOS INTERNATIONAL 80689/SONY | |
| 10 | 6 | 25 | ZONA ROJA | ORQUESTA ZONA ROJA | CANDELA 001/TTH | |
| REGIONAL MEXICAN | 11 | — | 1 | LINDA RONSTADT | FRENESE | ELEKTRA 61383 |
| | 12 | 10 | 13 | ROKABANDA | LA ROKA | J&N 748 |
| | 13 | 11 | 5 | RUBEN DJ | TODO MOVIDO | RTP 80853/RODVEN |
| | 14 | 17 | 5 | VAN LESTER | SOY LA VOZ | SONERO 80811/SONY |
| | 15 | 4 | 15 | MIAMI BAND | MIAMI BAND | RTP 80768/RODVEN |
| | 16 | 13 | 9 | JOHNNY RAY | SALSA CON CLASE/LOS 3 SABORES | RTP 80846/RODVEN |
| | 17 | 8 | 55 | EDDIE SANTIAGO | SOY EL MISMO | CAPITOL-EMI LATIN 42296 |
| | 18 | 9 | 27 | LALO RODRIGUEZ | DE VUELTA EN LA TRAMPA | CAPITOL-EMI LATIN 42478 |
| | 19 | 21 | 45 | LOS SABROSOS DEL MERENGUE | SIETE VECES MAS... | M.P.I. 6059 |
| | 20 | — | 1 | TONO ROSARIO | RETORNO A LAS RAICES | PRIME 3392/BMG |
| | 21 | 23 | 87 | JUAN LUIS GUERRA Y 4.40 | BACHATA ROSA | KAREN 109/BMG |
| | 22 | — | 1 | ANTONY SANTOS | ANTONY SANTOS | PLATANO 5001 |
| | 23 | 20 | 11 | LOUIE RAMIREZ & RAY DE LA PAZ | OTRA NOCHE... | RMM 80748/SONY |
| | 24 | — | 27 | ORQUESTA DE LA LUZ | SIN FRONTERAS | RMM 80652/SONY |
| | 25 | — | 1 | EDDIE PALMIERI Y LA INDIA | LLEGO LA INDIA | SOHO SOUNDS 80864/SONY |
| | 1 | 1 | 19 | SELENA | ENTRE A MI MUNDO | CAPITOL-EMI LATIN 42635 |
| | 2 | 2 | 15 | VICENTE FERNANDEZ | QUE DE RARO TIENE | DISCOS INT'L 80809/SONY |
| | 3 | 4 | 9 | MAZZ | LO HARE POR TI | CAPITOL-EMI LATIN 42593 |
| | 4 | 5 | 5 | BANDA MACHOS | CASIMIRA | FONOVisA 5161 |
| | 5 | 3 | 53 | LA MAFIA | ESTAS TOCANDO FUEGO | DISCOS INTERNATIONAL 80660/SONY |
| 6 | 8 | 23 | LUCERO | LUCERO DE MEXICO | FONOVisA 9039 | |
| 7 | 6 | 35 | LOS TEMERARIOS | MI VIDA ERES TU | AFG SIGMA 3002 | |
| 8 | 7 | 17 | ALEJANDRO FERNANDEZ | ALEJANDRO FERNANDEZ | SONY 80770 | |
| 9 | 10 | 9 | FLACO JIMENEZ | PARTNERS | REPRISE 26822/WARNER | |
| 10 | 11 | 11 | GRUPO MOJADO | LA GORDA | FONOVisA 5154 | |
| | 11 | 12 | 33 | EMILIO NAVAIRA | UN Sung HIGHWAYS | CAPITOL-EMI LATIN 42626 |
| | 12 | 15 | 61 | ANA GABRIEL | MI MEXICO | SONY 80605 |
| | 13 | — | 37 | LINDA RONSTADT | MAS CANCIONES | ELEKTRA 61239 |
| | 14 | 14 | 37 | ROCIO BANQUELLS | A MI VIEJO | CAPITOL-EMI LATIN 42620 |
| | 15 | 9 | 15 | ANGELICA MARIA | INTERPRETA RANCHERO Y NORTENO | SONY 80771 |
| | 16 | 13 | 49 | BRONCO | SALVAJE Y TIERNO | FONOVisA 3106 |
| | 17 | 22 | 23 | JOAN SEBASTIAN | CON BANDA | MUSART 2114/BALBOA |
| | 18 | — | 13 | LOS ACUARIO | LAS MISMAS PIEDRAS | MAR INT'L 304 |
| | 19 | 24 | 3 | BANDA VALLARTA SHOW | ESA CHICA ME VACILA | FONOVisA 9058 |
| | 20 | — | 9 | CHALINO SANCHEZ | ADIOS A CHALINO | MUSART 758/BALBOA |
| | 21 | 17 | 55 | LOS ACUARIO | LA HIELERA | MAR INT'L 291 |
| | 22 | 23 | 3 | LOS HURACANES DEL NORTE | CON NUEVOS... | SONY 80847 |
| | 23 | 21 | 13 | LOS CAMINANTES | RECUERDOS | LUNA 1226 |
| | 24 | 18 | 5 | VARIOS ARTISTAS | A BAILAR LA QUEBRADITA | FONOVisA 3022 |
| | 25 | 20 | 51 | MAZZ | MAZZ LIVE-UNA NOCHE JUNTOS | CAPITOL-EMI LATIN 42549 |

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SERGIO VARGAS
DIC-CD-80855

"Sergio Vargas"

CONSIDERED MERENGUE'S PREMIER VOCALIST, SERGIO VARGAS returns with a self-titled album, his most danceable in years. Tracks like "No Eres Una Más" ("You're Not Just Another One"), "Dime Cuando" ("Tell Me When") and "Corazón de Piedra" ("Heart of Stone") will rejoice the feet of merengue-lovers worldwide. Yet, it's the first promotional single "La Ventanita" ("The Small Window"), that provides the best view of Sergio Vargas as Merengue's present and future.

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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 LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| | | | ★★ NO. 1 ★★ | |
| 1 | 2 | 5 | MICHAEL W. SMITH REUNION 0071*/WORD | 1 week at No. 1 CHANGE YOUR WORLD |
| 2 | 1 | 13 | STEVEN CURTIS CHAPMAN SPARROW 1328* | GREAT ADVENTURE |
| 3 | 3 | 13 | SUSAN ASHTON SPARROW 1327* | ANGELS OF MERCY |
| 4 | 4 | 13 | WHITE HEART STARSONG 8247* | TALES OF WONDER |
| 5 | 5 | 3 | MICHAEL CARD SPARROW 1321* | THE WORD: RECAPTURING |
| 6 | 6 | 81 | AMY GRANT ▲ ³ WORD 6907* | HEART IN MOTION |
| 7 | 7 | 17 | RICH MULLINS REUNION 0072*/WORD | THE WORLD AS BEST I REMEMBER VOL. 2 |
| 8 | 13 | 47 | CARMAN BENSON 2809* | ADDICTED TO JESUS |
| 9 | 8 | 13 | RON KENOLY INTEGRITY 044*/SPARROW | LIFT HIM UP WITH RON KENOLY |
| 10 | 10 | 7 | RAY BOLTZ WORD 52991*/EPIC | SEASONS CHANGE |
| 11 | 9 | 103 | MICHAEL W. SMITH ● REUNION 0063*/WORD | GO WEST YOUNG MAN |
| 12 | NEW▶ | | WAYNE WATSON WORD 4232* | HOW TIME FLIES |
| 13 | 12 | 41 | PETRA WORD 48859*/EPIC | UNSEEN POWER |
| 14 | 11 | 51 | MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS. | MICHAEL ENGLISH |
| 15 | NEW▶ | | CARMAN WORD 9345* | YO KIDS |
| 16 | 15 | 13 | VARIOUS ARTISTS SPARROW 1329* | NO COMPROMISE REMEMBERING MUSIC OF K. GREEN |
| 17 | 14 | 21 | JON GIBSON FRONTLINE 9285* | FOREVER FRIENDS |
| 18 | 22 | 103 | D.C. TALK FOREFRONT 2682*/BENSON | NU THANG |
| 19 | 19 | 65 | BEBE & CECE WINANS ● SPARROW 1257* | DIFFERENT LIFESTYLES |
| 20 | 24 | 11 | LARNELLE HARRIS BENSON 2902* | I CHOOSE JOY |
| 21 | 16 | 3 | KIM BOYCE SPARROW 4132* | FACTS OF LOVE |
| 22 | 17 | 65 | RICH MULLINS REUNION 0066*/WORD | THE WORLD AS BEST I REMEMBER |
| 23 | 21 | 91 | STEVEN CURTIS CHAPMAN SPARROW 1258* | FOR THE SAKE OF THE CALL |
| 24 | 18 | 29 | RAY BOLTZ DIADEM 2094*/SPECTRA | MOMENTS FOR THE HEART |
| 25 | 26 | 3 | CARMAN MINISTRIES STARSONG 8250* | HIGH PRAISES VOLUME 2 |
| 26 | 20 | 11 | VERN JACKSON TBN 0001* | HIGHER THAN I'VE EVER BEEN |
| 27 | 27 | 19 | WEST ANGELES C.O.G.I.C SPARROW 1319* | SAINTS IN PRAISE VOL. III |
| 28 | NEW▶ | | PAUL OVERSTREET WORD 9357* | LOVE IS STRONG |
| 29 | 29 | 321 | AMY GRANT ▲ MYRRH 3900*/WORD | THE COLLECTION |
| 30 | 31 | 15 | DINO BENSON 2912* | SOMEWHERE IN TIME |
| 31 | 35 | 3 | P.I.D. FRONTLINE 9417* | BORN WITH THE GIFT: JOHN 3:16 FACTOR |
| 32 | 28 | 19 | VARIOUS ARTISTS SPARROW 1330* | CORAM DEO |
| 33 | 25 | 81 | SUSAN ASHTON SPARROW 1259* | WAKENED BY THE WIND |
| 34 | 37 | 45 | KATHY TROCCOLI REUNION 0725*/WORD | PURE ATTRACTION |
| 35 | 40 | 5 | PRAY FOR RAIN VIREO 2202*/SPARROW | PRAY FOR RAIN |
| 36 | 33 | 27 | FIRST CALL DAYSPRING 6925*/WORD | HUMAN SONG |
| 37 | 34 | 5 | MIKE E. REUNION 0076*/WORD | GOOD NEWS FOR BAD TIMES |
| 38 | 38 | 5 | DARYL COLEY SPARROW 1234* | WHEN THE MUSIC STOPS |
| 39 | 23 | 7 | DELIVERANCE INTENSE 9403*/FRONTLINE | STAY OF EXECUTION |
| 40 | 30 | 3 | HOSANNA! MUSIC INTEGRITY 045*/SPARROW | TAKE THE CITY |

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Artists & Music



by Bob Darden

THE STARTLING doings in Nashville last week—EMI/Liberty's purchase of Sparrow Records and Thomas Nelson Publishers Inc.'s purchase of Word Inc. (Billboard, Oct. 10)—overshadowed another announcement the following day by Liberty: the label's signing of contemporary Christian music superstar **Carman**.

In a prepared release, Liberty president **Jimmy Bowen** said, "This is a landmark signing, one that combines contemporary Christian and the general music industry. His superb artistry has already attracted millions to his music in the Christian field. We at Liberty welcome the opportunity to expand the reach of his audience. I believe Christian music will experience the largest growth of any genre in the '90s."

According to **Billy Ray Hearn**, Sparrow CEO, "Carman records and videos will be released worldwide on the Sparrow label. Marketing and promotion to the general marketplace will be handled through Liberty. Marketing and promotion to the Christian marketplace will be through Sparrow."

Carman's latest release on Benson, "Addicted To Jesus," is reportedly nearing the 350,000 mark in sales. A longform video by the same name—also through Benson—shipped 65,000 units. A previous longform, "Revival In The Land," is approaching platinum status.

Carman is also represented by a children's release through Word Records, "Yo! Kidz."

The purchase by EMI/Liberty, the addition of Carman, and the recent addition of **Russ Taff** (although to date it is officially only for a Christmas product) elevates Sparrow

to a new status as Word's most serious competitor. Carman's asking price, once his Benson contract was up, was allegedly too rich for either Word or Warner Alliance.

Bowen's goal of making Christian music the growth genre of the '90s may also include other acquisitions within the gospel community. Although EMI CEO **Jim Fifield** wouldn't speculate on the possibility, at least one more Christian label is reportedly in discussions with EMI/Liberty. And it could happen soon.

In a related story, **Joe L. Powers**, a VP at Thomas Nelson, was quoted Oct. 4 as saying Nelson will keep Word's headquarters in Dallas. But expect an increased Word presence in Nashville in the days ahead.

CHRISTIAN ARTISTS SHOULD Be Seen And Heard Department: **Sandi Patti** performed at the Republican National Convention; **Phil Driscoll** performed at the Democratic National Convention... Tribute Records' **Yolanda Adams** was featured with a front-page picture in the Aug. 26 issue of USA Today... The Nashville Chamber of Commerce recently selected Star Song Communications as one of Nashville's 1991 "Music City Future 50" companies. The label (along with the other 49 honorees) was profiled in a special Sunday supplement to The Tennessean and feted at a Sept. 23 banquet at the Opryland Hotel... Benson recording artist **Dino's Pianorama** will headline at the Ozark Theatre in Branson, Mo., from Nov. 5 to Dec. 20 with "Christmas Panorama—A Wonderful Time Of The Year." The concert features five full grand pianos on stage... Frontline's **Rick Elias & the Confessions** have been opening for **Huey Lewis & the News**, including a show before 55,000 concertgoers at the Michigan Fest in Lansing, Mich... Wonderland recording artist **Tony Valenziano** (who is a member of the Stand) has signed an artist cooperation agreement with Rickenbacker Guitars... Brentwood Bluegrass has signed the legendary **Doyle Lawson & Quicksilver**... First Call's "I Will Always Come Back To You" has been released by Epic as the Myrrh Records group's second mainstream single.



by Is Horowitz

SURVIVAL TIPS: **Klaus Heymann** has some unsolicited advice for classical labels squeezed between high recording costs and declining unit sales? "Don't throw expensive parties to celebrate the signing of an artist. Just make another record."

This is just one in a series of tips the head of budget label Naxos Records offers to hard-pressed competitors. He's got more.

"Face the reality that there is no relationship between an artist's reputation and fees, and his or her artistic quality," he says.

"Don't confuse consumers by filling your catalog with different performances of the same works. Labels must learn how to say no to their stars."

"Don't charge consumers for recordings that fail." Heymann is sophisticated enough to know that these precepts cannot be applied by all. But they seem to work well enough for him.

Naxos now has a catalog of 400 digitally recorded titles, with about 100 more in the pipeline. No titles are duplicated. He records 250 to 300 new CDs annually.

Artists are caught early in their careers; others, more experienced, may have had little prior opportunity to record. Both categories are willing to accept "reasonable" fees, without a commitment for royalties, he says. That is, if they expect to record for Naxos.

Heymann says his breakeven point on non-orchestral recordings is 5,000 sales, although his claimed an-

nual average, worldwide, is nearer 10,000 to 15,000 units. Orchestral recordings, which cost him as much as \$30,000 to record in the U.K., break even at about 30,000 units, he says.

DISC AWARDS: **Nikolaus Harnoncourt's** Beethoven symphony cycle with the Chamber Orchestra of Europe, on Teldec, has won Gramophone's album of the year award. It beat out five other candidates on the magazine's "shortlist" of award winners in various categories.

Among this latter group are Britten's "War Requiem," conducted by **Richard Hickox** for Chandos; a set of Rameau's harpsichord works played by **Cristophe Rousset** for L'Oiseau-Lyre; Strauss' "Die Frau ohne Schatten," conducted by **Sir Georg Solti** for British Decca; Szymanowski's string quartets, performed by the **Carmina Quartet** for Denon; and Taverner's "The Protecting Veil," paired with Britten's Cello Suite, both featuring cellist **Steven Isserlis**, for Virgin.

It's perhaps worthy of mention that none of these recordings, or any others on the full list of Gramophone winners was recorded in the U.S., or, except for Bernstein's "Candide," starred American artists.

DORIAN DOINGS: A major commitment to record Latin-American repertoire will be kicked off by Dorian Records in November when it sends its crew to Caracas to cut the Simon Bolivar Orchestra of Venezuela in works by Ginastera, Orbón and Revueletas. **Eduardo Mata**, principal guest conductor of the orchestra, will be on the podium.

The deal is expected to produce as many as 20 CDs over the next three years, says Dorian executive VP **Brian Levine**.

But just now Dorian is busy affixing "Parental Advisory" stickers to its upcoming **Baltimore Consort** album, "Art of the Bawdy Song." Guest artists **Merry Companions** help out with the explicit lyrics.

In the SPIRIT



by Lisa Collins

THE OFFICIAL announcement of the acquisition of Sparrow Records by EMI/Liberty came with little fanfare in the gospel community. Likewise, the purchase of Word Inc. by Thomas Nelson Publishers was met mostly with indifference by most gospel artists.

Why the lack of excitement? After all, doesn't this mean increased distribution of gospel/contemporary Christian music into the mainstream marketplace? Look what's happened with BeBe & CeCe Winans, Take 6, and the Winans, right? All perfect examples to secular distributors of what gospel can do.

But if this is so, can we also assume the natural process of growth will ultimately mean self-exclusion, with the soon-to-be-defections of gospel's more commercial acts? You bet!

What we're actually seeing unfold is a concern long discussed in the gospel music industry: gospel's own potential to "outgrow" itself. Despite what's happening in Nashville, gospel remains, for the most part, a closed shop. While the movement is real and the music is real, the marketing remains most definitely unreal.

You see, what works in secular music has never traditionally worked in gospel. So gospel insiders shake their heads and shrug their shoulders as hot new "marketeers" calculate new penetrations—all the while never bothering to study the game.

And very soon, they'll cry, "There's no money in gospel," after having tapped people who know nothing about the genre, and spending a lot of money—once again tarnishing gospel's limitless potential.

Just what am I saying? I'm venting the frustrations of the people who will have to—once again—pick up the

pieces and carry the rap when those new equations don't add up, when they don't pan out, when they don't translate into a windfall of new dollars.

Remember: Those who don't study history are doomed to repeat it.

ELSEWHERE, Marilyn McCoo and Clifton Davis are once again co-hosting the eighth annual Stellar Awards, to be taped Nov. 5 at UCLA's Royce Hall. A performance of the much-touted "Hallelujah Chorus" from Warner's "Soulful Messiah" will open the two-hour special honoring the best in gospel music. Producer Merwyn Warren will conduct.

The following night, the lineup for "The Hallelujah Chorus" will broaden to include Commissioned, Clifton Davis, Vanessa Bell Armstrong, a core group from the Sounds Of Blackness, and other stars for a special performance on "The Arsenio Hall Show." At press time, Warner was awaiting word from Quincy Jones on whether or not he will conduct.

SHORT STUFF: Tevin Campbell, After 7, and the Sounds Of Blackness have been tapped as guests on the Winans' upcoming hourlong Christmas special, being taped for television. The program is being syndicated by Tribune Entertainment for broadcast sometime in September. Whitney Houston is another possibility for the show... The Rev. Milton Brunson's latest project is an upcoming album from his own church choir, the Christ Tabernacle Choir, and is due later this year on Word Records... Sparrow has canceled its "Gospel: Good For The Soul" national tour, although there is talk it will be revived this spring. The tour was to feature Shun Pace Rhodes, Daryl Coley, and Richard Smallwood... Finally, the upcoming album from Take 6, which recently switched management to the Los Angeles-based Gold Mountain Entertainment, is now being produced by Benny Medina. Set to feature Queen Latifah and Stevie Wonder, the project is slated for release in April.

Jazz BLUE NOTES



by Jeff Levenson

SO MAYBE YOUR IDEA OF A hip holiday gift is flannel pajamas with Snoopy-and-the-gang feety warmers. Nothing wrong with that, unless of course your ZIP code spells Tropic zone and you can't tell sweat from rain. In that case, flannel makes sense only as an alternative to Saran Wrap. On this side of the equator, at least, I like to stay fresh with the gift of music, especially if we're talking about the kind of timeless stuff that views seasons as mere calendar blips on the road to forever.

Come to think of it, even forever may be too short a time when talking about Sonny Rollins, Billie Holiday, John Coltrane, and Art Blakey, all of whom are being remembered with boxed sets.

You think it's too early to be talking about holiday gift-giving? Try explaining that to record execs and retailers who are hoping special-item sales help put them over the top. Major League Baseball sells the Old-Timers concept by exploiting its catalog of players—Mantle, Mays, Williams, and DiMaggio; likewise, the jazz industry knows a marquee name when it hears one. Don't expect Davey Schildkraut up on the box board anytime soon. The following are much-awaited and -ballyhooed boxes. More will follow. Let the listening (or shopping frenzy, depending on your point-of-view) begin.

"Sonny Rollins, The Complete Prestige Recordings": Seven discs, covering the years 1949-56, through associations with Miles, Monk, MJQ, and Max (as in Roach), when

the tenorist virtually defined jazz modernism, emerging as a searing, boundless, brave, funny (!) improviser—the original saxophone colossus, if you will. As a pure, balls-to-the-wall soloist, Sonny could outduke anyone. Still can. This set, music for the ages, proves it.

"The Complete Billie Holiday On Verve, 1945-1959": Coincidentally, this box covers about the same time frame as Sonny's—one giant on the rise, the other (as John S. Wilson elegantly put it) in "triumphant decline." Far from merely documenting Billie's physical deterioration, this 10-disc box is a monument to her storytelling and staunch emotionalism. Billie's voice—dark, brittle, worn—sounds like it's been lived in, all the better for its exaltation of the spirit. The end of the innocence. The crown jewels here are two CDs of rehearsals that stand on their own as studies—for her, for her masterworks.

"A John Coltrane Retrospective, The Impulse! Years" (GRP): It's a daunting task, consolidating the reach, expanse, and impact of Coltrane's latter music into three discs. GRP has decided to treat this package as a sampler of the tenorist's development, chronologically highlighting (in a kind of hip, greatest-hits manner) his reign from 1961-67. Included are classic performances from the Village Vanguard, Birdland, and Rudy Van Gelder's studio in New Jersey. This is the spiritual side of Coltrane, fire-breather, balladeer, cultural icon.

"The History Of Art Blakey And The Jazz Messengers" (Blue Note). Producer Michael Cuscuna, who compiled the Coltrane tracks, also lent his services to this three-disc package, detailing the growth of Blakey's famed finishing school. All of the drummer's celebrated sidekicks (or protégés) are here: Kenny Dorham, Clifford Brown, Hank Mobley, Lee Morgan, Benny Golson, Wayne Shorter, Freddie Hubbard, Cedar Walton, Woody Shaw, Bobby Watson, and Wynton Marsalis. The years covered are 1947-81, underscoring the argument that Blakey's contributions as an instrumentalist are surpassed only by his time-honored skills as an employer.

Top Gospel Albums

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|---|------------|---------------|---|---|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 31 | REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC | MY MIND IS MADE UP 25 weeks at No. 1 |
| 2 | 2 | 21 | REV. JAMES MOORE MALACO 6009 | LIVE IN DETROIT |
| 3 | 3 | 31 | THOMAS WHITFIELD BENSON 2841* | ALIVE & SATISFIED |
| 4 | 4 | 13 | DARYL COLEY SPARROW 1234* | WHEN THE MUSIC STOPS |
| 5 | 5 | 21 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M | FOCUS ON GLORY |
| 6 | 6 | 41 | REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO | I'M GLAD ABOUT IT |
| 7 | 7 | 53 | MISSISSIPPI MASS CHOIR MALACO 6008 | GOD GETS THE GLORY |
| 8 | 8 | 41 | SHIRLEY CAESAR WORD 48785*/EPIC | HE'S WORKING IT OUT FOR YOU |
| 9 | 10 | 19 | THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO | THANK YOU JESUS |
| 10 | 9 | 19 | THE RICHARD SMALLWOOD SINGERS SPARROW 1283* | TESTIMONY |
| 11 | 14 | 23 | WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010 | THE COUNTRY BOY GOES HOME |
| 12 | 16 | 7 | THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO | U KNOW |
| 13 | 11 | 23 | L.A. MASS CHOIR LIGHT 73055*/SPECTRA | COME AS YOU ARE |
| 14 | 15 | 5 | REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180 | STAND STILL UNTIL HIS WILL IS CLEAR |
| 15 | 13 | 9 | FLORIDA MASS CHOIR MALACO 6011 | NOW, I CAN SEE |
| 16 | 12 | 13 | THE JACKSON SOUTHERNAIRES MALACO 6012 | LIVE AND ANOINTED |
| 17 | 17 | 33 | NICHOLAS WORD 48786*/EPIC | BACK TO BASICS |
| 18 | 19 | 61 | YOLANDA ADAMS TRIBUTE 790113/SPECTRA | THROUGH THE STORM |
| 19 | 20 | 25 | DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA | HOPE OF THE WORLD |
| 20 | 29 | 3 | BEAU WILLIAMS LIGHT 730806*/SPECTRA | LOVE |
| 21 | 18 | 21 | WEST ANGELES C.O.G.I.C. SPARROW 1319* | SAINTS IN PRAISE VOL. III |
| 22 | 21 | 79 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA | WASH ME |
| 23 | 24 | 3 | THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO | LIVE FROM SALT LAKE CITY |
| 24 | 23 | 3 | SANDRA CROUCH SPARROW 1325* | WITH ALL MY HEART |
| 25 | 25 | 3 | MISSISSIPPI CHILDREN'S CHOIR MALACO 4454* | CHILDREN OF THE KING |
| 26 | 22 | 7 | FAIRFIELD FOUR WARNER BROS. 26945* | STANDING IN THE SAFETY ZONE |
| 27 | 26 | 5 | THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY LIGHT 730830*/SPECTRA | SING IN THE SPIRIT |
| 28 | 28 | 25 | WAR ON SIN LIGHT 73077*/SPECTRA | THIS IS GOSPEL |
| 29 | NEW | ▶ | MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA | IN LIVING COLOR - "LIVE" |
| 30 | 27 | 71 | DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450 | LIVE |
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| 32 | 35 | 7 | JAMES BIGNON & DELIVERANCE AIR 10181 | USE ME |
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| 34 | 33 | 31 | ADORATION 'N' PRAYZE TM 1007* | TIME IS RUNNING OUT |
| 35 | 34 | 55 | HELEN BAYLOR WORD 48781*/EPIC | LOOK A LITTLE CLOSER |
| 36 | 37 | 11 | REV. PAUL JONES PURE 001 | I WON'T COMPLAIN |
| 37 | 32 | 5 | PASTOR MURPHY PACE III BLACKBERRY 2203301110/SPECTRA | LOOKING FOR THE PROMISE |
| 38 | 38 | 23 | REV. LAWRENCE THOMSON & THE MUSIC MASS CHOIR NEW HAVEN 20014* | NEVER LET GO OF HIS HAND |
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INDI Spreads Wings To Midwest With Chicago Office

■ BY ED CHRISTMAN

NEW YORK—Two years after announcing plans to be a nationwide independent distributor, Independent National Distributors Inc. has finally completed its network by opening a sales office in Chicago.

That move comes on the heels of the company's July acquisition of Big State Distributing and some assets of Schwartz Brothers, which was liquidated.

At the recent National Assn. of Recording Merchandisers' Wholesalers Conference, George Hocutt, chairman and CEO of INDI, said, "We are well along in our plans. We set out to get coverage for an independent set of distributors. We were seven-eighths of the way to where we wanted to be and the last eighth of the way is the Midwest," where the company hired a salesman and promotion person.

Although INDI now has in place its national distribution network,

the building of the company was not easy. INDI was formed in July 1990, when it acquired Hocutt's California Record Distributors and then a few months later bought Malverne, a New York-based distributor. At that time, it already was in negotiations to acquire Big State in Dallas, but that acquisition was not completed until 18 months later, when INDI acquired financing. At the same time, the company also bought the assets of bankrupt Schwartz Brothers.

Congress Financial Bank in New York provided \$12.5 million in financing to complete the deal and allow the company to operate on an ongoing basis. According to Kathleen Quinn, VP of Congress, the loan carries a debt service of about 1.5%-2.5% above the prime rate.

The loan is secured by some of INDI's assets and some of its receivables, Quinn says. Congress, which has about a \$2 billion loan portfolio, views the loan to INDI as "an inter-

esting opportunity," according to Quinn. "We looked at distribution and [INDI's] management spent a lot of time educating us on the business. We found it was a business a

'On a pure national basis, we only have a deal with one set of labels'

lot of banks would have shied away from. This loan is a little bit off of the beaten track and many lenders wouldn't have taken the time to learn the business," she says.

Since its inception, the company's ownership has been the focus of a lot of speculation in the marketplace. Initially, Mel Klein, who formerly worked at Island Records, was running INDI, and it was widely rumored that Island founder Chris

Blackwell secretly owned the company. Two years later, that rumor still persists in the marketplace even though INDI has detailed the company's ownership.

INDI is owned mainly by an investment group put together by Pierson, Heldring & Pierson Ltd., a Bahamas-based merchant bank that is a subsidiary of Amro Bank, N.V. In addition, INDI management has about a 10% stake in the company. Hocutt serves as chairman and CEO, while Billy Emerson is president. The two sit on the board of directors, along with Ian D. Fair, chairman of Pierson, Heldring & Pierson, and Larry Twill, a New York investment adviser.

In addition to questions about its ownership, others have wondered about the feasibility of its strategy to be a national independent distributor. In order to be a national distributor, a company has to sign labels to exclusive distribution deals. But so far, except for Ichiban, all

major independent labels have said they do not wish to use one distributor and would rather use regional distributors.

Hocutt says it may have been the intention of Klein, when he ran INDI, to try and sign labels to exclusive deals, but it is not the company's current focus.

"On a pure national basis, we only have a deal with one set of labels," Hocutt says. "But we have a lot of labels that we distribute in three out of the four regions of the country. We can give labels any mix. We won't have every label and we are not looking to be all things to everybody."

The important thing is for INDI to give labels an alternative in other markets, he adds.

The company operates under a divisional structure, with Hocutt running CRD and responsible for distribution in the West, Emerson overseeing the Southwest and Southeast presence of Big State, and Todd Van Gorp running Malverne, which handles the Northeast and some of the Midwest, according to Christopher Joyce, general counsel and VP of business affairs at INDI.

While other companies also are trying to be or already are national independent distributors, INDI is unique in that it has four depots functioning as warehouses. Some wonder if the company's overhead structure will hurt INDI in the long-run. Hocutt responds that having that many warehouses allows the company to respond to breaking product. Nonetheless, he acknowledges, "Eventually, we will look for ways to trim overhead. We have some duplicate functions. So we will do a national payroll and we will have one person who does health care."

In the meantime, Hocutt projects the company will generate about \$65 million to \$70 million this year, but depending on hits, that figure could be higher. Last year INDI generated \$40 million in business, while Big State had a sales volume of \$22 million. Moreover, Quinn at Congress Financial predicts sales will double by next year.

'Carmen Sandiego' Makes Play For Audio Market

■ BY TRUDI MILLER

NEW YORK—Question: Where in the world is Carmen Sandiego? Answer: on video game cartridges, on television screens—and in a few weeks, on a full-length album and longform music video.

"Where In The World Is Carmen Sandiego?" began life in 1985 as a best-selling video game made by Broderbund software. To date, the game has sold more than 3 million units. Its popularity led to the PBS game show, in which kids track down the elusive Carmen and her gang of thieves by following geographic clues.

The TV show, which draws 10 million viewers per week, prominently features the unsigned band Rockapella, performing songs written by David Yazbek, who has also written for "Late Night With David Letterman" and scored music for HBO, NBC, and PBS. Seeing a natural opportunity, Yazbek and entertainment attorney Jed Alpert joined

forces to bring the music of "Carmen" to the audio market.

In the process, Yazbek and Alpert launched their own New York-based label, Fight Records, with Yazbek as director of creative affairs and Alpert as director of business affairs. "We founded the label based on this project and on our belief that we can find other great projects," says Alpert. When the album was announced, "both BMG and Sony were very interested in distributing it," says Alpert. "The family music business is a big thing—people are taking it seriously. 'Carmen' is one of the highest-quality family entertainment vehicles—it's educational, it's endorsed by schools, yet among kids it's perceived as 'cool.'"

The album, due out Nov. 10, will be distributed by BMG via its co-venture with Zoom Express, a component of BMG Kidz. Initial orders have reached 100,000, Alpert says.

In marketing the album, the company plans to pull out all the stops, says Zoom Express president Bob

Hinkle. "Our marketing strategy is to let people know this is here, and to give them as many ways as possible to find it," he says. "Carmen" is being marketed to toy stores, computer stores, and record stores. In addition, the album has been given away as a prize on the TV show.

"That's a fantastic marketing tool—10 million people know about it now," says Alpert. "The PBS stations have been swamped with phone calls."

Alpert believes the album will have true crossover appeal, with adults enjoying it as well as kids. "Rockapella is liked by adults, and the album also features Tito Puente and the Persuasions. These are all adult acts," says Alpert. "It's not kiddie music, although kids can enjoy it. As for the show itself, 25% of the viewers are over 21 without children. We're trying to get that demographic reflected in the way we're marketing the record." For example, on Dec. 22, Rockapella and the Persuasions will appear on "The To-

night Show With Jay Leno" to perform the soul ballad "My Home." In January, Rockapella will go on a national tour. Zoom Express also plans to choose a single from the album to promote to radio.

An insert in the album will also promote "Carmen" merchandise, including the computer game, hats, and various T-shirts and sweatshirts featuring Carmen, Rockapella, and the Fight Records logo.

Looking to the future, Fight Records plans a longform video of the album and an audio "Carmen Sandiego" game, to be played on a portable cassette player or car stereo. The company hopes to do several "Carmen" products a year, all of which will be distributed by BMG/Zoom Express, Alpert says.

In terms of other product, the company is talking to the creators of other children's television shows. Additionally, Yazbek is working on an alternative pop album with XTC's Andy Partridge; that project should be out in the spring, Alpert says.

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Silo's Tower Deal Is Getting High Praise

TOWERING SILO: As reported in the last installment of *Child's Play*, independent distributor **Silo Inc.**—the largest wholesaler of independent children's audio in the country—is now supplying the **Tower Records** chain with independent children's product. It's a first for the Waterbury, Vt.-based distributor, which has never before serviced a major web like Tower; Silo's approximately 2,000 accounts are primarily mom-and-pop stores.

Child's Play did report a few details of the arrangement incorrectly, however: The deal is not exclusive, although Silo is currently Tower's sole supplier of indie children's audio, and Silo is providing audio only, not video.



by Moira McCormick

According to **Dave Lovald**, Silo's sales manager, the wholesaler has been selling to all 75 Tower stores since Sept. 1. The association began taking shape last spring, when Lovald, visiting the West Coast on business, stopped in to see the Tower people. "We'd wanted to sell them folk, jazz, [and other genres]," he says, "but the thing they really zeroed in on was children's. Tower had already been making an effort to merchandise children's product, but what they mainly stocked was the majors and Disney.

"But if you want to be a full-service place, you've got to be into the little guys," Lovald continues. "And that's always been Tower's ethic—they're known for breadth of catalog. Now they've consolidated with a distributor which will deal with each store, working in the right titles geographically and demographically. The way this product will do well is through a planned methodology—you can't just drop the goods through the slot and expect them to sell."

Both Lovald and Silo's marketing director, **Anne Tangney**, say response to the Tower deal from the approximately 120 indie kids' labels carried by Silo has been very positive. A third of them have pledged full support—"They've said, 'We'll do anything,'" says Tangney, "including providing [point-of-purchase], scheduling in-stores, and doing co-op ads."

Lovald says the Silo/Tower children's venture will follow "a very gradual incline to the level of success we'll attain. It's going to be an educational process for both of us."

MORE O' RORY: Sony Kids' Music artist **Rory**, whose first album, "Make Believe Day," collected a 1992 Parents' Choice gold award, has been selected as host of cable program "Ready, Set, Learn!" *The Learning*
(Continued on page 56)

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Musicland Keeps Multichain Concept In Mind As It Continues To Grow Business

MAKING TRACKS: The Musicland Stores Group is not only the largest music retailer in the country, it is also one of the most forward-thinking chains around. Since 1986, when Musicland gained its independence from its former parent, Primerica, the Minneapolis-based company has been searching aggressively for ways to grow its business. One way to grow a business is to open a lot of stores, and with well more than 800 record stores in the U.S., Musicland has exploited that strategy better than any other chain in the music business. The chain continues to open music stores, by wielding a portfolio of different prototype music stores, as well as going abroad to the U.K. and, if the rumors are true, looking south of the U.S. border.

Another way to grow the business is a bit more adventurous and certainly much more difficult: exploring other retail concepts. Again, Musicland is at the forefront here, too, having launched Suncoast Motion Picture Co., a sell-through-video-only chain that now numbers more than 200 stores. But that's not all the company has in its bag of tricks. Musicland executives always say one of their main ambitions is to build a multichain company like The Limited, which has 12 webs, or Woolworth,



by Ed Christman

which has 34 chains. Such an approach allows a company to leverage its headquarters staff over a number of chains, which reduces selling, general, and administrative expenses considerably.

While Musicland executives freely acknowledge they are always trying out different kinds of new retailing concepts and/or prototypes, they always are shy in talking about it because of the experimental nature of the stores. Anytime Jack Eugster, Musicland's chairman, CEO, and president, and other company executives are asked about their new-store concepts, the response is generally the same and it goes something like this: "We are always trying out new formats and concepts, and we have any number of experiments buried out there across America."

Eugster may be coy on the topic but make no mistake, he is serious enough about starting new chains to

name Larry Gaines senior VP of product development.

Currently, Musicland has a new concept that it is testing called On Cue, a small-town store that combines books, music, and video. "On Cue is a store for smaller cities, with populations of 10,000 to 15,000 people," says Eugster. "The concept is nonmall-based with two of the outlets being freestanding and the third in a strip center." The stores measure from 4,500 square feet to 7,000 square feet, with the three lines evenly represented in the store, he adds. The book section carries some 5,000 to 7,000 titles.

In addition to On Cue, Musicland, which already has been steadily opening superstores, measuring 12,000 to 17,000 square feet, appears to be on the verge of jumping into the superstore concept. According to sources, Musicland has recently signed leases for a few stores that measure upward of 30,000 square feet. Those stores, which will be in the Midwest, will focus on various entertainment media, playing around with different product lines.

ON THE MOVE: Circuit City, the giant home-electronics retailer that is adding music and video to its inven-

(Continued on next page)

Strong Foundations: Metal Blade Founder Unites Indie Rock/Metal Interests At Meet

PREZ BANGIN': Despite the continuing proliferation of independent labels devoted to heavy metal and hard rock—many of which enjoy significant sales—there has always been a distinct scarcity of rock indies at such confabs as the annual NAIRD convention and the NARM Wholesalers Conference. So we must applaud Metal Blade Records founder Brian Slagel for bringing these seemingly disenfranchised imprints together at this year's Foundations Forum.

Slagel hosted the private "Independent Labels Presidents Conclave" at the '92 metal meet, mounted Oct. 1-3 by Concrete Marketing at the Stouffer Concourse Hotel near the Los Angeles International Airport. The labels responded enthusiastically: senior executives from Cheetah Records (Orlando, Fla.), Red Decibel Records (Minneapolis), Grand Slamm Records (New York), Century Media Records (Van Nuys, Calif.), Relapse Records (Millersville, Pa.), SST/Cruz Records (Lawndale, Calif.), and Roadrunner Records (New York) were among those in attendance at the Oct. 1 session.

The meeting even drew a foreign guest: Boris Zosimov, president of the entrepreneurial Russian hard rock company Biz Enterprises, based in Moscow.

Slagel graciously invited DI to drop into the session near the tail end of its two-hour duration; a spirited discussion of international distribution was



by Chris Morris

under way. Slagel says other points covered in the meeting included domestic distribution, marketing, merchandising, touring, and publicity.

Slagel organized the conclave to discuss problems and concerns shared by the rock indies, whose voices are sel-

dom heard at more conventional industry meets.

"We're going to do this every year at Foundations, and we're going to do it in another six months at a site to be determined," Slagel says. "My vision in the long run is to have a heavy metal or alternative metal board. If we can all help people by getting better deals, it's strength in numbers. Maybe we can get an association together."

Slagel's intentions are anything but elitist; he welcomes other hard rock and metal indies' interest in joining future discussions. He can be reached at Metal Blade's Tarzana, Calif., home office.

(Continued on next page)

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And **Norman Foote** regularly performs his music using **symphony orchestras** as his backup band!



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

PANEL PUNDITS: The rock indies also were the subject of a panel at Foundations Forum this year, and much of the session focused on the vexing difficulties of competing with the majors for a hard rock audience and keeping a business afloat in trying economic times.

Unsurprisingly, given the state of the industry right now, most of the labels represented on the panel have struck some kind of distribution deal with the majors: Metal Blade, Red Decibel, Grand Slam, **Relativity**, and **Caroline** are all buoyed by the majors' money, although none distributes its product exclusively through those channels. New York-based grindcore label **Earache Records** is issuing the latest album by **Cathedral** via **Columbia** as well.

Jake Wisely of Red Decibel noted that head-on competition with the majors is "pretty much impossible ... without the money and the backing we've got." (As noted in these pages recently, Red Decibel just cut a first-look pact with Columbia.)

Jem Aswad of Caroline noted that if an indie is attempting to sign a hard rock act that is also being scouted by a major, "The only thing you can say to a band is, 'Hey, you're gonna get lost on that level.'"

Metal Blade's **Mike Faley**, who moderated, noted some of metal's biggest acts, such as **Metallica** and **Slayer**, built their fan bases at the independent level.

"Remember that that [big-money major-label] deal is not the be-all and end-all," Faley cautioned. "God help you if your first record doesn't recoup."

Understandably, part of the panel focused on touring—often the major factor in the breakout of most metal acts and, as **Relativity's Dave Counter** noted, the biggest expense an indie label shoulders after recording costs. Some of the panelists' remarks on the subject drew some of the biggest reaction of the day.

Wryly twitting bands seeking better transportation on the road, Aswad noted, "Bands saying they don't like vans is like saying they don't like dark nightclubs."

"They gotta suffer, I suffer," Wisely said. Although he later noted he has kicked in for two new band van engines, Wisely added, to howls of laughter, "I won't give a band any tour support until they're desperate."

FLAG WAVING: No, **Christian Fuhrer** is not the name of a right-wing fundamentalist. Fuhrer is the lead vocalist for **Aversion**, an attention-getting Southern California thrash quartet. The band, which was formed in 1988, has a new album, "Fit To Be Tied," out on **Restless Records**; two years ago, the Orange County act was signed to **Medusa Records**, a subsidiary of **Restless's** corporate precursor **Enigma Records**.

Unfortunately, that record, "The Ugly Truth," was released as **Enigma's** joint-venture deal with **Capitol** was falling apart. "They put us on the road and left us there to die," Fuhrer recalls, but adds **Restless** kept the band after it reorganized.

"I guess they saw something," Fuhrer says.

What **Restless** probably saw was a high-temperature thrash unit with an intolerance for apathy. Feroocious tracks like "Hung" and "Let It Go" are fired by the febrile guitar work of Fuhrer's partner, **Dash**, and the singer's growling vocals, which most writers have compared with **James Hetfield's** sepulchral yowl.

"I was shocked at first—I didn't understand the comparison," Fuhrer says of the **Hetfield** tag. "I was mad ... [But] I started thinking about it and I said, 'I like early **Metallica**.'"

Fuhrer notes **Aversion's** thrash style

is as much an outgrowth of punk as it is of metal: the singer hung out with such Orange County punk units as **D.I.** and the **Adolescents** before he turned performer.

While the band (which now includes bassist **Shelly Cason** and drummer **Mick Palmesano**) has no immediate touring plans, **Aversion** hasn't been invisible lately. Its video for "Let It Go" has aired on MTV's "Headbangers Ball," and the group distinguished itself as the only indie entry on the countdown show at influential hard rocker **KNAC** Long Beach, Calif., where "Let It Go" charted for six weeks.

RETAIL TRACK

(Continued from preceding page)

tory mix, has been on the move, adding people to its buying staff. **Steve Lerner**, a 20-year retail veteran formerly with **Wee Three** and before that with the defunct **Record World** chain, has joined **Circuit City's** music buying team, as has **Phil McConnell**, formerly with Minneapolis-based **Best Buy** and before that with the **Schwartz Brothers** operation. Former **Wee Three** exec **Mike Rigby**, as previously reported, heads the company's effort into music and video. According to sources, the chain

is projecting it will generate \$200 million a year in music and video sales.

AND THE ENVELOPE PLEASE: At its Aug. 19-23 marketing managers' meeting in Chicago, **WEA** gave its branch-of-the-year award to its **Atlanta** facility, while **Denny Schone** of Chicago copped branch manager of the year and the **Cleveland** branch was awarded the President's Cup for excellence in the marketing of black music.

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CHILD'S PLAY

(Continued from page 53)

Channel, a cable-TV educational network affiliated with The Discovery Channel, will debut "Ready, Set, Learn!" Dec. 28. It will air without commercial interruption Mondays through Fridays from 6 a.m. to noon (ET), and will initially include six half-hour educational programs. "I've dedicated my life to creating entertainment that challenges young minds," says Rory. "Ready, Set,

Learn!" will be an invaluable resource for parents and day-care professionals who know that stimulating children at an early age will help to develop a healthy attitude toward learning."

KIDRIDDIRM: Music For Little People (Redway, Calif.) has released its eagerly awaited "Smilin' Island Of Song" by Cedella Marley Booker, mother of Bob Marley. It was worth the wait—"Smilin' Island" is a captivating album of reggae and calypso children's songs, sung by "Mother Booker" with guest vocals from album co-producer Taj Mahal. The tunes are linked by a story line that allows Booker to demonstrate her considerable yarn-spinning abilities: The narrative concerns a donkey-cart tour of Jamaica, with the destination point being Marley's birthplace, Nine Mile. With its heady evocation of the island's sights, sounds, scents, and flavors, "Smilin' Island" will have you phoning the travel agent in no time.

COUNTING: New York-based label Zoom Express, in partnership with BMG Kidz, has released its seven-title, age-specific series Early Ears. The series, titled "0" through "6," boasts eye-catching artwork and exceptional tunes from, among others, Zoom Express artists Karan & Her Musical Medicine Show, Lois Lafond & the Rockadiles, and Glenn

Bennett; charming troubadour Don Conley; and Over The Moon, Hoboken, N.J.'s unique alternative toddler act. "0" is aimed at infants and parents-to-be; "1" is for 1-year-olds, and so on, up to "6."

KIDBITS: Walt Disney Records' first music video from its new album "Dinosaurs," based on the ABC sitcom, will premiere Oct. 30 on the show. Song and video, "I'm The Baby," are performed by the Baby Dinosaur character... Country music for kids is going from a canter to a gallop. First there was Walt Disney Records' "Country For Kids"; now there's Epic's hilarious "Chipmunks In Low Places," Kid Rhino's nostalgic "The Cowboy Album," and the winsome "Kids' Country" by indie duo Chris & Judy (C&J Records, New Braunfels, Texas; available through Silo), which includes tunes like the country dancehall-styled "I Went To School In My Underwear"... A new guide to children's audio, "Growing Up With Music," is due out this month from Avon Books. Author Laurie Sale, a former grade-school teacher, owned The Children's Book & Music Center in Santa Monica, Calif.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin, #801, Chicago, Ill. 60626, or call 312-236-9818.

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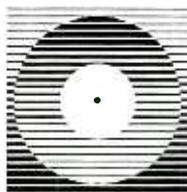


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Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|----------------------------|-------------|---------------|---|-----------------------------------|
| NEW AGE ALBUMS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 45 | SHEPHERD MOONS ▲ REPRISE 26775*/WARNER BROS. | ENYA 25 weeks at No. 1 |
| 2 | 2 | 27 | SOLO PARA TI EPIC 47848* | OTTMAR LIEBERT + LUNA NEGRA |
| 3 | 3 | 11 | DREAM Geffen 24477* | KITARO |
| 4 | 4 | 19 | THE VISIT WARNER BROS. 26880* | LOREENA MCKENITT |
| 5 | 5 | 17 | YONNONDIO NARADA 62013* | PETER BUFFETT |
| 6 | 6 | 25 | ROCKOON MIRAMAR 2802* | TANGERINE DREAM |
| 7 | 9 | 176 | WATERMARK ▲ REPRISE 26774*/WARNER BROS. | ENYA |
| 8 | 7 | 51 | SUMMER ● WINDHAM HILL 11107 | GEORGE WINSTON |
| 9 | 8 | 29 | DARE TO DREAM ● PRIVATE MUSIC 82096* | YANNI |
| 10 | 10 | 9 | THE GAMES GTS 4567* | JOHN TESH |
| 11 | 11 | 9 | LOVE THEMES GOLDEN GATE 71802* | GARY LAMB |
| 12 | 12 | 129 | NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026* | OTTMAR LIEBERT |
| 13 | 13 | 23 | SEA OF GLASS HEARTS OF SPACE 11030* | GILES REAVES |
| 14 | 25 | 3 | DEEP BREAKFAST WINDHAM HILL 11118* | RAY LYNCH |
| 15 | 18 | 48 | ENYA ● ATLANTIC 81842/AG | ENYA |
| 16 | 15 | 17 | MIGRATION SILVER WAVE 704* | PETER KATER & R. CARLOS NAKAI |
| 17 | 14 | 21 | THE SPIRIT OF OLYMPIA NARADA 64006* | DAVID ARKENSTONE/KOSTIA |
| 18 | 16 | 33 | BOOK OF ROSES COLUMBIA 48601* | ANDREAS VOLLENWEIDER |
| 19 | 20 | 15 | ALMA DEL SUR NARADA 63908* | VARIOUS ARTISTS |
| 20 | 21 | 13 | HEART ZONES PLANETARY PRODUCTIONS 3170 LAURIE | DOC LEW CHILDRÉ |
| 21 | NEW▶ | | TUBULAR BELLS II REPRISE 245041*/WARNER BROS. | MIKE OLDFIELD |
| 22 | 19 | 47 | RETURN TO THE HEART NARADA 64005* | DAVID LANZ |
| 23 | 24 | 3 | FLAMENCO MYSTICO WORLD CLASS 11300*/HEARTS OF SPACE | GINO D'AURI |
| 24 | NEW▶ | | BEHIND THE LIGHT HIGHER OCTAVE 7045* | OSAMU KITAJIMA |
| 25 | 22 | 65 | BORRASCA HIGHER OCTAVE 7036* | OTTMAR LIEBERT |
| WORLD MUSIC ALBUMS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 17 | BRASILEIRO ELEKTRA 61315* | SERGIO MENDES 9 weeks at No. 1 |
| 2 | 2 | 17 | EYES OPEN 40 ACRES & A MULE 48714*/COLUMBIA | YOUSOU N'DOUR |
| 3 | 6 | 7 | KIRYA SHANACHIE 64043* | OFRA HAZA |
| 4 | 3 | 29 | LOGOZO MANGO 539918* | ANGELIQUE KIDJO |
| 5 | 4 | 21 | A WORLD OUT OF TIME SHANACHIE 64041* | HENRY KAISER & DAVID LINDLEY |
| 6 | 5 | 19 | AMERICAS MESA 790412* | STRUNZ & FARAH |
| 7 | 7 | 23 | APOCALYPSE ACROSS THE SKY AXIOM 510857*/ISLAND | MASTER MUSICIANS OF JAJOUKA |
| 8 | 9 | 7 | PARTNERS REPRISE 26822*/WARNER BROS. | FLACO JIMENEZ |
| 9 | NEW▶ | | RAPA ITI TRILOKA 71922* | THE TAHITIAN CHOIR |
| 10 | 13 | 7 | DUKE REID'S TREASURE CHEST HEARTBEAT 9596*/ROUNDER | VARIOUS ARTISTS |
| 11 | 10 | 11 | ALL OVER THE WORLD CHAOS 48653*/COLUMBIA | WAILING SOULS |
| 12 | 11 | 7 | BREAKOUT JRS 35808* | JIMMY CLIFF |
| 13 | NEW▶ | | LIVE ELEKTRA MUSICIAN 61390*/ELEKTRA | GIPSY KINGS |
| 14 | 8 | 13 | THE OTHER SIDE OF THIS RYKO 10207*/RYKODISC | AIRTO MOREIRA |
| 15 | 15 | 15 | HARVEST STORM GREEN LINNET 1117* | ALTAN |

● 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.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

ALICE IN CHAINS

Dirt
PRODUCERS: Dave Jerden & Alice In Chains
Columbia 52475

Seattle foursome's second full-length album consists of lyrics about death, hatred, addiction, disease, and anger set to slow metal grooves, distinguished by an occasional odd time signature. While nothing on "Dirt" suggests that Alice will graduate to status attained by fellow Emerald City alumni Nirvana and Pearl Jam, "Them Bones" and "Would" are strong candidates for album rock play, provided programmers don't suffer from metal phobia.

TELEVISION

Love For The Future
PRODUCERS: Various
Capitol 98396

New York quartet, whose angular string-bending and cryptic imagery helped launch the punk incursion, regroup after a 14-year absence. Resultant work is as brainy and elusive as ever, with the proceedings propelled by Tom Verlaine's croak of a voice and his still-striking guitar interplay with Richard Lloyd. Tightly coiled, mysterious track "Call Mr. Lee," one of album's high points, should provide a good launch for modern rockers getting reacquainted with a legend.

NONA GAYE

Love For The Future
PRODUCERS: Various
Third Stone/Atlantic 92181

Teenage daughter of late soul master Marvin debuts with an assortment of R&B-flavored dance-pop tunes and an occasional ballad that won't open any minds, though they might make waves at top 40 and AC. Upbeat first single "I'm Overjoyed" and opener "Natural Motion" are airplay candidates, as is ballad "The Things That We All Do For Love." Singer's family link and crisp production by Harmon & Troy and Derek Bramble, among others, will ensure the record gets its shot.

DAN BAIRD

Love Songs For The Hearing Impaired
PRODUCER: Brendan O'Brien
Def American 26999

Former Georgia Satellite blasts into solo orbit with a gritty outing that proves his rock'n'roll chops are as sharp as his wit, particularly on radio-ready "Look At What You Started"; "Knocked Up," which manages to inject a healthy dose of humor into a lamentable scenario; and lead track "I Love You Period," maybe the first properly punctuated love lyric ever written.

FAILURE

Comfort
PRODUCERS: Failure
Slash 45053

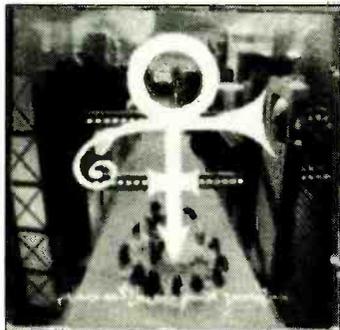
L.A. trio grinds in with razor teeth on debut album, engineered with a noisy yet poised touch with Chitown blastmaster Steve Albini. Slow and medium-tempo songs mate drones to screeching guitar work that could make it with grunge-loving modern rockers. "Submission" and "Swallow" are among numbers deserving alternative airplay.

HENRY MANCINI & THE MANCINI POPS ORCHESTRA

Top Hat—Music From The Films Of Astaire & Rogers
PRODUCER: John McClure
RCA Victor 60795

The maestro/melody man has been making some of his finest recordings since his return to the RCA Victor label. Here, the great songs associated with seven Fred Astaire & Ginger Rogers pictures are performed in separate medleys. They are witty and always respectful of their rich melodic heritage. An eighth track salutes Astaire's works with other partners. Engaging music in terrific audio settings.

SPOTLIGHT



PRINCE & THE NEW POWER GENERATION
PRODUCERS: Prince & The New Power Generation
Paisley Park/Warner Bros. 45037

Now officially crowning himself God's gift ("On the seventh day, He made me"), his majesty raises the art of ego exploitation to dizzying heights, even by his standards. Nevertheless—or maybe as a result—he succeeds in spinning a flawless rock operetta that will satisfy his millions of followers. Aside from current single "My Name Is Prince" and its predecessor, "Sexy M.F.," the cryptically titled album teems with potential hits, among them funk workout "To The Max," reggae-influenced "Blue Light," and ballads "Morning Papers" and "Damn U." For a lark, Queen fans will want to check out "3 Chains O' Gold," a virtual remake of "Bohemian Rhapsody." Available in stickered and unstickered versions.

STAR STAR

The Love Drag Years
PRODUCERS: Richard Gotthehr, Earle Mankey & Star Star
Roadrunner 9193

With as few chords and as many beats per minute as your average rock song will allow, New York glitterrockers debut with a disc cut from the same cloth that dressed lots of Ramones and Alice Cooper sides (including "Nervous," which is covered here). Lead single "Science Fiction Boy" and title tune are recommended.

BLIND MELON

PRODUCERS: Rick Parashar & Blind Melon
Capitol 96585

Band fronted by sometime Guns N' Roses familiar Shannon Hoon is generically hard rock, but has some softer edges and, quite often, a Perry Farrell-like vocal orientation that sets it apart from the herd. Hoon's singing and firm ensemble work suggest potential; lack of killer material is a stumbling block at present. But hard rockers may gravitate to "Soak The Sin," "Tones Of Home," "Dear Ol' Dad," and intriguing "Sleepyhouse" for openers.

R & B

REDMAN

PRODUCER: Eric Sermon
RAL/Chaos 52967

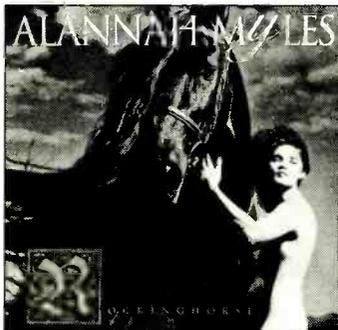
Album delivers hype-hop with chunky funk loops and decidedly hardcore lyrics. A mad-flo delivery informs such titles as "Psycho," "Watch Yo Nuggets" (which features producer Sermon, the "E" in EPMD), "How To Roll A Blunt," and first single "Blow Your Mind." Separately the lickshot tracks work, but the set begs for variety.

FULL FORCE

Don't Sleep
PRODUCERS: Full Force
Capitol 96292

One of hip-hop's original bands returns from producing other acts and appearing in films to craft a muscular, multilayered set that incorporates hip-hop, funk, club elements, and classic R&B-styled ballads.

SPOTLIGHT



ALANNAH MYLES
Rockinghorse
PRODUCER: David Tyson
Atlantic 82402

The first single from Canadian singer's sophomore effort, "Song Instead Of A Kiss," provides more of a change of pace from her debut album than is evident on the remaining tracks of this uneven and at times derivative release. While "Song" will grab attention at top 40 and AC, album-rock programmers will be more likely to latch onto such retro-rock tracks as "You Make Me Happy" and "Love In The Big Town." Myles is quite an accomplished rock belter, but her raspy voice is more effective and honest on ballads, with "Sonny Say You Will" and "Last Time I Saw William" being the highpoints.

"Quickie" is the hectic hip-hop influenced single, to be followed by sly "Nice 'N' Sleazy"; also try bombastic "Don't Sleep," swinging "If It's Cool Witcha Baby," and ballads "Your Place Or Mine" and "Physical Commitment." James Brown sideman Bobby Byrd guests on the funk stomp "After All This Time (Ain't It Great To Be Black)"; Prince-penned "Girl" is emotion-wracked performance piece.

DANCE

THE SHAMEN

Boss Drum
PRODUCERS: the Shamen
Epic/One Little Indian 52925

Second album from U.K. outfit exhibits a total transition from its modern-pop roots into more trendy techno territory. While nothing here matches the unassuming brilliance of past gems "Move Any Mountain" or "Make It Mine," set contains imaginatively produced cuts that are several notches above most current rave fare. Band, which now employs full-time rapper Mr. C, is at its best when allowing melodies to seep into the beats, as on the recent No. 1 club hit "LSI (Love, Sex, Intelligence)," the European smash "Ebenezer Goode," and the next logical stateside single, "Phorever People."

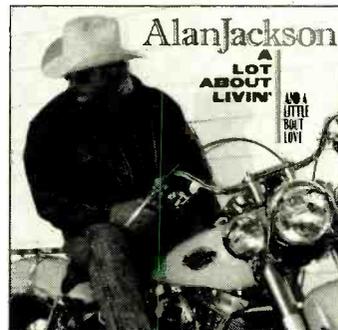
REGGAE

CEDELLA MARLEY BOOKER

Smilin' Island Of Song
PRODUCERS: Leib Ostrow & Taj Mahal
Music For Little People/Warner Bros. 42521

Gospel-reggae vocalist (and mother of Bob Marley) may have found her ideal calling through this delightful project, a travelogue-like journey through Jamaica in song and story. Booker shares island lore and classic folk balladry ("Tingalayo," "Sweet Guava Jelly," "Brown Girl In The Ring," Bob Marley's own "Three Little Birds," and many more) with her young companions in a manner akin to such esteemed musical tale-tellers as Jamaica's famed Miss Lou and South Africa's Miriam Makeba. Deft instrumentation by Mahal, David Lindley, and others ensures this is a treat for reggae fans of all ages.

SPOTLIGHT



ALAN JACKSON
A Lot About Livin' (And A Little 'Bout Love)
PRODUCER: Keith Stegall
Arista 18711

Of all country's "neo-traditionalists," none is more resolutely so than Jackson. His themes, his instrumentation, and his mournful-to-mischievous vocals would have been perfectly at home in the country music of the '50s. He also has the love of wordplay and "hooks" that mark classic country. Jackson wrote or co-wrote seven of the 10 songs here, including the slightly overwrought but ultimately workable "Tonight I Climbed The Wall" and the bitterly ironic "(Who Says) You Can't Have It All." Other fine cuts: "Tropical Depression," "If It Ain't One Thing (It's You)."

LATIN

VARIOUS: MUSICAL PRODUCTIONS ALL-STARS

PRODUCER: Julio "Gunda" Merced
M.P.I. 6077

Twenty of Musical Productions' finest soneros—including Tito Rojas, Nino Segarra, Roberto Lugo, and Anthony Cruz—hook up for a monster salsa set. Merced's customary brass-laden arrangements—spiced by blistering trumpet runs from Elias López and Elliot Feijo—provide bright musical backdrop for spry leadoff single "Que Guille," plus equally spunky entries "Con Quién De Los Dos?" and "Así Soy Yo."

KID POWER POSSE

Los Nenes De La Medicina
PRODUCER: Baron Lopez
Prime/BMG 3399

Once again, San Juan-based label pops an ear-perking, streetwise album, this time with Kid Power Posse, a rap team of E.Z.D. and M.C. NIK. While witty, in-your-face rhymes rarely stray from old-style bravura, the hip-hop/dancehall hybrid impresses, particularly on "Tiempo De Gozar," "El Gordo," and "Amor Diferente."

COUNTRY

KATHY MATTEA

Lonesome Standard Time
PRODUCER: Brent Maher
Mercury 512 567

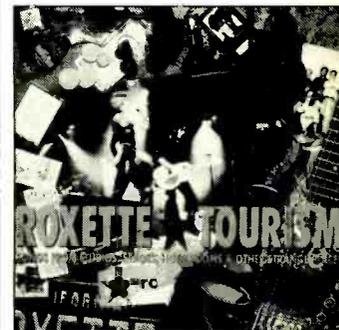
The material is so strong here that it sounds like a greatest-hits album already. Mattea's vocals are rich and embracing, and Maher's production is deftly understated. Best cuts: "Standing Knee Deep In A River (Dying Of Thirst)," "33, 45, 78 (Record Time)," "Seeds," and the title tune.

LYNN ANDERSON

Cowboy's Sweetheart
PRODUCER: Ralph Jungheim
LaserLight 12 128

Anderson has never sounded better or more alluring than she does in this collection built around a western/living-free motif. Emmylou Harris sings

SPOTLIGHT



ROXETTE
Tourism
PRODUCER: Clarence Ohwerman
EMI 99929

Thankfully, Roxette has traded production glitz for spontaneity on its latest album, recorded in hotel rooms, concert halls, and studios during the Swedish pop duo's recent world tour. The record—already a smash in Europe—features live versions of such hits as "The Look," "Joyride," and "It Must Have Been Love," plus nine new songs, including chart-climbing lead single "How Do You Do!"

harmony on "The Wayward Wind" and Marty Stuart plays mandolin and guitar on "The Red River Valley." Other winners: "Ponies," "Don't Fence Me In." Contact: 310-826-6151.

GOSPEL

RUSS TAFF

A Christmas Song
PRODUCER: James Hollihan Jr.
Sparrow 1338

Big-voiced singer's Christmas debut eschews chestnut clichés for swingin', Joe Pass-styled arrangements of otherwise familiar carols and hymns. Music ranges from hot big-band jazz to straight-ahead swing. Taff's emotional, facile voice is heard to best effect on "What Child Is This," "What A Wonderful World," and "God Rest Ye Merry Gentlemen"—but there are no turkeys here. Declare this an elevator-music-free zone.

CLASSICAL

IF YOU LOVE ME

Cecilia Bartoli, Fischer
London 436 267

Another winner from the distinguished young soprano, slated to join two other Bartoli biggies as current chart residents. Works by Alessandro Scarlatti, Vivaldi, Carissimi, and Paisiello are among the 21 18th century Italian songs projected here with consummate skill and beauty of sound. Many of the songs are widely known, including the title piece, attributed to Paisiello by its composer, Parisotti, who collected and arranged much of the material performed here. Gyorgy Fischer is the sensitive accompanist.

DEBUT

Sarah Chang, Violin, Rivers
EMI Classics CDC 54352

An astonishing album, confirming the advance hype about the American youngster, now all of 11 years old. She recorded this set at age 9, drawing a full-bodied sound from her quarter-sized instrument that colleagues several times her tender years might envy. Her technical command is uncommonly secure, but hardly more impressive than a sense of phrasing that seems entirely natural and unforced. The varied program, including works by Sarasate, Paganini, Kreisler, Elgar, and Tchaikovsky, is well chosen to display her awesome talent.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart 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, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

ROCK MUSIC CONTINUES TO HEAT UP IN MEXICO

(Continued from page 1)

ñol has failed to expand recently in Mexico are as basic as they are obvious: Little radio and television exposure, too few venues, and insufficient major-label support.

Times, however, could finally be a-changin', albeit at a slothlike pace. In 1990, about 180 groups entered the inaugural "La Batalla De Las Bandas," a four-month "battle of the bands" competition held at Mexico City's venerable rock nightspot Rockotitlan. In 1991, the competition drew more than 380 participants.

Additionally, more than 100 Mexican rock albums were shipped in 1991. But only seven albums were released by major labels, with the balance being put out by a host of independent labels, including Discos Rockotitlan, Lejos Del Paraiso, Avanzada Metalica, Denver, Pentagrama, and Dodo.

Of the major labels, BMG Mexico and Warner Mexico currently rule the rock roost. BMG act Caifanes has sold 200,000 copies of its 1989 album "El Diablotito" and 120,000 units of its recent release, "El Silencio." Label mate Maldita Vecindad has sold more than 200,000 units of its 1991 album "El Circo."

Warner group Maná has sold more than 250,000 of its latest self-titled effort, while Café Tacuba—which played at Lollapalooza in Los Angeles this year—has surpassed 50,000 units in less than one month with its eponymous debut. Warner's veteran rock notable El TRI routinely sells 125,000 copies per release. These are all impressive tallies, considering that gold in Mexico is 100,000 units sold, while platinum is 250,000 units sold.

Despite the less-than-favorable market conditions for rock, BMG managing director Jesus Lopez remains confident Mexico's rock movement will continue to grow.

"BMG has acquired a long-term commitment with rock, even though most people still don't believe in it," says Lopez. "Our policy is to let the musicians have the creative control of their music and we'll take care of the marketing side. I only wish everyone would believe in it, so all of the

record companies would knock on radio's doors."

Encouraged by the success of its rock artists, BMG has spun off an alternative rock label, Culebra, which will be operated by Humberto Calderón and Juan Collado. Calderón notes Culebra's artists will take a hard-edged approach to controversial topics such as AIDS and Televisa's domination of Mexico's television industry.

"We are conscious that radio won't ever play these albums, but someone had to start recording them," says Calderón. "We will also publish our own fanzine titled El Culabrón and will organize concerts wherever possible."

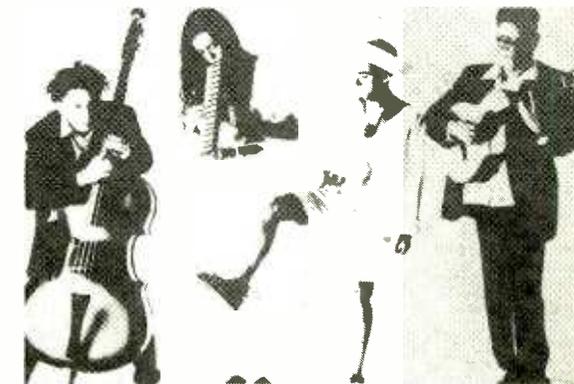
GOVERNMENT HOSTILITY

Rock *en español* has been a well-defined musical movement only since the mid-'80s. Rock music, however, has been popular in Mexico since the genre first took serious root in the mid-'50s via Mexican outfits that recorded Spanish-language covers of U.S. rock'n'roll hits. Los Rebeldes Del Rock, Los Locos Del Ritmo, and Los Hooligans were among the most popular national acts when the Mexican government decided unexpectedly to shut down the national rock scene.

The government's abrupt decision was fueled mightily by an unsubstantiated (though still widely believed) article published in a Mexican newspaper that quoted Elvis Presley as saying, "I'd rather kiss two Negro women than a Mexican."

Almost overnight, leather jackets, motorcycles, and Elvis imitators were quickly regarded by government officials as symbols of gang violence, immorality, and cultural treason. Nervous theater operators began pulling rock'n'roll films, while coffeehouse-style venues called "café cantates" began to close after being publicized by the government as places where drugs, sex, and alcohol were corrupting Mexican youth. Rock'n'roll was relegated to the musical back burner for nearly 15 years.

In 1971, rock music again moved to the forefront during a two-day Woodstock-type concert held in a small



Bands playing rock *en español* are changing the odds of getting exposure in Mexico. Where once bands confined performances to garages or warehouses, new venues and increased label support have helped put a spotlight on Spanish-language artists—some of whom now sell upward of 200,000 records in their own country. Shown above, clockwise from upper left, are four of Mexico's rock'n'roll successes: Maldita Vecindad, El TRI, Café Tacuba, and Caifanes.

town outside of Mexico City called Avándaro.

More than 500,000 spectators attended the event, headlined by highly regarded rock groups Love Army and El Ritual, both of which sang in English, and Three Souls In My Mind, a Spanish-singing trio that would evolve into the noted rock band El TRI.

Though the musical event came off without incident, the state-owned newspapers portrayed festivalgoers as a heinous, bacchanalian congregation that took drugs and engaged in promiscuous sexual activities. Con-

cert permits for rock shows would be in short supply for the next 20 years.

The Avándaro music festival helped launch a rock *en inglés* movement that featured Mexican acts performing English-language covers of foreign rock hits. Rock *en inglés* survived in the '70s primarily through two underground musical happenings called "rock sobre ruedas" ("rock on wheels") and "hoyos fonquis" ("funky holes").

"Rock sobre ruedas" essentially was an impromptu musical gig played by a moving band performing from a rented pickup truck or lorry. As soon as authorities would arrive, the group would then pack up its vehicle and leave for another locale.

"Hoyos fonquis" were old garages or used warehouses where outfits such as El TRI gained their initial renown as pioneers of Spanish-language rock in Mexico.

ROCK EN ESPAÑOL

In 1981, English-language cover groups began to bite the dust when a science-museum-turned-warehouse called Museo Del Chopo organized the first rock music contest for Spanish-language songs. Dozens of groups participated, leading to a slow but definite acceptance of rock with Spanish lyrics. More importantly, the contest gave birth to El Chopo, a rock music flea market that also served as a meeting ground for musicians, producers, and record industry executives.

As more and more Mexican rock acts began to perform Spanish-language rock, the need for venues became greater and greater. In 1983, up-and-coming rock act Kerygma opened its own club, La Rockola. Later, Satellite Rock would host Chacmool, Botellita De Jerez, Ritmo Peligroso, Kenny Y Los Electricos, and Taxi. And eventually, the Rockotitlan would open its doors and become the leading rock venue in Mexico City.

By 1985, it appeared that Spanish-language rock in Mexico was poised to

surface as a viable musical alternative.

That same year, Comrock, a short-lived independent rock label distributed by WEA, signed seven rock bands. Concurrently, Hispanic rock acts from outside of Mexico started to gain notoriety.

Argentinian artists Soda Stereo and Charly García, plus Spanish acts Danza Invisible and Nacha Pop, not only released albums in Mexico but performed there as well.

With the rock *en español* movement seemingly in full sway, BMG elected to grab the bull by the horns and signed bands to be released in a series called "Rock En Tu Idioma" ("Rock In Your Language"). Caifanes, Maldita Vecindad, Los Amantes De Lola, Fobia, and Neon were BMG's banner groups. Their records did not sell well initially, but BMG stayed the rock course.

BMG finally was rewarded three years later when Caifanes' cumbia-rock single "La Negra Tomasa" surprisingly sold more than 500,000 copies. Suddenly, every major record company boasted several rock acts on its roster.

But major-label interest quickly evaporated when Caifanes' success was not immediately replicated by one-shot wonders such as Bon Y Los Enemigos Del Silencio, Sombrero Verde, Ritmo Peligroso, and Clap.

Into the major-label void came independent record companies that currently comprise the backbone of Mexico's Spanish-language rock movement.

As Kerygma bassist and Discos Rockotitlan founder Tony Mendez tells it: "I decided to start the label since no major company wanted to sign us. The record companies don't want to invest the time and money to develop an artist; they only want to cash in on an established act."

"The only thing rock groups ask for is to have the same conditions as [pop] balladeers and be able to record and promote our music the best way possible."

NARM Salutes Cream Of Indie Crop

NEWPORT BEACH, Calif.—The National Assn. of Recording Merchandisers presented its Indie Best Seller Awards Sept. 19 at its seventh annual Independent Music Awards banquet. The event took place during the NARM Wholesalers Conference here.



Quality Records president Russ Regan, right, congratulates Quality artist Timmy T. on his performance at the banquet.



Former NARM executive director Mickey Granberg presents Island Records founder Chris Blackwell with the Mickey Granberg Award, in recognition of his contributions to the indie community.



Recording artist Ben E. King, left, presents Tommy Boy president Tom Silverman with the award for independent label of the year. Tommy Boy also won awards for recording of the year, black music recording of the year, and rap recording of the year for Naughty By Nature's self-titled album.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

ALL PRESENT, ALMOST: Except for Warner, the studios are present and accounted for in the latest exhibitors list from the **Food Marketing Institute**, which meets Oct. 25-28 in New Orleans. **Columbia TriStar, Disney, FoxVideo, MCA/Universal, and Paramount** will take space in the area set aside especially for home video. Warner's absence from the show floor means HBO Video and MGM/UA, its two distributed labels, won't be represented. However, we're told Warner sales VP **John Quinn** will be holding forth in a New Orleans hotel suite during the show.

Second-tier suppliers will be present in force, including **Academy, Best Film & Video, Cabin Fever, Celebrity, Front Row, Golden Book Video, Maier Group, MPI, PPI, Public Media, Random House Home Video, Republic, Simitar, United American, and Turner Home Entertainment.** Supplier grand total, as of deadline: 20, a respectable turnout. Some have shown up at previous FMI general merchandise (nonfood) exhibitions.

So have distributors who committed early to this event. Among them are **Super Club Retail Entertainment's Best Video, ETD, Ingram/Commtron, Levy, Major Video, Rank Retail, Selectrak** (a Levy operation), and **Star.** Also exhibiting will be **Simon Marketing**, which organizes deep discount promotions of catalog titles for supermarkets, and revenue-sharing competitors **Rentrak** and **Cevox U.S./Supercomm.**

Late last month, **Supercomm**, which formally debuted at the VSDA show in Las Vegas, announced it had 27 groceries on line and a catalog of 75 titles, including "King Kong," "Basic Instinct," and "Shadows And Fog" on a list of the otherwise obscure. It says it's pitching the service to 180 supermarket buyers, hopes to be in more than 100 locations this month, and 400-500 by the end of the year.

ONE MORE TIME: If ever a public-domain movie qualified as
(Continued on page 64)

Movie-Buff Guide Premieres PC Program Could Be Aid To Retailers

BY JIM McCULLAUGH

LOS ANGELES—While styled as a consumer product, Microsoft's new "Cinemania" movie-buff guide for the Multimedia PC could also be the ultimate tool for video store owners and distributors.

Now available for \$79.95 from the Redwood, Wash.-based supplier of computer software, the program offers "Leonard Maltin's Movie And Video Guide 1992," which contains more than 19,000 movie listings dating from 1914-91; 700 entries from entertainment service Baseline's "Motion Picture Guide"; more than 3,500 film industry biographies; hundreds of articles on movie topics from Baseline's "Encyclopedia Of Film"; a complete glossary of film terms; and a complete database of Oscar nominees and winners.

Moreover, the technological capability of the Multimedia PC is able to offer such special effects on "Cinemania" as memorable dialog from nearly 100 movies; more than 500 movie stills; more than 1,500 biographical pictures of stars and other industry figures; and a video shopping list. The program also tells users what titles are available or not available on cassette and laser disc. They will be able to stay abreast with \$30 annual updates.

Users, according to Microsoft Multimedia Publishing product manager Nils von Veh, can browse

through the various lists of movie reviews, biographies of actors, directors, producers, etc. Once the user has selected a movie, a "list-maker" feature can be used to make notes or print out information to

'Right now the audience for it is a film-industry and home audience'

take to the video stores.

"Most people think of it in the video-store context as something that could be used as a kiosk in the store," says von Veh. He claims retailers such as Blockbuster and Tower have shown interest in the product, "but we're not sure. It's a consumer product.

The primary distribution channels for "Cinemania," says von Veh, "are leading mail-order houses, computer superstores, and software re-sellers. It's still enough of a computer product so that's where people expect to see it. But that will change as the technology and the entire multimedia category expands over the next three years.

"Right now the audience for the product is a film-industry and home audience. Obviously you have to be a film buff with a PC that sees

enough multimedia product of various types coming out so that they are willing to invest."

System requirements for "Cinemania" include a Multimedia PC (a 386SX or higher processor, two megabytes of RAM, a 30-megabyte hard disc, a CD-ROM drive, an audio board, a mouse, and VGA or VGA+ display), or an equivalent personal computer with a MPC upgrade kit. Users also need the MS-DOS operating system version 3.1 or later, Microsoft Windows operating system version 3.1 or Microsoft CD-ROM Extensions version 2.2 or later and headphones or speakers.

"Cinemania" is the third multimedia product marketed by Microsoft. Previous ones have included a "Beethoven Ninth Symphony" CD ROM licensed from Voyager, and "Bookshelf," a CD ROM compendium reference work incorporating a dictionary, encyclopedia, thesaurus, world almanac, and world atlas.

Microsoft hopes to have eight multimedia titles available by the end of the year.

Pacific Arts Has Eyes On 'Prize' Plan

BY JIM McCULLAUGH

LOS ANGELES—Pacific Arts' PBS Home Video imprint plans to model its soon-to-be-issued "Eyes On The Prize" multivolume set on "The Civil War," an earlier offering that has become one of the best-selling boxed sets in home video history.

Due on retail shelves Thursday (15), "Eyes On The Prize" is producer Henry Hampton's acclaimed 1987 14-hour civil rights documentary covering the years 1954-85. It received an Oscar nomination and won four Emmys, a Christopher Award, a Peabody Award, and three CINE Golden Eagles.

Pacific Arts will present the first six volumes for a suggested retail price of \$119.95, as well as for \$19.95 each. Next January, another six volumes will be offered.

(Continued on page 65)



Microsoft is making an offer it thinks movie lovers won't be able to refuse. Its "Cinemania" interactive guide includes information on "Godfather III" and 19,000 other titles available in home video formats, as well as data on the Academy Awards and MPAA ratings.

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| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|--------------|---------------|--|--|---------------------------------------|-----------------|--------|
| | | | | ★ ★ ★ No. 1 ★ ★ ★ | | | |
| 1 | 1 | 6 | FRIED GREEN TOMATOES | Fried Green Tomatoes Productions MCA/Universal Home Video 81228 | Kathy Bates Jessica Tandy | 1991 | PG-13 |
| 2 | 2 | 6 | WHITE MEN CAN'T JUMP | FoxVideo 1959 | Woody Harrelson Wesley Snipes | 1992 | R |
| 3 | 4 | 5 | FINAL ANALYSIS | Warner Bros. Inc. Warner Home Video 12243 | Richard Gere Kim Basinger | 1992 | R |
| 4 | 3 | 6 | MEDICINE MAN | Hollywood Pictures Hollywood Home Video 1358 | Sean Connery Lorraine Bracco | 1992 | PG-13 |
| 5 | 5 | 5 | THE LAWNMOWER MAN | New Line Home Video Columbia TriStar Home Video 12773 | Pierce Brosnan Jeff Fahey | 1992 | NR |
| 6 | 7 | 7 | WAYNE'S WORLD | Paramount Pictures Paramount Home Video 32706 | Mike Myers Dana Carvey | 1992 | PG-13 |
| 7 | 6 | 8 | THE PRINCE OF TIDES | Columbia TriStar Home Video 50943-5 | Barbra Streisand Nick Nolte | 1991 | R |
| 8 | 11 | 3 | WHITE SANDS | Warner Bros. Inc. Warner Home Video 12532 | Willem DaFoe Mickey Rourke | 1992 | R |
| 9 | 10 | 4 | THE MAMBO KINGS | Warner Bros. Inc. Warner Home Video 12308 | Armand Assante Antonio Banderas | 1992 | R |
| 10 | 8 | 13 | THE HAND THAT ROCKS THE CRADLE | Hollywood Pictures Hollywood Home Video 1334 | Annabella Sciorra Rebecca DeMornay | 1992 | R |
| 11 | 9 | 6 | MEMOIRS OF AN INVISIBLE MAN | Warner Bros. Inc. Warner Home Video 12310 | Chevy Chase Daryl Hannah | 1992 | PG-13 |
| 12 | 13 | 4 | LADYBUGS | Paramount Pictures Paramount Home Video 32736 | Rodney Dangerfield Jackee | 1992 | PG-13 |
| 13 | 12 | 4 | AMERICAN ME | Universal City Studios MCA/Universal Home Video 81265 | Edward James Olmos | 1992 | R |
| 14 | 14 | 5 | FERNGULLY...THE LAST RAINFOREST | FoxVideo 5594 | Animated | 1992 | G |
| 15 | 16 | 4 | SPLIT SECOND | HBO Video 90804 | Rutger Hauer Kim Cattrail | 1992 | R |
| 16 | 15 | 3 | MISSISSIPPI MASALA | Columbia TriStar Home Video 92693 | Denzel Washington | 1992 | R |
| 17 | 17 | 9 | RUSH | MGM/UA Home Video 902527 | Jason Patric Jennifer Jason Leigh | 1991 | R |
| 18 | 24 | 2 | THE POWER OF ONE | Warner Bros. Inc. Warner Home Video 12411 | Stephan Dorff | 1992 | PG-13 |
| 19 | 19 | 3 | ERNEST SCARED STUPID | Touchstone Pictures Touchstone Home Video 1305 | Jim Varney | 1992 | PG |
| 20 | 22 | 4 | RADIO FLYER | Columbia TriStar Home Video 50713 | Lorraine Bracco John Heard | 1992 | PG-13 |
| 21 | 26 | 2 | THE RESCUERS | Walt Disney Home Video 1399 | Animated | 1977 | G |
| 22 | 18 | 11 | HOOK | Amblin Entertainment Columbia TriStar Home Video 70603-5 | Dustin Hoffman Robin Williams | 1991 | PG |
| 23 | 27 | 2 | IRON EAGLE III: ACES | New Line Cinema Columbia TriStar Home Video 75883 | Louis Gossett Jr. Rachel McLish | 1992 | R |
| 24 | 23 | 14 | GRAND CANYON | FoxVideo 5596 | Kevin Kline Danny Glover | 1991 | R |
| 25 | 25 | 17 | CAPE FEAR | Amblin Entertainment MCA/Universal Home Video 81105 | Robert De Niro Nick Nolte | 1991 | R |
| 26 | 21 | 18 | FATHER OF THE BRIDE | Touchstone Pictures Touchstone Home Video 1335 | Steve Martin | 1991 | PG |
| 27 | NEW ▶ | | ONE FALSE MOVE | Columbia TriStar Home Video 91173 | Bill Paxton Cynda Williams | 1992 | R |
| 28 | 30 | 2 | THE PLAYBOYS | Samuel Goldwyn HBO Video 90702 | Robin Wright Aidan Quinn | 1992 | PG-13 |
| 29 | 20 | 4 | ONCE UPON A CRIME | MGM/UA Home Video 902607 | John Candy Jim Belushi | 1992 | PG |
| 30 | NEW ▶ | | PARIS IS BURNING | Academy Entertainment 1495 | Dorian Corey Pepper Labelija | 1991 | R |
| 31 | 40 | 2 | INSIDE OUT 3 | Playboy Home Video Uni Dist. Corp. PBV0716 | Various Artists | 1992 | NR |
| 32 | 31 | 13 | BUGSY | Columbia TriStar Home Video 70673-5 | Warren Beatty Annette Bening | 1991 | R |
| 33 | 28 | 9 | JUICE | Island World Paramount Home Video 32758 | Omar Epps Jermaine Hopkins | 1992 | R |
| 34 | 32 | 13 | SHINING THROUGH | FoxVideo 5661 | Michael Douglas Melanie Griffith | 1991 | R |
| 35 | 33 | 3 | THE FAVOR, THE WATCH AND THE VERY BIG FISH | Trimark Pictures Vidmark Entertainment VM5525 | Bob Hoskins Jeff Goldblum | 1992 | R |
| 36 | NEW ▶ | | BEETHOVEN | Universal City Studios MCA/Universal Home Video 81222 | Charles Grodin Bonnie Hunt | 1991 | PG-13 |
| 37 | 29 | 11 | STOP! OR MY MOM WILL SHOOT | Universal City Studios MCA/Universal Home Video 81264 | Sylvester Stallone Estelle Getty | 1992 | PG-13 |
| 38 | 34 | 6 | ROCK-A-DOODLE | HBO Video 90701 | Animated | 1992 | G |
| 39 | 37 | 15 | THE ADDAMS FAMILY | Paramount Pictures Paramount Home Video 32689 | Anjelica Huston Raul Julia | 1991 | PG-13 |
| 40 | 36 | 17 | INSIDE OUT 2 | Playboy Home Video Uni Dist. Corp. PBV0710 | Various Artists | 1992 | NR |

♦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.

Retailers Plugging Into Factory-Outlet Centers

OFF-PRICE GROWING: Sell-through competition has more retailers looking at factory-outlet shopping centers (Billboard, Oct. 10). Boasting that he's ahead of the pack, Herb Wiener of Austin, Texas-based **Home Video Plus Music/Discount Entertainment**, says the chain is about to open a store in its fifth outlet center.

Outlet entrepreneurs, Wiener included, are reluctant to share information, but retail experts like consultant Carleton Meyers believe the penchant for secrecy will subside as more dealers establish similar operations. "These centers are the hottest thing in retailing. Some manufacturers



by Earl Paige

are opening one store a week. The record chains would be ideal tenants, because that would invite a younger demographic and it is a family activity, shopping for music," he believes.

Experts quarrel over the distinction between "factory outlet" and "off-price" malls. Some define still a third type as nearer the traditional regional mall "that just might have 10% of tenants you could call off-price," says **R. Terry Dunham**, president of Value Retail News, which produces two off-price trade shows annually.

A center is a factory outlet if the stores are mostly owned by manufacturers, and it is located "away from the department stores that handle the same products," he adds. There also should be no familiar anchors, found in the typical regional mall.

Off-price centers, on the other hand, "are actually not opening anymore," Dunham continues. "The off-price retailers are instead locating right along in the factory-outlet setting." Dunham says there are 285 factory-outlet centers now, compared with 167 in 1989.

The scene is changing rapidly, according to **Marjorie Satiel**, director of development at **TKO+ Complete Store Services**, another factory-outlet consultancy. "Even though they are known mostly because of rental, **Blockbuster Video** is showing up more on plans I am seeing. Of course, they are in sell-through, too," she says.

The most recent research shows consumers think they're saving anywhere from 23.2% to 35.4% at off-price and outlet centers. "Our studies of matching items show a savings of 25% for current season merchandise," says Dunham. "When you consider that off-price malls feature a lot of previous season goods, then the savings are obviously more than that."

MUSIC, MUSIC: Fighting rental flatness, video store operators are looking to music to make

up some lost volume and add traffic.

This was evident from the number of video store operators attending the first **Abbey Road Distributors** dealer show Oct. 1 at the Sheraton in Downey, Calif. Typical were **Ingrid** and **Mike Fagan**, of "mom-and-pop" operation **Baywood Video Plus**, in Los Osos, Calif. The two-store chain entered the music business eight months ago.

Another couple, **Chris and Becky Golda**, note that they are truly "mom and pop," in that they are new parents and are expanding into children's books. Their 20-year-old

Middle Earth store, located in Downey, carries almost every form of prerecorded home entertainment. "But video rental is becoming ridiculous. You have to offer it free, almost," says Chris.

On the other hand, record dealers like **Mad Platter GM Chuck Oken Jr.** of Riverside, Calif., are looking at video for that extra edge. Oken, one of 800 at the **Abbey soiree**, reports music video sales of \$6,000-\$7,000 a month at two stores, one in Riverside and the other in Claremont, under the **Rhino Records** logo.

A key to music video sales, according to Oken, is demonstrating the product. "We have big screen monitors, one 60 inches, the other 50 inches," he says. "My complaint with most music stores, and especially **Tower Records/Tower Video**, is that they often are not playing the sound to match what is on the video monitor." He adds: "I really respect Tower, too."

Display space for music video at **Mad Platter** ranges from 32 to 40 linear feet.

"We're ahead 15% in sales compared to a year ago, thanks largely to better titles and more product at the \$14.95 price point," he says. "That's a great price. What we tell customers is that for a couple bucks more than a compact disc, you get the great sound plus picture."

Another impetus is the music on television, Oken notes. "MTV just gets better all the time, and there are so many other shows." The strength of music video has caused Oken to hire a buyer specializing in the format.

L.A.'S VIDEO WAR: With **Music Plus** blowing out new releases at 80 stores for 99 cents a turn, the video rental situation "is to the point where you can't make any money," says **Middle Earth's Chris Golda**.

He notes one chain, the three-store **Extravaganza Video**, is renting movies at 25 cents on

(Continued on page 64)

2 Adult Video Groups Merge, Form Coalition

BY EARL PAIGE

LOS ANGELES—There is something new under the sun, the Free Speech Coalition.

Two major anti-censorship trade groups associated with the adult video community are resolving their difference and merging to become the Free Speech Coalition, which vows to link up with other First Amendment-oriented efforts around the country. FSC, formed by the Free Speech Legal Defense Fund and the Adult Video Assn., plans to improve its financial standing with a series of fund-raisers.

Its first meeting was held Oct. 1 at the Sportsman's Lodge in Studio City, Calif., where hired executive director Barry Freilich urged more unity among various segments of the entertainment industry to confront censorship issues. Freilich said the FSC's advisory board "will involve all sectors of the entertainment industry," although he did not offer specific names.

A fund-raiser has been set for Thursday (15) at the Palace in L.A. involving "stars from the rock'n'roll side of the business," said David Kastens, former president of the Adult Video Assn., and head of the David Kastens Group. However, Freilich cautions that the Free Speech Coalition has not affiliated with any anti-censorship forces within the music industry.

Freilich says, "The only thing that rock'n'roll has to do with [the Palace fund-raiser] is that there are two or three bands that will play."

Anti-censorship groups may well hesitate to work with Free Speech Coalition, Freilich acknowledges. "A lot of people don't want to be aligned with us because we're the dirty movie people. When I hear that out of their mouths, I know I'm wasting my breath and my time discussing it with them, because the mentality that would go along with making a statement like that isn't really worth talking to."

"If the people in Hollywood are going to abandon what we are doing and the work we're trying to do, then God help them when they're next, because the enemy will be on such a roll they will not be able to stop them."

At the meeting, Freilich quoted a statement he identified as coming from the Republican Party platform that included an endorsement of the Pornography Victims' Compensation Act, S. 1521. Attendees were offered a model letter and urged to write their senator seeking defeat of the bill. A guide listing House and Senate voting patterns on censorship issues was circulated.

And they heard a plea from Cinderella Distributors, which sought support for a certiorari petition, described by attorney John Weston as an effort to confront the Justice Department efforts to use the RICO law to prosecute adult video suppliers. RICO prosecutions, in fact, led to the organization two years ago of the Free Speech Legal Defense Fund.

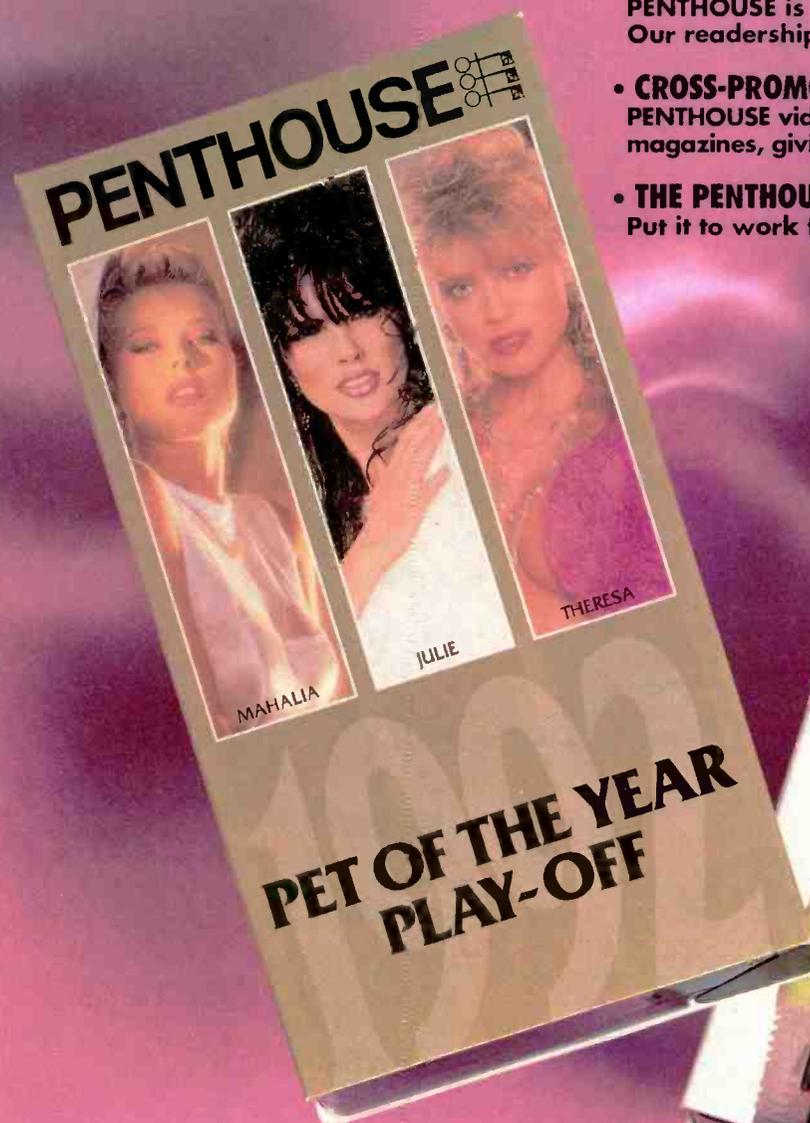
Free Speech and AVA were able to work out differences that had emerged since then—among them, the defense fund's aversion to using the word "adult" in its public relations efforts.

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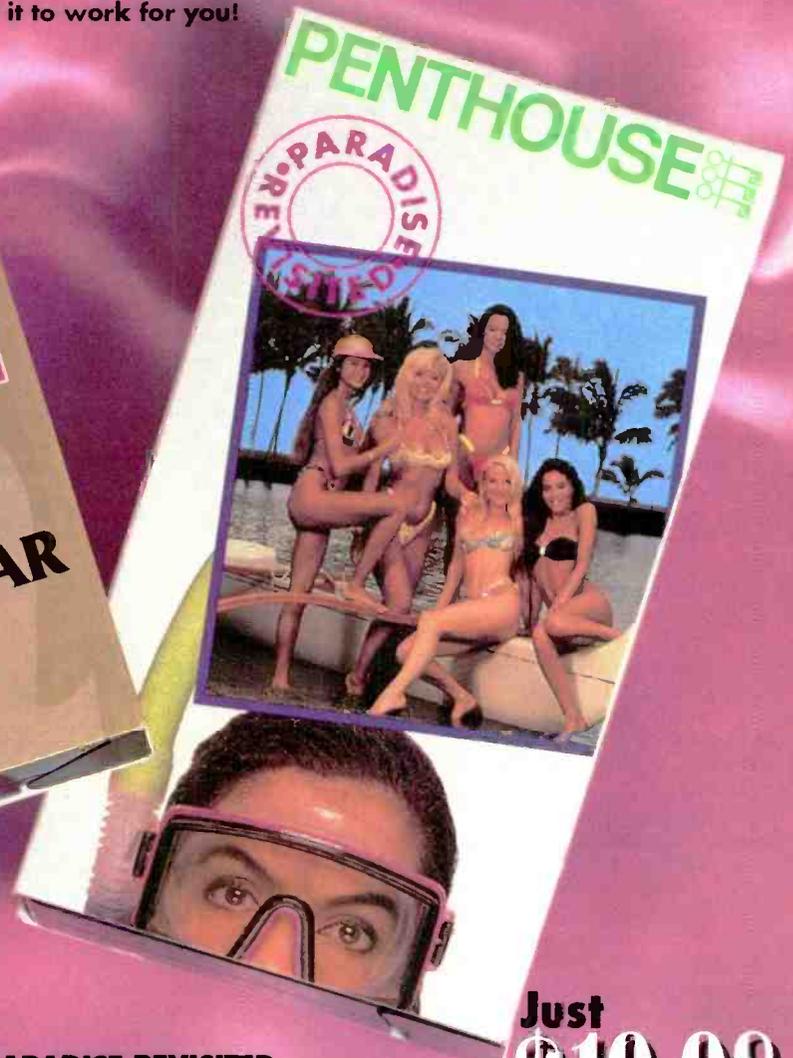
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"Article 99" (1992), R, Orion Home Video, prebooks Oct. 30.

This satirical comedy welcomes you to the bureaucratic hell of a Veteran's Administration hospital, where ailing former soldiers fight a new war against the VA itself. The title refers to a kind of post-combat Catch-22, a certification of decertification that frees the VA of any responsibility for important medical procedures. Challenging restrictive VA policy is Ray Liotta's Dr. Sturgess, who twists its topsy-turvy rules to perform banned life-or-death operations. These harried hospital workers are headed for confrontation with their rule-bound bosses. "Article 99" was billed as an updated "M*A*S*H," and viewers may hear too much Hawkeye Pierce in Liotta's charming, authority-tweaking surgeon. Yet it boasts a top-notch ensemble cast, including Keifer Sutherland, Forest Whitaker, Lea Thompson, Kathy Baker, Eli Wallach, and Lynne Thigpen. That this imperfect but well-wrought film couldn't find an audience in theaters may be a reflection of how little we want to think about our veterans.

"Shooting Elizabeth" (1992), PG-13, LIVE Home Video, prebooks Oct. 27.

Fortysomething yuppie Jeff Goldblum says he's being driven crazy by his tart-tongued wife Mimi Rogers. After a brief glimpse at their supposedly unbearable marriage, Goldblum decides that murder, rather than divorce, is the solution. Unlike "Throw Momma From The Train" (where truly abominable mom Anne Ramsey was in the gun-sights), the acerbic, sexy Rogers just doesn't seem all that bad. Without a "deserving" victim, his murder plot seems ill-considered, but off he goes anyway, shopping for silencers. Goldblum doesn't go through with the killing, but when Rogers walks out on him, he's arrested for her murder anyway. Viewers probably won't care if he'll ever clear his name, but they may wonder why his wife didn't try to bump him off first.

"Strays" (1991), R, MCA Universal Home Video, prebooks Oct. 20.

In "Strays," another achingly cute nuclear family moves into one of those creaky old country houses that practically says, "Yes, a sinister force lives here." (It makes you wonder why there's any market at all for creaky old country homes.) We soon discover that the house is infested with neither demons nor genetic mutations gone awry, but with a pack of cats. They're inscrutable, and thus often judged evil-natured, but as actual mayhem makers, cats lack potency. "Strays" tries to recreate the nature-turns-on-mankind scenario of Hitchcock's "The Birds," but viewers may find themselves saying, "C'mon, they're only a bunch of pussycats, for heaven's sake." It isn't as silly as the monster bunny rabbits of "Night Of The Lepus," but it's close.

"Play Nice" (1992), R and unrated, Vidmark Entertainment, prebooks Oct. 19.

Wisecracking homicide detective Jack "Mouth" Penucci (Ed O'Ross) is another divorced, emotionally scarred cop who alienates his partners and angers the top brass. But from this clichéd material, O'Ross turns the fast-talking Penucci into an amusing guy who's prone to savage crime-scene humor. The unamused desk jockeys at HQ then reassign Penucci to hunt down "Rapunzel," the blond-wigged psycho who slays after seduction. A pretty commonplace sex-and-serial-killings movie, "Play Nice" is enlivened by O'Ross' brash Penucci. Renters will find it an ego boost, as they'll be able to identify the killer a good half-hour before the cop does.

"Roadside Prophets" (1992), R, New Line Home Video, prebooks Oct. 21.

A pair of mismatched motorcyclists (John Doe, formerly of X, and Adam Horovitz of the Beastie Boys) roar across the Nevada desert in "Roadside Prophets." Both musicians are expressive and well-cast, with Doe's low-key factory worker a sharp contrast to Horovitz's hyperactive drifter. Bearing the ashes of an acquaintance fried by a faulty video game, the duo searches for a town called El Dorado—what else—to dispose of his remains. A combination of "Easy Rider" and "Alice In Wonderland," the film's title may refer to every person they meet on their trek. Each is a distinct oddball—friendly and helpful, but never without some bizarre speech that expounds on their personal philosophy. The film is dotted with cameos from David Carradine, Arlo Guthrie, Timothy Leary, and John Cusack, wackiest of all as a dine-and-dash food liberationist.

"Clearcut" (1992), R, Academy Entertainment, prebooks Oct. 28.

A slow-moving ecological thriller that even Al Gore would find hard to love, "Clearcut" pits an Indian tribe against a logging company. When the tribe loses its case in court, an extremely angry tribesman named Arthur (Graham Greene) kidnaps the head of the logging concern. Arthur is a living repository for all the cruelties ever done to the Indians by the white man. A violent mystic, Arthur even mutilates himself—although he still makes time to mutilate others. (One wonders whose side the film makers are on when the concerns of Native Americans and environmentalists are voiced by a sociopath.) Finally, the film isn't about Indians vs. loggers, it's about the tribe's Anglo lawyer (Ron Lea), who gets dragged along for the kidnapping and is transformed by Native American spirituality. (All Native Americans are portrayed as parable-spouting shamans.) Ultimately, the point of "Clearcut" seems anything but.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|--------------------------|-----------------|---------------|---|---|-------------------------------------|-----------------|--------|----------------------|
| ★ ★ ★ NO. 1 ★ ★ ★ | | | | | | | | |
| 1 | 1 | 5 | FERNGULLY...THE LAST RAINFOREST | FoxVideo 5594 | Animated | 1992 | G | 24.98 |
| 2 | 8 | 2 | THE RESCUERS | Walt Disney Home Video 1399 | Animated | 1977 | G | 24.99 |
| 3 | 2 | 8 | WAYNE'S WORLD | Paramount Pictures Paramount Home Video 32706 | Mike Myers Dana Carvey | 1992 | PG-13 | 24.95 |
| 4 | 3 | 11 | HOOK | Amblin Entertainment Columbia TriStar Home Video 70603 | Dustin Hoffman Robin Williams | 1991 | PG | 24.95 |
| 5 | 4 | 71 | CASABLANCA: 50TH ANNIV. ED. | MGM/UA Home Video 302609 | Humphrey Bogart Ingrid Bergman | 1942 | NR | 24.98 |
| 6 | 5 | 15 | TERMINATOR 2: JUDGMENT DAY | Carolco Home Video Live Home Video 68952 | A. Schwarzenegger Linda Hamilton | 1991 | R | 19.98 |
| 7 | 7 | 11 | THE GREAT MOUSE DETECTIVE | Walt Disney Home Video 1360 | Animated | 1986 | G | 24.99 |
| 8 | 6 | 6 | ROCK-A-DOODLE | HBO Video 90701 | Animated | 1992 | G | 24.98 |
| 9 | 9 | 8 | PLAYBOY: WET & WILD IV | Playboy Home Video Uni Dist. Corp. PBV0714 | Various Artists | 1992 | NR | 19.95 |
| 10 | 11 | 5 | ERIC CLAPTON: UNPLUGGED | Warner Reprise Video 38311 | Eric Clapton | 1992 | NR | 19.98 |
| 11 | 10 | 26 | 101 DALMATIANS | Walt Disney Home Video 1263 | Animated | 1961 | G | 24.99 |
| 12 | 12 | 6 | KISS: X-TREME CLOSE-UP | PolyGram Video 440085395-3 | Kiss | 1992 | NR | 19.95 |
| 13 | 15 | 7 | PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK | Playboy Home Video Uni Dist. Corp. PBV0713 | Cady Cantrell | 1992 | NR | 19.95 |
| 14 | 14 | 2 | KING KONG (60TH ANNIV.) | Turner Home Entertainment 6281 | Fay Wray Robert Armstrong | 1933 | NR | 16.98 |
| 15 | 13 | 8 | THE TERMINATOR TWIN PACK | Carolco Home Video Live Home Video 48943 | A. Schwarzenegger Linda Hamilton | 1992 | R | 29.98 |
| 16 | 20 | 15 | DISNEY'S SING ALONG SONGS: BE OUR GUEST | Walt Disney Home Video 311 | Animated | 1992 | NR | 12.99 |
| 17 | 16 | 21 | PLAYBOY'S EROTIC FANTASIES | Playboy Home Video Uni Dist. Corp. PBV0712 | Various Artists | 1992 | NR | 19.95 |
| 18 | 17 | 7 | PLAYBOY: INTIMATE WORKOUT FOR LOVERS | Playboy Home Video Uni Dist. Corp. PBV0715 | Various Artists | 1992 | NR | 29.95 |
| 19 | 21 | 13 | PENTHOUSE: READY TO RIDE | Penthouse Video A*Vision Entertainment 502917 | Various Artists | 1992 | NR | 19.98 |
| 20 | NEW ▶ | | BEETHOVEN | Universal City Studios MCA/Universal Home Video 81222 | Charles Grodin Bonnie Hunt | 1991 | PG-13 | 24.98 |
| 21 | NEW ▶ | | CITY SLICKERS | New Line Cinema Columbia TriStar Home Video 75263 | Billy Crystal Daniel Stern | 1991 | PG-13 | 19.95 |
| 22 | 19 | 9 | BILLY RAY CYRUS | PolyGram Video 440085503-3 | Billy Ray Cyrus | 1992 | NR | 12.95 |
| 23 | 28 | 21 | PLAYBOY PLAYMATE OF THE YEAR 1992 | Playboy Home Video Uni Dist. Corp. PBV0707 | Corinna Harney | 1992 | NR | 19.95 |
| 24 | 36 | 33 | PLAYBOY: SEXY LINGERIE IV | Playboy Home Video Uni Dist. Corp. 0705 | Various Artists | 1992 | NR | 19.95 |
| 25 | 24 | 12 | PENTHOUSE: THE GREAT PET HUNT, PART 1 | Penthouse Video A*Vision Entertainment 3-50331 | Various Artists | 1992 | NR | 19.98 |
| 26 | RE-ENTRY | | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G | 24.99 |
| 27 | 30 | 15 | PRINCE AND THE N.P.G.: SEXY MF | Warner Reprise Video 38314 | Prince And The N.P.G. | 1992 | NR | 9.98 |
| 28 | NEW ▶ | | PENTHOUSE: PET OF THE YEAR PLAYOFF 1992 | Penthouse Video A*Vision Entertainment 6-50336 | Various Artists | 1992 | NR | 19.98 |
| 29 | RE-ENTRY | | THE MAKING OF THE COMPANY VIDEO | RCA Victor 902660914-3 | Dean Jones Elaine Stritch | 1970 | NR | 14.98 |
| 30 | NEW ▶ | | WWF'S SUMMERSLAM '92 | Titan Sports Inc. Coliseum Video WF107 | Various Artists | 1992 | NR | 59.95 |
| 31 | 27 | 15 | BLADE RUNNER (10TH ANNIV.) | New Line Home Video Columbia TriStar Home Video 1380 | Harrison Ford Sean Young | 1982 | R | 14.95 |
| 32 | 29 | 48 | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. TBV0702 | Various Artists | 1991 | NR | 19.98 |
| 33 | 32 | 13 | PENTHOUSE: WINNERS 1992 | Penthouse Video A*Vision Entertainment 503323 | Various Artists | 1992 | NR | 16.98 |
| 34 | RE-ENTRY | | THIS IS GARTH BROOKS ▲ * | Liberty Home Video 40038 | Garth Brooks | 1992 | NR | 24.98 |
| 35 | 38 | 3 | THE SPANISH VERSION OF DRACULA | Universal City Studios MCA/Universal Home Video 81123 | Carlos Villarias Lupita Tovar | 1931 | NR | 14.98 |
| 36 | 31 | 21 | PLAYBOY PLAYMATE REVIEW '92 | Playboy Home Video Uni Dist. Corp. PBV0708 | Various Artists | 1992 | NR | 19.95 |
| 37 | NEW ▶ | | BACKDRAFT ◊ | Universal City Studios MCA/Universal Home Video 81078 | Kurt Russell Robert De Niro | 1991 | R | 19.98 |
| 38 | RE-ENTRY | | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF | Penthouse Video A*Vision Entertainment 50290-3 | Various Artists | 1991 | NR | 19.98 |
| 39 | 23 | 2 | TIME OUT: TRUTH ABOUT HIV, AIDS & YOU | Arsenio Hall Communications Paramount Home Video 85070 | Arsenio Hall Magic Johnson | 1992 | NR | 8.50 |
| 40 | 25 | 3 | WEREWOLF OF LONDON | Universal City Studios MCA/Universal Home Video 80825 | Henry Hull Valerie Hobson | 1935 | NR | 14.98 |

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

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

U2, "Achtung Baby—The Videos, The Cameos And A Whole Lot Of Interference From Zoo TV," PolyGram Video, 65 minutes, \$19.95. While it may not be even better than the real thing, this video comes close. As the title suggests, a barrage of interview segments, videoclips, and live-performance footage—including scenes from the current Zoo TV tour—is swirled together to paint a portrait of this innovative band's past and present. Among the highlights are a never-seen clip for "Until The End Of The World" and a series of sweeping visual interpretations of "One," both on the "Achtung Baby" album, though snippets of Bono displaying typical aloof arrogance are also fun to digest.

CATHERINE APPELFELD

Public Enemy, "The Enemy Strikes Live," Sony Music Video, 80 minutes, \$19.98. This home video by Def Jam's Public Enemy consists of four promotional clips (including the controversial "By The Time I Get To Arizona" and "Hazy Shade Of Criminal," its latest) and live concert footage from an Apollo Theatre gig last July. While the videoclips prove to be compelling, PE's stage show comes off as tired. It's not a problem with translation; the audience doesn't seem all that moved either. Members of the audience appear listless no matter how worked up Chuck D and Flavor Flav try to get them. Could it be that PE is becoming a prophet of rage from another age?

HAVELOCK NELSON

Glenn Frey, "Strange Weather—Live In Dublin," MCA Music Video, 88 minutes, \$19.95.



Though Frey is in the enviable position of being able to carry a concert while comfortably reclined on his laurels, he stretches out a bit here with some fresh material from the new "Strange Weather" album. Five new songs (two perched on the Oct. 10 Hot Adult Contemporary chart) share the spotlight with dead-on Vice hit "Smuggler's Blues" and other solo stints and a show-stealing rendition of Irish tune "Wild Mountain Thyme" as performed by the Dublin audience (with an assist from Frey). Still, nothing soars quite like those Eagles classics "Peaceful Easy Feelin'," "New Kid In Town," "Take It Easy," et al., which are faithfully, delightfully reproduced on a

clean, well-lit stage. Light on chatter but not on charm, Frey & Co. in Dublin should wow old fans and woo new ones. **MARILYN A. GILLEN**

Vince Gill, "I Still Believe In You," MCA Music Video, 30 minutes, \$9.95. Nashville's top male vocalist, as he was duly annointed at the CMA Awards show last week, shows why he's so revered in this six-clip compilation that spans several albums. While Gill's voice is beyond reproach, the clips are basically garden-variety work that relies more on the singer's natural charisma than any production feats. Best of the bunch are "When I Call Your Name," which is tastefully photographed to complement the song's high-lonesome tone; "Liza Jane," a rave-up that includes a scant storyline that hints at Gill's comedic touch; and "Look At Us," which uses footage of longtime couples to complement the tale of enduring love. But with no backstage scenes, alternate takes, or interview footage, the compilation offers nothing the viewer hasn't seen on TNN or CMT. Therefore, its appeal is limited to those fans who are as interested in Gill's considerable videogenic qualities as his golden voice.

MELINDA NEWMAN

Michael Nesmith, "Nesmith Live," Pacific Arts Video, 82 minutes, \$19.95. Filmed at the opening night of the historic Britt Festival's 30th anniversary in Jacksonville, Ore., this full-length concert video captures Nesmith at his best. Many viewers might be familiar with him from his days with the Monkees, but this program presents a dramatically different side. His country-rock sound is melodic, poignant, and at times captivating. Nesmith's band features some of Nashville's finest, including Red Rhodes on pedal steel guitar, Louis Conte on percussion, guitarist John Jorgensen, bass player Joe Chemay, and keyboardist John Hobbs. Musical selections include some of his classic hits as well as songs from his new album. All of this is enhanced by the unobtrusive video editing and clear Dolby sound. Nesmith fans will be delighted; newcomers will be pleasantly surprised.

MARC GIAQUINTO

CHILDREN'S

"Aunt Merriwether's Adventures In The Backyard," Sea Studios/The Nature Co., 30 minutes, \$24.95. Grab your magnifying glass—Aunt Merr, aka Dr. Adventure, is here to take Robin on a safari in his backyard. Cleverly animated within live-action schemes, the two encounter ants, spiders, birds, crickets, and a rabbit. The music, sung by Kaye Ballard, is nothing

special, but the nature footage is excellent. And the education—as much about *how* we can learn as what we learn—shows the Socratic method in action. By stressing observation and reminding Robin of what he already knows, Aunt Merr helps Robin answer his own questions. Altogether an original and entertaining video that could be placed in either children's or nature sections.

CATHERINE CELLA

"Jessi Sings Just For Kids," Hallway Productions, 57 minutes, \$19.95. Children's artist Jessi Colter performs 25 songs from various countries, ranging from "Sakura" and "Frere Jacques" to "London Bridge." It is an enjoyable performance, and Colter occasionally invites kids from the audience onstage to shake a maraca, bang a tambourine, or sing a verse in a foreign language. The highlight of the program is an appearance by country star Waylon Jennings, who recites two kiddie poems he wrote himself and duets with Colter on ode to America "This Land Is Your Land."

TRUDI MILLER

DOCUMENTARY

"History Of Washington D.C.," Questar Video, 50 minutes, \$29.95.



Politics is front-page news these days, but Bush v. Clinton doesn't complicate the tourist-eye view of this offering. The travelog, prepared in conjunction with NBC News, dwells on the physical grandeur of the city, the first to be designed expressly as a national capitol. Form followed function when architect Charles L'Enfant laid out Pennsylvania Avenue to connect the Capitol to the White House (not called that, incidentally, until early in this century). The hourlong video tour, containing interviews with local experts, including the Capitol architect, dispenses stick-in-the-mind factoids, such as Lincoln's head being the 20th (and last) piece shipped from New York to complete the monumental Daniel French sculpture. However, "The Story Of Washington," although pretty to look at, stints on history, especially the transition of a Deep South town to a sophisticated world center after 1945. And the story that is told is dogged by fuzzy

archival footage, bland narration, and intrusive background music.

SETH GOLDSTEIN

EDUCATIONAL

"Columbus Didn't Discover Us," Facets Multimedia, 24 minutes, \$39.95. A lone, angry cry drowned out by the barrage of Hollywood-treated Columbus movies and the country's ongoing celebration of the 500th anniversary of the explorer's voyage to the Americas, this choppy hut moving video—shot in the highlands of Ecuador during the First Continental Conference of Indigenous Peoples—offers an alternative view of Columbus' place (or misplace) in history, seen through the eyes of more than a dozen Native American tribes from countries in North, South, and Central America. They ask collectively: "How can we celebrate the stealing of our lands—the massacres, kidnappings, and tortures of our people?" Attention parents: This video should be used as an educational tool for youngsters. After taking them to see Ridley Scott's epic "1492," bring them back to the 20th century with this telling video straight from the heart and the source.

STEVE GARBARINO

"The World Of Herbs," TeleVideo (800-435-0800), 143 minutes, \$79.95. While it might seem a stretch to fill three tapes with information on herbs and their various contributions to humankind, this series leaves no stone, leaf, or flower unturned in its exhaustive study. Step-by-step preparations of potpourri, massage oils, and various medicinal concoctions, plus tips on edible plants and how best to use them in the kitchen are delivered in a straightforward manner by a narrator who seems to have nothing else to do than spend hour after hour in her garden. While the average viewer likely does not have this kind of time, series will perhaps entice some to experiment with these fun, back-to-nature hobbies. **C.A.**

INSTRUCTIONAL

Michael Brown, "Michael Brown In Concert: Sounds Of Recovery," Sounds Of Recovery Inc., 45 minutes, \$59.95. Singer/songwriter and recovering drug addict Brown takes his acoustic guitar in hand to convey this musical lesson promoting hugs not drugs. Filmed at one of the many free concerts promoted by the nonprofit organization Sounds of Recovery, Brown weaves his tales of hope and self-confidence into a program that evades being preachy through its straight-at-you, sometimes humorous manner. Musicians who have worked with Brown on like projects include John Hiatt, Carlene Carter, and Ashley Cleveland. **C.A.**

Billboard®

FOR WEEK ENDING OCTOBER 17, 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 | FERNGULLY...THE LAST RAINFOREST FoxVideo 5594 | 1992 24.98 |
| 2 | 3 | 11 | THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360 | 1986 24.99 |
| 3 | 22 | 3 | THE RESCUERS Walt Disney Home Video 1399 | 1977 24.99 |
| 4 | 2 | 5 | ROCK-A-DOODLE HBO Video 90701 | 1992 24.98 |
| 5 | 4 | 25 | 101 DALMATIANS Walt Disney Home Video 1263 | 1961 24.99 |
| 6 | 8 | 15 | DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311 | 1992 12.99 |
| 7 | 5 | 75 | THE JUNGLE BOOK Walt Disney Home Video 1122 | 1967 24.99 |
| 8 | 6 | 47 | FANTASIA Walt Disney Home Video 1132 | 1940 24.99 |
| 9 | 10 | 227 | AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536 | 1986 19.95 |
| 10 | 9 | 55 | THE RESCUERS DOWN UNDER Walt Disney Home Video 1142 | 1991 24.99 |
| 11 | 7 | 29 | FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067 | 1991 24.95 |
| 12 | 13 | 212 | CHARLOTTE'S WEB Hanna-Barbera Prod., Inc./Paramount Home Video 8099 | 1973 14.95 |
| 13 | 11 | 368 | DUMBO ♦ Walt Disney Home Video 24 | 1941 24.99 |
| 14 | 12 | 107 | PETER PAN Walt Disney Home Video 960 | 1953 24.99 |
| 15 | 18 | 3 | ALVIN & THE CHIPMUNKS: BATMUNK Walt Disney Home Video 1459 | 1992 12.99 |
| 16 | 14 | 29 | TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290 | 1991 19.98 |
| 17 | 17 | 313 | ALICE IN WONDERLAND ♦ Walt Disney Home Video 36 | 1951 24.99 |
| 18 | 21 | 149 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 24.95 |
| 19 | 20 | 3 | ALVIN & THE CHIPMUNKS: BACK TO ALVIN'S FUTURE Walt Disney Home Video 1461 | 1992 12.99 |
| 20 | NEW ▶ | | ALVIN & THE CHIPMUNKS: A CHIPMUNK CHRISTMAS Walt Disney Home Video 1463 | 1992 12.99 |
| 21 | NEW ▶ | | ALVIN & THE CHIPMUNKS: FUNNY, WE SHRUNK THE ADULTS Walt Disney Home Video 1460 | 1992 12.99 |
| 22 | 25 | 57 | DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908 | 1990 12.99 |
| 23 | 15 | 157 | BAMBI Walt Disney Home Video 942 | 1942 26.99 |
| 24 | 19 | 56 | DUCKTALES THE MOVIE Walt Disney Home Video 1082 | 1990 22.99 |
| 25 | 24 | 125 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 26.99 |

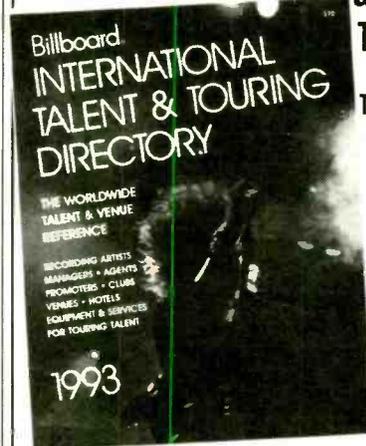
♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar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

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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.

N.Y. Retailer Segues Into Film Production

Foreign-Vid Focus Prompts Link With Iranian Director

BY JIM BESSMAN

NEW YORK—Film scholar Bahman Maghsoudlou, whose Manhattan video retail store International Film & Video Center is nationally recognized for its focus on classic and foreign films, is moving toward the first half of his company name.

While planning consolidation of his two small 1st Avenue locations into a single bigger dealership, Maghsoudlou is executive-producing "Manhattan By Numbers," the first English-language film by acclaimed Iranian director Amir Naderi, who now lives in New York. Due for theatrical release early next year, the project will be followed by Maghsoudlou's second Naderi-directed production, "The Tenth Symphony." Both will extend International Film & Video's retail strengths into the supply side.

"The Center is a great library for the treasures of the history of cinema," says Maghsoudlou, also an Iranian expatriate, who has written and lectured about movies throughout the world, and has directed and produced programming for Iranian television. "I want to contribute to it myself, not only to satisfy my own taste in low-budget art films, but as a continuation of my background and experience."

Maghsoudlou, who has acted and written "Subjective Cinema In Hitchcock's Films" and "Analysis Of Iranian Cinema After The Revolution," has a most fitting collaborator in Naderi, whom he profiled in print for the 1990 Pesaro Film Festival. Naderi's 1985 film "The Runner"—about a street kid's gritty fight for survival—was the first postrevolutionary film released outside Iran, and won Grand Prix at the Nantes Film Festival. "Water, Wind, Sand"—from the same year—was similarly decorated for its stark portrayal of a young man searching for his family in a barren desert. Naderi, described by Maghsoudlou as a "visualistic" director who

has been compared with Antonioni, will be the subject of a retrospective in New York next year.

"Manhattan By Numbers" was produced for less than \$1 million and involves a day in the life of a laid-off newspaper writer (played by stage actor John Wojda) forced to traverse New York from Harlem to Wall Street in hopes of gathering enough money to pay rent.

"I want to select a good story, work with a great director, and keep the budget down," says Maghsoudlou, who first met Naderi when the director was a still photographer in Iran in 1969. The Naderi-penned "The Tenth Symphony," he adds, concerns a deaf and dumb Native American boy who creates Beethoven's music. It will be shot at a Southwestern desert location for under \$1.5 million.

Maghsoudlou, who has the home video and theatrical rights to "Water, Wind, Sand," controls both for the Naderi productions. He now hopes to continue producing art films of like budget and quality at the rate of one per year.

His titles will fit in nicely when he finishes expanding and renovating his current New York headquarters to absorb a sister location two blocks up. His company was recently cited among the 10 best video stores in the country by Entertainment Weekly, and just made the mail-order listings of the 1993 edition of Leonard Maltin's "Movie And Video Guide."

"The video business is down, but we survive because we specialize and provide a service," says Maghsoudlou. "The megastores have 10,000 tapes and 2,000 titles. We have 14,000 tapes, 13,000 titles."

Maghsoudlou boasts inventory on every classic art house, Hollywood, and foreign film. New releases—not a major International Film concern—are generally carried in one-to-three copy depth.

The store used to offer a catalog breaking down its holdings by coun-

try, director, and actor, but now sells the Maltin book instead. Still, the vital statistics are stored in the store's computer to assist in-store customers and callers.

"We can locate anything on tape in half an hour—if it's available," says Maghsoudlou, who promises to obtain any requested sale title within two days. One recent customer, he recalls, was Duran Duran's Nick Rhodes, who called up seeking Fellini's "Il Bidone," came in with his driver an hour later, and after a second trip the following day, walked out with \$2,000 in videos.

Maghsoudlou, incidentally, is not the only video retailer who's entered film production. Peter Balner, who heads the Palmer Video chain, is preparing two shoots, one a \$3.5 million feature on the last 10 days of Edgar Allan Poe's life, the other a "quasi-documentary" comprising stories from people who know famous people.

PICTURE THIS

(Continued from page 59)

ubiquitous, it is "It's A Wonderful Life." Scuttlebutt is Blockbuster will use the saga of Bedford Falls as the lead-in release for the chain's very own PD label, supposed to arrive this Christmas. The stocking-stuffer price: \$4.95.

Meanwhile, MCA/Universal reportedly will dip deeper into its virgin catalog for sell-through titles priced at \$10-\$15. The success of the latest horror-movie promotion should prompt release of sci-fi features, Universal Pictures' strong suit in the '50s, plus selections from the "Ma And Pa Kettle" and "Francis The Talking Mule" series.

WOODED: New Line is being wooed by Image and Pioneer LDCA. And why not? The independent has one of the last remaining catalogs without a laserdisc deal, according to president Stephen Einhorn, who has the Nelson Entertainment library at his disposal—the latter including everything under contract from Castle Rock.

You would think Image and Pioneer are out of the running, however. New Line's cassette releases are distributed by Columbia TriStar. Since the studio recently took over disc distribution of its own titles, logic dictates New Line's discs would follow suit. Einhorn plays coy: "We need to evaluate the best way to optimize."

New Line has been releasing discs through Image as part of seven-title deal that Einhorn says is coming to an end. "Mr. Saturday Night," the latest Billy Crystal-Castle Rock feature, "may or may not" be on the Image list, he adds.

Einhorn, who expects \$100 million in home video revenues this year, thinks Columbia will have a potent first quarter '93 lineup, among them "Single White Female," "A League Of Their Own," "Mo' Money," "Honeymoon In Vegas," and "Husbands And Wives." New Line's contributions are "Mr. Saturday Night," "The Player," and "Deep Cover."

Billboard.

FOR WEEK ENDING OCTOBER 17, 1992

Top Special Interest Video Sales

| RECREATIONAL SPORTS™ | | | | HEALTH AND FITNESS™ | | | | | |
|----------------------|------------|---------------|--|----------------------|-----------|------------|---------------|---|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
| ★ ★ NO. 1 ★ ★ | | | | ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 15 | NBA DREAM TEAM FoxVideo (CBS/Fox) 5616 | 14.98 | 1 | 1 | 15 | KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901 | 19.98 |
| 2 | 8 | 52 | NBA SUPERSTARS FoxVideo (CBS/Fox) 2288 | 14.98 | 2 | 3 | 111 | RICHARD SIMMONS' SWEATIN' TO THE OLDIES Warner Home Video 616 | 19.98 |
| 3 | 2 | 49 | MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189 | 19.98 | 3 | 5 | 3 | JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333 | 24.98 |
| 4 | NEW | | TALK OF THE NFL PolyGram Video 085381-3 | 19.95 | 4 | 10 | 37 | BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131 | 9.99 |
| 5 | 4 | 152 | MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173 | 19.98 | 5 | 8 | 77 | BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111 | 9.99 |
| 6 | 3 | 49 | LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191 | 19.98 | 6 | 4 | 41 | CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576 | 19.98 |
| 7 | 7 | 7 | NFL ROCKS PolyGram Video 085379-3 | 19.95 | 7 | 2 | 47 | JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655 | 19.97 |
| 8 | RE-ENTRY | | NFL'S GREATEST HITS PolyGram Video | 19.95 | 8 | 11 | 7 | STEP REEBOK: THE VIDEO PolyGram Video 0847853 | 29.95 |
| 9 | NEW | | WWF'S SUMMERSLAM '92 Coliseum Video WF107 | 59.95 | 9 | 7 | 25 | ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132 | 9.99 |
| 10 | 11 | 40 | MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox) | 9.98 | 10 | 6 | 5 | BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137 | 9.99 |
| 11 | RE-ENTRY | | NFL CRUNCH COURSE PolyGram Video | 19.95 | 11 | 17 | 151 | BEGINNING CALLANETICS MCA/Universal Home Video 80892 | 24.95 |
| 12 | 5 | 85 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 | 12 | 9 | 25 | ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133 | 9.99 |
| 13 | 16 | 42 | SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244 | 14.98 | 13 | 12 | 52 | BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116 | 9.99 |
| 14 | 19 | 39 | BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394 | 19.98 | 14 | 16 | 73 | DENISE AUSTIN'S SUPER STOMACHS Parade Video 27 | 14.98 |
| 15 | 10 | 286 | BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39 | 19.98 | 15 | 14 | 301 | CALLANETICS MCA/Universal Home Video 80429 | 24.95 |
| 16 | 18 | 9 | CHICAGO CUBS: LIFELONG LOVE AFFAIR Major League Baseball | 19.95 | 16 | 19 | 53 | QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062 | 14.95 |
| 17 | 14 | 22 | ATTACK: ANDRE AGASSI & NICK BOLLETTIERI Columbia TriStar Home Video SPV-49504 | 19.95 | 17 | 13 | 33 | KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835 | 19.98 |
| 18 | NEW | | NFL COUNTRY PolyGram Video 440285491-3 | 19.95 | 18 | RE-ENTRY | | DENISE AUSTIN'S STEP WORKOUT Parade Video 81 | 19.98 |
| 19 | 15 | 72 | ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423 | 14.98 | 19 | RE-ENTRY | | CORY EVERSON'S STEP N' TIME Barr Entertainment 60005 | 19.95 |
| 20 | 20 | 17 | HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857 | 19.98 | 20 | 15 | 186 | JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 | 29.98 |

◆ 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.

STORE MONITOR

(Continued from page 60)

Tuesdays and Thursdays.

"We're having babies and all our friends are, too, so we are looking at the children's book business," he says. "A big decision is how many titles. We're talking to Ingram/Commtron, Baker & Taylor, and a local specialist, Beyda Associates."

"Our thinking is that no way can we compete with sell-through Disney video product when we have two wholesale club operations on each side of us, Pace in one direction and Price Club just down I-5 the other way. But if we offer the books, too, and with the 40% markup they give us, we can still keep the low price image in video, but make it up on books."

Two factors helped the Goldas make the move to books. "We went live on video recently," says Chris. "This gave us all that square footage where we used to have movies behind the counter."

His wife, Becky, adds that high rents forced a children's bookstore

in Downey to close, "so there is a vacuum left."

One key to music video is competent buyers. The Goldas have depended on Tim Carter for 12 years, says Chris, who will next consider laserdiscs, then audio books.

ADULT ASSAULT: It's not every day that a politician and a video store operator storm city hall to protest censorship issues. So it was news when Greg Poulin, owner of Fun Zone in Lancaster, Calif., and congressional candidate Rick Pamplin protested a city ordinance regulating "sexually oriented" businesses.

The story was related to members of the adult video community recently when the newly named Free Speech Coalition met Sept. 30 at the Sportsman Lodge in Studio City, Calif. Pamplin, running for U.S. Congress in the 25th District, vowed strong support of the First Amendment.

PPI Thinking Big For 'Trollies' Results Extensive Ad, Promo Support Pushing Sales Numbers

NEW YORK—"Trollies" are for the small in size, but the big in purchasing potential at PPI Entertainment Group. The Newark, N.J., company has moved more than 150,000 copies of "Trollies Radio Show Sing-A-Long" in the several months since street date.

President Donald Kasem thinks the

total could top 400,000 by the end of the year—and, for the first time, about half will go through the specialty outlets that have largely ignored PPI's Peter Pan Video kid-vid line.

Kasem calls it his first "crossover title," one result of hiring Herb Dorfman as national sales VP. Dorfman had

dealt mostly with rental product and specialty outlets, at Orion Home Video; he was with PPI in its prevideo days when the company marketed records and children's dinnerware.

Video has since come to dominate PPI sales, with some 300 titles accounting for as much as 65% of revenues. The heavy seller to date has been aerobicist Denise Austin, whose 11 Parade Video workout tapes number in the hundreds of thousands annually.

PPI expects "Trollies" to trod the same path. The cassette, the first of a series, is getting the benefit of local TV advertising in such markets as Minneapolis and Seattle, where PPI will be helping chains like Musicland and distributor Sight & Sound.

This month, Blockbuster franchisees in New Jersey begin in-store screenings of "Trollies," which Kasem says do not interfere with the upcoming TV syndication of the 13 existing episodes. New Jersey's biggest chain, Palmer Video, "will participate," as well, in a number of locations, he maintains.

SETH GOLDSTEIN



PPI president Donald Kasem poses with his new-found friends, the 'trollies' featured in a sing-along-cassette that inaugurates a new kidvid line.

PACIFIC ARTS HAS ITS EYES ON 'PRIZE' PLAN

(Continued from page 59)

"We think it has the same reverence as 'The Civil War' and the production is as important. We're also trying to position it as a motion picture," says Pacific Arts' VP/marketing director, Vito Mandato. In addition, "Eyes" will be the subject of a retail continuity program, before the end of the year, similar to the one applied to the "The Civil War."

There's more. PBS is offering a special limited collectors' commemorative edition in a leather-covered cabinet that will include all 14 one-hour episodes, a hard-cover companion book by Hampton, a CD of civil rights songs, and a certificate of authenticity. At a suggested list of \$399.95, only 5,000 sets will be issued. Finally, a three-disc laser edition at \$129.95 is on the

docket.

For the trade, Pacific Arts will give retailers one free boxed set for every 10 purchased and a 3-by-6-foot in-store theatrical display.

The scope of the consumer print campaign includes Entertainment Weekly, Premiere, Rolling Stone, The New Yorker, The Atlantic Monthly, Scientific American, Discover, Black Enterprise, Essence, Emerge, and American Visions.

"We also hope to be on the air with BET, CNN, and A&E," says Mandato.

The release and marketing of "Eyes" overlaps to some degree the Nov. 20 Warner Bros. theatrical release of director Spike Lee's \$35-million "Malcolm X," which is expected to focus attention on the African-Ameri-

can experience.

"We should capitalize" on that, says Mandato. "We are on the street a month earlier, but the advertising will take place during the month of November because of the way the studios schedule their advertising. It hits in a huge wave before [theatrical] release. That will coincide with our advertising and publicity, which is aimed toward the second week of November and will run through the first week of December."

Mandato says there is a strong possibility that Hampton, whose Blackside Productions is one of the most successful independent documentary film companies in the country, will make the TV and radio talk show circuit in an effort to boost interest in the series.

According to a spokesperson, PBS is planning to televise the series during "Black History" month next February, and may repeat it again next April, the 25th anniversary of the assassination of civil rights leader Martin Luther King.

Mandato says it has been Pacific Arts' experience from such boxed-set offerings as "The Civil War," "I, Claudius," and "The Astronomers" that PBS repeat airings heighten interest in these "evergreens."



Pacific Arts' PBS series, "Eyes On The Prize," will get the "Civil War" treatment in a marketing campaign that will also be tied to the theatrical release this fall of Spike Lee's "Malcolm X."

VIDEO PEOPLE

Robert Topping is appointed managing director of Canada for Buena Vista Home Video.

Cynthia Huth, formerly of Orion Home Video, is named to the newly created post of director of sales administration, Worldvision Home Video.

Cathy Scott resigns her marketing post at Best Film & Video to return to her L.A.-based consultancy.

Joanne Singer leaves Columbia House to join PolyGram Video as director of children's marketing.

Don Spielvogel, formerly of Shapiro Glickenhau Entertainment and Hemdale Home Video, joins Lightyear Entertainment as sales and marketing VP, a new post.

At New Line Home Video, Philip Jarboe has been promoted to director of production and distribution. Nancy Blumenthal becomes manager of marketing and operations and Mari Anne Simpson is coordinator of special markets and operations.

Wendy Moss is named senior VP of Image Entertainment. She had been consulting Image on interactive developments.

Todd Davis, formerly product manager for Golden Entertainment, is appointed national account executive for Western Publishing's Golden Entertainment Group operations, Racine, Wis., as part of the Group's expansion. Paula Consiglio, previously senior product manager for Western Publishing's Golden Press products, becomes senior product manager. Jim Davis, formerly senior account executive at Rank Retail Services, is named national account executive.



FRIEDMAN

Fritz Friedman is promoted to the newly created post of VP of worldwide publicity, Columbia TriStar Home Video.

| THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES | | | | |
|--|---|--------------------|---------------------------------|--------------------------|
| THIS WEEK | PICTURE / (STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | TOTAL GROSS TO DATE (\$) |
| 1 | Last of the Mohicans (20th Century Fox) | 9,653,376 | 1,800 5,363 | 24,349,209 |
| 2 | The Mighty Ducks (Buena Vista) | 6,035,133 | 1,280 4,715 | 6,035,133 |
| 3 | Mr. Baseball (Universal) | 5,240,375 | 1,855 2,825 | 5,240,375 |
| 4 | Hero (Columbia) | 5,210,875 | 1,826 2,854 | 5,210,875 |
| 5 | Sneakers (Universal) | 3,912,105 | 2,059 1,900 | 34,841,188 |
| 6 | Mr. Saturday Night (Columbia) | 2,603,488 | 1,687 1,543 | 8,621,435 |
| 7 | Captain Ron (Buena Vista) | 2,529,553 | 1,530 1,653 | 14,565,749 |
| 8 | Glengarry Glen Ross (New Line) | 2,104,402 | 416 5,059 | 2,167,542 |
| 9 | Singles (Warner Bros.) | 2,026,370 | 1,230 1,647 | 12,100,395 |
| 10 | School Ties (Paramount) | 1,718,836 | 806 2,133 | 8,962,119 |

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- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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|---------|---|
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| _____ | 1993 International Talent & Touring Directory (8042-0) \$70 |
| _____ | 1992 Record Retailing Directory (8052-8) \$99 |
| _____ | 1992 International Tape/Disc Directory (8054-4) \$35 |
| _____ | 1992 Country Music Sourcebook (8053-6) \$40 |
| _____ | 1993 International Recording Equipment & Studio Directory (8043-9) \$40 |
| _____ | 1992 International Latin Music Buyer's Guide (8058-7) \$50 |

Pro Audio

Vibrant AES Abuzz With Biz News Congenial Setting Sparks Spirited Tone

This is the first of a two-part article recapping the 93rd Audio Engineering Society Convention.

■ BY SUSAN NUNZIATA

SAN FRANCISCO—The 93rd Audio Engineering Society Convention, Oct. 1-4 here, had a vibrancy that many attendees and exhibitors attributed as much to the congenial surroundings as to any change in business. This year's meet marked the first time the convention was held here, and most attendees were pleased with the Moscone Center convention facilities, which were much easier to navigate than the Hilton Hotel in New York and more pleasant than the Los Angeles Convention Center, the two venues that have been the sites of previous conventions.

The exhibit floor was abuzz with new product announcements and company news, and future industry directions could be seen in the expanding development of digital products.

Siemens Audio Inc., Bethel, Conn., debuted its Capricorn all-digital console in North America and discussed its corporate restructuring, which included the appointment of former AMS president John Gluck as president of the venture. The formation of Siemens Audio Inc. was announced at last year's AES in New York as the subsidiary of Siemens combined the U.S. operations of subsidiaries AMS and Neve.

Gluck replaces Gerhard Gruber, who was appointed to the post of president for a brief period earlier this year, replacing Barry Roche. Gruber is returning to Siemens headquarters in Austria to take a senior executive position there.

The company's restructuring entails a "more devolved corporate structure," said Gluck in an interview with Billboard. "It's our response to the changing market needs," he said. "There is a recession and we had to structure ourselves accordingly. We still want to grow our company and give our customers what they need."

Gluck noted that the company will be "more circumspect" in its financing arrangements with customers in light of the difficult economy. Approximately 15 employees have been laid off by the company in the last year, and the firm ceased distributing Mitsubishi products in North America this summer. "The distribution of other manufacturers' products does not fit into our plans," said Gluck. He added that the company has decided it needed to be less centralized with more power available to the regional offices.

The Capricorn console, which was introduced in London earlier this year, had its first U.S. showing here. The company also exhibited the AMS Logic 1/Spectra automated digital workstation designed to allow users to mix on a control surface, instead of a screen. The company also launched its Neve VSP scoring and post system and the AMS AudioFile Optica four-track optical disc-based version of the AudioFile Plus. Hollywood Recording, Ron Rose Productions, Servisound, and The Power Station have purchased the Logic 1/Spectras, it was announced at

the convention.

Among the products that garnered a great deal of attention were Tascam's DA-88 digital multitrack (see story, this page) and the new Disq digital mixer core designed by AT&T Bell Labs, Gotham Audio's Russ Hamm, and George Massenburg Labs.

Disq is a software-based system designed to operate as a digital mixing system in conjunction with analog consoles. It is currently designed to interface with a Neve VR using GML automation, and the company is working on developing an interface to the Solid State Logic G Series board. "This allows people to get comfortable with the digital domain," said GML's Cary Fischer at a press conference Oct. 2 during the convention.

"The ability to keep music in the digital domain all the way to the end is very exciting," said Glen Meadows, head of Masterfonics in Nashville, who noted that his firm has been following the product's development very closely in the last year.

DISQ INC. DEBUTS

A newly formed company, Disq Inc., in New York, will market and distribute the system. The privately held firm, headed by president David Anderson, has an affiliation agreement with AT&T for the technology and will work directly with the communication giant's studio group.

The Disq system utilizes AT&T's parallel processor, a signal processor originally designed to support radar and sonar signal processing, speech recognition, and object recognition. The core processor, which is designed to fit into a standard 19-inch rack, is designed to handle 32-72 channels of audio. Also included is the AT&T digital audio interface, which handles all data going in and out of the processor except the final stereo mix, stereo monitor, and eight auxiliary outputs. These are handled by a Harmonia Mundi Acoustica modular system using the BW 102 technology. Signals from the console's controls are sent to a GML

Series 2000 automation environment, which then uses an Ethernet networking cable to transfer the information to the AT&T digital signal processor.

With a price range of about \$500,000, Disq is designed for the top end of the studio market. "It's a very volatile business environment for facilities today around the world," said Fischer. "This allows studio owners to keep their equipment there and expand its capabilities."

The development is only the beginning of AT&T's efforts in the audio arena, according to the company's Bob MacMurdo, product manager of AT&T's digital audio systems. "We think we have the nucleus here that will be something to reckon with in the near future," he said.

The system is available now, according to Gotham Audio's Hamm, and the first project mixed using Disq is expected to be completed by January.

Closely following Tascam's introduction of its Hi-8mm-based digital multitrack system, Fostex entered a licensing agreement with Alesis for that company's S-VHS-based multitrack system. Fostex plans to introduce a product in early 1993, according to Bob Veri, VP/GM of Fostex America.

"This certainly legitimizes the format in that a company like Fostex recognizes that S-VHS is the way to go, and rather than reinvent the wheel they came to us," said Alan Wald, VP of advertising and promotion with Alesis. Veri added that Fostex has had a lot of interest in the linear digital tape segment of the audio marketplace and has been researching various storage media and systems. "We're very excited for the opportunity to work with Alesis and create this S-VHS format as a standard in the industry," said Veri. "The R&D effort will be quite extensive. We're sharing R&D resources between the two companies."

A variety of other news and product announcements was revealed at the AES. See next week's Pro Audio section for more convention news.

Philips, Sony Tout Respective Wares

SAN FRANCISCO—The Audio Engineering Society Convention here was used as a forum by both Philips Consumer Electronics and Sony Corp. to discuss their respective consumer formats due out later this year.

Philips demonstrated a portable DCC player Oct. 2 during the convention here Oct. 1-4. The prototype unit will use a second-generation thin-film head that the company is developing in conjunction with Matsushita.

The portable unit is slated to be available early next year, according to the company's Jerry Wirtz. Philips also showed DCC-300 and DCC-600 home units that feature different cassette load mechanisms and simpler design than the DCC-900 unit due later this year. A boom-box-type unit is expected to be out in June 1993, said Wirtz.

"The schedule is such that we'll have

a new model every two months for the next year or so," he said.

Wirtz touched upon reports that surfaced last week about the recall of pre-recorded DCC cassettes in Japan. "It's a straightforward issue of tolerances," he told Billboard. "We don't know whether it would create problems or not, but we decided to swap the cassettes with ones we know are good."

At the press conference, Wirtz said the withdrawal of titles would not affect the launch plans for DCC.

Wirtz said reports of problems with temperature tolerance in the DCC cassette shells were erroneous.

The company also gave more details on its marketing plans for DCC, noting the products will be available in San Francisco and Boston simultaneously with New York, Los Angeles, and Chicago, with approximately 20 other



Night Falls On Sunset. Keyboardist Tom Grant completes the final mix on his "Night Falls On The Casbah" album in Sunset Sound Studios, Hollywood, Calif. The album is slated for release on Verve. In the front row, from left, are engineer Geoff Gillette, Grant, and the national director of A&R at Verve, Guy Eckstine. In the back row, from left, are bassist Alec Milstein, percussionist Paulinho da Costa, and drummer Chad Wackerman.

Tascam Bows New Multitrack Digital Recording Gear An Eyeful In S.F.

■ BY DAN LEVITIN

SAN FRANCISCO—Tascam garnered a substantial amount of interest at this year's Audio Engineering Society Convention here with the introduction of its new digital multitrack, the DA-88. The product capped off Tascam's introduction of five new professional audio lines.

The DA-88 uses Hi-8mm tape and can record up to 100 minutes at both 44.1kHz and 48kHz sampling rates. In some quarters, there had been concern over the durability and quality of the transport Tascam would use. However, Tascam designed the rugged transport itself, using knowledge from extensive work with 8mm equipment for NASA. The unit is designed to function similarly to Tas-

cam's existing analog multitrack and requires very little learning time. "We want people to be able to use it right out of the box," said Bill Mohrhoff, Tascam marketing manager, at the product's official unveiling on the eve of the convention, Oct. 1-4.

The DA-88 can lock up to as many as 15 other units, providing 128 tracks for audio. Synchronizing to external audio and video is available with the addition of an optional synchronizer board. Only one unit requires a sync board no matter how many are locked up.

The recorder will ship to dealers during the first quarter of 1993 and carries a suggested retail price of \$4,500, according to the company. An optional remote will retail for \$1,500, and is not required for full-function operation.

The price positions the recorder within the reach of most project studios and a large number of home-studio users, but the impact of the DA-88 is certain to be felt in all quarters of the sound and video industry. "The DA-88 is targeted for a range of production applications from home to project studios, and even some of the large studios," Mohrhoff explained. "In the B room of a large studio, this makes sense. Why tie up \$100,000 in a machine?"

Mixing engineer Ken Kessie, whose clients include Don Was, Paul Young, and En Vogue, says, "Now singers like Suzanne Vega, who prefer working in their homes, or anyone on a budget, can do their vocals in their living room... with complete digital quality. People will have the sound of an \$80,000 Studer in their living room with enough money left over to practically buy a house."

One industry observer notes the DM-88 "may quite possibly take the (Continued on next page)

SUSAN NUNZIATA

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 10, 1992)

| CATEGORY | HOT 100 | R&B | COUNTRY | ADULT CONT. | MODERN ROCK |
|---|--|--|--|--|---|
| TITLE Artist/ Producer (Label) | END OF THE ROAD Boyz II Men/ L.A.Reid,Babyface D.Simmons (Biv 10/Motown) | ALONE WITH YOU Tevin Campbell/ Al B. Sure K.West (Qwest) | IN THIS LIFE Collin Raye/ G.Fundis J.Hobbs (Epic) | SOMETIMES LOVE JUST AIN'T ENOUGH Patti Smyth/ R.Bittan (MCA) | DIGGING IN THE DIRT Peter Gabriel/ D.Lanois,P.Gabriel (Geffen) |
| RECORDING STUDIO(S) Engineer(s) | STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano | HIT FACTORY NY (New York) Paul Logus | SOUND EMPORIUM (Nashville) Gary Laney | A&M STUDIOS (Los Angeles) Robbie Jacobs R.Bittan | REAL WORLD (Wiltshire, ENGLAND) David Bottrill |
| RECORDING CONSOLE(S) | SSL 4056 E Series/ SSL 4040 G Series | SSL 4056 G Series W/ Ultimotion | Neve 8128 | SSL 4000 G Series | SSL 4000 E Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-80/ Otari MTR-90 | Studer A-800 MK III | Mitsubishi X-850 | Studer A-820 | Mitsubishi X-850/ Studer A-820 (Dolby SR) |
| STUDIO MONITOR(S) | Augspurger Yamaha NS10 | Tannoy SSMU | Westlake BDSM 5,10 | JBL W/TAD | Boxers |
| MASTER TAPE | 3M 996 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456, 467 |
| MIXDOWN STUDIO(S) Engineer(s) | STUDIO LACOCO (Atlanta,GA) Barnie Perkins | LARRABEE WEST (Los Angeles) Susan Rogers | SOUND EMPORIUM (Nashville) Gary Fundis Gary Laney Dave Sinko | A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble | REAL WORLD (Wiltshire, ENGLAND) David Bottrill |
| CONSOLE(S) | SSL 6056 | SSL 4000 G Series | Neve 8128 | SSL 4000 E Series | SSL 4000 E Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-820 | Studer A-800 Mark III/ Mitsubishi X-86 | Mitsubishi X-850 | Studer A-820/ | Mitsubishi X-850/ Studer A-820 |
| STUDIO MONITOR(S) | Yamaha NS10 Genelec | Yamaha NS10 | Westlake BDSM 5,10 | JBL W/TAD | JBL w/TAD |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456, 467 |
| MASTERING (ALBUM) Engineer | HIT FACTORY MASTERING Chris Gehringer | BERNIE GRUNDMAN Bernie Grundman | GEORGETOWN MASTERS Denny Purcell | A&M MASTERING Dave Collins | TOWNHOUSE Ian Cooper |
| PRIMARY CD REPLICATOR (ALBUM) | DADC | WEA Manufacturing | Sony Manufacturing | Uni Manufacturing | Uni Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sonopress | WEA Manufacturing | Sony Manufacturing | Uni Manufacturing | Uni 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.

AUDIO TRACK

NEW YORK

MADONNA AND producer Shep Pettibone were in Clinton Recording's Studio A to work on orchestral overdubs for her upcoming *Maverick*/Warner release, tentatively titled "Erotica." Jeremy Lubbock arranged and conducted the 45-piece orchestra. The project also features drum sounds of Anton Fig of "Late Night With David Letterman." Michael Farrow ("Beauty And The Beast") engineered on the studio's Neve 8078. Troy Halderson assisted on the 32-track/24-track Dolby SR project. The album is expected for release in October. Kathie Lee Gifford was in Studios A and B recording vocals for her upcoming album. Jim Ed Norman produced with Alan Schulman at the Neve. Halderson assisted. Gifford's standards include "Somewhere Over The Rainbow," "My Romance," and "You Belong To Me." The project is slated for release by Warner Bros./Nashville late this year.

Producer/bassist Stu Woods was in Baby Monster working on the soundtrack to 20th Century Fox's film "Prelude To A Kiss." Featured musicians include Joel Diamond on keyboards, Richard Crooks on drums, and Steve Burgh on guitar. Bryce Goggin engineered and mixed. Young God act Swans were in recording a live CD produced by singer/writer Michael Gira with Goggin at the board. Def American's Art Of Origin mixed its upcoming album with producer Dan Charnas. Greg Gorden engineered, assisted by Rojo and Goggin.

River Sound had producer Tom Dowd in working on transfers and mixes of the Allman Brothers' 1971 Fillmore shows for PolyGram. Jay Mark engineered at the studio's Neve 8078, assisted by Jay Ryan. The project was slated for release in September. The tapes, recorded at the same time the original "Fillmore" album was cut, have been in storage in Macon, Ga., since 1971. They were transferred from a vintage 3M 79 16-track (the machine on which the concerts were originally recorded) to a 3M digital 32-track for mixing.

LOS ANGELES

GEE STREET/Island Records Ja-

maican artist Carlene Davis was in Music Grinder working on tracks with producer Handel Tucker. Lawrence Ethan engineered, assisted by James Ross. Euphoria worked on vocals with producer/engineer Mark Dearnley for EMI Music/Australia. Ross assisted.

Clint Black was in tracking for his next album. Russ Kunkel was on drums, Tim Pierce on guitar, and Lee Sklar on bass. Lynn Peterzell engineered, assisted by Ross and Ethan.

Studio 56 had producer Keith Crouch in with engineer Booker T. Jones working on mixes in Studio A for an upcoming release by Lalah Hathaway on Virgin. Studio A houses a Neve VR 60 with Flying Faders.

Paula Abdul was in Studio Masters working on vocals with producer Elliot Wolf for the "Beverly Hills, 90210" television series. The number is slated for release on Virgin. Greg Laney engineered, with Thomas Mahn assisting. Producer Jorge Fonseca was in Studio B mixing album tracks by Que Pasa for release on Sony Discos. Michael Schlesinger engineered. The album is scheduled for release in October.

Total Access Recording had Great White in recording overdubs and mixing for Capitol with producers Alan Niven and Michael Lardie. Lardie engineered, assisted by Melissa Sewell. The room includes an Amek G2520 and an Ampex ATR 124. The album, titled "Psycho City," features Dave Spitz, formerly of Black Sabbath, on all bass tracks, and Rick Brewster of the Angels playing slide guitar on the title cut. Basic tracks were recorded at Perkins Ranch with the Design FX mobile unit.

NASHVILLE

SKIP EWING was in Sound Stage with producer Jerry Crutchfield working on tracks for Liberty Records. John Guess engineered, assisted by Marty Williams. Tim Ryan was in session with Richard Landis producing for BNA. Chuck Ainlay engineered, assisted by Craig White and Derek Bason. Joy White tracked for Sony with producers Paul Worley and Blake Chancey. Ainlay engineered, assisted by White.

TASCAM BOWS NEW DIGITAL MULTITRACK AT AES

(Continued from preceding page)

wind out of the Alesis ADAT's sales." Alesis introduced its digital multitrack in 1991 with widespread availability beginning in summer 1992. The two products are similar in concept but with key differences. "We have a lot more room for the digital data. We can only record 40 minutes, but we were concerned about the long-term reliability of the digital data because people are making master recordings on our machines," says Alan Wald, VP of advertising and promotion for Alesis. "We're just not sure that 100 minutes of recording time is reliable," adds Marcus Ryle, one of ADAT's developers.

Tascam's long-anticipated move in digital multitrack does not imply an abandonment of analog by the com-

pany. "We are introducing an increasing number of digital products," Mohrhoff explained. "But analog is alive and well. Analog will take its position in the studio because it has its own sound, use, and direction, as well as users who are dedicated to it. We don't feel that digital is going to, or should, replace analog."

Also unveiled were four additional Tascam products—the CD401 Mark II, a broadcast-quality CD player with pitch control; the 134-B four-track cassette machine, which replaces the venerable 133B; the DA-60 four-head DAT recorder; and the RA-4000 random-access stand-alone recording/editing system with SCSI ports for optical and hard disc storage.

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CALENDAR

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OCTOBER

Oct. 1-30, **Second Annual Music Business Institute**, presented by the Music & Entertainment Commission of New Orleans, Firehouse Rehearsal Complex, New Orleans, La. 504-565-7591.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 8, 15, 22, 29, **Music Production Workshop**, presented by Music Career Services, 71 West Studios, New York. Antonia Martinez, 212-860-2082.

Oct. 10, **Seventh Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Oct. 12, **Tenth Annual Academy of Country Music Celebrity Golf Classic**, benefit for the T.J. Martell Foundation, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 13, **"Censorship on Records: Warning Signs and Lyric Laws"**, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. Billy James, 818-843-8253.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 15-16, **"Approaching the 21st Century: Challenges Beyond the '90s," 21st Annual Communications Conference and Job Fair**, presented by the Howard Univ. School of Communications, Washington, D.C. Virginia Stewart, 202-806-7690.

Oct. 15-18, **Music Business Conference**, presented by the Chicago Assn. of Musicians & Songwriters, Marriott Downtown, Chicago. 708-343-9604.

Oct. 16, **"Contracts, Copyrights & Cutting the Deal: Making Music in the '90s,"** presented by the Cincinnati Bar Assn., Radisson Inn, Cincinnati International Airport, Cincinnati. Patti Turner, 513-381-8213.

Oct. 17-19, **Texas Assn. of Broadcasters Convention**, Austin Convention Center, Austin, Texas. 512-322-9944.

Oct. 19, **Second Annual Met Music Golf Tournament**, benefit for the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, N.Y. Peter Kauf, 212-755-5700.

Oct. 22-24, **17th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23-24, **Make It Big In Concert Promotion and Live Entertainment Booking Conference**, presented by Horizon Management, location to be announced, New York. 607-724-4304.

Oct. 24, **"How to Start and Run Your Own Rec-**

ord Label," presented by Revenge Records, Omni Park Central Hotel, New York. 212-688-3504.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330

Oct. 25-28, **Food Marketing Institute 1992 General Merchandise/Health and Beauty Care Conference**, New Orleans Convention Center, New Orleans, La. 202-452-8444.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 27-29, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 27-29, **CD-I Two International—The Second U.S. CD-I Publishing and Developers' Conference and Exposition**, presented by Knowledge Industry Publications, The Westin Bonaventure, Los Angeles. 914-328-9157.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hota, New York. 516-466-6000.

Oct. 28-30, **Ninth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, presented by Law Journal Seminars-Press, Waldorf-Astoria, New York. 800-888-8300, ext. 514.

Oct. 31-Nov. 1, **Songwriters Expo 16**, sponsored by The Los Angeles Songwriters Showcase, Los Angeles Airport Sheraton, Los Angeles. 213-467-7823.

NOVEMBER

Nov. 1-4, **Joint Convention and National Trade Show of the Canadian Assn. of Broadcasters and the Western Assn. of Broadcast Engineers**, Vancouver.

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 4-8, **Asian Conference on Entertainment (ACE)**, Hyatt Regency Singapore. Sakie Ho, 011-65-738-0156.

Nov. 5-6, **Fourth Annual Magnetic and Optical Media Manufacturing Seminar (MOMS)**, Hotel Nikko Atlanta, Atlanta. Charles Van Horn, 212-643-0620.

Nov. 6-7, **Louisville Area Songwriters' Cooperative Fifth Annual Songwriting Seminar, Showcase and Awards Banquet**, Quality Inn, Louisville, Ky. 502-231-5559.

Nov. 7, **Chicago Music Showcase—Blues Presentation**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Nov. 19-22, **Fifth Annual National Conference of College Broadcasters**, sponsored by the National Assn. of College Broadcasters, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

Nov. 24, **ITA Annual Update Seminar: "Current Status and Future Trends in Magnetic and Optical Manufacturing,"** Plaza Hotel, New York. Charles Van Horn, 212-643-0620.

DECEMBER

Dec. 3, **Seventh Annual Salute to the American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. Steve Schallchin, 213-463-7178.



Mo' Publishing. Producer Easy Mo Bee is congratulated after signing his Bee Mo Easy Publishing with EMI Music Publishing. Easy Mo Bee produced Miles Davis' final project, "Doo-Bop," for Warner Bros. Shown, from left, are attorney Andy Tavel; Francesca Spero, director of management, Rush Producers Management; Holly Greene, VP/GM of creative operations, East Coast, EMI Music Publishing; Easy Mo Bee; Martin Bandier, chairman/CEO, EMI Music Publishing; and John Sykes, executive VP of creative operations, EMI Music Publishing.

GOOD WORKS

PROFITS from Elton John's new MCA single, "The Last Song," will be donated to six AIDS charities, with the label contributing an initial \$100,000 advance against the proceeds. The charities are **AIDS Project Los Angeles, Hollywood Supports, Gay Men's Health Crisis Inc., Project Open Hand/Atlanta, the Pediatric AIDS Foundation, and the Ryan White Children's Fund** at James Whitcomb Riley Hospital for Children. In addition, MCA has established an 800 number, 800-695-AIDS, to enable members of the public to make a donation and receive a special three-song cassette including "The Last Song." "The Last Song," written by John and lyricist **Bernie Taupin**, is about a son, dying of AIDS, who is able to make peace with his father. It's the second single from John's platinum album "The One." The single and video will be marketed Tuesday (13). To make a donation to The Last Song Fund and order a special cassette, call 800-695-AIDS; for further info about the fund, write to P.O. Box 1712, Young America, Minnesota 55594; or call **Sarah McMullen** at 310-289-8235 or **Paula Batson** at 818-777-8961.

GOOD SCARE TACTICS: **Impact NYC Inc.**, a volunteer service organization that develops recreational and educational programs for children of homeless families living in transitional shelters, is hosting a Halloween party Oct. 28 at **The Grolier** in New York. The charity event will feature music presented by **Joe Maeder—The Rock and Roll Madame** and special celebrity DJs. For more info, call 212-661-8435.

HEAR THIS! **Capitol-EMI Music, Capitol Records, and CEMA Distribution** have launched an educational and awareness program for employees on hearing protection. This program involves the dissemination of kits that include printed educational materials and earplugs to about 1,200 employees. Also, the company has made available two videos that feature such personalities as **Nathan East, Scott Page, Jeff Baxter, Nina Blackwood, Doc Severinsen, Pete Townshend, Ray Charles, and Lars Ulrich of Metallica** explaining how noise affects hearing and the importance of hearing protection. This program is supported by the **House Ear Institute** and **Mix Magazine's "Get HIP" (Hearing Is Priceless)** campaign, as well as **H.E.A.R (Hearing Education and Awareness for Rockers)**. For more info, call **Bob Bernstein** at 213-871-5197, **Charlie Lahaie** at 213-483-4431, or **Kathy Peck** at 415-441-9081.

FOR THE HUNGRY & HOMELESS: A star-studded album, "Raise The World—The Album Of Life," will be the initial release from a label, **Eastern Way Records**, formed by entrepreneur **J.S. Lee** under his company **East Media Group**. The album, due Thursday (15), will benefit **Love Is Feeding Everyone**, founded by actors **Valerie Harper** and **Dennis Weaver**, who appear on the album. Artists appearing are **Atlantic Starr, George Benson, Dawayne Bailey & Jason Scheff, José Feliciano, Hammer, Thelma Houston, Lisa Lisa & the Cult Jam with Full Force, Bette Midler, Stephanie Mills, Aaron Neville, Ray Parker Jr., and Diane Schuur**. For more info, call **Dale Olson** or **Ben Mayberry** at 310-657-6681.

SHOW RAISES AIDS DOLLARS: "Jean-Paul Gaultier In LA," the designer's West Coast debut to benefit **AmFAR, the American Foundation for AIDS Research**, was held Sept. 24 at the Shrine Auditorium. The show, featuring celebrity models **Madonna, Billy Idol, Faye Dunaway, Dr. Ruth Westheimer, and Anthony Kiedis** and **Flea** of the **Red Hot Chili Peppers**, raised \$750,000 for AIDS research.

LIFELINES

BIRTHS

Boy, **Sean Michael**, to **Joe and Michele Murray**, Aug. 4 in Philadelphia. She is district manager for the Musicland Group in New Jersey.

Girl, **Alice Mary**, to **Peter and Katherine Blossom**, Aug. 15 in New Haven, Conn. He is house artist and lighting director for **Toad's Place** there. He is also a musician. She is director of booking and promotion at **Toad's Place**.

MARRIAGES

Wyatt Easterling to **Stacey Slate**, Aug. 1 in Hendersonville, Tenn. He is director of operations for **Miles Copeland's Bugle Group Publishing** in Nashville, and was formerly in the A&R department of **Atlantic Records** in Nashville. She is professional manager for **Affiliated Publishers Inc.** in Nashville.

Jimmy Buff to **Regina Albergo**, Aug. 30 in Westport, Canada. He is VP/executive producer of **Radio Free New York**, a rock radio morning show on **WNWK** New York.

DEATHS

Hal Hester, 63, of diverticulitis, Sept. 13 in Puerto Rico. Hester was a composer, playwright, and nightclub owner. With collaborator **Danny Apollinar**, he wrote the 1968 off-Broadway musical "Your Own Thing." An ASCAP writer, he composed such songs as "The Sand & The Sea," recorded by **Nat King Cole**, and recordings by **Roy Hamilton, Gloria Lynne, and Kaye Stevens**. He also recorded his own album on **RCA Victor**. In 1980, he scored the musical "Cowboy & The Legend," starring **Eartha Kitt**. Earlier, Hester was a member of the trio **Joanie, Johnny, and Hal**, signed by **Capitol Records**. In the '60s he moved to Puerto Rico and opened two successful nightclubs. He is survived by his father, two sisters, and his longtime business partner and companion **Julio Guasp**.

Paul Jabara, 44, of AIDS-related causes, Sept. 30 in Los Angeles. A songwriter, actor, and recording artist, **Jabara** wrote many disco-era classics, including the Academy Award-winning "Last Dance" (from the movie "Thank God It's Friday"), performed by **Donna Summer**, "It's Raining Men" by the **Weather Girls**, and "No More Tears," a duet by **Summer and Barbra Streisand**. A recording artist in his own right, **Jabara** released the albums "Keeping Time," "Paul Jabara," "The Third Album," "Paul Jabara & Friends," "De La Noche" and "Paul Jabara's Greatest Hits & Misses." He is survived by two sisters, **Delores Jabara** and **Claudette Hadad**; a niece, **Suzanne**; and a nephew, **Henry**.

Eddie Kendricks, 52, of lung cancer, Oct. 5 at Baptist Medical Center-Princeton in Birmingham, Ala. **Kendricks** was the original falsetto lead for **Motown** supergroup the **Temptations**, and also enjoyed a solo career on **Motown's Tamla** imprint. See story, page 12.

NEW COMPANIES

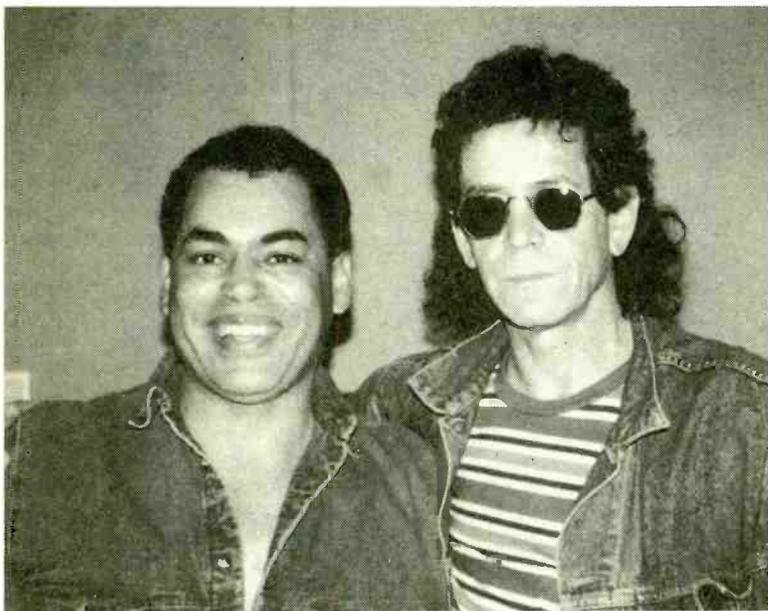
Young Star Productions, formed by **Starling Young**. An independent label representing a variety of music styles. Initial releases will be dance and R&B acts, and are due out in July. 5501 North Broadway, Chicago, Ill. 60640; 312-989-4140.

AutoTonic, formed by **Lisa Gotthel, Dan Mackta, and Victoria Wheeler**. An independent promotions company, currently working with the labels **Big Cat, Contempo/Cargo, Dedicated/RCA, K, Matador, No. 6, and Sub**

Pop. 106 Ave. B, Room 1A, New York, N.Y. 10009; 212-529-8268.

FOR THE RECORD

Eric Reed continues to be **Wynton Marsalis' pianist** and is currently touring and recording with **Marsalis**. Incorrect information was given in the Oct. 10 **Blue Notes** column.



Lou, Lou, Lou. Lou Reed, right, shares a laugh (sort of) with Oz Medina, the afternoon jock at XETRA-FM (91X) San Diego.

Crowded House: WSIX's Top DJ 'Renaissance Man' Is King Of N'ville Air

■ BY PHYLLIS STARK

NEW YORK—According to Gerry House, a lot of people are getting injured in accidents involving frozen meat, particularly turkeys and pork chops.

The top-rated Nashville morning man also reveals another quiet, but insidious trend: small woodland creatures are making off with a lot of people's false teeth.

These are just some of the on-air discussions House has had with his listeners lately, but no one seems to mind. The WSIX disc jockey and his "House foundation" crew pulled in a 19.3 share of the audience in the spring Arbitrons.

In the course of a conversation, House will also reveal that he be-

lieves country hunk *du jour* Billy Ray Cyrus uses a "stunt butt" for videos, and that House himself would like to own a chain of crematoriums someday.

Crematoriums seem to be the only unexplored avenue left for House. In addition to radio, he has hosted several television shows, penned a truckload of serious country songs, written comedy material for comedians like Roseanne Arnold, runs his own publishing company, and has recorded two comedy albums for MCA. This year, he won a Billboard Radio award for air personality of the year and a Marconi Award from the National Assn. of Broadcasters. He is also a past winner of both the Academy of Country Music and Country Music Assn. air personality awards.

His songwriting credits include Reba McEntire's No. 1 hit "Little Rock," Mark Collie's "She's Never Comin' Back," and the Oak Ridge Boys' "Old Time Lovin'." House also co-wrote the next Hank Williams Jr. single, "Diamond Mine," and has another song, "Will He Ever Go Away," on the latest McEntire project. Other artists that have recorded his songs include Gary Morris and Janie Fricke.

House's publishing company, Housenotes Music, currently has a catalog of more than 100 songs, and had 19 songs recorded in its first six months of operation. House says the company is "about to expand big time and sign some people."

His MCA albums, 1990's "Cheater's Telethon" and this year's "Bull" have utilized the talents of a virtual who's who in country music. Anonymous guests on "Cheater's" included Larry Gatlin and the Oak Ridge Boys. His co-writers on "Bull," a collection of comedy song spoofs, include well-known Nashville writers like Don Schlitz, Bob DiPiero, Billy Dean, and Rob Crosby.

House says writing material for comedy albums is one of the most challenging of his many jobs. "To try to produce something that people can listen to six months from now and [have it] still be funny is hard."

Nevertheless, the albums are funny. "Cheater's Telethon," includes "commercials" for products like the Gary Morris Smoke Alarm and Lee Press-On Teeth. "Bull" includes country sendups like "My Jeans Are Too Tight," "Hillbilly Hair," and "Fakin' Cajun'."

House is pictured on the cover of "Bull" in a toreador outfit about to be gored by the album's namesake. He planned to run with the bulls in Spain this summer to promote the album, but after watching two people get trampled to death in the first morning's run, House decided "I'm not going to die for MCA."

According to House, his first album went "teflon," and the second has gone "cardboard," which certifies 14 copies sold.

House has hosted several syndicated radio shows, including "Countryline U.S.A.," "America's Number Ones," and "Saturday Night House Party," and has syndicated some of the comedy characters in his repertoire such as Makk Truck, Homer, Maurice, and Montana Tex.

After he quit "Saturday Night House Party" last spring, syndicator Emerald Entertainment briefly replaced him with TNN's Al Winter, but went out of business shortly thereafter. With a modesty uncharacteristic of a morning jock, House says, "I don't think [Emerald] folded because Gerry House wasn't there... Network radio is really having a tough time."

Despite that experience, House is preparing to jump back into syndication and claims he is close enough to a deal with a "major syndicator" that the company has already asked him what his specifications are for a new studio. The new venture will involve syndicating his morning show.

He describes the new syndicator as "Mafia-like." Asked if the Mafia is getting into the syndication business, House quips, "Well, they've been in the syndicate for a long time."

House's radio career began 20 years ago in his native Richmond, Ky., at WCBR. After college, he did stints in Ithaca, N.Y., and Jacksonville, Fla., before settling in to morning drive at WSIX in 1976. In 1985, he moved to that shift at Crosstown WSM-FM, then left Nashville for two years at KLAC/KZLA Los Angeles, where his daily audience was bigger than the entire population of Nashville.

Despite that kind of reach, House was unhappy being away from Nashville and returned to WSIX five years ago.

So popular is House now that he has his own fan club. For a \$12 fee, members can get an autographed photo, four newsletters, and "merchandise offers."

A local writer once referred to him as a "renaissance man" (House says that compliment cost him a \$50 bribe), but the description fits. In addition to all of his other projects, House has a new book deal with Rutledge Hill Press for a series of "humorous observations on the human condition" written in the persona of his "country wise ass" character Homer. He is also working on a film idea, and hopes to produce some country acts, although he says the latter project is "pretty embryonic."

On a typical day, House is up at 3 a.m., in the station by 5, and on the air from 6-10, where he has "a team of people who work over me injecting me with caffeine and smacking me around a little bit." From 10-12:30 he writes the script for the

(Continued on page 74)

Sliwa, Stern Headlines Boost Ratings

(Continued from page 10)

surge forward with an 8.3-9.5 gain. That boost puts him yards ahead of his closest competitor, news/talk WINS, which had a 7.2 in mornings and was up 3.7-3.8 overall.

Stern also rose to the top spot for the first time in Los Angeles on KLSX with a 5.3-6.4 jump, edging out rivals Mark Thompson and Brian Phelps at album rock KLOS (6.2-5.6). KLSX management is already planning a mock "funeral" for Mark and Brian.

In the 12-plus ratings, urban WRKS won the day in the New York summer Arbitrons. The station not only retained its market lead, but was up a full point (5.6-6.6). Format rival WBSL was unhurt by its competitor's gains. That station was up slightly 4.3-4.4 and held on to fifth place.

Soft adult contemporary WLTV retained its No. 2 spot in New York but was off a tenth of a point (5.2-5.1). Format rival WMXV (Mix 105), meanwhile, continued to spiral downward. In the last three books, that station has dipped 4.3-3.8-3.4. It is currently in 11th place in the market with the same ratings it had a year ago.

The rest of the top five stations held those positions from the spring. Third-place oldies WCBS-FM was flat at 5.0. WXRK, in fourth place, rose 4.5-4.7.

Elsewhere in New York, top 40 WHTZ (Z100) was off 4.0-3.6 and dipped 4.0-3.4 in mornings. Rival WPLJ was just barely up (3.1-3.2), but finally had a healthy morning gain (2.6-3.1). Top 40/rhythm WQHT (Hot 97) was off 3.6-3.3.

N/T WINS (3.7-3.8) was tied for seventh place with talker WOR (3.2-3.8). Album rock WNEW-FM was up 3.1-3.6 and rose 2.5-2.9 in mornings.

In its next-to-last book as an adult standards station before flipping to business news under new ownership, WNEW-AM dipped 2.0-1.6. Country WYNY, meanwhile, was up 2.8-3.1. Its recent flip to "new

country" will not be reflected until the next book.

KOST, KPWR TOP L.A.

In Los Angeles, AC KOST (5.0-5.2) held onto its No. 1 position, but top 40/rhythm KPWR (Power 106) came on strong with a 4.2-4.4 rise to capture the No. 2 position from rival top 40 KIIS-AM-FM (4.5-4.2), which moved to third.

N/T KABC, which had moved into the top three following the Los Angeles riots, settled back into eighth place. Despite a 4.4-3.7 drop, however, KABC is still ahead of its pre-riot 3.4 share. Spanish KLVE, which also got a riot-driven boost in the spring, was down 4.4-3.5.

Classic rock KLSX was up 3.3-4.0, largely on the strength of Stern. Modern rock KROQ (3.1-4.0) rounded out the top five.

Elsewhere in Los Angeles, KLOS was down 4.0-3.6, AC KBIG dipped 4.0-3.0, adult alternative KTUV was up 2.1-2.8, and country KZLA was

off 2.0-1.8.

CHICAGO SHUFFLES

In Chicago, the top five stations all had down books. Urban WGCI-FM (7.3-7.2) edged out N/T WGN (7.6-6.8) for the top spot. Top 40 WBBM-FM (B96) held onto third, but was off a tenth 5.7-5.6. Country WUSN remained in fourth, but was off 5.5-4.3. Urban AC WVAZ (V103) moved into the top five, although it too was off, 4.4-4.2.

Album rock WWBZ moved from fifth to eighth place with a 4.6-3.7 drop. Album WXRT was up 3.3-3.5, and rival WLUP-FM was close behind with a 3.1-3.2 rise. Classic rock WCKG was off 2.8-2.3.

AC WLIT was up 3.4-3.6, although rivals WKQX (2.0-2.8) and WTMX (1.7-2.1) were also up. N/T WLUP-AM was up 2.9-3.5. Adult alternative WNUA was off 3.1-2.6.

For complete Arbitron information, see page 74.



From North Of The Border. Hanging out with the staff at WEZX Scranton, Pa., is Tom Cochrane. Pictured, from left, are MD Jack Meyers, Jodi Ryan of Capitol Records (front), Cochrane, and PD Jim Rising.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

| T. WK. | L. WK. | 2 WKS. AGO | WKS. ON CHART | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|--------|--------|------------|---------------|---|---|
| | | | | *** NO. 1 *** | |
| 1 | 1 | 1 | 9 | HOW ABOUT THAT HERE COMES TROUBLE | 5 weeks at No. 1 ♦ BAD COMPANY ATCO EASTWEST |
| 2 | 2 | 3 | 6 | DIGGING IN THE DIRT US | ♦ PETER GABRIEL Geffen |
| 3 | 3 | 6 | 6 | REST IN PEACE III SIDES TO EVERY STORY | ♦ EXTREME A&M |
| 4 | 6 | 23 | 3 | DRIVE AUTOMATIC FOR THE PEOPLE | ♦ R.E.M. WARNER BROS. |
| 5 | 9 | 10 | 9 | JEREMY TEN | ♦ PEARL JAM EPIC |
| 6 | 5 | 7 | 4 | SOUL DOCTOR THE VERY BEST... AND BEYOND | FOREIGNER ATLANTIC |
| 7 | 8 | 9 | 7 | START THE CAR START THE CAR | ♦ JUDE COLE REPRISE |
| 8 | 10 | 14 | 11 | LOVE IS ON THE WAY THE LIZARD | ♦ SAIGON KICK THIRD STONE/ATLANTIC |
| 9 | 13 | 17 | 7 | LAYLA UNPLUGGED | ♦ ERIC CLAPTON DUCK/REPRISE |
| 10 | 4 | 2 | 21 | THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION | ♦ THE BLACK CROWES DEF AMERICAN/REPRISE |
| 11 | 16 | 16 | 4 | WHERE YOU GOIN' NOW DON'T TREAD | ♦ DAMN YANKEES WARNER BROS. |
| 12 | 11 | 5 | 17 | LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE | ♦ SPIN DOCTORS EPIC ASSOCIATED/EPIC |
| 13 | 7 | 4 | 8 | WHAT GOD WANTS, PART I AMUSED TO DEATH | ♦ ROGER WATERS COLUMBIA |
| 14 | 12 | 8 | 10 | SENT BY ANGELS ARC ANGELS | ARC ANGELS DGC |
| | | | | *** POWER TRACK *** | |
| 15 | 24 | — | 2 | HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION | THE BLACK CROWES DEF AMERICAN/REPRISE |
| 16 | 15 | 13 | 13 | HUNGER STRIKE TEMPLE OF THE DOG | ♦ TEMPLE OF THE DOG A&M |
| 17 | 28 | — | 2 | I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED | DAN BAIRD DEF AMERICAN/REPRISE |
| 18 | 17 | 15 | 9 | NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE | ♦ INXS ATLANTIC |
| 19 | 14 | 11 | 9 | HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE | ♦ DEF LEPPARD MERCURY |
| 20 | 21 | 22 | 5 | BIG GOODBYE PSYCHO CITY | ♦ GREAT WHITE CAPITOL |
| 21 | 33 | — | 2 | TIME AFTER TIME NO MORE TEARS | ♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC |
| 22 | 18 | 12 | 13 | SUMMER SONG THE EXTREMIST | ♦ JOE SATRIANI RELATIVITY |
| 23 | 19 | 19 | 11 | BREAKING THE GIRL BLOOD SUGAR SEX MAGIK | ♦ RED HOT CHILI PEPPERS WARNER BROS. |
| 24 | 22 | 18 | 9 | I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD | GEORGE THOROGOOD EMI/ERG |
| 25 | 25 | 27 | 6 | HOT CHERIE DOUBLE ECLIPSE | ♦ HARDLINE MCA |
| 26 | 23 | 24 | 8 | DREAM UNTIL TOMORROW LYNCH MOB | LYNCH MOB ELEKTRA |
| | | | | *** FLASHMAKER *** | |
| 27 | NEW ▶ | 1 | 1 | YESTERDAYS USE YOUR ILLUSION II | ♦ GUNS N' ROSES Geffen |
| 28 | 27 | 25 | 15 | WHEREVER I MAY ROAM METALLICA | ♦ METALLICA ELEKTRA |
| 29 | 39 | — | 2 | NEIGHBOR AMERICA'S LEAST WANTED | ♦ UGLY KID JOE STARDOG/MERCURY |
| 30 | 31 | 31 | 7 | SHOW ME SLIDE ON THIS | ♦ RONNIE WOOD CONTINUUM |
| 31 | 30 | 35 | 4 | JOHNNY HAVE YOU SEEN HER? UNTITLED | THE REMBRANDTS ATCO EASTWEST |
| 32 | NEW ▶ | 1 | 1 | THEM BONES DIRT | ♦ ALICE IN CHAINS COLUMBIA |
| 33 | 26 | 21 | 16 | EVEN BETTER THAN THE REAL THING ACHTUNG BABY | ♦ U2 ISLAND/PLG |
| 34 | 37 | 40 | 17 | ALWAYS THE LAST TO KNOW CHANGE EVERYTHING | ♦ DEL AMITRI A&M |
| 35 | 32 | 30 | 7 | SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION | ♦ MEGADETH CAPITOL |
| 36 | 35 | 33 | 4 | JUST A LOSER I WAS WARNED | ROBERT CRAY MERCURY |
| 37 | NEW ▶ | 1 | 1 | STIR IT UP PSYCHOTIC SUPPER | ♦ TESLA Geffen |
| 38 | 34 | 29 | 12 | YOU DON'T HAVE TO REMIND ME RACINE | ♦ SASS JORDAN IMPACT/MCA |
| 39 | 38 | — | 2 | JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE | SPIN DOCTORS EPIC ASSOCIATED/EPIC |
| 40 | 29 | 26 | 8 | DOMINO REVENGE | ♦ KISS MERCURY |

○ Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|----|----|---|---|----|----|----|----|
| — | 1 | 8 | 2 | 4 | 3 | 6 | 7 | 5 | — |
| — | 1 | 6 | 8 | — | 2 | 3 | — | 4 | — |
| — | 1 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |
| — | 6 | 17 | 12 | 3 | 5 | 15 | 15 | 13 | 5 |

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

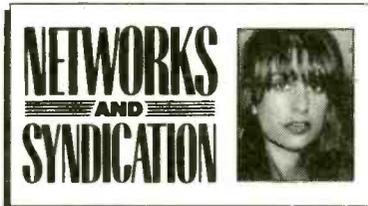
Radio

Programming With An Ear To Black Radio

LOS ANGELES—On Oct. 4, 1949, radio veteran turned tipsheet publisher Jack "The Rapper" Gibson became the first black owner of a radio station—WERD Atlanta. In recognition of that achievement, October is now known as "Black Radio Month."

"There's a month or a day for everything else in the world," says Gibson. "Now we have a month of our own."

In tribute to "Black Radio Month," the following is a roundup of syndi-



by Carrie Borzillo

cated urban radio shows currently available.

American Urban Radio Networks, the only black-owned radio network, is made up of the AUR Network, which delivers news and sports reports, and STRZ Entertainment Network. That division features entertainment programs, such as "Top 30 USA," "Cameos Of Black Women," celebrity features, movie reviews, gospel features, and variety shows.

AURN is home to SBN Sports Network, which airs "NFL Playbook," "Major League Baseball Notebook," "Black College Football Weekly Review," "Sports Legends," and "Inside The NBA."

AURN's Urban Public Affairs Network offers issue-oriented shows including "The White House Report," "Night Talk," and "Straight Up With Bev Smith."

Another division of AURN is SPM Urban Network, a full-service promotion and marketing company.

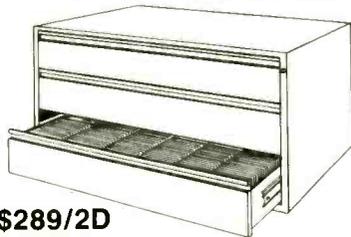
Bailey Broadcasting, another leader in urban syndication, offers a slew of urban programs.

The shows include "Radioscope," a daily 3½-minute and hourlong weekend show featuring celebrity interviews, album reviews, and news; "Hip-Hop Countdown & Report," a 90-minute Friday- and Saturday-

(Continued on next page)

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• Spin • Musician

• Vogue

• Cover of Sassy

• Lemonheads Tour

• Headline Tour

• Guest on MTV's 120 Minutes

• New CD single **I See You**

• New video

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Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|-----------|-----------|------------|---------------|--|---|
| | | | | *** NO. 1 *** | |
| 1 | 3 | 4 | 3 | DRIVE AUTOMATIC FOR THE PEOPLE | 1 week at No. 1 ♦ R.E.M. WARNER BROS. |
| 2 | 1 | 2 | 7 | BLOOD MAKES NOISE 99.9 F | ♦ SUZANNE VEGA A&M |
| 3 | 2 | 1 | 6 | DIGGING IN THE DIRT US | ♦ PETER GABRIEL Geffen |
| 4 | 7 | 10 | 4 | THESE ARE DAYS OUR TIME IN EDEN | ♦ 10,000 MANIACS ELEKTRA |
| 5 | 6 | 6 | 8 | HELPLESS COPPER BLUE | ♦ SUGAR RYKODISC |
| 6 | 9 | 9 | 6 | SPIRITUAL HIGH MOODFOOD | ♦ MOODSWINGS ARISTA |
| 7 | 8 | 7 | 7 | POISON HEART MONDO BIZARRO | ♦ THE RAMONES RADIOACTIVE/MCA |
| 8 | 5 | 5 | 7 | SEEN THE DOCTOR FREE FOR ALL | ♦ MICHAEL PENN RCA |
| 9 | 4 | 3 | 10 | NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE | ♦ INXS ATLANTIC |
| 10 | 11 | 12 | 8 | YOU DON'T UNDERSTAND BABE RAINBOW | HOUSE OF LOVE FONTANA/MERCURY |
| 11 | 12 | 13 | 7 | NEARLY LOST YOU SWEET OBLIVION | ♦ SCREAMING TREES EPIC |
| 12 | 17 | — | 2 | SOMEBODY TO SHOVE GRAVE DANCERS UNION | ♦ SOUL ASYLUM COLUMBIA |
| 13 | 10 | 8 | 10 | JEREMY TEN | ♦ PEARL JAM EPIC |
| 14 | 15 | 23 | 3 | GLAMOROUS GLUE YOUR ARSENAL | ♦ MORRISSEY SIRE/REPRISE |
| 15 | 13 | 11 | 6 | DONNA EVERYWHERE MUTINY | ♦ TOO MUCH JOY GIANT/WARNER BROS. |
| 16 | NEW ▶ | 1 | 1 | LOVE BLIND | ♦ SUNDAYS DGC |
| 17 | 14 | 14 | 8 | A SMALL VICTORY ANGEL DUST | ♦ FAITH NO MORE SLASH/REPRISE |
| 18 | 16 | 15 | 13 | TOMORROW YOUR ARSENAL | ♦ MORRISSEY SIRE/REPRISE |
| 19 | 25 | 30 | 3 | HAPPINESS IN SLAVERY BROKEN | NINE INCH NAILS NOTHING/TVI/INTERSCOPE |
| 20 | 24 | 26 | 3 | SORRY ABOUT THE WEATHER IT'S ONLY TIME | ♦ MARK CURRY VIRGIN |
| 21 | 23 | — | 2 | JOHNNY HAVE YOU SEEN HER UNTITLED | ♦ THE REMBRANDTS ATCO EASTWEST |
| 22 | 21 | 27 | 5 | STINKIN' THINKIN' YES, PLEASE | ♦ HAPPY MONDAYS ELEKTRA |
| 23 | 22 | 28 | 4 | LEAVE IT ALONE AMERICAN STANDARD | ♦ MARY'S DANISH MORGAN CREEK |
| 24 | NEW ▶ | 1 | 1 | LIFETIME PILING UP SAND IN THE VASELINE | TALKING HEADS SIRE/WARNER BROS. |
| 25 | 28 | — | 2 | PLEASE YOURSELF EROTICA | ♦ THE DARLING BUDS CHAOS |
| 26 | 20 | 21 | 6 | SUCCESS HAS MADE A FAILURE... AM I NOT YOUR GIRL? | ♦ SINEAD O'CONNOR ENSIGN/ERG |
| 27 | 19 | 18 | 9 | TELL IT LIKE IT T-I-IS GOOD STUFF | THE B-52'S REPRISE |
| 28 | NEW ▶ | 1 | 1 | DROWN "SINGLES" SOUNDTRACK | SMASHING PUMPKINS EPIC SOUNDTRAX/EPIC |
| 29 | 18 | 17 | 12 | DYSLEXIC HEART "SINGLES" SOUNDTRACK | ♦ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC |
| 30 | NEW ▶ | 1 | 1 | UH HUH OH YEH PAUL WELLER | PAUL WELLER GODISCS/LONDON |

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

FCC Begins Its Latest 'Safe-Harbor' Go-Round

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC on Oct. 5 began its proceeding to implement congressionally mandated rules to prohibit the broadcasting of indecent programming between 6 a.m. and midnight.

A new wrinkle this time—this is the third time around for “safe harbor” hours for the FCC in recent years—is that public broadcast stations’ hour prohibitions will be less stringent if the stations go off the air at midnight. For those stations, prohibition hours would be 6 a.m. to 10 p.m., supposedly on the premise that noncommercial radio and TV has fewer kids tuning in at night, a presumption that also may be challenged in predicted court challenges to the new prohibitions.

NAB TELLS FCC: ALLOCATIONS HURT

The National Assn. of Broadcasters has asked the FCC not to de-

lay any further a review of its current FM allocation policy, which the NAB says is hurting the industry.

NAB asked the FCC once again to reassess its “faulty and damaging” policy, which has created the “same kind of oversaturation conditions that the new radio ownership rules were designed to help alleviate.”

In a letter to FCC chairman Al Sikes, the NAB said that before the FCC adds any more stations to a local market, the regulators should try to assess whether or not the community has “sufficient economic activity” to support a new station.

LICENSE REVOKED, FINE REDUCED

That’s the status of broadcaster David Price’s appeal to the FCC after the commission earlier this year took away his license for the long-dark WOJK-AM Jackson, Miss.

The commission had revoked former owner Price’s license for “singularly egregious” tower violations

and had fined him \$250,000 because the five-month-dark tower was near an airport. The FCC also said Price’s

WASHINGTON ROUNDUP

statements to the commission about correcting the problem were misleading.

The press jumped on the fact that Price paid only \$100,000 for the station. Price has since dismantled the tower, so the commission lowered his fine to \$8,000.

FINES FOR 3 OF 5 IN MICHIGAN

The FCC has renewed the licenses of five radio stations in Muskegon, Mich., but imposed equal-opportunity reporting conditions on all five, as

well as fines for three of the stations.

Those fined for serious and repeated violations of the FCC’s EEO rules were Black and Gold Radio’s WLCS (\$2,000), and Greater Muskegon Broadcasters’ WMUS-AM-FM (\$5,000). The combo stations also received only a partial license renewal of three years’ duration.

Those gaining full renewal based on reporting conditions were Goodrich Broadcasting’s WSNF/WSNX.

LOTTERY RULE FINE FOR WOKI-FM

The FCC has fined Oak Ridge FM Inc.’s WOKI Knoxville, Tenn., \$6,250 for willful and repeated violations of the commission’s anti-lottery rules.

WOKI had argued it had broadcast ads for the “Kentucky State Lottery,” which was run not by the state but by a company “quasi-independent” from the state. The FCC didn’t agree. Also, the FCC found lottery-rule violations because the station’s signal extends over the state line.

NETWORKS AND SYNDICATION

(Continued from preceding page)

night show hosted by Michael Mosbe; and “Inside Gospel,” a five-minute daily news and entertainment program. Bailey also produces a variety of specials for urban stations each year.

Anderson Communications syndicates the weekly two-hour contemporary gospel show “Inspirations Across America,” a daily 90-second program dealing with issues facing African-American women called “Focus On Women,” and a daily 90-second motivational show hosted by Ed Gray called “The Power Minutes.” A new offering, “On The Health Line,” a daily medical show hosted by Dr. Mary Harris, will debut Jan. 1.

Premiere Radio Networks offers three urban shows: “On The Phone With Ti-Rone,” a twice-daily, two-minute call-in show; the weekly “Plain Wrap Urban Countdown,” hosted by local air personalities on each affiliate; and “Reflections,” a two-hour weekly urban oldies show.

SJS Entertainment also offers three urban shows: “Black Collegiate Sports Report,” “African American Olympians,” and “Profiles In The Building Of America.” All are daily one-minute features hosted by Gary Shepherd and produced by Urban Entertainment Corp. Another SJS show is “Lifestyles,” a daily one-minute show dealing with practical information hosted by Valarie Smaldone.

MediaAmerica has three urban contemporary shows: “Apollo Comedy Minute,” a daily feature from comedians at New York’s Apollo Theater; “Supermixx,” a four-hour weekly remix show; and the two-hour

weekly comedy review of top urban hits, “Countdown/Countdown.”

Cutler Productions and CBS Radio Networks offer the weekly three-hour countdown “On The Move With Tom Joyner.” Cutler also has “Mix America,” a two-hour mix show.

Westwood One offers the 10-year-old “The Countdown With Walt Love,” a weekly two-hour urban contemporary countdown. WW1 also regularly airs urban specials.

AROUND THE INDUSTRY

Democratic Presidential candidate Bill Clinton and running mate Al Gore appeared on Global Satellite Network’s “Rockline” Oct. 1 and took questions from listeners nationwide. Global president Howard Gillman says Clinton claims to be a long-time fan of “Rockline.” In fact, Clinton, who recently called the show and talked to U2’s Bono, says he also called a few years ago to talk to Mick Jagger, but couldn’t get through.

In other candidate news, a recent poll conducted for Mutual Broadcasting and NBC Radio Network News by Bruskin-Goldring shows Clinton with a 12% lead over President George Bush.

NBC Talknet’s Bruce Williams’ appeal to Arab countries to donate money to the American Red Cross for the victims of Hurricane Andrew (Billboard, Sept. 19) has inspired a second big donation. H.H. Sheikh Zayed Bin Sultan Al Nahayyan, president of the United Arab Emirates, donated \$5 million. The Amir of the State of Kuwait had previously donated \$10 million.

Premiere is currently running a promotion in conjunction with the syndicated television show “The New WKRP In Cincinnati.” (The fictional station recently changed its format from album to modern rock.) The promotion includes a watch-and-win trivia contest, WKRP party nights, and a two-hour preproduced WKRP radio program featuring the entire cast. In addition, 10 winning radio stations will come to the CBS production lot in Studio City, Calif., to broadcast their shows from the sound stage.

WXPB Philadelphia’s syndicated “The World Cafe” debuts a new segment, “Musician’s Day,” Oct. 9. Sponsored by one of Billboard’s sister publications, Musician, the new segment will allow an artist to be DJ for an hour. 10,000 Maniacs’ Natalie Merchant was set to be the first guest.

SJS Entertainment recently purchased Promedia. SJS president June Brody says the comedy service will remain based in Northvale, N.J., and all staffers will continue with the company.

On Oct. 23, SJS and Cross Country Entertainment, in association with RBM Production, will present the 90-minute show “Return Of The No Hats,” featuring Travis Tritt and Marty Stuart. On Oct. 29, The Album Network presents the world premiere of Bon Jovi’s “Keep The Faith” album in association with SJS. The two-hour show begins at 10 p.m. (ET) from an undisclosed venue in New York.

KOME Bows An AIDS Benefit Set

NEW YORK—Album rock KOME San Jose, Calif., has released a benefit album, “KOME Acoustic Aid,” featuring a collection of acoustic rarities.

The album’s 16 songs were either recorded live on KOME or donated to the project by the artists. All of the songs are unavailable elsewhere.

Net proceeds from the sale of the album, which is available in CD configuration only, benefit the San Francisco AIDS Foundations. The album is dedicated to the late Queen singer Freddie Mercury, who died as a result of AIDS.

The CD is available at all Bay area Tower Records stores and other area music outlets.

Artists featured on the disc are Queen, Mr. Big, the Allman Brothers, Jethro Tull, Greg Lake, Eddie Money, Nils Lofgren, the Black Crowes, Tom Cochrane, Little Feat, Roger McGuinn, Pat DiNizio of the Smithereens, MSG, Justin Hayward, Y&T, and the Outfield.



Bastard Son. WXPB White Plains, N.Y., hosted John Wesley Harding for an in-studio show. Pictured, from left, are WXPB’s Eric Hansen, Rita Houston, Janet Bardini, and Harding.

Hits! in Tokio

Week of September 27, 1992

- 1 Humpin Around Bobby Brown
- 2 End Of The Road Boyz II Men
- 3 Layla Eric Clapton
- 4 How Do You Do Roxette
- 5 Blue Days The Jazmesters
- 6 It's A Fine Day Opus III
- 7 Give U My Heart BabyFace featuring Toni Braxton
- 8 Sometimes Love Just Ain't Enough Patty Smyth
- 9 Baby-Baby TLC
- 10 Heaven Sent INXS
- 11 You Lied To Me Cathy Dennis
- 12 Everything Reminds Me Of You Commodores
- 13 The Shape I'm In Bobby Caldwell
- 14 Bonafied Funk The Brand New Heavies
- 15 Only You TOTO
- 16 The One Elton John
- 17 Life Is A Highway Tom Cochrane
- 18 Spanish Horses Aztec Camera
- 19 I'll Be There Mariah Carey
- 20 This Used To Be My Playground Madonna
- 21 Change Incognito
- 22 Kickin' It After 7
- 23 Drowning In Your Eyes Ephraim Lewis
- 24 My Destiny Lionel Richie
- 25 Don't You Worry Bout A Thing Incognito
- 26 Walking On Broken Glass Annie Lennox
- 27 Digging In The Dirt Peter Gabriel
- 28 Bank Of Days Enya
- 29 Frenesi Linda Ronstadt
- 30 Jamerican In N.Y. Shineehead
- 31 Give It Up Wilson Phillips
- 32 Till You Come Back To Me Rachell Ferrell
- 33 Facing West Pat Metheny
- 34 Just Another Day Jon Secada
- 35 Blood Makes Noise Suzanne Vega
- 36 Friday I'm In Love The Cure
- 37 Make It With You Pasadena
- 38 Thank You Cleopatra Wong
- 39 Keep It Comin' C&C Music Factory
- 40 Tears In Heaven Eric Clapton
- 41 Too Funky George Michael
- 42 Killing Me Softly With His Song Des'ree
- 43 I Wanna Love You Jade
- 44 Real Cool World David Bowie
- 45 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 46 People Everyday Arrested Development
- 47 Nothing Broken But My Heart Celine Dion
- 48 Don't Let It Go To Your Head The Brand New Heavies
- 49 She's Playing Hard To Get Hi-Five
- 50 It's Not Hard To Love You AJ Jareau

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

SUMMER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | '91 | '91 | '92 | '92 | '92 | Call | Format | '91 | '91 | '92 | '92 | '92 |
|------------------------|-------------------|-----|-----|-----|-----|-----|-----------------------------------|-------------------|-----|-----|-----|-----|-----|
| NEW YORK—(1) | | | | | | | | | | | | | |
| WRKS | urban | 4.8 | 5.2 | 5.5 | 5.6 | 6.6 | WGCI-FM | urban | 8.1 | 6.8 | 6.8 | 7.3 | 7.2 |
| WLTW | AC | 4.9 | 5.8 | 5.4 | 5.2 | 5.1 | WGN | N/T | 8.4 | 8.5 | 8.8 | 7.6 | 6.8 |
| WCBS-FM | oldies | 5.1 | 4.9 | 4.2 | 5.0 | 5.0 | WBBM-FM | top 40 | 4.9 | 5.1 | 5.0 | 5.7 | 5.6 |
| WYRK | cls rock | 3.8 | 3.9 | 4.1 | 4.5 | 4.7 | WUSN | country | 4.5 | 3.8 | 4.7 | 5.5 | 4.3 |
| WBLS | urban | 4.2 | 4.4 | 4.9 | 4.3 | 4.4 | WVAZ | urban | 4.7 | 4.2 | 3.9 | 4.4 | 4.2 |
| WABC | N/T | 2.6 | 3.3 | 3.2 | 3.4 | 4.2 | WBBM | N/T | 3.8 | 4.4 | 4.0 | 3.9 | 4.0 |
| WINS | N/T | 4.3 | 4.1 | 3.8 | 3.7 | 3.8 | WJJD | adult std | 4.1 | 3.2 | 3.4 | 3.7 | 4.0 |
| WOR | N/T | 4.0 | 3.3 | 4.0 | 3.2 | 3.8 | WWBZ | album | 4.6 | 3.8 | 4.0 | 4.6 | 3.7 |
| WPAT-AM-FM | easy | 3.9 | 2.7 | 3.5 | 3.7 | 3.8 | WLIT | AC | 3.4 | 3.4 | 3.7 | 3.4 | 3.6 |
| WHTZ | top 40 | 3.8 | 3.3 | 3.6 | 4.0 | 3.6 | WLUP | N/T | 2.8 | 3.2 | 3.2 | 2.9 | 3.5 |
| WNEW-FM | album | 4.0 | 3.8 | 3.7 | 3.1 | 3.6 | WXRT | album | 2.6 | 3.3 | 3.8 | 3.3 | 3.5 |
| WXXV | AC | 3.4 | 4.2 | 4.3 | 3.8 | 3.4 | WLUP-FM | album | 3.5 | 2.7 | 3.0 | 3.1 | 3.2 |
| WQHT | top 40/ rhythm | 4.2 | 4.8 | 3.9 | 3.6 | 3.3 | WJMK | oldies | 3.2 | 2.9 | 2.9 | 3.3 | 2.8 |
| WCBS | N/T | 3.5 | 3.0 | 3.4 | 3.0 | 3.2 | WKQX | AC | 3.0 | 2.1 | 2.3 | 2.0 | 2.8 |
| WPLJ | top 40 | 2.3 | 2.8 | 2.8 | 3.1 | 3.2 | WLS-AM-FM | N/T | 3.9 | 3.2 | 3.6 | 3.0 | 2.8 |
| WYNY | country | 3.5 | 2.7 | 2.7 | 2.8 | 3.1 | WNAQ | N/T | 3.2 | 2.5 | 2.5 | 2.9 | 2.7 |
| WFAN | N/T | 3.3 | 3.0 | 2.4 | 3.0 | 2.9 | WNUA | adult alt | 3.4 | 3.8 | 3.2 | 3.1 | 2.6 |
| WQCD | adult alt | 2.0 | 1.9 | 2.3 | 2.2 | 2.4 | WCKG | cls rock | 3.4 | 2.7 | 2.6 | 2.8 | 2.3 |
| W5KQ-FM | Spanish | 2.0 | 2.4 | 2.2 | 2.7 | 2.4 | WPNT | AC | 2.1 | 2.3 | 2.5 | 2.3 | 2.2 |
| WADO | Spanish | 1.5 | 1.9 | 1.6 | 1.6 | 1.7 | WTMX | AC | 1.8 | 2.1 | 2.2 | 1.7 | 2.1 |
| WNEW | adult std | 2.5 | 1.9 | 1.9 | 2.0 | 1.6 | WJOJ | Spanish | 1.8 | 2.0 | 1.8 | 1.8 | 1.9 |
| WQXR-AM-FM | classical | 1.8 | 1.4 | 1.9 | 1.5 | 1.6 | WCCI | oldies | 1.0 | 1.0 | 1.0 | 1.0 | 1.5 |
| WLJB | N/T | 1.7 | 1.2 | 1.3 | 1.1 | 1.4 | WFMT | classical | 1.1 | 1.2 | 1.4 | 1.8 | 1.4 |
| WSKQ | Spanish | 1.2 | 1.1 | 1.2 | 1.2 | 1.3 | WSCR | N/T | — | — | — | 1.2 | 1.4 |
| | | | | | | | WNIB | classical | 8 | 1.5 | 1.7 | 1.7 | 1.3 |
| LOS ANGELES—(2) | | | | | | | | | | | | | |
| KOST | AC | 5.9 | 6.0 | 4.8 | 5.0 | 5.2 | NAUSSAU-SUFFOLK, N.Y.—(14) | | | | | | |
| KPWR | top 40/ rhythm | 3.5 | 4.3 | 5.0 | 4.2 | 4.4 | WXRK | cls rock | 3.2 | 4.3 | 4.7 | 5.0 | 5.2 |
| KIIS-AM-FM | top 40 | 5.3 | 4.9 | 5.0 | 4.5 | 4.2 | WALK-AM-FM | AC | 6.4 | 6.3 | 5.4 | 5.5 | 4.8 |
| KL5X | cls rock | 2.8 | 2.8 | 3.0 | 3.3 | 4.0 | WCBS-FM | album | 4.9 | 5.0 | 4.1 | 5.0 | 4.7 |
| KROQ | modern | 2.7 | 3.2 | 3.1 | 3.1 | 4.0 | WBAB | AC | 4.5 | 4.6 | 4.5 | 5.2 | 4.0 |
| KRTH | oldies | 3.8 | 4.0 | 3.5 | 4.1 | 3.9 | WBLI | top 40 | 4.2 | 3.2 | 3.8 | 4.0 | 3.9 |
| KKBT | urban | 4.9 | 3.8 | 3.8 | 3.8 | 3.8 | WHTZ | AC | 2.3 | 3.4 | 3.5 | 2.8 | 3.7 |
| KABC | N/T | 4.7 | 4.2 | 3.4 | 4.4 | 3.7 | WABC | N/T | 3.3 | 3.9 | 4.3 | 4.1 | 3.7 |
| KLOS | album | 4.5 | 4.4 | 3.5 | 4.0 | 3.6 | WCBS | country | 5.0 | 3.6 | 3.0 | 3.8 | 3.7 |
| KTNQ | Spanish | 2.4 | 3.0 | 2.3 | 3.2 | 3.6 | WNYV | N/T | 3.4 | 2.3 | 3.3 | 2.2 | 3.6 |
| KLVE | Spanish | 3.5 | 4.0 | 3.3 | 4.4 | 3.5 | WNEW-FM | country | 3.9 | 3.7 | 4.3 | 3.0 | 3.4 |
| KYSR | AC | 2.8 | 2.9 | 3.2 | 3.7 | 3.5 | WOR | N/T | 3.3 | 2.6 | 2.8 | 2.9 | 3.4 |
| KBIG | AC | 3.8 | 3.2 | 4.2 | 4.0 | 3.0 | WFLJ | N/T | 3.2 | 4.2 | 3.0 | 3.1 | 3.3 |
| KTWV | adult alt | 2.5 | 2.2 | 3.1 | 2.1 | 2.8 | WPAT-AM-FM | easy | 3.8 | 3.2 | 3.7 | 2.8 | 3.3 |
| KFI | N/T | 2.1 | 2.7 | 2.5 | 2.9 | 2.7 | WHLI | adult std | 2.3 | 3.6 | 3.5 | 2.0 | 3.1 |
| KFWB | N/T | 3.1 | 2.5 | 3.2 | 2.9 | 2.7 | WLTV | AC | 2.3 | 2.6 | 2.4 | 2.8 | 2.8 |
| KNX | N/T | 2.6 | 2.8 | 2.4 | 2.5 | 2.6 | WQHT | top 40/ rhythm | 3.2 | 2.4 | 3.1 | 2.0 | 2.6 |
| KQLZ | album | 2.2 | 2.4 | 2.2 | 2.3 | 2.3 | WRKS | urban | 1.5 | 2.1 | 2.4 | 2.8 | 2.6 |
| KKGO | classical | 1.4 | 1.3 | 1.7 | 1.6 | 2.1 | WXXV | AC | 3.1 | 2.9 | 4.0 | 2.7 | 2.4 |
| KKHJ | Spanish | 2.1 | 1.9 | 2.3 | 2.2 | 2.1 | WINS | N/T | 2.3 | 2.2 | 2.5 | 2.2 | 2.3 |
| KCBS-FM | oldies | 1.4 | 1.4 | 1.9 | 2.0 | 2.0 | WKLY | AC | 2.9 | 2.2 | 2.6 | 2.5 | 2.3 |
| KLAX | Spanish | 4 | 7 | 5 | 7 | 2.0 | WNJC | AC | 2.0 | 2.5 | 1.8 | 2.1 | 2.1 |
| KWKW | Spanish | 3.1 | 3.8 | 4.2 | 3.4 | 1.9 | WQCD | adult alt | 1.7 | 1.7 | 1.5 | 2.2 | 2.1 |
| KZLA | country | 2.6 | 2.4 | 2.3 | 2.0 | 1.8 | WGSN | adult std | 2.1 | 2.2 | 2.1 | 2.1 | 2.0 |
| KALI | Spanish | 1.1 | 1.0 | 1.2 | 1.8 | 1.3 | WBL5 | urban | 1.0 | 1.4 | 1.3 | 1.7 | 1.5 |
| KMPC | N/T | 2.6 | 2.8 | 2.4 | 1.3 | 1.0 | WDRE | modern | 1.4 | 2.1 | 1.7 | 2.1 | 1.5 |

| Call | Format | '91 | '91 | '92 | '92 | '92 | Call | Format | '91 | '91 | '92 | '92 | '92 |
|-----------------------------------|-----------|-----|-----|-----|-----|-----|-----------------------|-------------------|-----|-----|-----|-----|-----|
| WEZN | AC | 1.1 | 9 | 9 | 5 | 1.2 | SAN DIEGO—(15) | | | | | | |
| WQXR-AM-FM | classical | 1.3 | 1.2 | 1.8 | 1.3 | 1.0 | KSON-AM-FM | country | 7.1 | 7.5 | 8.3 | 7.6 | 8.7 |
| | | | | | | | KGB | cls rock | 4.9 | 5.5 | 5.3 | 4.5 | 5.8 |
| | | | | | | | XETRA-FM | modern | 5.5 | 5.4 | 4.5 | 5.7 | 5.7 |
| | | | | | | | KFMB-FM | AC | 4.7 | 4.4 | 5.0 | 5.7 | 5.4 |
| | | | | | | | KSDO | N/T | 5.6 | 4.6 | 5.1 | 5.4 | 5.3 |
| | | | | | | | KFMB | N/T | 5.0 | 4.0 | 3.6 | 4.0 | 4.9 |
| | | | | | | | XHTZ | top 40/ rhythm | 3.4 | 4.0 | 3.5 | 4.2 | 4.4 |
| | | | | | | | KJQY | AC | 5.2 | 5.7 | 5.4 | 4.8 | 4.3 |
| | | | | | | | KKLQ-AM-FM | top 40 | 6.5 | 6.5 | 4.9 | 5.6 | 4.1 |
| | | | | | | | KFSD | classical | 3.8 | 4.0 | 3.1 | 2.8 | 3.5 |
| | | | | | | | KYYX | AC | 4.0 | 5.8 | 4.1 | 4.2 | 3.3 |
| | | | | | | | KBZS | oldies | 1.5 | 1.9 | 2.0 | 2.6 | 3.2 |
| | | | | | | | KPOP | adult std | 3.8 | 3.6 | 3.9 | 3.6 | 3.2 |
| | | | | | | | KIFM | adult alt | 4.3 | 4.1 | 3.6 | 3.6 | 2.9 |
| | | | | | | | KCLX | cls rock | 2.8 | 3.0 | 3.0 | 2.3 | 2.6 |
| | | | | | | | KIOZ | album | 4.0 | 2.1 | 3.2 | 4.4 | 2.5 |
| | | | | | | | KFI | N/T | 1.9 | 1.3 | 1.4 | 1.6 | 2.1 |
| | | | | | | | XEMO | Spanish | 9 | 1.5 | 1.5 | 1.3 | 1.8 |
| | | | | | | | XHRM | urban | 1.7 | 1.9 | 1.3 | 2.9 | 1.8 |
| | | | | | | | KNX | N/T | 1.7 | 1.5 | 1.4 | 1.8 | 1.6 |
| | | | | | | | KCBQ-FM | oldies | 2.9 | 2.4 | 2.6 | 1.9 | 1.5 |
| | | | | | | | XHLTN | Spanish | 8 | 1.0 | 1.8 | — | 1.4 |
| | | | | | | | XHYX | Spanish | 4 | 3 | 1.1 | 9 | 1.3 |
| | | | | | | | KCBQ | oldies | 7 | 1.3 | 1.4 | 1.2 | 1.1 |
| | | | | | | | XETRA | N/T | 2.0 | 2.1 | 1.8 | 1.3 | 1.1 |
| ORANGE COUNTY, CALIF.—(16) | | | | | | | | | | | | | |
| | | | | | | | KLOS | album | 6.6 | 5.6 | 5.4 | 5.2 | 5.7 |
| | | | | | | | KRTH | oldies | 5.2 | 5.0 | 4.3 | 4.8 | 4.9 |
| | | | | | | | KROQ | modern | 3.3 | 3.0 | 3.3 | 4.5 | 4.7 |
| | | | | | | | KL5X | cls rock | 4.3 | 3.5 | 3.0 | 3.7 | 4.6 |
| | | | | | | | KOST | AC | 5.8 | 6.7 | 4.2 | 5.4 | 4.6 |
| | | | | | | | KFI | N/T | 2.8 | 3.2 | 4.3 | 4.6 | 4.3 |
| | | | | | | | KIIS-AM-FM | top 40 | 4.6 | 4.7 | 5.7 | 4.4 | 4.1 |
| | | | | | | | KBIG | AC | 5.4 | 5.5 | 5.4 | 5.7 | 3.8 |
| | | | | | | | KABC | N/T | 4.2 | 4.5 | 3.7 | 3.9 | 3.7 |
| | | | | | | | KTWV | adult alt | 3.7 | 2.8 | 3.8 | 2.3 | 3.6 |
| | | | | | | | KNX | N/T | 2.9 | 3.6 | 2.3 | 2.8 | 3.2 |
| | | | | | | | KQLZ | album | 4.7 | 3.2 | 2.3 | 3.0 | 2.9 |
| | | | | | | | KPWR | top 40/ rhythm | 2.2 | 2.5 | 3.9 | 2.7 | 2.6 |
| | | | | | | | KLVE | Spanish | 2.8 | 2.5 | 1.9 | 2.2 | 2.5 |
| | | | | | | | KEZY | top 40 | 1.6 | 1.7 | 1.5 | 1.8 | 2.4 |
| | | | | | | | KYSR | AC | 3.1 | 2.6 | 3.1 | 3.5 | 2.4 |
| | | | | | | | KFVB | N/T | 2.3 | 1.7 | 2.3 | 2.5 | 2.3 |
| | | | | | | | KKGO | classical | 1.8 | 2.1 | 1.8 | 1.8 | 2.3 |
| | | | | | | | KTNQ | Spanish | 1.6 | 3.3 | 2.5 | 2.5 | 2.3 |
| | | | | | | | KCBS-FM | oldies | 2.2 | 1.3 | 2.1 | 2.6 | 2.0 |
| | | | | | | | KZLA | country | 1.0 | 2.0 | 2.1 | 1.8 | 2.0 |
| | | | | | | | KINF | country | 1.3 | 1.1 | 2.0 | 2.3 | 1.8 |
| | | | | | | | KKBT | urban | 8 | 1.4 | 1.9 | 1.2 | 1.7 |
| | | | | | | | KNAC | album | 1.4 | 1.5 | 1.0 | 1.0 | 1.7 |
| | | | | | | | KMPC | adult std | 4.3 | 2.4 | 2.7 | 2.3 | 1.6 |
| | | | | | | | | | | | | | |

Hot Adult Contemporary™

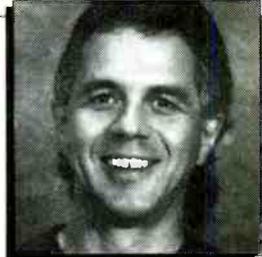
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------|-----------|-----------|---------------|--|----------------------------------|
| 1 | 2 | 3 | 12 | ★★★ No. 1 ★★★ NOTHING BROKEN BUT MY HEART EPIC 74336 | ◆ CELINE DION 1 week at No. 1 |
| 2 | 1 | 1 | 12 | SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403 | ◆ PATTY SMYTH |
| 3 | 4 | 5 | 10 | AM I THE SAME GIRL? FONTANA 864 170/MERCURY | ◆ SWING OUT SISTER |
| 4 | 3 | 2 | 18 | CONSTANT CRAVING SIRE 18942/WARNER BROS. | ◆ K. D. LANG |
| 5 | 8 | 14 | 6 | I WILL BE HERE FOR YOU REUNION 19139/GEFFEN | ◆ MICHAEL W. SMITH |
| 6 | 7 | 8 | 12 | DO I HAVE TO SAY THE WORDS? A&M 1611 | ◆ BRYAN ADAMS |
| 7 | 5 | 4 | 17 | RESTLESS HEART WARNER BROS. 18897 | ◆ PETER CETERA |
| 8 | 6 | 6 | 17 | THE ONE MCA 54423 | ◆ ELTON JOHN |
| 9 | 10 | 10 | 10 | MY DESTINY MOTOWN 2176 | ◆ LIONEL RICHIE |
| 10 | 11 | 11 | 13 | COME TO ME CAPITOL ALBUM CUT | BONNIE RAITT |
| 11 | 16 | 18 | 7 | NEVER SAW A MIRACLE ARISTA 1-2459 | CURTIS STIGERS |
| 12 | 9 | 7 | 19 | TAKE THIS HEART CAPITOL 44782 | ◆ RICHARD MARX |
| 13 | 15 | 15 | 14 | ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT | ◆ JENNIFER WARNES |
| 14 | 17 | 17 | 9 | DROWNING IN YOUR EYES ELEKTRA 64710 | ◆ EPHRAIM LEWIS |
| 15 | 19 | 26 | 6 | WALKING ON BROKEN GLASS ARISTA 1-2452 | ◆ ANNIE LENNOX |
| 16 | 12 | 13 | 11 | GIVE IT UP SBK 50398/ERG | ◆ WILSON PHILLIPS |
| ★★★ POWER PICK ★★★ | | | | | |
| 17 | 39 | — | 2 | TO LOVE SOMEBODY COLUMBIA 74733 | MICHAEL BOLTON |
| 18 | 20 | 24 | 6 | LAYLA REPRISE 18787 | ◆ ERIC CLAPTON |
| 19 | 13 | 12 | 25 | JUST ANOTHER DAY SBK 07383/ERG | ◆ JON SECADA |
| 20 | 22 | 31 | 4 | DO YOU BELIEVE IN US SBK 50408/ERG | ◆ JON SECADA |
| 21 | 18 | 20 | 11 | ALL I WANT COLUMBIA 74355 | ◆ TOAD THE WET SPROCKET |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 22 | NEW ▶ | — | 1 | THE LAST SONG MCA 54510 | ◆ ELTON JOHN |
| 23 | 23 | 25 | 10 | BANG BANG ELEKTRA 64735 | ◆ DAVID SANBORN |
| 24 | 29 | 36 | 9 | WOULD I LIE TO YOU? CAPITOL 44809 | ◆ CHARLES & EDDIE |
| 25 | 14 | 9 | 16 | WHAT KIND OF LOVE COLUMBIA 74360 | RODNEY CROWELL |
| 26 | NEW ▶ | — | 1 | ALWAYS TOMORROW EPIC 74472 | ◆ GLORIA ESTEFAN |
| 27 | 27 | 27 | 10 | JESUS HE KNOWS ME ATLANTIC 87454 | ◆ GENESIS |
| 28 | 26 | 23 | 21 | IF YOU BELIEVE COLUMBIA ALBUM CUT | KENNY LOGGINS |
| 29 | 21 | 19 | 12 | NOW AND FOREVER COLUMBIA ALBUM CUT | CAROLE KING |
| 30 | 36 | 42 | 4 | RIVER OF DREAMS MCA 54461 | ◆ GLENN FREY |
| 31 | 35 | 47 | 3 | SOMEONE TO HOLD EPIC 74482 | TREY LORENZ |
| 32 | 24 | 21 | 9 | DEEPER THAN A RIVER GEFFEN ALBUM CUT | OLIVIA NEWTON-JOHN |
| 33 | 30 | 29 | 27 | IF YOU ASKED ME TO EPIC 74277 | ◆ CELINE DION |
| 34 | 32 | 37 | 7 | COUNTDOWN REPRISE 18860 | ◆ LINDSEY BUCKINGHAM |
| 35 | 48 | — | 2 | HOW DO YOU TALK TO AN ANGEL CAPITOL 44890 | ◆ THE HEIGHTS |
| 36 | 28 | 28 | 29 | HOLD ON MY HEART ATLANTIC 87481 | ◆ GENESIS |
| 37 | 34 | 33 | 27 | I WILL REMEMBER YOU A&M 1600 | ◆ AMY GRANT |
| 38 | 25 | 16 | 16 | THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS. | ◆ MADONNA |
| 39 | NEW ▶ | — | 1 | FEELS LIKE HEAVEN WARNER BROS. ALBUM CUT | PETER CETERA WITH CHAKA KHAN |
| 40 | 42 | 46 | 5 | I STILL BELIEVE IN YOU MCA 54406 | ◆ VINCE GILL |
| 41 | 38 | 34 | 24 | STEEL BARS COLUMBIA ALBUM CUT | ◆ MICHAEL BOLTON |
| 42 | 40 | 35 | 22 | JUST FOR TONIGHT WING 865 888/MERCURY | ◆ VANESSA WILLIAMS |
| 43 | 31 | 22 | 11 | ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC | ◆ BILLY JOEL |
| 44 | NEW ▶ | — | 1 | CHAINS AROUND MY HEART CAPITOL 44848 | RICHARD MARX |
| 45 | 33 | 30 | 18 | YOU'VE GOT A WAY REUNION 19126/GEFFEN | KATHY TROCCOLI |
| 46 | 43 | 43 | 5 | END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN | ◆ BOYZ II MEN |
| 47 | 47 | — | 2 | LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT | JAMES TAYLOR |
| 48 | 45 | 48 | 3 | COULD'VE BEEN ME MERCURY 866 998 | ◆ BILLY RAY CYRUS |
| 49 | 44 | 44 | 25 | DO IT TO ME MOTOWN 2160 | ◆ LIONEL RICHIE |
| 50 | 37 | 32 | 21 | WHY ARISTA 1-2419 | ◆ ANNIE LENNOX |

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

PD

of the week

Chris Squires
KRAB Bakersfield, Calif.



IN A MARKET that can support four country stations, four Spanish stations, and three ACs, it is surprising that a hard-rocking album rock station would be in the top three. But that's exactly where KRAB Bakersfield, Calif., was in the spring Arbitron book.

Since signing on in the format a year ago, the station has taken a healthy step forward in every book (2.0-3.4-4.5-6.3-7.2). PD Chris Squires credits that success to a "consistency of programming, and sticking true to this particular version of AOR." This particular version is very current-based (about 60% current), but maintains a tight list of new records (about 25).

"The music we are playing is by the bands that are selling millions of albums, like Metallica and Guns N' Roses," says Squires. There is very little classic rock, but the older music that does get aired is determined by the artist and the feel of the song. KRAB plays no Led Zeppelin, and only a handful of the more recent Rolling Stones songs, but goes back much farther for some classic Aerosmith tunes.

There are also some alternative acts in the mix, like Morrissey and the Cure. With no modern rock station in town, Squires says, "We can cater to both ends of the rock market. We feel it's important to play [alternative artists] because those are the artists that people are buying out there."

But KRAB doesn't concentrate only on top-selling artists. The station was out in front on acts like Cracker and the Charlatans from the modern rock side, and Pearl Jam and Alice In Chains on the rock side, according to Squires.

Here's a recent afternoon hour: the Black Crowes, "Remedy"; Megadeth, "Symphony Of Destruction"; Extreme, "Rest In Peace"; INXS, "Not Enough Time"; U2, "The Fly"; ZZ Top, "Sharp Dressed Man"; Ozzy Osbourne, "No More Tears"; Tesla, "Stir It Up"; Temple Of The Dog, "Hunger Strike"; Bad Company, "How About That"; Aerosmith, "Love In An Elevator"; and Scorpions, "Rock You Like A Hurricane."

KRAB is owned by Q Prime management principals Cliff Burnstein and Peter Mensch, who manage Metallica, Def Leppard, Queensryche, Tesla, and Suicidal Tendencies, among others. But Squires claims the Q Prime connection doesn't make him any more likely to play those acts. "It's not based on whether we manage the artist or not, it's the strength of the song," he says.

In fact, Squires insists, the Q Prime connection makes him even more careful about the music he plays. "Because we're owned by a music management company, we watch everything more closely," he says. "We don't add every Q Prime band they have because that could possibly create a conflict of interest. This company is

here for the long term and we don't want to do anything that would jeopardize our license."

Q Prime also owns AC KSTT-FM San Luis Obispo, Calif., and later this month will be signing on classical startup KFCL Visalia, Calif.

Squires spent 11 of his 20 years in radio working for Buck Owens at crosstown top 40 KKXX-FM. When the KKXX calls and format moved across town to KAMM, he moved with them, but left last year to flip KRAB from its Unistar Adult Rock & Roll satellite programming to its current format. In August of this year, after accepting a job at KKLA Los Angeles, Squires changed his mind and stayed put at KRAB.

Although there is not a direct format competitor in the market, KRAB competes with crosstown classic rock KKBB, which was up 2.6-3.6 in the last book. Squires says he also shares audience with the market's top two stations, country KUZZ and KKXX.

Squires boasts of a diverse audience, although he says "a lot of people try to position the radio station as nothing but a lot of dope-smoking, head-banging guys." He notes that in the spring book KRAB was tied with KKXX in adults 18-24, "and you don't get that by just appealing to metal heads. There are a lot of young professionals listening."

KRAB's first-year growth can't be credited to marketing, however, because Squires says, "We are just now getting our promotion stuff dialed in." The station recently launched a major billboard campaign and purchased a station van for events.

Most contests center around ticket giveaways. For the Guns N' Roses-Metallica show at the Rose Bowl, the station gave away tickets to female bikini-contest winners and male Axl Rose look-alike contest winners.

One factor that can be credited with some of the success is the influence of legendary programmer Rick Sklar, who had been working with the station for a little less than a year before his death June 22. His widow, Sydelle, continues to consult KRAB. Squires calls Sklar "very much an innovator, and a great programmer," and says since his death "we're all having to work a little bit harder to make up for him not being here. He may be gone but he's not forgotten... I learned so much from him in such a short amount of time."

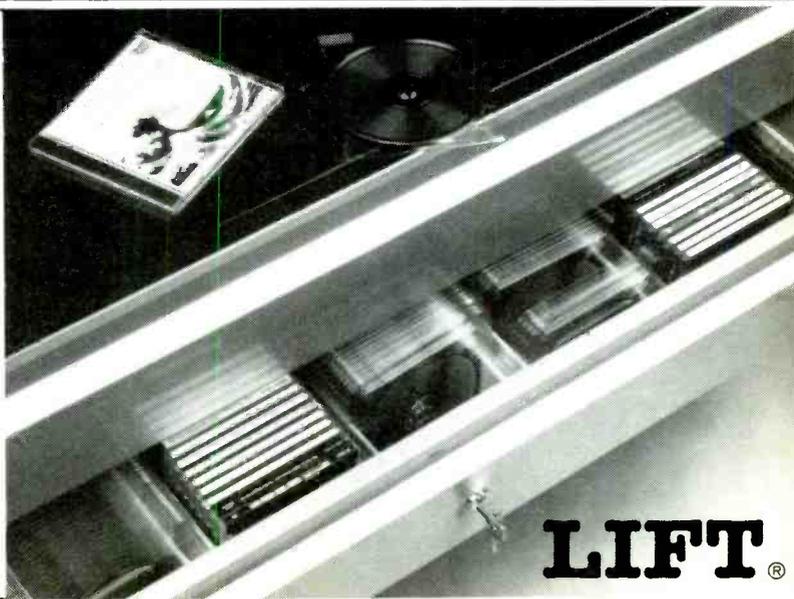
Despite his success with KRAB, Squires says his job will never be complete. "I look at the station and say, 'We've gone a long way in a year's time, but it's still not where I want it to be.' We want the station to grow up and our audience to grow with it."

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Single Reviews

EDITED BY LARRY FLICK

POP

► **BOBBY BROWN** *Good Enough* (3:50)
PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITERS: Babyface, D. Simmons, L.A. Reid
PUBLISHER: not listed
MCA 2439 (c/o Uni) (cassette single)

Follow-up to the top five smash "Humpin' Around" is an intriguing study in contrasts. In terms of its musical arrangement and Brown's vocal, this is one of the sweetest and most romantic tunes on his new album, "Bobby." Listen closely, however, and you'll catch an earful of the various aerobic ways he will not stop 'til he makes the object of his love and lust "hot." Watch radio programmers at several formats devour this one almost immediately.

► **GLORIA ESTEFAN** *Always Tomorrow* (4:50)
PRODUCERS: Emilio Estefan, Jr., Jorge Casas, Clay Ostwald
WRITER: G. Estefan
PUBLISHER: Foreign Imported, BMI
Epic 74472 (c/o Sony) (cassette single)

Earnest, thoughtful ballad is one of the three new songs included on Estefan's upcoming greatest hits album. Her warm and distinctive alto floats lightly over an arrangement of acoustic guitar strumming and soft, swirling strings. Will easily tickle the fancy of top 40 and AC radio pundits—not to mention the singer's ardent fan following. All of her royalties will benefit the South Florida Victims of Hurricane Andrew.

► **MICHAEL BOLTON** *To Love Somebody* (no timing listed)
PRODUCERS: David Foster, Michael Bolton
WRITERS: B. Gibb, R. Gibb
PUBLISHERS: Gibb Brothers/Careers-BMG, BMI
Columbia 52783 (c/o Sony) (cassette single)

Bolton transforms the Bee Gees' mournful pop classic into a booming power ballad—replete with all of the heavy drama and vocal flexing that has become his trademark. Tune is taken from his new "Timeless" collection of covers, and is already quickly pushing all of the right buttons with folks at pop and AC radio. Should have little trouble sprinting to the top of the Hot 100 within moments.

► **SHANICE** *Saving Forever For You* (3:55)
PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: RealSongs, ASCAP
Giant/Reprise 18719 (c/o Warner Bros.) (cassette single)

If you're hankering for fresh material from this highly talented pop/urban ingenue, look no further. This tune from the soundtrack to Fox-TV's "Beverly Hills 90210" is a sugary ballad that is given depth by Shanice's sincere delivery. While she would be better served by an arrangement that has a little less gloss, any chance to feast on her voice is well worth taking.

► **VANESSA WILLIAMS** *Work To Do* (3:54)
PRODUCERS: Dr. Jam, Phase 5, Gerry Brown, Vanessa Williams
WRITERS: O.K. Isley, R. Isley, R. Isley
PUBLISHER: not listed

NEW & NOTEWORTHY

EDAN *Dead Flowers* (3:09)
PRODUCER: Julian Raymond
WRITERS: A. St. Lesa, E. Everly
PUBLISHER: Fallerious, BMI
Hollywood 8583 (cassette single)

Since this act features Edan Everly (son of Don, nephew of Phil), and Frank Avalon (son of Frankie), one might think this rock-pop single would tilt toward the pop side. True, the band has some strong pop tendencies, including lush harmonies lurking in the background, but Edan's raspy rock'n'roll crooning is the focus of this slightly silly anthem. Heavy, melodic guitars do support duty, and the very catchy repetition of the title phrase might help this single catch on at album-rock and rock-leaning top 40

REMIXERS: Louie Vega, Kenny Gonzalez
Mercury 853540 (c/o PolyGram) (cassette single)

There just ain't no stopping the flow of fab hits from "The Comfort Zone," as proven by this slamin' fifth radio entry from the set. An evergreen from the Isley Brothers' catalog is treated to a cool, bottom-heavy interpretation. Shuffling beats are offset by jazzy piano lines, a sassy, aggressive vocal by Williams, and a rap cameo by Dres of Black Sheep. Should be a bridge dividing top 40 and urban radio.

THE PHARCYDE *Ya Mama* (3:33)

PRODUCER: J-Swift
WRITER: not listed
PUBLISHER: not listed
Delicious Vinyl 4758 (c/o Atlantic) (cassette single)

Adolescent "ya mania" insults are the foundation for this goofy pop/hip-hop. Chanted breaks and easy-going, swaying instrumentation may help pave the way at radio. Its success will ultimately be on a novelty level.

DENARO *It's Alright* (4:41)

PRODUCER: David Prater
WRITER: not listed
PUBLISHERS: Mark Denaro Tunes/Screaming Mimi/Deaf Dog, ASCAP
JRS 818 (c/o BMG) (cassette single)

Band comes on like a hybrid of INXS and Bon Jovi on this rhythmic rocker. Tune has a bright and breezy quality that conjures up memories of '80s AM pop radio. Fine for top 40 and pop-leaning album-rock formats.

R & B

► **GERALD ALSTON** *Hell Of A Situation* (4:00)

PRODUCERS: Stan Sheppard, Jimmy Varner
WRITERS: S. Sheppard, J. Varner
PUBLISHER: not listed
Motown 6310652 (c/o PGD) (cassette single)

Alston's emotive voice controls this keyboard-driven R&B ballad, sharing time only with a slightly overaggressive drum machine. Overall effect though, is a smooooth tune that should glide in at urban outlets. From the singer's new "Always In The Mood" album.

► **CARON WHEELER** *I Adore You* (4:39)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, C. Wheeler
PUBLISHERS: Flyte Tyme Tunes/Burbank Plaza, ASCAP; EMI/Orange Tree, BMI
REMIXERS: Danny Tenaglia, The Flow, Lance Alexander, Prof T
Perspective/A&M 8057 (c/o PGD) (cassette single)

Pretty urban love song from the soundtrack to "Mo' Money" benefits tremendously from Wheeler's rich and seductive performance. A plethora of effective remixes are aimed to click at all possible formats. Best of the bunch are Danny Tenaglia's silky house versions, which nicely suits the song's smooth melody and hypnotic chorus. Heavy sigh.

KRUSH *Let's Get Together* (4:37)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITER: not listed
PUBLISHER: not listed
Perspective/A&M 8058 (c/o PGD) (cassette single)

The steamrolling "Mo' Money" soundtrack

stations.

ART OF ORIGIN *No Slow Rollin'* (4:37)

PRODUCERS: Art Of Origin
WRITERS: D. Barbosa, K. Chandler
PUBLISHERS: Xorcism/American Def Tune, ASCAP
il/Black Art 107 (c/o Tommy Boy) (maxi-cassette single)

Premiere single on Rick Rubin's new indie rap label pairs revered house music producer Kerri Chandler with lyricist Chino-XL for an assaulting hip-hop. Track has a tough, streetwise edge, but is also catchy enough to score crossover and urban radio airplay. Maxi-cassette single also includes two equally potent jams: "Mad At The World" and "Into The Pit." Bodes well for the act's forthcoming album.

spawns one mo' potential hit via this busy funk workout. "So groovy now" lyric from the Four Tops' classic "Reach Out In The Darkness" is the hook on which female trio's engaging vocals and anthemic rapping hangs. Frenetic syncopated beats'n'scratches are maddeningly danceable, and will sound fun when cranked up over the radio airwaves.

MELI'SA MORGAN *I'm Gonna Be Your Lover* (4:15)

PRODUCER: Timmy Allen
WRITERS: T. Allen, R. Davis
PUBLISHER: Zomba Enterprises, ASCAP
Pendulum 8659 (c/o Elektra) (cassette single)

Morgan is always at her best when cast as romantic lead of a lush R&B ballad. On this sensual moment from her underappreciated "Still In Love With You" album, she shows off her matured vocal skills. Song has a sweet, retro tone that simply captivates. An essential programming addition.

★ **LONETTE MCKEE** *Watch The Birds* (4:10)

PRODUCER: Lonette McKee
WRITER: L. McKee
PUBLISHER: Booley Boo Boo, ASCAP
Columbia 74469 (c/o Sony) (cassette single)

At last, a break from the usual "do me, baby" fare that so many R&B ballads have become. Deep and introspective prose is set within an equally complex musical base. Even McKee's performance goes against the grain; restraint and quiet intensity are key here. A beautiful song that should not go unnoticed. Can't wait for the "Natural Love."

COUNTRY

► **BILLY RAY CYRUS** *Wher'm I Gonna Live?* (3:29)

PRODUCERS: Joe Scalfie, Jim Cotton
WRITERS: B. Cyrus, C. Cyrus
PUBLISHERS: PRI Songs/Sly Dog, BMI/PRI Music/Xpress, ASCAP
Mercury 864502 (c/o PolyGram) (7-inch single)

Billy Ray goes honky-tonk on this thoroughly doleful tale of a rover tossed out on his ear.

► **VINCE GILL** *Don't Let Our Love Start Slippin' Away* (3:43)

PRODUCER: Tony Brown
WRITERS: V. Gill, P. Wasner
PUBLISHERS: Benefit/Foreshadow Songs/Uncle Pete, BMI
MCA 54489 (c/o Uni) (7-inch single)

Gill offers his followers an infectiously catchy package here. Instrumentation and production to the point of perfection. You can't help but love this one.

► **SAMMY KERSHAW** *Anywhere But Here* (2:29)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: B. Cannon, J.S. Sherrill, B. DiPiero
PUBLISHERS: PRI/Buddy Cannon, ASCAP; Little Big Town/American Made/Brand New Town/Old Wolf/Music Corp. of America, BMI
Mercury 864316 (c/o PolyGram) (7-inch single)

Those Cajuns sure know how to rouse the spirit, and Kershaw adds a bit of George Jones' flair on this particular number. Ayeeee!

► **AARON TIPPIN** *I Was Born With A Broken Heart* (2:48)

PRODUCER: Emory Gordy Jr.
WRITERS: A. Tippin, J. McBride
PUBLISHERS: Careers-BMG, BMI; EMI April, ASCAP
RCA 62338 (c/o BMG) (7-inch single)

Just when you think Tippin can't sound any more country than he does, he does. This mournful and fiddle-backed swatch of self-pity is pure Hank Williams.

► **LEE GREENWOOD** *I Never Thought Your Memory Would Ever Go This Far* (3:35)

PRODUCER: Jerry Crutchfield
WRITERS: B. Fischer, C. Black, R.M. Bourke
PUBLISHERS: Bobby Fischer/Five-Bar-B/C/M/PolyGram/New Songs DeBurgo, ASCAP
Liberty 79531 (c/o CEMA) (CD promo)

Perhaps country's Phil Collins, Greenwood has a ballad to brag about. Slow and dreamy instrumentation sets the mood for Greenwood's pristine performance.

► **LIONEL CARTWRIGHT** *Standing On The Promises* (no timing listed)

PRODUCER: not listed
WRITERS: L. Cartwright, A. Shamblin
PUBLISHER: Warner Tamerlane/Long Run, BMI; Almo/Hayes Street/Allen Shamblin, ASCAP

MCA 54514 (c/o Uni) (7-inch single)

Cartwright visits the "Almost Persuaded"/"On The Other Hand" territory of near-sinister for this story of virtue kept intact. Good hook and a gospel-tinged chorus.

LISA STEWART *Somebody's In Love* (3:31)

PRODUCER: Richard Landis
WRITERS: S. Bogard, M. Clark
PUBLISHERS: not listed
BNA 62311 (c/o BMG) (7-inch single)

The story's strictly ho-hum, but Stewart makes the most of it with her arching, vibrant vocals and the infectious chorus.

JUDY FIELDS *I Got On This Train To Ride* (3:18)

PRODUCER: Larry Cummings
WRITER: J. Fields
PUBLISHER: Tilley Limit, BMI
Dreamwest 2 (7-inch single)

To a driving, pulsating rhythm, the singer lays bare her romantic intentions.

DANCE

► **THOMPSON TWINS** *Play With Me (Jane)* (6:13)

PRODUCERS: Tom Bailey, Alannah Currie
WRITERS: T. Bailey, A. Currie
PUBLISHER: Point Music America, ASCAP
REMIXER: Sinistra
Warner Bros. 40607 (12-inch single)

Techno-houser from the "Cool World" soundtrack is finally out in the U.S. after winning kudos from European club pundits. Dreamy vocals by Alannah Currie, and astute post-production by Sinistra sets the track ablaze, and gives it appeal to both rave and pop/house sectors. The "Full On" version is harsh and invigorating, and the "African NCP" mix has a more cushiony bottom and tribal chants. Flip the record over for previously unavailable trance mixes of "The Saint."

EZ-AL *Did All For Love* (7:14)

PRODUCERS: Glenn "Sweetie G" Toby, Victor Simonelli
WRITERS: G. Toby, V. Simonelli
PUBLISHER: Sweetman, BMI; Careers-BMG/Simonelli, ASCAP
Moonroof 5002 (12-inch single)

Plush deep-house affair is fueled by a soulful male vocal and a chipper, sing-along chorus. Sturdy set of mixes are tailored toward underground programs, although the B-side club mix has a fleshier arrangement that could be accessible to more mainstream minds.

PAULA BRION *Funky Sensation* (6:44)

PRODUCER: Eddie "Love" Arroyo
WRITER: K. Nix
PUBLISHER: not listed
REMIXER: Eddie "Love" Arroyo
Fader 920500 (c/o Mercury) (12-inch single)

Mercury's new 12-inch street subsidiary is christened with a kickin' cover of this disco nugget. Producer Eddie Arroyo drops a groove that is tough enough for clubs, but is also slick enough to make the transition into pop radio. Once again, Brion turns in a throaty, diva-style vocal that thrills.

AC

NAJEE *Just An Illusion* (4:00)

PRODUCERS: Fareed, Najee
WRITERS: W. Brathwaite, C. Ernst
PUBLISHERS: Zomba Enterprises/Public Eye, ASCAP; Bombay Charlie's House O' Tunes, SESAC
EMI/ERG 04625 (c/o CEMA) (CD promo)

Jazz saxophonist shines on a sultry ballad that showcases the vocal chops of Veronica Menyweather. Could prove to be a staple on "Quiet Storm" programs. Taken from the noteworthy album of the same name.

FELICIA *My Only Love* (4:15)

PRODUCERS: Douglas Grigsby III, Joseph Alfonzi
WRITER: not listed
PUBLISHERS: F&M/Julie Moosekirk
F&M 136 (CD single)

Newcomer has a lilting style that is instantly charming. Jazz-spiced ballad is best suited to AC playlists, though urbanites should have a taste, too. For a totally different mood, investigate the house-inspired bonus track, "Excited." Contact: 36 Heath Lane, Willingboro, N.J. 08046.

ROCK TRACKS

► **NINE INCH NAILS** *Happiness In Slavery* (4:17)

PRODUCER: Trent Raznor
WRITER: T. Raznor
PUBLISHERS: Leaving Hope/TVT
Interscope/TVT 4827 (c/o Atlantic) (CD promo)

Industrial-dance act hardens its edges on this scalding sensory assault from its new (and fast-selling) "Broken" EP. Suicidal screams are matched by indecipherable and deafening guitar/synth riffs. Beneath all of this mayhem is an insinuating groove that helies the caustic nature of the track. Some adults won't "get" this one, but rebellious teens will revel in raw intensity.

► **TALKING HEADS** *Lifetime Piling Up* (3:52)

PRODUCERS: Steve Lillywhite, Talking Heads
WRITERS: D. Byrne, C. Frantz, J. Harrison, T. Weymouth
PUBLISHER: Index, ASCAP
Sire 5151 (c/o Warner Bros.) (CD promo)

True to Talking Heads style, this single spotlights chilly keyboards, a spare but funky bass, and David Byrne's unmistakable vocals and lyrics. An item from the now-defunct band's vaults, this song previews the upcoming retrospective, "Sand In The Vaseline."

► **FAITH NO MORE** *A Small Victory* (4:22)

PRODUCERS: Matt Wallace, Faith No More
WRITERS: Faith No More
PUBLISHERS: Big Thrilling/Vomit God, ASCAP
Slash/Reprise 18733 (c/o Warner Bros.) (cassette single)

In an upside-down arrangement for this funk'n'roll outfit, synthesizers come to the fore while heavy percussive guitars sink to the bottom of the mix. Song gains in strength as it progresses, mixing guitar solos and samples with FNM's rap styling. Good for album-rock and alternative, with crossover pop potential.

► **THE STONE ROSES** *Standing Here* (5:05)

PRODUCER: John Leckie
WRITERS: J. Squire, I. Brown
PUBLISHER: Zomba, ASCAP
Silvertone 42101 (CD Promo)

This outtake from the band's only album offers a peek into the forthcoming compilation "Turn To Stone." The single falls just shy of the pop brilliance evident on their debut self-titled album, but remains a worthwhile vault item. B-side remix of "Elephant Stone" emphasizes drums, from both drummer and machine, and further crystallizes already clean guitars. Especially good for those awaiting the band's long-delayed second album.

SUZANNE RHATIGAN *To Hell With Love* (4:10)

PRODUCER: Fred Maher
WRITERS: S. Rhatigan, C. Charles
PUBLISHER: Southern, BMI
Imago 25019 (c/o BMG) (cassette single)

Rhatigan delivers a drop dead message with sultry, laid-back style. Spare keyboard/drum arrangements are supplemented by retro horns and a little guitar funk for good measure. Urban remix adds a hip-hop beat for a different and successful twist.

★ **THE GOLDENRODS** *Barbwire Chair* (no timing listed)

PRODUCER: Kevin Wilson
WRITER: B. Hall
PUBLISHER: Glow Girl, BMI
Harp 004 (7-inch single)

Alternative stations should make a point of searching out this cut of instant pop gratification. Although deceptively simple, the song contains enough bite to make it current, and enough complexity to keep it interesting. Contact: Harp Records, P.O. Box 460465, San Francisco, Calif. 94146

RAP

► **MOBB DEEP** *Peer Pressure* (4:17)

PRODUCERS: Paul Shabazz, Kerwin "Steek" Young
WRITERS: Prodigy, Havoc
PUBLISHERS: Songs Of Polygram/Polygram International/Juvenile Hell, ASCAP
4th & Bway 440563 (c/o Island) (maxi-cassette single)

A dragging beat, an eerie sax sample, and a spare piano create a properly tense backdrop for this rap, making it radiate the pressure the lyrics speak of. Rapper practically spits the words "young black teen" like it's a tag they want to shake off. Hypnotic.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Un-pope-ular: WSTR Atlanta Shuns Sinead; Logan Lands Loop PD Slot; Calhoun Exits

IN THE WAKE OF Sinead O'Connor's bizarre Pope-bashing escapade on "Saturday Night Live" Oct. 3, WSTR (Star 94) Atlanta hastily organized a "Sinead O'Carnival."

The Oct. 7 event featured a Sinead dunk tank, a Sinead punching bag, and, as a grand finale, a Sinead bungee jump off the top of a 40-foot billboard.

WSTR OM Tony Novia says his listeners are "outraged" by O'Connor, who tore up a picture of the Pope following her performance on the show and declared him "the real enemy." To add to the stunt, Novia has also banned O'Connor's music from the station.

In other news, the Providence (R.I.) Journal-Bulletin reports that WALE was hit with a civil suit from a listener who claims she was the victim of a verbal whipping by morning man Geoff Charles. According to the paper, the suit stems from a November 1991 incident in which Charles, after receiving a parking ticket outside the WALE studio, proceeded to attack meter maid Valerie Perry on the air, at one point calling her a "fat black bitch." Station manager Chris Trudeau had no comment for the Journal-Bulletin. WALE ran afoul of the FCC last year when it falsely reported its then-host Steve White had been shot.

WNVZ (Z104) Norfolk, Va., MD Tommy Frank has issued a memo to record company promotion reps complaining about the lack of promotional product he has received from the labels for listener giveaways. In the memo, Frank writes, "If we do not begin receiving promotional support of the artists that we are playing, I will have no choice but to stall the upward chart movement of those specific artists." Frank did not return Billboard's phone calls.

During an on-air visit with KABC Los Angeles' Peter Tilden, artist manager Ken Kragen announced that "The Tonight Show With Jay Leno" has agreed to book country acts Travis Tritt and Trisha Yearwood in December. Those artists had reportedly been banned from the show by former executive producer Helen Kushnick.

PROGRAMMING: LOGAN HEADS LOOP

In-house production consultant Dave Logan lands the PD chair at WLUP-FM Chicago, replacing Rick Balis. MD Dave Benson and night jock John Fisher move down to weekend duties. Former WYNF Tampa, Fla., PD Charlie Logan joins as MD/middays.

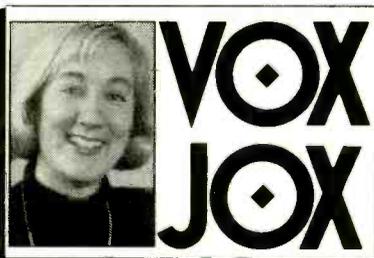
On WLUP-AM, national morning man Howard Stern will debut Thursday (15). His New York-based show will be aired in Chicago on a one-hour delay. WLUP-AM overnight jock Ed Tyll is out and will be replaced by reruns of Jonathon Brandmeier's afternoon show.

Also, both stations will debut an evening blues show the weekend of Oct. 24-25. It will air on the AM on Saturday nights and the FM on Sundays. WLUP newsman Buzz Killman will host. He is the lead singer for a local group known as The All Bubba Blues Band. Logan needs

blues record service.

Rich Bonn has been upped from program manager to PD at WTEM Washington, D.C., replacing Michael Neff. WTEM has also added three new high school sports shows to its lineup... Steve Elliott joins KVMY Phoenix as PD, replacing Stef Rybak. Elliott was PD at WAVH Mobile, Ala., where MD/promotion director Mark Dagwell replaces him.

Modern rock KJQN-FM Salt Lake City flipped to mainstream top 40 KKBE (Killer B) Oct. 6. PD Tattoo and the rest of the staff are out. Former WYYS Ithaca, N.Y., OM Tom



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Sherman is the new PD/MD and wants T&Rs. Gary Hayes is upped from sales to GM, replacing owner Garrett Haston.

Mike Beck has been named PD at WDIZ Orlando, Fla., replacing Neal Mirsky. He was previously PD at KLZX Salt Lake City... Tomm Rivers joins KVLV McAllen, Texas, as PD. He was previously at KMXR Corpus Christi, Texas.

Mike Bettelli, programmer of Broadcast Programming's "MOR Contemporary" and "Easy Contemporary" formats, adds those duties for BP's "Soft Spectrum" format as well... Brent Musburger will be joining the ESPN Radio Network in January. He will host a five-minute weekday afternoon segment. Musburger joined ABC Sports in May after 22 years with CBS Sports.

Charlie McGraw joins KEYV Las Vegas as PD/morning host, arriving from crosstown KUDA... Keith Wright, last PD at WHIO Dayton, Ohio, joins WLTA South Bend, Ind., as PD, replacing Geoff Brown, who exits. WLTA is now in a joint sales venture with crosstown oldies WRBR.

The Philadelphia Inquirer reports that WDEL Wilmington, Del., has flipped from full-service AC to N/T and WVSJ Vineland, N.J., has flipped from N/T to country... Full-service AC WKPA Pittsburgh has been sold by Salem Communications to Pentecostal Temple Development Corp., which is expected to change the format to black gospel by the end of the year. GM/PP Ken Hawk (412-845-2612) and his entire staff are out.

WCTK Providence, R.I., PD Mark Burns is moved to head of promotion and production. Afternoon driver Mike McCoy adds PD duties. Morning man Barrett Lee is out. John Rivers from WGNE-FM Daytona Beach, Fla., will take over the morning show Nov. 1. Several part-timers have also been upped. Dan Nelson takes over

evenings from Carolyn Kruz, who moves to middays. Jeff Davis moves into overnights.

WDFX Detroit changes calls to WOWF. Bob Schuman is now ND/morning anchor. He previously held those positions at WYUU Tampa, Fla.... WDSY-AM Pittsburgh takes on its new calls, WEEP. The old WEEP had been Pittsburgh's longtime country outlet.

Chip Arledge joins KEZA Fayetteville, Ark., as OM/PP/mornings, replacing J.L. Fisk. He previously held those positions at WFCB Chillicothe, Ohio.

Bill Thomas joins WIKX Birmingham, Ala., as PD/morning man. The station will drop country for oldies this week. Thomas had been PD at WHKX Tallahassee, Fla., where Mike Sanders replaces him. Sanders moves from afternoons to mornings, where he co-hosts with Jennifer Bell. Taking Sanders' afternoon slot is David Miller from WACT-FM Tuscaloosa, Ala.

KTXY Jefferson City, Mo., flips from top 40 to AC. MD/afternoon jock Kenny Knight exits. Night jock Jeff Deveraux moves to afternoons. PD Mike Steele adds MD duties and needs T&Rs for the night slot.

WCRZ Flint, Mich., MD/middays Anne Downey is upped to PD at sister WKMF-AM-FM, replacing Matt Brown, who exits. WCRZ afternoon host George McIntyre replaces Downey. P/T Scott Mansell moves into afternoons.

Lee Marshall, VP of Broadcast Services for Shadow Broadcasting, is doing morning news and sports for KACE Los Angeles, making KACE one of the first stations to feature local news and sports provided by an outside source. This service is offered on a barter basis.

Noncommercial KUSC Los Angeles has been given FCC approval to boost its power to 17 kilowatts and relocate its transmitter to Mount Harvard. Management hopes to have the move completed by Dec. 31, at an estimated cost of about \$527,000... New York Newsday reports noncommercial WNYC-AM New York has been upped from daytimer to 24-hour status by the FCC and has boosted its power from 2,000 to 10,000 watts.

Stamford, Conn.-based David Hunter, a weekend jock at WPLJ New York, has produced a comedy record, "Election '92," and is offering it free to interested morning shows. WHITZ (Z100) New York has already aired the song.

WXPB Philadelphia's syndicated "World Cafe" is airing a two-hour special Monday (12) called "Anishinabbe: A Celebration Of The First Americans." The program features Jackson Browne, John Trudell, Joni Mitchell, and others. On Saturday (17), "World Cafe" will celebrate its first anniversary by broadcasting recorded highlights of its live "Five Star Night" benefit concert held last month.

"The KLOS AIDS Report," a one-minute, twice-daily program produced and written by the Los Angeles station's entertainment and

newslines...

WESTWOOD ONE has announced several management promotions. Andrew Denmark has been upped from director of East Coast programming to director of programming for WW1 Radio Networks and The Source. Rob Tonkin has been named director of artist relations, marketing and promotions. He was director of marketing and promotions at WW1's KQLZ (Pirate Radio) Los Angeles. Dwight Kuhlman has been upped from director of WW1's compliance department to director of music marketing.

LARRY WEXLER has been appointed receiver for the Adams Radio Group and its eight stations in Phoenix, San Diego, St. Louis, and San Antonio, Texas, by the Superior Court of Arizona. He was VP/GM of WPEN/WMGK Philadelphia and currently heads Penn Publishing Co. in Philadelphia and a radio management consulting company.

CHET REDPATH, president/GM of WTMX Chicago, has retired from radio. John Patton, president/CEO of parent Bonneville Broadcasting System, assumes his duties.

THE CARLYLE GROUP, a Washington, D.C.-based private merchant banking firm, will acquire the interest held by Lyman Radio Corp. in three stations: WXTR Washington, D.C.; WMXB Richmond, Va.; and WAFX Norfolk, Va. Carlyle will operate those stations as part of a newly formed radio venture.

STATION SALES: KRTY San Jose, Calif. from Randolph E. George to Empire Broadcasting Corp. for \$3.31 million; WYUE/WONE Dayton, Ohio, from Summit Communications to Stoner Broadcasting for an undisclosed price; WIDE/WSTG Portland, Maine, from Gold Coast Broadcasting to Fuller-Jeffrey Broadcasting, owner of crosstown WBLM, for \$600,000.

SCONNIX BROADCASTING is consolidating management and sales at its Indianapolis stations. WIBC GM Roy Cooper adds those duties at WKLR, replacing Chuck Williams, who exits. Also out are WKLR GSM Pat Smith and five AEs.

REGGIE BATES, station manager/GSM at WNOE-FM New Orleans, joins WKNN Biloxi, Miss., as GM. He replaces Bob Lima, who transfers to sister station WGNE-FM Daytona Beach, Fla., as GM.

KEN WILLIAMS, MediaAmerica's managing director/Western region, adds VP stripes.

DAN CHAMBERS has been upped from AE to regional manager/director of sales in the Los Angeles office of HNW Radio Sales.

concert reporter Gayle Murphy, has been dropped.

PEOPLE: CALHOUN EXITS POINT

WPNT Chicago morning host John Calhoun exits and has not been replaced... WKKV Milwaukee brings in Jammin' Dave Michaels, formerly of WGCI-FM Chicago. Michaels, now known as Reggie Brown, will host nights.

WHYI (Y100) Miami night jock Al Chio moves to middays, replacing Stevie Knox. Late-nighter Jade Alexander moves to nights... Former WYFM Youngstown, Ohio, APD/afternoons John Rozzi joins WSHE Miami for nights, replacing J.C. McGuire... Dave McKay joins the morning team at WRBQ-FM Tampa, Fla., from that shift at WZPL Indianapolis.

KZPS Dallas brings in Sari Zalesin for middays. She did the same shift at the former KLXX (now KRXX) Minneapolis... KJFX Fresno, Calif., P/T Maria Knight is upped to middays, replacing Billie Wright, who stays on for weekends.

KKXX-FM Bakersfield, Calif.'s "The Baker Boyz," aka Eric and Nick Vidal, have been named co-MDs, replacing Kevin Koshe. They previously hosted a Saturday-night mix show and are record producers, with Gerardo and Kid Frost among their credits... Former Satellite Music Network "Z-Rock" jock Mad Max Hammer joins KRAB Bakersfield for afternoons, re-

placing Jungle Jackson, who exits.

KHTK St. Louis PD Rick Upton adds afternoon duties, replacing Rick "Jo Jo" Roberts, now at WIOQ Philadelphia... WHKO Dayton, Ohio, brings in Dawn Michaels for middays. She arrives from WKKO Toledo.

Late-night jock Henry Nelson is upped to MD/nights at WMC-FM Memphis. Morning news anchor Debbie Clark takes over his shift... At WKCI New Haven, Conn., Shawn Murphy, formerly middays at WKSS Hartford, Conn., becomes production director... Bill Summers has been upped from production director to APD at KRNA Cedar Rapids, Iowa.

Peter Werbe, longtime former night jock at WRIF Detroit, returns to the station for a weekend show... WBSS Vineland, N.J., P/T jock J.C. Chill is upped to overnights.

WSTC Stamford, Conn., morning news anchor Susan Dewalt is upped to ND... Voice talent Jo Maeder has inked new clients WHYI (Y100) Miami and WSTR (Star 94) Atlanta, and is also the voice of Showtime's new movie channel FLIX.

KKKS (KS104) Denver is looking for a morning host to replace APD/MD Kip Taylor, who will be coming off the air. T&Rs to PD Stacy Cantrell... Urban WQOK Raleigh, N.C., PD Cy Young is taking T&Rs for his midday opening... South African broadcaster Norman Kay is looking for an on-air job in country radio in the U.S. Reach him at 01127-11-744-1780.

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

KDNB 101.3

Minneapolis/St. Paul PD: Mark Bolke

- 1 Boyz II Men, End Of The Road
- 2 Del Amitri, Always The Last To Know
- 3 Firehouse, When I Look Into Your Eyes
- 4 Toad The Wet Sprocket, All I Want
- 5 Bryan Adams, Do I Have To Say The Words
- 6 Patty Smyth, Sometimes Love Just Ain't
- 7 TLC, Baby-Baby-Baby
- 8 K.W.S., Please Don't Go
- 9 After 7, Kickin' It
- 10 Bad Company, How About That
- 11 Annie Lennox, Walking On Broken Glass
- 12 Bobby Brown, Humpin' Around
- 13 Color Me Badd, Slow Motion
- 14 Hi-Five, She's Playing Hard To Get
- 15 Babyface, Give U My Heart
- 16 Peter Cetera, Restless Heart
- 17 Heights, How Do You Talk To An Angel
- 18 Michael W. Smith, I Will Be Here For You
- 19 Elton John, The One
- 20 Ralph Tresvant, Money Can't Buy You Love
- 21 Jade, I Wanna Love You
- 22 i.d. lang, Constant Craving
- 23 Technontronic, Move This
- 24 Def Leppard, Have You Ever Needed Someo
- 25 Vanessa Williams, Work To Do
- 26 Jon Secada, Just Another Day
- 27 En Vogue, Free Your Mind
- 28 Tom Cochrane, Life Is A Highway
- 29 Damn Yankees, Where You Goin' Now
- 30 Luther Vandross & Janet Jackson, The Bes

KILFM 102.7

Los Angeles PD: Bill Richards

- 1 Boyz II Men, End Of The Road
- 2 K.W.S., Please Don't Go
- 3 Elton John, The One
- 4 Toad The Wet Sprocket, All I Want
- 5 Cure, Friday I'm In Love
- 6 Patty Smyth, Sometimes Love Just Ain't
- 7 Jon Secada, Just Another Day
- 8 Erasure, Take A Chance On Me
- 9 En Vogue, Giving Him Something He Can F
- 10 Annie Lennox, Walking On Broken Glass
- 11 Heights, How Do You Talk To An Angel
- 12 TLC, Baby-Baby-Baby
- 13 Genesis, Jesus He Knows Me
- 14 Red Hot Chili Peppers, Under The Bridge
- 15 Sophie B. Hawkins, Damn I Wish I Was Yo
- 16 P.M. Dawn, I'd Die Without You
- 17 Peter Cetera, Restless Heart
- 18 i.d. lang, Constant Craving
- 19 Amy Grant, I Will Remember You
- 20 Cover Girls, Wishing On A Star
- 21 Madonna, Erotica
- 22 U2, One
- 23 Bonnie Dion, If You Asked Me To
- 24 Connie Raitt, Something To Talk About
- 25 Richard Marx, Take This Heart
- 26 Genesis, Hold On My Heart
- 27 Color Me Badd, Forever Love
- 28 Mariah Carey, I'll Be There
- 29 R.E.M., Losing My Religion
- 30 Bryan Adams, Do I Have To Say The Words

EAGLE 106

Philadelphia PD: Brian Philips

- 1 Heights, How Do You Talk To An Angel
- 2 Boyz II Men, End Of The Road
- 3 K.W.S., Please Don't Go
- 4 Bryan Adams, Do I Have To Say The Words
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Jon Secada, Just Another Day
- 7 Technontronic, Move This
- 8 Color Me Badd, Forever Love
- 9 Madonna, Erotica
- 10 Elton John, The One
- 11 TLC, Baby-Baby-Baby
- 12 CeCe Peniston, Keep On Walkin'
- 13 Bobby Brown, Humpin' Around
- 14 Toad The Wet Sprocket, All I Want
- 15 Guns N' Roses, November Rain
- 16 Def Leppard, Have You Ever Needed Someo
- 17 Genesis, Jesus He Knows Me
- 18 Shania, Saving Forever For You
- 19 Tom Cochrane, Life Is A Highway
- 20 Shakespear's Sister, Stay
- 21 Sophie B. Hawkins, Damn I Wish I Was Yo
- 22 P.M. Dawn, I'd Die Without You
- 23 Eric Clapton, Layla
- 24 Del Amitri, Always The Last To Know
- 25 Jon Secada, Do You Believe In Us
- 26 Michael Bolton, To Love Somebody
- 27 CeCe Peniston, Finally
- 28 Hi-Five, She's Playing Hard To Get
- 29 Trey Lorenz, Someone To Hold
- 30 Luther Vandross & Janet Jackson, The Bes

95.5 WPL

New York PD: Scott Shannon

- 1 Toad The Wet Sprocket, All I Want
- 2 Genesis, Jesus He Knows Me
- 3 Peter Cetera, Restless Heart
- 4 Heights, How Do You Talk To An Angel
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Billy Joel, All Shook Up
- 7 Elton John, The One
- 8 Charles & Eddie, Would I Lie To You
- 9 Richard Marx, Take This Heart
- 10 Jon Secada, Just Another Day
- 11 Bryan Adams, Do I Have To Say The Words
- 12 Swing Out Sister, Am I The Same Girl
- 13 Eric Clapton, Layla
- 14 Celine Dion, Nothing Broken But My Heart
- 15 Bonnie Raitt, Come To Me
- 16 Celine Dion, If You Asked Me To
- 17 Annie Lennox, Walking On Broken Glass
- 18 Kenny Loggins, Conviction Of The Heart
- 19 Tom Cochrane, Life Is A Highway
- 20 Eddie Money, I'll Get By
- 21 Kenny Loggins, The Real Thing
- 22 Jon Secada, Do You Believe In Us
- 23 R.E.M., Losing My Religion
- 24 Kathy Troccoli, Everything Changes
- 25 Vanessa Williams, Save The Best For Las
- 26 Amy Grant, I Will Remember You
- 27 Bonnie Raitt, Something To Talk About
- 28 Mr. Big, Just Take My Heart
- 29 Michael Bolton, Reach Out, I'll Be Ther
- 30 Michael Bolton, To Love Somebody

KPLX 99.5

Dallas PD: Bobby Kraig

- 1 Wynonna, No One Else On Earth
- 2 John Anderson, Seminole Wind
- 3 George Strait, I Cross My Heart
- 4 Randy Travis, If I Didn't Have You
- 5 McBride & The Ride, Going Out Of My Min
- 6 Alabama, I'm In A Hurry (And Don't Know
- 7 Confederate Railroad, Jesus And Mama
- 8 Reba McEntire, The Greatest Man I Never
- 9 Clint Black, Burn One Down
- 10 Steve Wariner, Crash Course In The Blue
- 11 Mark Chesnut, Bubba Shot The Jukebox
- 12 Restless Heart, When She Cries
- 13 Sawyer Brown, Cate On The Corner
- 14 Bonnie Raitt, Come To Me
- 15 Billy Dean, If There Hadn't Been You
- 16 Joe Diffie, Next Thing Smokin'
- 17 Mary Chapin Carpenter, I Feel Lucky
- 18 Collin Raye, In This Life
- 19 Lee Roy Parnell, What Kind Of Fool Do Y
- 20 Alan Jackson, Love's Got A Hold On Yo
- 21 Lorrie Morgan, Watch Me
- 22 Brooks & Dunn, Neon Moon
- 23 Diamond Rio, Nowhere Bound
- 24 Brooks & Dunn, Boot Scootin' Boogie
- 25 Aaron Tippin, There Ain't Nothin' Wrong
- 26 John Anderson, When It Comes To You
- 27 Doug Stone, Warning Labels
- 28 McBride & The Ride, Sacred Ground
- 29 Pam Tillis, Shake The Sugar Tree
- 30 Clint Black, We Tell Ourselves

96.3 KSCS

Dallas PD: Ted Stecker

- 1 Wynonna, No One Else On Earth
- 2 McBride & The Ride, Going Out Of My Min
- 3 Trisha Yearwood, Wrong Side Of Memphis
- 4 Reba McEntire, The Greatest Man I Ever
- 5 John Anderson, Seminole Wind
- 6 Sawyer Brown, Cate On The Corner
- 7 Confederate Railroad, Jesus And Mama
- 8 Collin Raye, In This Life
- 9 Randy Travis, If I Didn't Have You
- 10 Mark Chesnut, Bubba Shot The Jukebox
- 11 Suzy Bogguss, Letting Go
- 12 Garth Brooks, We Shall Be Free
- 13 Alabama, I'm In A Hurry (And Don't Know
- 14 Joe Diffie, Next Thing Smokin'
- 15 Pam Tillis, Shake The Sugar Tree
- 16 Chris Leube, Whatcha Gonna Do With A C
- 17 Tracy Lawrence, Runnin' Behind
- 18 Vince Gill, I Still Believe In You
- 19 Billy Dean, If There Hadn't Been You
- 20 Travis Tritt, Lord Have Mercy On The Wo
- 21 Brooks & Dunn, Boot Scootin' Boogie
- 22 Billy Ray Cyrus, Could've Been Me
- 23 Diamond Rio, Nowhere Bound
- 24 Tanya Tucker, If Your Heart Ain't Busy
- 25 Alan Jackson, Love's Got A Hold On Yo
- 26 George Strait, So Much Like My Dad
- 27 Hal Ketchum, Five O'Clock World
- 28 Little Texas, You And Forever And Me
- 29 Aaron Tippin, I Wouldn't Have It Any Ot
- 30 Doug Stone, Warning Labels

all the 97.1 KROL

Dallas PD: Brian Krysz

- 1 Shakespear's Sister, Stay
- 2 Def Leppard, Have You Ever Needed Someo
- 3 End Amitri, Always The Last To Know
- 4 Heights, How Do You Talk To An Angel
- 5 Soup Dragons, Divine Thing
- 6 Firehouse, When I Look Into Your Eyes
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Damn Yankees, Where You Goin' Now
- 9 Guns N' Roses, November Rain
- 10 Red Hot Chili Peppers, Breaking The Gir
- 11 Jude Cole, Start The Car
- 12 INXS, Not Enough Time
- 13 Peter Gabriel, Digging In The Dirt
- 14 Extreme, Rest In Peace
- 15 Spin Doctors, Little Miss Can't Be Wron
- 16 Saigon Kick, Love Is On The Way
- 17 R.E.M., Drive
- 18 Eric Clapton, Layla
- 19 Foreigner, Soul Doctor
- 20 Annie Lennox, Walking On Broken Glass
- 21 Tom Cochrane, Life Is A Highway
- 22 Cure, Friday I'm In Love
- 23 U2, Even Better Than The Real Thing
- 24 Toad The Wet Sprocket, All I Want
- 25 Roxette, How Do You Do!
- 26 Hardline, Hot Cherie
- 27 Rembrandts, Johnny Have You Seen Her?
- 28 Temple Of The Dog, Hungry Strike
- 29 Genesis, Jesus He Knows Me
- 30 Danny Tate, Save A Little Love

Power 106FM

Los Angeles PD: Rick Cummings

- 1 Arrested Development, People Everyday
- 2 Snap, Rhythm Is A Dancer
- 3 TLC, Baby-Baby-Baby
- 4 Boyz II Men, End Of The Road
- 5 P.M. Dawn, I'd Die Without You
- 6 2 Unlimited, Twilight Zone
- 7 Madonna, Erotica
- 8 Erasure, Take A Chance On Me
- 9 Mary J. Blige, Real Love
- 10 Salt-N-Pepa, Start Me Up
- 11 Kid Frost, Thru Line
- 12 A Lighter Shade Of Brown, Spill The Rhy
- 13 Jade, I Wanna Love You
- 14 En Vogue, Free Your Mind
- 15 N2Deep, Back To The Hotel
- 16 Mench Cherry, Money Love
- 17 Chubb Rock, Lost In The Storm
- 18 House Of Pain, Jump Around
- 19 Technontronic, Move This
- 20 K.W.S., Please Don't Go
- 21 Arrested Development, People Everyday
- 22 Hi-Five, She's Playing Hard To Get
- 23 AB Logic, The Hitman
- 24 Prince, My Name Is Prince
- 25 Toad The Wet Sprocket, All I Want
- 26 Voices, Yeah, Yeah, Yeah!
- 27 TLC, What About Your Friends
- 28 Rozalla, Everybody's Free
- 29 EPMD, Crossover
- 30 Cover Girls, Thank You

WHQT

Miami PD: Hector Hannibal

- 1 Boyz II Men, End Of The Road
- 2 Jodeci, Come & Talk To Me
- 3 En Vogue, Giving Him Something He Can F
- 4 TLC, Baby-Baby-Baby
- 5 Mary J. Blige, You Remind Me
- 6 R. Kelly & Public Announcement, Slow Da
- 7 Lionel Richie, Do It To Me
- 8 Shania, Lovin' U
- 9 After 7, Kickin' It
- 10 Shabba Ranks, Mr. Loverman
- 11 Vanessa Williams, Work To Do
- 12 R. Kelly & Public Announcement, Slow Da
- 13 Babyface, Give U My Heart
- 14 Tracy Spencer, Love Me
- 15 Tony Terry, Everlasting Love
- 16 Lisa Stansfield, All Woman
- 17 Luther Vandross, Sometimes It's Only Lo
- 18 Tevin Campbell, Tell Me What You Want M
- 19 Al B. Sure!, Right Now
- 20 Twinn Campbell, Alone With You
- 21 Maxi Priest, Close To You
- 22 College Boyz, Victim Of The Ghetto
- 23 Mariah Carey, Make It Happen
- 24 R. Kelly & Public Announcement, Honey L
- 25 Gerald Levert, Baby Hold On To Me
- 26 Toni Braxton, Love Shoulda Brought You
- 27 Truth Inc., Sex On The Beach
- 28 Shania, I Love Your Smile
- 29 Tevin Campbell, Round And Round
- 30 Chaka Khan, Love You All My Lifetime

96TICFM

Hartford PD: Tom Mitchell

- 1 Jade, I Wanna Love You
- 2 Arrested Development, People Everyday
- 3 Hi-Five, She's Playing Hard To Get
- 4 Mary J. Blige, Real Love
- 5 P.M. Dawn, I'd Die Without You
- 6 Boyz II Men, End Of The Road
- 7 Color Me Badd, Forever Love
- 8 Madonna, Erotica
- 9 Snap, Rhythm Is A Dancer
- 10 Pamela Fernandez, Kickin' In The Beat
- 11 Cathy Dennis, You Lied To Me
- 12 Joe Public, Do You Evernite
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Heights, How Do You Talk To An Angel
- 15 Vanessa Williams, Work To Do
- 16 Bobby Brown, Good Enough
- 17 George Lamond, Where Does That Leave Lo
- 18 En Vogue, Free Your Mind
- 19 Swing Out Sister, Am I The Same Girl
- 20 TLC, What About Your Friends
- 21 Trey Lorenz, Someone To Hold
- 22 Sofia Shimas, The Message
- 23 K.W.S., Please Don't Go
- 24 Jon Secada, Just Another Day
- 25 Charles & Eddie, Would I Lie To You
- 26 Patty Smyth, Sometimes Love Just Ain't
- 27 Rhythm Syndicate, I Wanna Make Love To
- 28 Shabba Ranks, Mr. Loverman
- 29 Bobby Brown, Crazy Coolin'
- 30 Nona Gaye, I'm Overjoyed

COUNTRY 92.5

Hartford PD: Johnny Michaels

- 1 Mickey Reid, Keep On Walkin'
- 2 Randy Travis, If I Didn't Have You
- 3 Wynonna, No One Else On Earth
- 4 Rodney Foster, Just Call Me Lonesome
- 5 Lorrie Morgan, Watch Me
- 6 Garth Brooks, We Shall Be Free
- 7 Lionel Cartwright, Be My Angel
- 8 Collin Raye, In This Life
- 9 Joe Diffie, Next Thing Smokin'
- 10 Mark Collie, Even The Man In The Moon I
- 11 Suzy Bogguss, Letting Go
- 12 Marly Stuart, Now That's Country
- 13 Pam Tillis, Shake The Sugar Tree
- 14 Alabama, I'm In A Hurry (And Don't Know
- 15 Billy Dean, If There Hadn't Been You
- 16 Steve Wariner, Crash Course In The Blue
- 17 Travis Tritt, Lord Have Mercy On The Wo
- 18 Reba McEntire, The Greatest Man I Never
- 19 Mark Chesnut, Bubba Shot The Jukebox
- 20 Hal Ketchum, Sure Love
- 21 Michelle Wright, One Time Around
- 22 Kathy Mattea, Lonesome Standard Time
- 23 Sawyer Brown, Cate On The Corner
- 24 Restless Heart, When She Cries
- 25 Alan Jackson, Love's Got A Hold On Yo
- 26 Trisha Yearwood, Wrong Side Of Memphis
- 27 McBride & The Ride, Going Out Of My Min
- 28 Ronnie Milsap, LA, To The Moon
- 29 Stacy Dean Campbell, Baby Don't You Kno
- 30 Diamond Rio, Nowhere Bound

FM 102.5

Phoenix PD: R.J. Curtis

- 1 Wynonna, No One Else On Earth
- 2 Mark Collie, Even The Man In The Moon I
- 3 Wynonna, No One Else On Earth
- 4 Sawyer Brown, Cate On The Corner
- 5 Pam Tillis, Shake The Sugar Tree
- 6 Randy Travis, If I Didn't Have You
- 7 Reba McEntire, The Greatest Man I Never
- 8 Collin Raye, In This Life
- 9 Travis Tritt, Lord Have Mercy On The Wo
- 10 Suzy Bogguss, Letting Go
- 11 Rodney Foster, Just Call Me Lonesome
- 12 Confederate Railroad, Jesus And Mama
- 13 Billy Dean, If There Hadn't Been You
- 14 Alan Jackson, Love's Got A Hold On Yo
- 15 Mark Chesnut, Bubba Shot The Jukebox
- 16 Garth Brooks, We Shall Be Free
- 17 Mary-Chapin Carpenter, Not Too Much To
- 18 Brooks & Dunn, Last And Found
- 19 Hal Ketchum, Sure Love
- 20 Doug Stone, Warning Labels
- 21 Ricky Van Shelton, My Ring Around
- 22 Mark Chesnut, Old Flames Have New Name
- 23 Clint Black, Burn One Down
- 24 Trisha Yearwood, Wrong Side Of Memphis
- 25 Tanya Tucker, Two Sparrows In A Hurrica
- 26 George Strait, So Much Like My Dad
- 27 Lorrie Morgan, Watch Me
- 28 Billy Ray Cyrus, Wher'm I Gonna Live?
- 29 Brooks & Dunn, Boot Scootin' Boogie
- 30 Mike Reid, Keep On Walkin'

KGGI

San Bernardino PD: Bob West

- 1 Boyz II Men, End Of The Road
- 2 TLC, Baby-Baby-Baby
- 3 Jodeci, Come & Talk To Me
- 4 En Vogue, Giving Him Something He Can F
- 5 P.M. Dawn, I'd Die Without You
- 6 K.W.S., Please Don't Go
- 7 Jade, I Wanna Love You
- 8 George Lamond, Where Does That Leave Lo
- 9 Hi-Five, She's Playing Hard To Get
- 10 Technontronic, Move This
- 11 Vanessa Williams, Work To Do
- 12 Mint Condition, Forever In Your Eyes
- 13 Trey Lorenz, Someone To Hold
- 14 N2Deep, Back To The Hotel
- 15 Shania, Saving Forever For You
- 16 Cover Girls, Thank You
- 17 Shania, Lovin' U
- 18 After 7, Kickin' It
- 19 Color Me Badd, Forever Love
- 20 House Of Pain, Jump Around
- 21 Shai, If I Ever Fall In Love
- 22 TLC, What About Your Friends
- 23 Arrested Development, People Everyday
- 24 2 Unlimited, Get Ready For This
- 25 Smart E's, Sesame's Treet
- 26 Nona Gaye, I'm Overjoyed
- 27 Movement, Jump!
- 28 Mint Condition, Breakin' My Heart
- 29 Troop, Sweet November
- 30 En Vogue, My Lovin' (You're Never Gonna

104 KRBE

Houston PD: Steve Wyrostok

- 1 En Vogue, Free Your Mind
- 2 Rahmim Lewis, Drowning In Your Eyes
- 3 Madonna, Erotica
- 4 Mary J. Blige, Real Love
- 5 Charles & Eddie, Would I Lie To You
- 6 Boyz II Men, End Of The Road
- 7 P.M. Dawn, I'd Die Without You
- 8 Jodeci, Come & Talk To Me
- 9 TLC, Baby-Baby-Baby
- 10 Mark Curry, Sorry About The Weather
- 11 Toad The Wet Sprocket, All I Want
- 12 Jon Secada, Just Another Day
- 13 Unlimited, Get Ready For This
- 14 Cathy Dennis, You Lied To Me
- 15 INXS, Not Enough Time
- 16 Soup Dragons, Divine Thing
- 17 En Vogue, My Lovin' (You're Never Gonna
- 18 Sofia Shimas, The Message
- 19 Guns N' Roses, November Rain
- 20 Trey Lorenz, Someone To Hold
- 21 Red Hot Chili Peppers, Breaking The Gir
- 22 TLC, What About Your Friends
- 23 R.E.M., Drive
- 24 Elton John, The One
- 25 Cure, A Letter To Elise
- 26 Red Hot Chili Peppers, Under The Bridge
- 27 Shamen, Lsi (Love, Sex, Intelligence)
- 28 Fresh Bush & The Invisible Man, Hard Ti
- 29 Nirvana, Lithium
- 30 Smart E's, Sesame's Treet

HOT 97FM

New York PD: Joel Salkowitz

- 1 Snap, Rhythm Is A Dancer
- 2 George Lamond, Where Does That Leave Lo
- 3 Lil Suzy, Take Me In Your Arms
- 4 Mary J. Blige, Real Love
- 5 Boyz II Men, End Of The Road
- 6 Arrested Development, People Everyday
- 7 AB Logic, The Hitman
- 8 Madonna, Erotica
- 9 Joe Public, Do You Evernite
- 10 Mark Curry, Sorry About The Weather
- 11 Joyce, Here We Are
- 12 Cynthia, Love Me Tonight
- 13 Rozalla, Everybody's Free
- 14 Jade, I Wanna Love You
- 15 Vanessa Williams, Work To Do
- 16 2 Unlimited, Get Ready For This
- 17 Bobby Brown, Good Enough
- 18 House Of Pain, Jump Around
- 19 P.M. Dawn, I'd Die Without You
- 20 Mokka Soul, Mass Of Emotion
- 21 Cathy Dennis, You Lied To Me
- 22 En Vogue, Free Your Mind
- 23 Marly Mark & The Funky Bunch, You Gotta
- 24 Sofia Shimas, The Message
- 25 Kim Beascham, Trouble
- 26 TLC, What About Your Friends
- 27 Lil Louis & The World, Saved My Red
- 28 Jodeci, Come & Talk To Me
- 29 Lidell Townsend & M.T.F., Get With U
- 30 Color Me Badd, Forever Love

KISS 108 FM

Boston PD: Steve Rivers

- 1 Luther Vandross & Janet Jackson, The Bes
- 2 TLC, Baby-Baby-Baby
- 3 Bobby Brown, Humpin' Around
- 4 Boyz II Men, End Of The Road
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Charles & Eddie, Would I Lie To You
- 7 Jade, I Wanna Love You
- 8 Jon Secada, Just Another Day
- 9 Elton John, The One
- 10 Tom Cochrane, Life Is A Highway
- 11 CeCe Peniston, Keep On Walkin'
- 12 Technontronic, Move This
- 13 Cathy Dennis, You Lied To Me
- 14 Hi-Five, She's Playing Hard To Get
- 15 Snap, Rhythm Is A Dancer
- 16 David Sanborn, Bang Bang
- 17 P.M. Dawn, I'd Die Without You
- 18 En Vogue, Giving Him Something He Can F
- 19 Shania, Saving Forever For You
- 20 Nona Gaye, I'm Overjoyed
- 21 Bobby Brown, Good Enough
- 22 Heights, How Do You Talk To An Angel
- 23 Bryan Adams, Do I Have To Say The Words
- 24 Chaka Khan, Love You All My Lifetime
- 25 Heavy D. & The Boyz, Is It Good To You
- 26 Trey Lorenz, Someone To Hold
- 27 Eric Clapton, Layla
- 28 K.W.S., Please Don't Go
- 29 George Michael, Too Funky

WVH

Knoxville PD: Les Acree

- 1 Confederate Railroad, Jesus And Mama
- 2 Alan Jackson, Love's Got A Hold On Yo
- 3 Travis Tritt, Lord Have Mercy On The Wo
- 4 Diamond Rio, Nowhere Bound
- 5 Sawyer Brown, Cate On The Corner
- 6 Lorrie Morgan, Watch Me
- 7 Billy Dean, If There Hadn't Been You
- 8 Vince Gill, I Still Believe In You
- 9 Rodney Foster, Just Call Me Lonesome
- 10 Steve Wariner, A Woman Loves
- 11 Lionel Cartwright, Be My Angel
- 12 John Anderson, Seminole Wind
- 13 Garth Brooks, We Shall Be Free
- 14 Pam Tillis, Shake The Sugar Tree
- 15 Collin Raye, In This Life
- 16 Randy Travis, If I Didn't Have You
- 17 Joe Diffie, Next Thing Smokin'
- 18 Mark Chesnut, Bubba Shot The Jukebox
- 19 Lorrie Morgan, Watch Me
- 20 Brooks & Dunn, Last And Found
- 21 Trisha Yearwood, Wrong Side Of Memphis
- 22 Wynonna, No One Else On Earth
- 23 Reba McEntire, The Greatest Man I Never
- 24 John Anderson, Straight Tenna Night
- 25 Kathy Mattea, Lonesome Standard Time
- 26 Restless Heart, When She Cries
- 27 Lee Roy Parnell, Love Without Mercy
- 28 Suzy Bogguss, Letting Go
- 29 Mike Reid, Keep On Walkin'
- 30 John Michael Montgomery, Life's A Dance

FM 100 KILT

Houston PD: Rick Canda

- 1 Randy Travis, If I Didn't Have You
- 2 Alan Jackson, Love's Got A Hold On Yo
- 3 Collin Raye, In This Life
- 4 Suzy Bogguss, Letting Go
- 5 Rodney Crowell, What Kind Of Love
- 6 Lorrie Morgan, Watch Me
- 7 John Anderson, Seminole Wind
- 8 Alabama, I'm In A Hurry (And Don't Know
- 9 Wynonna, No One Else On Earth
- 10 McBride & The Ride, Going Out Of My Min
- 11 Little Texas, You And Forever And Me
- 12 Mark Chesnut, Bubba Shot The Jukebox
- 13 Joe Diffie, Next Thing Smokin'
- 14 Lee Roy Parnell, What Kind Of Fool Do Y
- 15 Doug Stone, Warning Labels
- 16 Clint Black, Burn One Down
- 17 Trisha Yearwood, Wrong Side Of Memphis
- 18 Sawyer Brown, Cate On The Corner
- 19 Mark Collie, Even The Man In The Moon I
- 20 Tracy Lawrence, Runnin' Behind
- 21 Brooks & Dunn, Boot Scootin' Boogie
- 22 Reba McEntire, The Greatest Man I Never
- 23 Pam Tillis, Shake The Sugar Tree
- 24 John Anderson, Straight Tenna Night
- 25 George Strait, I Cross My Heart
- 26 Tanya Tucker, If Your Heart Ain't Busy
- 27 Sawyer Brown, Old Flames Have New Name
- 28 Diamond Rio, Meet In The Middle
- 29 Randy Travis, Better Class Of Losers
- 30 Paul Overstreet, Daddy's Come Around

MIX 96.5

Houston PD: Guy Zapoleon

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Grayson Hugh, Talk It Over
- 3 Peter Cetera, Restless Heart
- 4 Celine Dion, If You Asked Me To
- 5 Richard Marx, Take This Heart
- 6 Rembrandts, Johnny Have You Seen Her?
- 7 Bonnie Raitt, Come To Me
- 8 Annie Lennox, Walking On Broken Glass
- 9 Eddie Money, Fall In Love Again
- 10 Toad The Wet Sprocket, All I Want
- 11 Mr. Big, Just Take My Heart
- 12 Ephraim Lewis, Drowning In Your Eyes
- 13 Elton John, The One
- 14 Rodney Crowell, What Kind Of Love
- 15 Kenny Loggins, The Real Thing
- 16 Celine Dion, Nothing Broken But My Heart
- 17 Swing Out Sister, Am I The Same Girl
- 18 Eric Clapton, Layla
- 19 Charles & Eddie, Would I Lie To You
- 20 Jon Secada, Do You Believe In Us
- 21 Heights, How Do You Talk To An Angel
- 22 Tom Cochrane, Life Is A Highway
- 23 Elton John, The Last Song
- 24 Amy Grant, I Will Remember You
- 25 Jude Cole, House Full Of Reasons
- 26 Darryl Hall & John Oates, Don't Hold Bac
- 27 Poco, Call It Love
- 28 Genesis, No Son Of Mine
- 29 Kenny Loggins, Conviction Of The Heart
- 30 Jon Secada, Just Another Day

STAR 94FM

Atlanta PD: Lee Chesnut

- 1 Annie Lennox, Walking On Broken Glass
- 2 Bryan Adams, Do I Have To Say The Words
- 3 Celine Dion, Nothing Broken But My Heart
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Peter Cetera, Restless Heart
- 6 Toad The Wet Sprocket, All I Want
- 7 Eric Clapton, Layla
- 8 Jon Secada, Do You Believe In Us
- 9 Michael W. Smith, I Will Be Here For Yo
- 10 Charles & Eddie, Would I Lie To You
- 11 Michael Bolton, To Love Somebody
- 12 Boyz II Men, End Of The Road
- 13 Heights, How Do You Talk To An Angel
- 14 Kenny Loggins, If You Believe
- 15 Bonnie Raitt, Good Man, Good Woman
- 16 Annie Lennox, Why
- 17 Del Amitri, Always The Last To Know
- 18 Ephraim Lewis, Drowning In Your Eyes
- 19 Rembrandts, Johnny Have You Seen Her?
- 20 Swing Out Sister, Am I The Same Girl
- 21 Richard Marx, Chains Around My Heart
- 22 David Sanborn, Bang Bang
- 23 Elton John, The One
- 24 Kim Beascham, Trouble
- 25 P.M. Dawn, I'd Die Without You
- 26 Def Leppard, Have You Ever Needed Someo
- 27 i.d. lang, Constant Craving
- 28 Indigo Girls, Galileo
- 29 Gloria Estefan, Always Tomorrow
- 30 Tom Cochrane, Life Is A Highway

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Peniston Leads Nominees For Billboard Music Video Awards

(Continued from page 1)

with three nominations—are Arrested Development, Nirvana, Billy Ray Cyrus, Sounds Of Blackness, and Jon Secada. Jack Cole and Angel Flores Torres lead the contenders for best director with two nominations apiece. Cole directed clips for country artists Reba McEntire and Mary-Chapin Carpenter, while Torres directed videos for Latin artists Caifanes and Maldita Vecindad.

The winners will be announced Nov. 6 in a ceremony at the Hotel Sofitel-Ma Maison here, at the close of the 14th annual Billboard Music Video Conference. The event attracts music video marketers, promoters, programmers, producers, and directors for three days of meetings, seminars, and previews.

The Billboard Music Video Awards is the only competition in which artists and music video professionals are judged by their peers in the trade. As in past years, four artist awards and one director's award will be presented in each of five musical categories: pop/rock, R&B/rap, country, dance, and Latin. In addition, this year's competition will honor one local or regional music video show in each of the five genres. The nominated shows were selected by label video promotion directors who work with the programs on an ongoing basis.

The artist and direction nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos released between Sept. 1, 1991, and Sept. 1, 1992, were eligible in only one genre, although artists could be nominated in any applicable category.

In the next stage, the names of potential nominees in the five genres were submitted to separate nominating panels comprising music video programmers, producers, and media experts in those specific areas.

The top five vote-getters in each category (more in the event of a tie) were placed on a final ballot that has been mailed to more than 250 music video programmers, label representatives, producers, and journalists. This group will decide the winners.

Peniston, the leading contender, is nominated three times in the dance field, thanks to her clip for "Finally." The clip is named in the new artist, best female, and best director categories. And she is nominated as best female artist in the R&B/rap area for her "Keep On Walkin'" video.

Sounds Of Blackness also earned three nominations in the dance genre with "The Pressure Pt. 1." The clip is competing with "Finally" in the new artist and best director categories and also is in the running for best duo or group. Acts with two nominations apiece in the dance field are Clivilles & Cole, Deee-Lite, the Shamen, and George Michael.

Arrested Development's "Tennessee" and Nirvana's "Smells Like Teen Spirit" each have three nominations in the pop/rock field. Both clips are competing in three categories: best duo or group, best new artist, and best director.

Three acts—A Tribe Called Quest, Black Sheep, and Cypress Hill—have two nominations apiece



Among the top nominees for the Billboard Music Video Awards, clockwise from top left, are Nirvana, CeCe Peniston, Arrested Development, and Jon Secada.

in the R&B/rap field.

Billy Ray Cyrus leads the country category with three nominations. His "Achy Breaky Heart" video is named in the new artist, best male, and best director categories. Brooks & Dunn, Mary-Chapin Carpenter, Reba McEntire, and Vince Gill each have two nominations.

Jon Secada is the top nominee in the Latin field. His "Otro Dia Mas Sin Verte" is a contender in the new artist, best male, and best director categories. Latin acts with two nominations are Caifanes, Maldita Vecindad, Francheska, El General, and Renato.

This year's awards program will be hosted by Peter Noone, the former leader of Herman's Hermits, who now hosts VH-1's "My Generation." Other highlights of this year's conference will include a keynote speech by noted director Julien Temple and an opening-night showcase for the newest music videos from sponsoring record companies.

Pre-registration costs \$365 and is available until Oct. 19. Regular registration is \$395. For further information on registration or sponsorship opportunities, call conference director Melissa Subatch at 212-536-5018.

A complete list of nominees follows:

POP/ROCK

Best duo or group: Arrested Development, "Tennessee" (EMI); Extreme, "Rest In Peace" (A&M); Nirvana, "Smells Like Teen Spirit" (DGC/Geffen); Red Hot Chili Peppers, "Under The Bridge" (Warner Bros.); Van Halen, "Right Now" (Warner Bros.).

Best female artist: Annie Lennox, "Why" (Arista); k.d. lang, "Constant Craving" (Sire/WB); Madonna, "This Used To Be My Playground" (Sire/

WB); Suzanne Vega, "Blood Makes Noise" (A&M); Tori Amos, "Silent All These Years" (Atlantic).

Best male artist: E, "Hello Cruel World" (Polydor); Julian Lennon, "Saltwater" (Atlantic); Peter Murphy, "Sweetest Drop" (RCA); Prince, "Money Don't Matter Tonight" (Paisely Park/Warner Bros.); Roger Waters, "What God Wants" (Columbia).

Best new artist: Arrested Development, "Tennessee" (EMI); Cracker, "Teen Angst" (Virgin); Nirvana, "Smells Like Teen Spirit" (DGC/Geffen); Pearl Jam, "Jeremy" (Epic); Spin Doctors, "Little Miss Can't Be Wrong" (Epic).

Best Director: Arrested Development, "Tennessee" (Milcho, director) (EMI); Julian Lennon, "Saltwater" (Nicholas Brandt, director) (Atlantic); Nirvana, "Smells Like Teen Spirit" (Sam Bayer, director) (DGC/Geffen); Pearl Jam, "Jeremy" (Mark Pellington, director) (Epic); Tori Amos, "Silent All These Years" (Cindy Palmano, director) (Atlantic).

Best local/regional show: JBTV, Chicago; New Music Now, Manchester, N.H.; Outrageous!, Boston; Panic, Eugene, Ore.; Request Video, Los Angeles; Rock Rap, Long Island, N.Y.; Teletunes, Denver; Video Zoo, Little Rock, Ark.

R&B/RAP

Best duo or group: A Tribe Called Quest, "Scenario" (Jive); Black Sheep, "The Choice Is Yours" (Mercury); the Brand New Heavies, "Heavy Rhyme Experience Theme" (Atlantic); Cypress Hill, "How I Could Just Kill A Man" (Columbia); Digital Underground, "Kiss You Back" (Tommy Boy).

Best female artist: CeCe Peniston, "Keep On Walkin'" (A&M); Chaka Khan, "Love You All My Lifetime" (Warner Bros.); MC Lyte, "Poor

Georgie" (Atlantic); Monie Love, "Full Term Love" (Warner Bros.); Queen Latifah, "Latifah's Had It Up To Here" (Tommy Boy).

Best male artist: Bobby Brown, "Humpin' Around" (MCA); Ice Cube, "True To The Game" (Priority); Me Phi Me, "Sad New Day" (RCA); Shabba Ranks, "Mr. Loverman" (Epic); Sir Mix-A-Lot, "Baby Got Back" (Def American).

Best new artist: Black Sheep, "The Choice Is Yours" (Mercury); Del Tha Funkee Homosapien, "Mistadobalina" (Elektra); Joe Public, "Live And Learn" (Columbia); Kris Kross, "Warm It Up" (Columbia); 2Pac, "Brenda's Got A Baby" (Interscope).

Best director: A Tribe Called Quest, "Scenario" (Jim Swaffield, director) (Jive); Beastie Boys, "So What'cha Want" (Nathaniel Hornblower, director) (Capitol); Cypress Hill, "How I Could Just Kill A Man" (David Perez, director) (Columbia); Ed O.G. & Da Bulldogs, "Be A Father To Your Child" (Lionel Martin, director) (Mercury); Public Enemy, "Can't Truss It" (Eric Meza, director) (Columbia).

Best local/regional show: Beats And Rhymes, Upper Darby, Pa.; Club Beat Videos, Syracuse, N.Y.; Music Inner City, Seattle; Music Video Connection, Washington, D.C.; TLH Video Productions, Ann Arbor, Mich.; TV 23 Videos, Cleveland; Video Music Box, New York.

COUNTRY

Best duo or group: Brooks & Dunn, "Boot Scootin' Boogie" (Arista); Clint Black/Roy Rogers, "Hold On Partner" (RCA); Dixiana, "Waitin' For The Deal To Go Down" (Sony); Kentucky Headhunters, "It's Chitlin' Time" (Mercury); McBride & the Ride, "Going Out Of My Mind" (MCA/Nashville).

Best female artist: Martina McBride, "The Time Had Come" (RCA); Mary-Chapin Carpenter, "I Feel Lucky" (Sony); Michelle Wright, "Take It Like A Man" (Arista); Reba McEntire, "Is There Life Out There?" (MCA/Nashville); Wynonna, "No One Else On Earth" (MCA/Nashville).

Best male artist: Aaron Tippin, "There Ain't Nothin' Wrong With The Radio" (RCA); Billy Ray Cyrus, "Achy Breaky Heart" (Mercury); Ricky Van Shelton, "Wear My Ring Around Your Neck" (Sony); Travis Tritt, "Lord Have Mercy On The Working Man" (Warner/Reprise); Vince Gill, "I Still Believe In You" (MCA/Nashville).

Best new artist: Billy Ray Cyrus, "Achy Breaky Heart" (Mercury); Brooks & Dunn, "Boot Scootin' Boogie" (Arista); Confederate Railroad, "She Took It Like A Man" (Atlantic); Diamond Rio, "Nowhere Bound" (Arista); Little Texas, "First Time For Everything" (Warner/Reprise); Tracy Lawrence, "Runnin' Behind" (Atlantic).

Best director: Alan Jackson, "Midnight In Montgomery" (Jim Shea, director) (Arista); Billy Ray Cyrus, "Achy Breaky Heart" (Marc Ball, director) (Mercury); Mary-Chapin Carpenter, "I Feel Lucky" (Jack Cole, director) (Sony); Reba McEntire, "Is There Life Out There?" (Jack Cole, director) (MCA/Nashville); Vince Gill, "Look At Us" (John Lloyd Miller, director) (MCA/Nashville).

Best local/regional show: Chattanooga Tom Show, Chattanooga, Tenn.; Colorado's Country, Birmingham, Ala.; Country Comfort, Eugene, Ore.; Country Vid Clips, Shakopee, Minn.; Minnesota Country, Minneapolis/St. Paul; Whistle Tracks, Greenville, S.C.

DANCE

Best duo or group: Clivilles & Cole, "A Deeper Love" (Columbia); Deee-Lite, "Runaway" (Elektra); Erasure, "Take A Chance On Me" (Elektra); the Shamen, "L.S.I. (Love, Sex, Intelligence)" (Epic); Sounds Of Blackness, "The Pressure Pt. 1" (A&M).

Best female artist: Adeva, "It Should Have Been Me" (Capitol); CeCe Peniston, "Finally" (A&M); Crystal Waters, "Makin' Happy" (Mercury); Lisette Melendez, "A Day In My Life Without You" (Columbia); Rozalla, "Everybody's Free" (Epic).

Best male artist: George Lamond, "Where Does That Leave Love" (Columbia); George Michael, "Too Funky" (Columbia); Hammer, "Addams Groove" (Capitol); Michael Jackson, "In The Closet" (Epic); Ralph Tresvant, "Money Can't Buy You Love" (A&M).

Best new artist: Blue Pearl, "Can You Feel The Passion" (EMI); CeCe Peniston, "Finally" (A&M); Clivilles & Cole, "A Deeper Love" (Columbia); Sounds Of Blackness, "The Pressure Pt. 1" (A&M); Super Cat, "Dem No Worry We" (Columbia).

Best director: CeCe Peniston, "Finally" (Claude Borenzweig, director) (A&M); Deee-Lite, "Runaway" (Gus Van Sant, director) (Elektra); George Michael, "Too Funky" (George Michael, director) (Columbia); the Shamen, "L.S.I. (Love, Sex, Intelligence)" (Matthew Glamorre, director) (Epic); Sounds Of Blackness, "The Pressure Pt. 1" (Geoffrey Ed-

(Continued on next page)

Scandal May Delay Japan's Digital Royalties Act

BY STEVE McCLURE

TOKYO—Digital recording royalties in Japan might not become law until next spring, say industry and media sources here. The proposals were originally scheduled to come into effect from Jan. 1, 1993.

Questions over the Sagawa Kyubin illegal campaign contributions scandal are expected to dominate the Diet (parliament) session that begins Oct. 30, forcing other items—such as the copyright law revision needed to implement the royalties—off the agenda.

"There probably won't be enough time at the next Diet session to discuss the revised copyright law," says one observer of the Japanese political scene. "It's almost impossible." Comments a spokesman for the Recording Industry Assn. of Japan: "Because of the Sagawa Kyubin scandal

... nobody knows when [the revision] will be discussed."

If the legislative proposals are not enacted in the next Diet session, which ends in early January, they will not be discussed until the following session next April. However, RIAJ spokesman Yuji Eguchi says the group wants to hold discussions with the Electronic Industries Assn. of Japan with a view to implementing royalties collection before the necessary legislation is passed.

EIAJ spokesman Tamotsu Harada says he hasn't heard from the RIAJ yet but agrees politicking over the Sagawa Kyubin scandal could delay the bill's passage.

The Cultural Affairs Agency, in charge of copyright-related matters, has no official comment to make on the possibility of a delay. Recent media reports said the agency was going ahead with its plan to submit the

revisions to the Copyright Law to the Diet this fall. According to a story in The Daily Yomiuri last month, the agency's director general will decide on the amount of compensation to be levied.

Representatives of Japanese copyright holders earlier accepted hardware and tape makers' demands that a fixed rate be used to assess royalties. Under this provisional agreement, a royalty of 1% will be levied on digital recording hardware and blank digital recording media.

Rights holders hope the rate will eventually be raised to 2% for hardware and 3% for recording media within three years. Hardware and blank-media makers reportedly favor lower rates on the grounds that copyright holders are already being compensated for home taping with royalties from record-rental shops.

The Copyright Law revisions were

originally scheduled to come before the Diet in June, but it took longer than anticipated for the parties involved to settle on a fixed compensation rate, as opposed to the fixed amount favored by rights holders.

The RIAJ, the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), and the Japan Council of Performers' Organizations (Geidankyo) will form a new body to collect compensation for digital recording from makers and importers of hardware and blank digital recording media.

JASRAC is expected to take 36% of the total compensation amount for distribution to its members, while the RIAJ and Geidankyo will each take 32%. In addition, the three bodies will set aside an as-yet undetermined percentage of their royalties to fund the activities of the Copyright Research and Information Center.

AUTHOR GREENFIELD

(Continued from page 13)

could survive 555 pages of it."

Instead, inspired by "Edie," the 1982 oral history of Andy Warhol "superstar" Edie Sedgwick by Jean Stein and George Plimpton, Greenfield opted for a chorus of voices.

He interviewed musicians like Eric Clapton, Peter Townshend, Grace Slick, Paul Kantner, Graham Nash, Robert Plant, and Keith Richards; past and present managers like Phil Walden, Bill Thompson, Peter Rudge, and Eliot Roberts; such former Graham aides-de-camp as Peter and Bob Barsotti, Dell and Dave Furano, Kip Cohen, Michael Kliefner, Joshua White, and Chip Monck; and even old business competitors like Chet Helms of San Francisco's Family Dog. While Graham's voice dominates, more than 100 sources are heard from in the book.

Possibly the best example of the wildly divergent points of view found in the book are Graham's and Band guitarist Robbie Robertson's contradictory memories of the Band's "Last Waltz" concert, held on Thanksgiving Day 1976 at Winterland in San Francisco.

"Were Bill and Robbie at the same event?" Greenfield asks.

CONCERT INNOVATIONS

Beyond a wealth of provocative anecdotes and hilarious stories, "Bill Graham Presents" offers a full-scale vision of Graham's innovations in the rock concert promotion business.

Greenfield ascribes great importance to his unique bookings, which found, for instance, Raheem Roland Kirk opening for Jethro Tull, Woody Herman paired with the Who, and the Grateful Dead matched up with Otis Redding.

"Bill's thing was, 'You have a responsibility to educate the audiences,'" Greenfield says.

Graham's willingness to gamble on a then-unknown act made some talents overnight stars; in the book, Graham recounts how word of Cream's first San Francisco performances had traveled to Los Angeles by the next day.

"If you blew that [Fillmore] house out on Friday night, you were made," Greenfield observes.

Graham's then-unique combination of stagecraft, unusual bookings, and concern for his countercultural audience quickly led to emulation by such later promoters as Don Law in Philadelphia and Aaron Russo in Chicago. "There were no venues, and they all were created to imitate the Fillmore," Greenfield says. "[Graham] was only in two cities, but man, a lot of people went through his dream machine."

In the book, Graham describes himself as being engaged in "the carrying out of the details of public assemblage." Somewhat more grandly, Peter Berg, who worked with Graham at the San Francisco Mime Troupe, says that Graham had urged the acting company to "make a venue for a new culture" and then set about to do it himself.

Greenfield describes Graham and his objectives simply.

"He was a piece of work," the writer says. "He was a guy who created his own deal. To me, I think that's a great thing to say, and I think Bill would have accepted that."

MADISON AVENUE SEES VEHICLE IN COUNTRY MUSIC EXPLOSION

(Continued from page 1)

self in everything from jewelry to four-wheel-drive vehicles that will face no terrain more rugged than a parking garage.

A spokesman for The Nashville Network and Country Music Television reports that their combined first-quarter advertising revenues for this year were up by more than 20% over those for the same period last year.

Country radio is also thriving. A new study by the broadcast accounting firm of Miller, Kaplan, Arase & Co. says that while total radio revenues were flat in the first eight months of this year, country radio was up 13%, making it the leading format in revenue growth.

Some country radio sales managers say their stations are even beating that average. At WUSN (US99) Chicago, the station is up 24% through August compared with the same period last year, according to general sales manager Steven Gobel. At WWWW Detroit, general sales manager Mary Bennett says that, while the market is up about 2% or 2½% this year, "the radio station is showing huge increases over

that."

Radio managers say the increases result both from ratings growth and a significantly altered perception of the country audience among advertisers—partly due to the media attention country music has received.

Country America magazine reports this year's ad revenues are up 50% over those of last year. Publisher Gail Healy adds, "We have been called by a variety of marketers, asking us for our advice on who would be a good spokesperson and what would be a good match for their product."

Those supreme product pushers, Presidential contenders George Bush and Bill Clinton, have both made appearances recently on TNN's "Nashville Now" to sell their political wares. And McDonald's, Singer, Sears, Wrangler, Kellogg's, and Chevy Trucks jointly sponsored this year's highly rated CMA awards show.

Oddly enough, some of country's biggest names—including Garth Brooks, Reba McEntire, Wynonna Judd, and Billy Ray Cyrus—have yet

to lend their names or images to commercial advertising campaigns. And most acts that have made tie-ins have done so with such traditional blue-collar products as beer, trucks, boots, and blue jeans.

TOUR SPONSORSHIPS

For example, Miller Lite is in its second year of sponsoring Clint Black's tours. It will also underwrite Alan Jackson's concert dates through next year. In addition to singing under the Miller banner, Jackson will be doing a series of TV spots to promote the tour and public-service announcements advocating prudent drinking.

Willie Nelson's tour is sponsored by Jose Cuervo Tequila, and Nelson is featured in its print ads, point-of-purchase displays, and billboards.

George Strait, who is spreading the gospel of country through his new movie, "Pure Country," maintains his longstanding Wrangler endorsement. Brooks & Dunn are now speaking for Panhandle Slim western wear, principally through radio and print ads, although TV spots are being contemplated.

Billy Dean recently signed to promote the Frontier Series Western Wear line, which will be sold through mass merchants. Ronna Reeves is endorsing Laredo Boots. The company will do concert tie-ins at more than 5,000 stores.

Red Man tobacco will sponsor its fifth annual country music tour February-May 1993. So far George Jones, John Anderson, and Tracy Lawrence have signed for the tour, which is heavily promoted by radio spots and P-O-P displays at convenience stores.

Johnny Cash and T. Graham Brown have also done a series of TV spots for Taco Bell and Randy Travis continues to be a spokesman for Coca-Cola, appearing in TV and print ads on its behalf. (More recently, he also allied himself with Exide Batteries.) Recently, Trisha Yearwood landed a deal to be the spokeswoman for a yet-unveiled perfume from Revlon.

Often, country stars will sing commercial jingles without lending their names to the products involved. Kathy Mattea, for example, vocalizes anonymously for both Little Debbie Snack Cakes and Budweiser. Pirates Of The Mississippi sing a Budweiser radio jingle.

Country songs are also popping up

in ads for all manner of products. "Forever And Ever, Amen" is used to push a new petroleum product, Slick 50; "The Fireman," for Budweiser; "Forty-Hour Week," for Valvoline; "I'm Sorry," for Bounty Paper Towels; "Release Me," for Sinutab; and "Hey, Good Lookin'," for Polident.

OTHER PRODUCTS

Country stars have lent their names to some big-ticket products, too. Earlier this year, Sammy Kershaw did a series of regional commercials and promotions for Cadillac on the heels of his "Cadillac Style" hit. And Nelson's "On The Road Again" and Hank Williams' "Your Cheatin' Heart" were used last year in national commercials for Dodge cars and trucks.

Bob Kirschen, senior VP and music director at New York's BBDO agency, which linked those songs with the Dodge ads, says that "country music is maintaining a strong presence" in advertising, with the aim of creating a "patriotic Americana feel, wholesome and outdoorsy."

But, to judge by comments from some other ad agencies, the tremendous radio and recording successes of country music over the past couple of years have not yet made their maximum impact on Madison Avenue.

Sam Michaelson, VP/senior associate buying director of radio for Saachi & Saachi, New York, says she has seen no significant trend in the use of country music, either as a desirable time buy or as part of the creative package: "Buying time is all done off the numbers—where the people are. As far as structuring ads, [the creative people] might add a country music bed now and then because of its popularity," she says.

A source in the music department at Grey Advertising, New York, agrees that country music is still not a big deal but that "people are talking a lot more about it, and they're conceptualizing things in terms of country people as spokespeople... I think it's more in the future. I don't think it's really hit us yet. It sort of seems to be brewing."

Assistance in preparing this story was provided by Phyllis Stark in New York.

PENISTON LEADS MUSIC VIDEO NOMINEES

(Continued from preceding page)

wards, director) (A&M).

Best local/regional show: Jams/Mike Ousley Prod., Multi-Regional; Music Video 50, Chicago; Power Play, Newark, N.J.; Shake Down, Baltimore.

LATIN

Best duo or group: Caifanes, "Nubes" (BMG International/Latin); Los Bukis, "Mi Mayor Necesidad" (Fonovisa); Maldita Vecindad, "Pachuco" (BMG International/Latin); Pandora, "Desde El Dia Que Te Fuiste" (Capitol/EMI Latin); Texas Tornados, "La Mucura" (Warner/Reprise).

Best female artist: Daniela Romo, "Tampoco Fuiste Tu" (Capitol/EMI Latin); Fransheska, "Te Queda Grande" (BMG International/Latin); Gloria Trevi, "Pelo Suelto" (BMG International/Latin); Guadalupe Pineda, "Costumbres" (BMG International/Latin); Selena, "Buenos Amigos" (Capitol/EMI Latin).

Best male artist: Alvaro Torres, "Buenos Amigos" (Capitol/EMI Lat-

in); El General, "Muevelo" (BMG International/Latin); Fernando Allende, "La Ola Latina" (Warner/Reprise); Jon Secada, "Otro Dia Mas Sin Verte" (Capitol/EMI Latin); Mijares, "Maria Bonita" (Capitol/EMI Latin).

Best new artist: El General, "Muevelo" (BMG International/Latin); Fransheska, "Te Queda Grande" (BMG International/Latin); Jon Secada, "Otr Dia Mas Sin Verte" (Capitol/EMI Latin); Miguel Tomas, "Te Amare" (Warner/Reprise); Renato, "America" (BMG International/Latin).

Best director: Caifanes, "Nubes" (Angel Flores Torres, director) (BMG International/Latin); Jon Secada, "Otro Dia Mas Sin Verte" (Forti/Layne, director) (Capitol/EMI Latin); Maldita Vecindad, "Pachuco" (Angel Flores Torres, director) (BMG International/Latin); Renato, "America" (Gary Mason, director) (BMG International/Latin).

Best local/regional show: MTV International, New York; Telemusica, Los Angeles.

Stellar Blues Set Benefits The Homeless

BY THOM DUFFY

NEW YORK—Against the backdrop of high unemployment and an oncoming winter, the Depression-era classic "Brother, Can You Spare A Dime" and "America The Beautiful" have been recorded by an ensemble featuring Dr. John and Odetta for an album to benefit the homeless.

"Strike A Deep Chord: Blues Guitars For The Homeless" will be released Tuesday (13) on Justice Records, the 3-year-old independent label based in Houston. Justice is donating 25% of its profits from the disc to the National Coalition for the Homeless.

Plans call for promotion of the disc—which shows a guitar in a shopping cart on its cover—through commercials on cable television, says Randall Hage Jamail, president of Justice Records. The TV spots contain footage from recording sessions for "Brother, Can You Spare A Dime" this past summer at R.P.M. Studios in New York. A video of "America The Beautiful," featuring Odetta's haunting lead vocals, is also planned.

"This is a perfect opportunity for the major video channels to step out of their programming formats and take a stand," says Jamail. However, he says MTV and other national video outlets have shown no interest in the project, so Justice has turned to cable advertising instead.

Justice also is negotiating for corporate sponsorship to fund additional promotion, he says.

Conceived in mid-'91 by blues guitarist John Campbell and his manager, Barbara "B.B." Becker, who also represents Dr. John (Mac Rebennack), the project was embraced by Jamail, who then helped recruit artists for the project. Odetta, a longtime folk activist, and Dr. John, who has performed previously for the homeless, are joined on their two tracks by Campbell on guitar, bassist Rufus Reid, and drummer Will Calhoun of Living Colour.

Featured on the album's additional blues-oriented tracks are Ronnie Earl, newcomer Tab Benoit, Clarence "Gatemouth" Brown, Johnny "Clyde" Copeland, "Smokin' Joe" Bonamassa, and Sue Foley. Jamail says album-oriented rock stations may pick up on tracks such as Bonamassa's cover of the Johnny Winter song "Self-Destructive Blues."

But "Brother, Can You Spare A Dime" and "America The Beautiful," which open and close the album, respectively, are the highlights of the disc.

"I wanted to mix metaphors," says Jamail, explaining the selection of the two songs. The artists initially had expected to record only "Brother, Can You Spare A Dime," written at the height of the Depression in 1932 by lyricist E.Y. Harburg and composer Jay Gorney. Afterward, Jamail asked them to record "America The Beautiful" as a counterpoint track.

CAN IT BE 'SO?': PETER GABRIEL'S 'US' DEBUTS AT NO. 2 ON THE BILLBOARD 200

(Continued from page 1)

world-music-tinged album marks a career milestone for the artist, whose highest debut to date had been with "So," which entered the album chart at No. 35 in June 1986.

"US" is Gabriel's first regular studio album since the triple-platinum "So," which logged 93 weeks on the albums chart and peaked at No. 2 in July 1986. This week, "So" enters the Top Pop Catalog Albums chart at No. 38.

(Gabriel's gold-certified "Shaking The Tree," a greatest-hits package, was released in December 1990, while Grammy award-winning "Passion," which featured music from the film "The Last Temptation Of Christ," was released in 1989. The albums peaked at No. 48 and No. 60, respectively.)

In its first week of release, "US" was the No. 1 album at Milford, Mass.-based Strawberries Inc. and Troy, Mich.'s Harmony House Records & Tapes Inc., while N. Canton, Ohio's Camelot Music ranked it in the top five. Reports from Bloomington, Minn.'s Best Buy Co. and Nashville's, Central South Music Sales were also highly favorable.

The retail action is particularly significant in that "US" was shipped as a jewel-box-only title, requiring special attention from retailers. Tolerance of the jewel-box-only format appears to be on the rise as a number of the nation's major chains prepare to convert to the industry's jewel-box-size standard in April 1993.

Geffen eased the blow of the jewel-box-only release by offering chains a 7% discount on initial purchases of "US." The label also set up the album with an aggressive campaign, during which Gabriel spent several weeks pushing "US" at press, radio, and retail outlets. The album received an unexpected push when Gabriel appeared as a presenter on the MTV Video Music Awards and U2's Bono expressed his own anticipation regarding the "US" release.

The label timed the debut video "Digging In The Dirt" so it would be

ready when the single was serviced to radio. The video is now in heavy rotation on MTV and VH-1.

RADIO REACTION

"Digging In The Dirt" has not made a big impact at top 40, ascending only to No. 78 this week on the Hot 100 Singles chart after entering at No. 85 three weeks ago. On the other hand, the track is holding at No. 2 on Billboard's Album Rock Tracks chart, falling to No. 3 on the Modern Rock Tracks chart two weeks after hitting No. 1 on that list.

Album rock WLUP-FM Chicago is programming three cuts from "US," and PD Dave Logan describes the album as a "home run" for the station.

"Our listeners can't get enough of it," Logan says.

Tom Bass, MD at New Haven, Conn.-based album rock WPLR, echoes Logan's enthusiasm. "It's going over like gangbusters," he says, noting that "Digging In The Dirt" has been a top-five request since it arrived at the station. He sees "US" as a natural progression from "So" and

projects the album will take Gabriel to the next level of mass popularity.

MODERN-ROCK AUDIENCE

Gabriel's core audience is in the modern rock/alternative realm, says Richard Sands, OM/PD at modern rock KITS (Live 105) San Francisco. He reports the station is programming five tracks from the album. But the album "So" succeeded in garnering the artist national exposure at all types of formats, he adds.

Al Wilson, senior VP of merchandising at Strawberries, agrees, and describes Gabriel as an artist who appeals to a wide demographic.

"[Gabriel's] key target demographic is the core college audience first," Wilson says, "and then it goes to the upper demo who has been following Gabriel since his days with Genesis. He also is lucky to have a good pop fan base."

Robert Smith, Geffen's head of marketing, says he is pleased to see that fan base reacting at retail, and he notes initial sales reports have "virtually doubled" the label's expect-

tations for the first week.

"We expect to go way over a million fairly soon," he says.

Lew Garrett, head buyer at Camelot, says he is pleased but not surprised by the early album sales.

"Gabriel's fans have been looking for something new for years," Garrett says. "This is Geffen's tip of the hat. They set this record up very well."

The catalog chart indicates that "US" already has reignited interest in the 6-year-old "So" release, and Geffen is hoping to stimulate more catalog sales across the board, says Smith. The label serviced the major retail accounts with special bin cards listing Gabriel's entire catalog with a brief description of each album.

"People who bought 'So' when they were 15 or 16 years old are in their 20s now," says Smith. "They may not be familiar with the entire catalog. We've found the cards to be very effective."

Assistance in preparing this story was provided by Eric Boehlert.

Grammys To Be Staged At Shrine

LOS ANGELES—The National Academy of Recording Arts and Sciences has postponed moving the Grammy Awards to the arena-sized Great Western Forum. Instead, the awards will be held once again at the more intimate Shrine Auditorium here Feb. 24.

NARAS president Michael Greene made the announcement Oct. 2, but dismisses comparisons between the Forum and Pauley Pavilion, the site of the recent MTV Video Music Awards, which drew criticism from the industry.

"For the most part, making the comparison of a gymnasium to the Forum is a mistake," Greene says.

While Greene admits the criticism of the MTV awards did have some impact on the decision not to take the Grammys to the Forum in 1993, he maintains that NARAS had addressed the problem of intimacy and staging at the venue.

"We were going to build a 5,000-seat-theater within the Forum... But there were some other practical issues that we were not able to resolve," he says.

"We got very close to the point where we had to make a decision," Greene adds. "We are still in conversation with the Forum about 1994, if we get most of those problems addressed. There is no ques-

tion that a bigger venue is in the Grammys' future."

At an Oct. 6 Los Angeles Host Committee 1993 Grammy Awards kickoff breakfast, Greene said he wanted to put the controversy about the move behind him to focus on Grammy Week events and promoting the NARAS Foundation programs Grammy In The Schools and MusiCares.

At the breakfast, executive directors of the L.A. Host Committee—Liz Heller, Roberta Cruger, and Joann Konowski—were introduced.

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Sinead O'Connor On 'SNL': Success Has Made A Failure Of The Vatican?

NEW YORK—Although Sinead O'Connor has been widely criticized for tearing a photo of the Pope in half during her Oct. 3 appearance on "Saturday Night Live," the background of her seemingly eccentric act has not been explored much in the media.

According to sources close to the artist, she had originally rehearsed a live interpretation of the cover version of "Scarlet Ribbons" from her new "Am I Not Your Girl?" album (Chrysalis/Ensign). On Saturday, she requested and got permission from "SNL" to instead perform a personally revised rendition of "War," a Bob Marley song from the new "Songs Of Freedom" Marley boxed set, which she'd been listening to backstage.

"War" is a musical adaptation of a human rights speech made in the '60s by Ethiopian Emperor Haile Selassie. Rastafarians worship Selassie as Jah, the black redeemer purportedly foretold in Biblical prophecy, who traced his lineage back to King Solomon and the House of David. Rastas see themselves as descended from one of the

lost tribes of Israel and subsequently scattered by the African diaspora—hence their reverence for the Star of David.

O'Connor wore a necklace with the Rasta star during her "SNL" performance and also had a scarf with the Rasta/Ethiopian colors of red, green, and gold.

Historically, devotees of the Rasta creed have come from the poorest ranks of the Caribbean caste system; they attach a spiritual nobility to their pariah status while refusing to acknowledge any temporal authority. In both his songs and public statements, the late Bob Marley repeatedly opened the Rasta ranks to all the wretched and disenfranchised of the earth, symbolically stating in 1975 that "if you live right, you're Rasta, and if you live wrong you're the Devil."

Devout Rastas reserve their harshest disdain for the Pope, viewing the Bishop of Rome (as did the American Puritans) as the Anti-Christ, whose Vatican was the "name with the secret meaning" or "Babylon the great... a haunt for every unclean spirit," as described in the Book of Revelation.

From the pan-African Rasta perspective, the modern sins of the papacy are believed to encompass everything from the sanctioning of the slave trade and the colonization of Africa to the condoning of Mussolini's invasion of Ethiopia, as well as Pope Pius XII's alleged decision to turn his back on Nazi genocide of the Jews.

To some Irish radicals, the papacy represents an unelected source of political oppression, barring citizens in the Catholic country from divorce, birth control, and—in a recent controversy that O'Connor further in-

flamed by breaking into the Irish Prime Minister's office—abortion, even in the case of a 14-year-old rape victim.

Herself a victim of child abuse, O'Connor recently told Vox, the British music magazine, "I believe [the Catholic Church] want children to be abused, that's why they want to ban abortion because, unless we're being abused, they don't have any power—we don't reach out to them." She also concludes her new album with a denunciation of the Catholic Church.

DIFFERENT VIEW

Most "SNL" viewers, however, apparently missed her point when O'Connor identified the Pope with evil and said "fight the real enemy" as she ripped up his picture.

In the hours immediately after her TV appearance, NBC received hundreds of calls about the incident, most of them negative.

According to the New York Post, Joseph Zwilling, described as a spokesman for the New York Archdiocese, said: "To me what she did was an act of hatred and intolerance. Pope John Paul is a tireless advocate for peace. Her action would promote violence."

The Anti-Defamation League of the B'nai B'rith issued a statement on Oct. 5 deploring O'Connor's disrespect of the Pope, and mistakenly construing O'Connor's Rasta emblem as a Jewish symbol. And on Oct. 6, a group called the National Ethnic Coalition of Organizations announced it would make \$10 donations to donor-designated charities for anyone who turns in a Sinead O'Connor CD or cassette.

O'Connor also had her champions, among them Desta Tonge, manager of Rita Marley and herself a Jamai-

can Rasta, who issued the following statement: "After speaking with several brethren and sisters in the Rastafarian community, we commend Sinead O'Connor's bold stand, and the use of Haile Selassie's speech to protest political and racial injustice. The act perpetuates the message of Rastafari espoused through reggae music. We remain, however, for life, everlasting life. 'Love justice you

that are the judges of the earth'—Proverbs 1:1."

Richard Roeper, media critic for the Chicago Sun-Times, and Amsterdam News writer Vnette K. Pryce were among those praising O'Connor's "SNL" set.

O'Connor herself has declined to make any public comment on her actions.

'BODY COUNT' RISES

(Continued from page 12)

in business less than one year, maintains he did not have copies of "Body Count" in stock on the alleged date of sale, he is awaiting copies of the newly pressed "Body Count" that do not include "Cop Killer." Vanover said it is a store policy not to sell "most records" with a warning sticker to anyone under 18.

"I'm just a kid out of school who always wanted to run a record store," Vanover adds. "I have the First Amendment right to sell these records, and I will be exercising my right."

BMG MAKES WAY FOR NEW VENTURES

(Continued from page 13)

tunities that could arise from having the home video, children's, and PPV companies under the same umbrella. "[BMG Video chief] David Steffen is concerned with expanding BMG Video's repertoire beyond the music videos he gets from sister companies," notes McPartland. "Either through direct acquisitions from third parties or through joint ventures, he wants to create new video products."

To show how this could be done through BMG Ventures, McPartland notes Rincon has a video development deal with television producer D.I.C., which makes such children's programs as "Inspector Gadget," "Pro Stars," and "Hammerman." BMG Ventures, he says, will tie these spinoffs into BMG Video.

He also points out that Discovery Music, run by Joanie Bartel, is working with the Semaphore Entertainment Group to develop PPV and home video properties.

Regarding the overall mission of Ventures, McIntyre comments, "We've done some of the diversification; now we need a management structure to manage the diversification and carry it further."

PPV VENTURE

Like PolyGram Diversified Entertainment, BMG Ventures includes PPV as an integral part of this strategy. Although PPV music shows have yielded uneven results, McPartland

says, "at some point, regular music programming will have a real successful life in pay-per-view."

BMG set up Semaphore Sept. 1 in a joint-venture deal with Bob Meyrowitz's Thursday Night Concerts, which claimed to be the first company to air PPV music events on a weekly basis (Billboard, Aug. 22). Semaphore also includes Meyrowitz's TV production company RBM. Meyrowitz is the founder and president of DIR Broadcasting, which creates and syndicates radio programs.

According to McPartland, "We're trying to pick up where Thursday Night Concerts left off and pioneer a regular presence in the area of music pay-per-view events."

When Semaphore develops original programming for PPV or other forms of television, he adds, BMG Video will normally have video rights.

BMG Ventures will also oversee BMG's joint-venture label with 20th Century Fox. Established to provide a home for Fox's film and television soundtracks, Fox Records will be marketed and promoted, at least for now, by BMG's constituent labels on a project-by-project basis. Which label gets rights to a specific soundtrack is determined jointly by BMG and 20th Century Fox, and from now on, BMG Ventures will supervise that process.

But McPartland stresses that, once the decision is made, the BMG label

handling the project deals directly with Fox. He points out that, while the deal is structured to encourage use of BMG repertoire on the soundtracks, there is no such requirement.

NEW WORLDS TO CONQUER

In line with BMG's philosophy of entering new businesses with partners already in those areas, the accent in Ventures is on joint ventures. But McPartland doesn't rule out the possibility that BMG might acquire a firm outright in the future. He also notes that the company plans to enter more new fields such as multimedia (CD-ROM, CD-I, etc.).

For a new business to make sense, he says, it must be related to BMG's current businesses and afford opportunities to maximize the company's return on investment through cross-marketing.

McIntyre adds that the new division is "pretty much a U.S. operation, because most of the investments falling under Ventures are in U.S. companies." But, since BMG is a worldwide operation, he says, there may be opportunities to do such things as sell children's music/video product abroad or produce a PPV concert in Europe.

As the division grows, McIntyre predicts, BMG Ventures will probably add a couple of more executives in the financial and business affairs areas.



Brothers In The Fight Against Cancer. Recording artist Luis Miguel, left, is congratulated on his performance by Dr. Roberto Chiprut, president of the Hermanos En La Lucha Contra El Cancer League, at the League's black-tie gala benefiting the American Cancer Society.



A Manhattan Christmas. Recording group Manhattan Transfer relaxes between recording tracks for the upcoming Columbia release "Manhattan Transfer—The Christmas Album." Shown in back row, from left, are band members Cheryl Bentyne and Tim Hauser; Johnny Mandel, who co-produced the album with Hauser; and band members Alan Paul and Janis Siegel. In front, from left, are songwriters Marilyn and Alan Bergman, whose original tune "A Christmas Love Song" is featured on the album.



Funny Man. A&M president Al Cafaro, right, talks shop with actor/comedian Denis Leary, who has just signed to the label. Leary will release his first A&M album next year. The album will feature comedy tracks from his Showtime special "No Cure For Cancer" as well as studio material.



Benefit Dinner. Composer Jule Styne, left, and producer Martin Richards are honored by UJA-Federation of New York's Entertainment Industries Division Theatre Group at the Pierre in Manhattan. Richards received the Theatre Group's Lee Guber Memorial Award; Styne was honored with the Theatre Group's Lifetime Achievement Award. The event was attended by 250 guests and raised \$400,000, which will benefit the organization's annual campaign and Operation Exodus, UJA-Federation's drive to resettle Soviet and Ethiopian Jews.

U.K. VIDEO DISTRIBUTORS START 'EXCLUSIVES' TREND

(Continued from page 10)

says production manager Robin Holloway. "Our Price commits to a large number of tapes rather than us having to sell to the buyer and then the individual managers of the stores. It's all very similar to what's called contributive discounting in the clothing business, where you actually pay money to get your clothes into high-street chains."

With Our Price aiming for specialist tapes and the market-leading

Woolworth chain (790 outlets) keen to acquire budget and family films through its own Star Vision label (Billboard, Aug. 29), W. H. Smith sees itself as the specialist in gift purchasing. Boxed sets come in attractive "chocolate box" wrapping, containing booklets, possibly CDs and—in the case of the gift set of "Delicatessen" (Electric Video)—a rare 10-minute short made by the film's crew as a preliminary run-

through of their work.

To date, W.H. Smith has signed 150 exclusive distribution deals with program suppliers covering such titles as "Spartacus" and "The 10 Commandments" (both CIC), "Brideshead Revisited" (Castle), "Cyrano de Bergerac" (Artificial Eye), "Roots" (Warner), and, most recently, "Dances With Wolves."

Comments the chain's product group manager, Tim Forrester, "What's happening now is that a number of retailers in video are looking for a point of differentiation. We try and look at titles which will do well but also which fit the profile of our customer. We're all trying to find our place in the market."

SPECIAL INTEREST MATURES

Part of this niche, Forrester argues, is the real coming-of-age of the special-interest video title. Although Hollywood blockbusters sell initially far more units in a short space of time, W.H. Smith is looking

to war documentaries and other specialist subject matter (for example, steam trains) for equivalent sales over a longer period.

"Titles and ranges which you couldn't have given away two years ago are shifting a decent volume," he says. "Two or three months ago a documentary about the first World War was released called 'The Great War,' which is still selling several hundred a week. That gives a real validity to broadening a documentary-type catalog."

Forrester adds that his company is also actively engaged in helping to source rare and exclusive footage that can be turned into its own branded products—a retailer effectively acting as an executive producer.

NICHE MARKETING

This video niche-marketing by Woolworth, W.H. Smith, and Our Price is a natural extension of each retailer's core business—that is, budget family store, news agent,

and record retailer, respectively. As to the timing of this trend, Forrester asserts that it is an aspect of a burgeoning video publishing industry, while Holloway says it is "an effort to inject life into a sluggish market," and Smeaton observes that it is a sign of growing maturation.

"The video market is still immature, but people like us are now looking at price points," says Smeaton. "It used to be about getting as many titles out there and selling a few copies, but it's now getting more imaginative. It's always been hard for retailers to differentiate—you can only get 'Fantasia' from one supplier, for example—but exclusive deals are an aspect of a maturing market."

According to U.K. market research firm Gallup, the retail market here is still growing by 14% a year. Prices are slowly creeping up and margins are "going in the right direction," according to suppliers.

MUSIC VIDEO'S FORTUNES IN DECLINE

(Continued from page 10)

sell-through chain run by the Minneapolis-based Musicland Group, agrees with this viewpoint. "\$19.95 is a high price," he says. "You can sell a hit artist for \$14.95, and an exceptional artist like Madonna you can sell for \$19.95. But \$9.95 would really make a market for music video."

The proliferation of \$9.95 titles in other areas of sell-through has resulted in "a devaluing of video," according to David Steffen, president of BMG Video. He says, "I don't know whom it benefits other than the duplicators. It has probably taken some shelf space and given the consumer a mindset that everything should be \$9.95."

Video labels are not rushing to release product at \$9.95, however. The dominant price point is still \$19.98, with a smattering of titles appearing at \$14.98 and \$12.98.

TIMELINESS NOT THERE

Yet another reason offered for the poor performance of music video is the "lack of timely releases," according to Steve Harkins, national sales manager for Baker & Taylor Audio in suburban Chicago, the one-stop division of the video distributor of the same name. Harkins says music video "is not treated by the industry as a true configuration. It's artist-driven,

not product-driven. It's carried out on a project-by-project basis."

Despite prevalent complaints about the dropoff in music video sales, some chains continue to embrace the category. At the Owensboro, Ky.-based Disc Jockey chain, for instance, sell-through buyer Diane Ulber says she has seen sales of music video skyrocket, despite the downward industry trend.

"We're real aggressive, putting a lot of titles into our sales circuit, doing more newspaper advertising," she observes. "We're also working video into audio, trying to do cross-merchandising."

She reports an increase of 50% in dollar volume on music video for the month of September vs. the same period last year.

A bright spot on the horizon for music video, according to A*Vision's Hersch, is the growth of the laserdisc.

"Music video, while it's still on VHS, is an afterthought for the consumer," he says. "Until laserdisc happens, that will remain the case. I think you'll see a dramatic increase."

Spec's Phillips agrees. Noting that the chain does a hefty business in laser, he says, "If people are really into the music, then laserdisc is a superior format."

MCA DUPLICATING 'FAR & AWAY' ON THICKER TAPE

(Continued from page 10)

running times," as well as problems with the studio's own recent release, "Fried Green Tomatoes," which has a running time of two hours, 10 minutes.

The studio concedes that "Tomatoes," released Aug. 20, is experiencing "higher-than-normal defective claims."

Rank Video Services America, which duplicates MCA/Universal product, says an investigation into the problem is ongoing.

The duplicator suggests that one cause of the problem may be inexpensive rewind machines at both the retail and consumer levels, in addition to the use of a thin-base tape stock for the slightly longer run-

ning time of some movies on single cassettes.

One dealer, Mitch Lowe of the Video Droid chain in the San Francisco area, confirms the retail problem and the Rank hypothesis.

"There seems to be a problem on anything over 120 minutes on a single cassette which uses a slightly thinner tape," he says.

"Something that has surprised me is how many customers have rewinders," he continues. "I've never seen the problem occur when you rewind in your own VCR. We've got a lot of 'Fried Green Tomatoes' back with the tape wrapped half way around the hub. But in every single instance the customer had

the rewinder. There are a lot of \$15-\$19 rewinders out there that don't have an automatic shutoff sensor. That's the problem.

"We've gotten four copies of 'Fried Green Tomatoes' out of 22 in one of our stores which have come back with that problem," he adds. "Two copies have come back twice with the problem. And in every single case we've called the customer only to find out they have rewinders."

Phil Pictaggi, senior VP of operations and business development at MCA/Universal, says, "We are subject to the physical constraints of fitting a movie onto a cassette with a given running time. Using thinner tape is actually more expensive than a thicker stock, contrary to the perception by most retailers. We are continuing to move forward and investigate exactly what is causing the problem. MCA has duplicated a number of tapes with longer running times without any significant problems."

AFTER ROMANIAN HOLIDAY, MICHAEL JACKSON CANCELS REST OF EUROPEAN TOUR

(Continued from page 12)

Oct. 10.

Jonathan Morrish, director of corporate affairs at Sony Music Entertainment in the U.K. and spokesman for the Jackson European tour, says, "This was undoubtedly the biggest musical event they have ever had. People have been talking about it for four or five months, and it even pushed coverage of their elections off the front page of the newspapers."

"What the show proves is that the

Romanians not only have the technical know-how to stage something like this, but they can also beam it around the world. As the country awakens to the Western world, this has to be good for the music industry."

International labels organization IFPI says a draft copyright law is imminently due for discussion by the Romanian parliament; the draft contains protection provisions in line with Western norms. The IFPI

says no accurate market figures are available, but it estimates the worth of the country's prerecorded music sales to be about \$8 million annually.

That figure, though, is likely to be boosted this year by the impact of Jackson's show at the 60,000-seat National Stadium. Promoted by Marcel Avram of Munich-based Mama Concerts, the concert was the tour's only foray into Eastern Europe and drew in fans from neighboring states as well as from all over Romania.

Such was the official enthusiasm for this display of international legitimacy that the Romanian government overrode the wishes of the management of National Stadium and provided the venue free of charge.

LINK TO CHARITY

One of the reasons the Bucharest show was chosen for the international broadcast was that Jackson's Heal The World organization has established an orphanage there. Some versions of the concert show carried background coverage of Romania and the charity's activities there.

Avram says the show itself was intended as a ground-breaking, non-profit-making event. Ticket prices

were, therefore, a relatively low 6,800 lei (about \$17).

Meanwhile, Jackson's cancellation of his planned Turkish concerts shocked local fans. Hours before the singer was due to appear at Istanbul's Inonu Stadium, about 15,000 ticket-holders were told the show was off, due to his ill health.

Unmoved by the explanation that Jackson was sick, the Turkish media levelled a barrage of criticism at the cancellations. The English-language Turkish Daily News stated, "Organizers of a Michael Jackson concert should be warned: it is simply Dangerous."

State-run radio and television corporation TRT speculated that the growing Islamic fundamentalist element in Turkey was "not prepared to swallow" a Jackson concert. Popular tabloid Istanbul-Sabah said of the cancellation, "Michael does that all the time." It also reported that many fans had traveled from remote parts of Turkey and from Cyprus to be at the show.

Sony says that Jackson has previously canceled only one show in his career.

In any event, there is disappointment in Turkey that Jackson will not be immediately following in the footsteps of Bryan Adams and Natalie Cole by playing in the country.

A Sound Plan Bows At Capitol, CEMA

LOS ANGELES—Capitol Records and CEMA Distribution have launched a hearing protection educational awareness program for its employees.

As part of the program, 1,200 kits, including earplugs and educational materials, will be distributed to 1,200 Capitol and CEMA employees.

The program is supported by the House Ear Institute, Mix magazine's "Get HIP" (Hearing Is Priceless) campaign, and H.E.A.R. (Hearing Education and Awareness for Rockers.)

CRAIG ROSEN

Hale Milgrim, Capitol president/CEO and a member of the Get HIP advisory board, says he became interested in hearing problems after he suffered an inner-ear virus 18 months ago.

"It brought home to me how important hearing really is," Milgrim says. "It's something that I had all my life, but I never really focused on. I started thinking, 'What can I be doing as head of a music company to make people aware of the importance of maintaining their hearing?'"

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"END OF THE ROAD" by **Boyz II Men** (Biv 10) goes into the record books, with its 10 weeks at No. 1 tying the most number of weeks since the airplay-and-sales-based Hot 100 began in 1958 (see Chart Beat, page 94). "End" shows an increase in airplay this week, and although sales are gradually slipping, it is still selling more than 100,000 units per week, far ahead of all competition. The next five records behind it are all losing points, making "I'd Die Without You" by **P.M. Dawn** (Gee Street/La-Face) the next challenger. "Die" is likely to be overtaken next week, however, by two monster hits, "How Do You Talk To An Angel" by the **Heights** (Capitol) and "Erotica" by **Madonna** (Maverick/Sire).

"ANGEL" BY THE HEIGHTS is the biggest point gainer on the chart by more than a 2:1 margin, skyrocketing 20 places to No. 11. It would be a surefire No. 1 except that "Erotica" looks even bigger. The latter blasts onto the Hot 100 at No. 13, and that's with only a partial week of sales. In airplay, it debuts at No. 2, the highest debut since the Top 40 Radio Monitor began. At its current rate of gains, "Erotica" will go to No. 2 or No. 3 next week, and might dethrone "End Of The Road" in two weeks. Amid all this activity, "People Everyday" by **Arrested Development** (Chrysalis) gains points but is pushed down two places to No. 10.

THERE ARE 12 NEW entries on the chart, including six artists making their Hot 100 bows. Male quartet **Shai**, formed at at Howard Univ. in Washington, D.C., debuts at No. 54 with "If I Ever Fall In Love" (Gasoline Alley); it's already No. 1 in airplay at KBXX Houston and No. 2 at WPGC Washington, D.C. Three of the new artists are rappers whose records each debut with a large sales base. **Mad Cobra** from Kingston, Jamaica, enters at No. 83 with "Flex" (Columbia), boosted by No. 1 airplay at Q102 Philadelphia. **MC Serch** from 3rd Bass makes his solo bow at No. 86 with "Here It Comes" (Def Jam). **Grand Puba** from New Rochelle, N.Y., enters at No. 95 with "360 Degrees" (Elektra). On the rock side, New York-based band the **Spin Doctors** makes its Hot 100 debut with "Little Miss Can't Be Wrong" (Epic Associated). It's already No. 5 in airplay at KXKT Omaha, Neb., and No. 9 at both WYCR York, Pa., and WENZ Cleveland. And Los Angeles heavy metal band **Megadeth** enters the Hot 100 for the first time with "Symphony Of Destruction" (Capitol), with more than 90% of its points from singles sales.

QUICK CUTS: "Achy Breaky Heart" by **Billy Ray Cyrus** (Mercury) goes back up to No. 35 due to resurgent sales after his appearance on the CMA Awards show... "Do You Everynite" by **Joe Public** (Columbia), debuting at No. 98, is the flip side of "I'm Still Watchin'," which is on the Hot R&B Singles chart... "Free Your Mind" by **En Vogue** (Atco EastWest) is the first single to be available in all six configurations. "Erotica" will be the second when the maxi-configurations ship to stores... Last week's new-artist bows were **Nona Gaye**, daughter of **Marvin Gaye**, whose first single "I'm Overjoyed" (Third Stone) is top 10 at WKBQ St. Louis and WPRO-FM Providence, R.I.; and techno band **Smart E's** from the U.K. with its European smash, "Sesame's Treet."

HOT 100 RECURRENT SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|----------------------------------|--------------------------------------|
| 1 | — | 1 | THE BEST THINGS IN LIFE ARE FREE | L. VANDROSS/J. JACKSON (PERSPECTIVE) |
| 2 | — | 1 | KEEP ON WALKIN' | CECE PENISTON (A&M) |
| 3 | — | 1 | COME & TALK TO ME | JODECI (UPTOWN/MCA) |
| 4 | — | 1 | MY LOVIN' (YOU'RE NEVER...) | EN VOGUE (ATCO EASTWEST) |
| 5 | 1 | 3 | UNDER THE BRIDGE | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 6 | 2 | 4 | IF YOU ASKED ME TO | CELINE DION (EPIC) |
| 7 | 3 | 6 | TENNESSEE | ARRESTED DEVELOPMENT (CHRYSLIS) |
| 8 | 7 | 6 | DAMN I WISH I WAS YOUR LOVER | SOPHIE B. HAWKINS (COLUMBIA) |
| 9 | — | 1 | WISHING ON A STAR | THE COVER GIRLS (EPIC) |
| 10 | 5 | 5 | HOLD ON MY HEART | GENESIS (ATLANTIC) |
| 11 | 8 | 23 | FINALLY | CECE PENISTON (A&M) |
| 12 | 13 | 11 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS (WING/MERCURY) |
| 13 | 4 | 6 | I WILL REMEMBER YOU | AMY GRANT (A&M) |
| 14 | 11 | 12 | ONE | U2 (ISLAND/PLG) |
| 15 | 6 | 4 | THEY WANT EFX | DAS EFX (ATCO EASTWEST) |
| 16 | 9 | 22 | I LOVE YOUR SMILE | SHANICE (MOTOWN) |
| 17 | — | 1 | I'LL BE THERE | MARIAH CAREY (COLUMBIA) |
| 18 | 10 | 22 | ALL 4 LOVE | COLOR ME BADD (GIANT) |
| 19 | 12 | 8 | JUMP | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 20 | 14 | 11 | TEARS IN HEAVEN | ERIC CLAPTON (REPRISE) |
| 21 | 16 | 11 | LIVE AND LEARN | JOE PUBLIC (COLUMBIA) |
| 22 | 15 | 47 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) |
| 23 | 23 | 36 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 24 | 20 | 20 | GOOD FOR ME | AMY GRANT (A&M) |
| 25 | 26 | 46 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) |
| 26 | — | 28 | BABY BABY | AMY GRANT (A&M) |
| 27 | 19 | 4 | SLOW MOTION | COLOR ME BADD (GIANT) |
| 28 | 25 | 45 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE) |
| 29 | — | 18 | TO BE WITH YOU | MR. BIG (ATLANTIC) |
| 30 | 17 | 15 | MAKE IT HAPPEN | MARIAH CAREY (COLUMBIA) |

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

AUDIO HOME RECORDING ACT PASSED; NEXT STEP IS MANAGING ROYALTY POOL

(Continued from page 1)

abundantly clear. Thus, notes Dorothy Schrader, general counsel of the Copyright Office, there should be no legal shoving matches between publishers and labels, as there were in the '80s over mechanical royalty rates.

CONTRACT PLOY

But contentious possibilities loom over the amendment in the bill to give featured performers their royalties up front, rather than through their record companies, which could apply them against unrecouped advances. Jay Berman, president of the Recording Industry Assn. of America, says there "won't be any legal action" against the government over this clause. But one industry insider suggests that labels might try to get artists to sign contracts that would require them to cross-collateralize advances against home-taping royalties.

This source also predicts that, while individual performers could step forward to collect royalties, in most cases there will probably be an agent assigned to collect for them.

Within the sound-recording and musical-works funds, the royalties will be apportioned on a system that will take into account sales of digital recordings. Airplay may be involved but is not part of the arrangement now.

More detailed plans for apportionment were included in earlier drafts of the bill but left out of the amended version. That means the parties will have to work out those details with the Copyright Office.

"I'm not saying there isn't a lot of hard work in front of us," acknowledges Ed Murphy, president of the National Music Publishers Assn., who was at the legislative forefront of the Copyright Coalition that pushed for the bill. "But I'm fairly sure that the Copyright Office, after discussions with the parties involved, will push ahead with details of a distribution plan modeled on what we had."

Adds Berman, "It's up to us at the RIAA to work out a plan that's fair to labels so there won't be any pushing and shoving."

According to a well-informed label source, "I expect there will be a fair amount of confusion on how this will be handled. The bill as the

industry introduced it was far more specific in terms of distribution, but it got down to the wire and the specificity was taken out because Congress didn't want to deal with it. Since we were in a race against time with the introduction of DCC, we swallowed hard; we could not allow the introduction of DCC without passage of this legislation."

With the passage of the bill, U.S. music lovers can now look forward to the debut of CD-quality music in new formats such as DCC and Mini-Disc within the near future—an outcome that would have been postponed had the bill not passed by the end of the Congressional session.

"This was a long and arduous five days," says Hilary Rosen, executive VP of RIAA. "But it's been a long 12 years getting to this point, too. I think the passage is also an international copyright breakthrough for the U.S. We're proud and delighted with the outcome."

"We're very pleased by the passage," chimes in Gary Shapiro, group VP of the Electronics Industries Assn.'s Consumer Electronics Group, which represents the U.S. divisions of hardware companies. "This will open the way in a very comfortable manner for the digital future for consumers."

NMPA's Murphy adds: "I'm absolutely delighted that the bill has been passed and is on the way to the President for his signature, and I'm sure my feeling is shared by thousands of creators and publishers around the world."

POLITICAL POSTURING

The bill, for two weeks the unwitting victim of political posturing at the close of the 102nd Congress, was passed unanimously by the Senate in the last hours of session before adjournment. It sailed through the House Sept. 22.

During the intervening two weeks, the bill was saddled for a week with an auto industry amendment attached by Sen. Howard Metzenbaum, D-Ohio. The legislation, along with dozens of other non-controversial measures, was then sidetracked for days by tax bill and water reclamation bill filibusters by Sen. Alfonse D'Amato, R-N.Y., and Sen. John Seymour, R-Calif.

Passage of the industry's bill removes any legal barriers restricting consumer electronics manufacturers' plans to import and market the new copy-coded digital hardware in this country.

It also gives legal absolution to consumer home taping, both digital and analog, although the anti-copying system approved by Congress will limit digital copies.

Full Congressional approval followed passage of the House version, the amended product of three different committees.

The bill was moved to the fast track in the House late last month after the chairmen of the three committees that studied and approved the legislation this year met to agree on a final version.

That version, H.R. 3204, with two minor technical amendments, was the streamlined bill sponsored by Reps. Jack Brooks, D-Texas, and William J. Hughes, D-N.J., and tagged "DART Lite." It was passed by the Judiciary Committee Aug. 11. It was assigned the Senate bill number, S. 1623, after House approval.

In most provisions substantially the same as the longer original bill, the legislation was amended to offer a chunk of the sound recording royalty pie directly to featured performers.

The approved version also dumps a restrictive and labyrinthine technical appendix that was deemed potentially restrictive by lawmakers. And it expands the scope of anti-copying technology protection to include not only the Serial Copy Management System, but also any appropriate future anti-copying system approved by the Secretary of Commerce.

The original bills were introduced in the Senate and House on Aug. 11, 1991, following a historic compromise agreement between the music and hardware industries to move ahead with digital home-taping legislation that would include royalty provisions to compensate for home taping losses.

The consumer electronics industry had opposed home-taping royalties since the introduction of the first analog home taping bill in Congress in 1981.

BUDDY GUY TAKES FIVE W.C. HANDY BLUES AWARDS

(Continued from page 13)

cal pop music reporter Larry Nager's recent commentary in the Memphis Commercial Appeal, which detailed the disorganization within the Blues Foundation and how it allegedly keeps the Handys from being a first-class presentation. Nager also criticized the city government for having "napped on its laurels, depending on people's memories to keep alive Memphis' international reputation as a music capital."

Foundation president David Simmons says that its 30-member volunteer board had to scramble for funding this year when the show did not receive state or city grants as it had in years past. Simmons also cites the burgeoning concert popularity of blues entertainers—which meant many artists were booked—as a reason for poor turnout among nominees.

The five-hour presentation of the Handy awards scored well, however, among the approximately 700 attend-

ees at the Daisy Theatre, a better-sounding if downsized venue from previous settings like the Peabody Hotel and the Cooke Convention Center. Among the labels represented were Alligator, Blind Pig, Silvertone, and Rounder Records' Bullseye Blues label. In addition to winning entertainer of the year, Guy won blues instrumentalist—guitar; contemporary blues album of the year—U.S., for "Damn Right I Got The Blues" on Silvertone; and blues song of the year for that album's title track.

Other winners were Anson Funderburgh & Rockets with Sam Myers, blues band of the year; Albert Collins, contemporary male artist; Etta James, contemporary female artist; Willie Dixon, traditional male artist; KoKo Taylor, traditional female artist; Johnny Shines, best country blues artist; and Charlie Musselwhite, blues instrumentalist—harmonica; Pinetop Perkins, instrumentalist—piano; Charles "Gate-

mouth" Brown, instrumentalist—miscellaneous (fiddle).

Guitar Shorty & the Otis Grand Blues Band's "My Way Or The Highway" won best contemporary blues album—foreign; Johnny Shines & Snooky Pryor's "Back To The Country," best country blues album; "The Chess Box" by Howlin' Wolf, best vintage or reissue album; and Champion Jack Dupree's "Forever And Ever," best traditional album—U.S. or foreign.

The 1992 Blues Hall of Fame inductees were Big Joe Williams, Skip James, and Johnny Shines. Albums inducted were Robert Johnson's "The Complete Recordings," Dupree's "Blues From The Gutter," Son House's "Father Of Folk Blues," and Bukka White's "Parchman Farm." "I Am The Blues," a book by Willie Dixon with Don Snowden, and the songs "Baby Please Don't Go" by Williams and "Statesboro Blues" by Blind Willie McTell were also inducted.

To Hell With The World

An Comhphobal Eorpach
European Community

ÉIRE
IRELAND



Pas
Passport

9/19 • New York
9/21 • Canada
10/9 • Seattle
10/13 through 10/24
Australia & New Zealand
11/1 • Stockholm
11/3 • Oslo
11/5 • Copenhagen
11/9 • Amsterdam
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/LABEL/DISTRIBUTING LABEL | ARTIST |
|--------------------------|-----------|---------------|---|-----------------------|
| TOP 40/MAINSTREAM | | | | |
| ★★★★ NO. 1 ★★★★★ | | | | |
| 1 | 1 | 3 | SOMETIMES LOVE JUST AIN'T ENOUGH MCA | PATTY SMYTH |
| 2 | 2 | 3 | END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN | BOYZ II MEN |
| 3 | 8 | 3 | HOW DO YOU TALK TO AN ANGEL CAPITOL | THE HEIGHTS |
| 4 | 4 | 3 | WHEN I LOOK INTO YOUR EYES EPIC | FIREHOUSE |
| 5 | 3 | 3 | DO I HAVE TO SAY THE WORDS? A&M | BRYAN ADAMS |
| 6 | 5 | 3 | ALL I WANT COLUMBIA | TOAD THE WET SPROCKET |
| 7 | 11 | 3 | HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY | DEF LEPPARD |
| 8 | 12 | 3 | WOULD I LIE TO YOU? CAPITOL | CHARLES & EDDIE |
| 9 | 15 | 3 | WALKING ON BROKEN GLASS ARISTA | ANNIE LENNOX |
| 10 | 7 | 3 | PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG | K.W.S. |
| 11 | 6 | 3 | HUMPIN' AROUND MCA | BOBBY BROWN |
| 12 | 16 | 3 | ALWAYS THE LAST TO KNOW A&M | DEL AMITRI |
| 13 | 9 | 3 | THE ONE MCA | ELTON JOHN |
| 14 | 22 | 3 | I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA | P.M. DAWN |
| 15 | 10 | 3 | SHE'S PLAYING HARD TO GET JIVE/RCA | HI-FIVE |
| 16 | 13 | 3 | JUST ANOTHER DAY SBK/ERG | JON SECADA |
| 17 | 18 | 3 | FOREVER LOVE GIANT | COLOR ME BADD |
| 18 | 14 | 3 | BABY-BABY-BABY LAFACE/ARISTA | TLC |
| 19 | 21 | 3 | FREE YOUR MIND ATCO EASTWEST | EN VOGUE |
| 20 | 17 | 3 | NOT ENOUGH TIME ATLANTIC | INXS |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 21 | 29 | 3 | DO YOU BELIEVE IN US SBK/ERG | JON SECADA |
| 22 | 19 | 3 | LIFE IS A HIGHWAY CAPITOL | TOM COCHRANE |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 23 | NEW | ▶ | EROTICA MAVERICK/SIRE/WARNER BROS. | MADONNA |
| 24 | 20 | 3 | JESUS HE KNOWS ME ATLANTIC | GENESIS |
| 25 | 24 | 3 | CONSTANT CRAVING SIRE/WARNER BROS. | K.D. LANG |
| 26 | 36 | 2 | LAYLA DUCK/REPRISE | ERIC CLAPTON |
| 27 | 32 | 3 | AM I THE SAME GIRL FONTANA/MERCURY | SWING OUT SISTER |
| 28 | 33 | 3 | I WILL BE HERE FOR YOU REUNION/GEFFEN | MICHAEL W. SMITH |
| 29 | 25 | 3 | DIVINE THING BIG LIFE/MERCURY | THE SOUP DRAGONS |
| 30 | 26 | 3 | TAKE THIS HEART CAPITOL | RICHARD MARX |
| 31 | 35 | 3 | LOVE IS ON THE WAY THIRD STONE/ATLANTIC | SAIGON KICK |
| 32 | 27 | 3 | NOVEMBER RAIN GEFFEN | GUNS N' ROSES |
| 33 | 31 | 3 | YOU LIED TO ME POLYDOR/PLG | CATHY DENNIS |
| 34 | 23 | 3 | STAY LONDON/PLG | SHAKESPEAR'S SISTER |
| 35 | 34 | 3 | HOW ABOUT THAT ATCO EASTWEST | BAD COMPANY |
| 36 | 28 | 3 | NOTHING BROKEN BUT MY HEART EPIC | CELINE DION |
| 37 | 30 | 3 | I WANNA LOVE YOU (FROM "CLASS ACT") GIANT | JADE |
| 38 | 38 | 3 | BANG BANG ELEKTRA | DAVID SANBORN |
| 39 | 39 | 2 | SOMEONE TO HOLD EPIC | TREY LORENZ |
| 40 | NEW | ▶ | RHYTHM IS A DANCER ARISTA | SNAP |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/LABEL/DISTRIBUTING LABEL | ARTIST |
|--------------------------------|-----------|---------------|---|-------------------------------------|
| TOP 40/RHYTHM-CROSSOVER | | | | |
| ★★★★ NO. 1 ★★★★★ | | | | |
| 1 | 1 | 3 | END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN | BOYZ II MEN |
| 2 | 4 | 3 | I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA | P.M. DAWN |
| 3 | 3 | 3 | PEOPLE EVERYDAY CHRYSALIS/ERG | ARRESTED DEVELOPMENT |
| 4 | 6 | 3 | REAL LOVE UPTOWN/MCA | MARY J. BLIGE |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 5 | NEW | ▶ | EROTICA MAVERICK/SIRE/WARNER BROS. | MADONNA |
| 6 | 2 | 3 | BABY-BABY-BABY LAFACE/ARISTA | TLC |
| 7 | 8 | 3 | WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA | TLC |
| 8 | 9 | 3 | SHE'S PLAYING HARD TO GET JIVE/RCA | HI-FIVE |
| 9 | 7 | 3 | HUMPIN' AROUND MCA | BOBBY BROWN |
| 10 | 5 | 3 | I WANNA LOVE YOU (FROM "CLASS ACT") GIANT | JADE |
| 11 | 11 | 3 | FREE YOUR MIND ATCO EASTWEST | EN VOGUE |
| 12 | 14 | 3 | RHYTHM IS A DANCER ARISTA | SNAP |
| 13 | 10 | 3 | COME & TALK TO ME UPTOWN/MCA | JODECI |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 14 | 33 | 2 | IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA | SHAI |
| 15 | 15 | 3 | JUMP AROUND TOMMY BOY | HOUSE OF PAIN |
| 16 | 13 | 3 | PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG | K.W.S. |
| 17 | 12 | 3 | FOREVER LOVE GIANT | COLOR ME BADD |
| 18 | 17 | 3 | SLOW DANCE (HEY MR. DJ) JIVE | R. KELLY & PUBLIC ANNOUNCEMENT |
| 19 | 16 | 3 | BACK TO THE HOTEL PROFILE | N2DEEP |
| 20 | 25 | 2 | MY NAME IS PRINCE PAISLEY PARK/WARNER BROS. | PRINCE AND THE NEW POWER GENERATION |
| 21 | 20 | 3 | KEEP ON WALKIN' A&M | CECE PENISTON |
| 22 | 21 | 3 | YOU GOTTA BELIEVE INTERSCOPE | MARKY MARK & THE FUNKY BUNCH |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 23 | 36 | 3 | GOOD ENOUGH MCA | BOBBY BROWN |
| 24 | 19 | 3 | MOVE THIS SBK/ERG | TECHNOTRONIC FEATURING YA KID K |
| 25 | 22 | 3 | YOU LIED TO ME POLYDOR/PLG | CATHY DENNIS |
| 26 | 23 | 3 | SOMEONE TO HOLD EPIC | TREY LORENZ |
| 27 | 18 | 3 | GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST | EN VOGUE |
| 28 | 27 | 3 | RIGHT NOW WARNER BROS. | AL B. SURE! |
| 29 | 24 | 3 | WORK TO DO WING/MERCURY | VANESSA WILLIAMS |
| 30 | 26 | 3 | SWEET NOVEMBER ATLANTIC | TROOP |
| 31 | 28 | 3 | STAY LONDON/PLG | SHAKESPEAR'S SISTER |
| 32 | 30 | 3 | WOULD I LIE TO YOU? CAPITOL | CHARLES & EDDIE |
| 33 | 29 | 3 | KICKIN' IT VIRGIN | AFTER 7 |
| 34 | 38 | 3 | CROSSOVER RAL/CHAOS | EPMD |
| 35 | 34 | 3 | WHERE DOES THAT LEAVE LOVE COLUMBIA | GEORGE LAMOND |
| 36 | 39 | 3 | GET READY FOR THIS RADIKAL/CRITIQUE | 2 UNLIMITED |
| 37 | NEW | ▶ | SAVING FOREVER FOR YOU GIANT | SHANICE |
| 38 | NEW | ▶ | HERE IT COMES DEF JAM/CHAOS | MC SERCH |
| 39 | 37 | 3 | THANK YOU EPIC | THE COVER GIRLS |
| 40 | NEW | ▶ | THE MESSAGE WARNER BROS. | SOFIA SHINAS |

INCREASING IMPACT

| |
|--|
| DAMN YANKEES WARNER BROS. WHERE YOU GOIN' NOW |
| SOFIA SHINAS WARNER BROS. THE MESSAGE |
| ROXETTE EMI/ERG HOW DO YOU DO? |
| TLC LAFACE/ARISTA WHAT ABOUT YOUR FRIENDS |
| MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY |
| EPHRAIM LEWIS ELEKTRA DROWNING IN YOUR EYES |
| MARY J. BLIGE UPTOWN/MCA REAL LOVE |
| BOBBY BROWN MCA GOOD ENOUGH |
| PETER GABRIEL GEFFEN DIGGING IN THE DIRT |
| THE REMBRANDTS ATCO EASTWEST JOHNNY HAVE YOU SEEN HER? |
| SPIN DOCTORS EPIC ASSOCIATED/EPIC LITTLE MISS CAN'T BE WRONG |
| NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED |
| VANESSA WILLIAMS WING/MERCURY WORK TO DO |

| |
|---|
| ERASURE MUTE/ELEKTRA TAKE A CHANCE ON ME |
| R.E.M. WARNER BROS. DRIVE |
| PRINCE PAISLEY PARK/WARNER BROS. MY NAME IS PRINCE |
| HOUSE OF PAIN TOMMY BOY JUMP AROUND |
| EXTREME A&M REST IN PEACE |
| MARKY MARK & THE FUNKY BUNCH INTERSCOPE YOU GOTTA BELIEVE |
| TOM COCHRANE CAPITOL WASHED AWAY |
| RED HOT CHILI PEPPERS WARNER BROS. BREAKING THE GIRL |
| 2 UNLIMITED RADIKAL/CRITIQUE GET READY FOR THIS |
| ALANNAH MYLES ATLANTIC SONG INSTEAD OF A KISS |
| SHANICE GIANT SAVING FOREVER FOR YOU |

INITIAL IMPACT

| |
|--|
| JOE PUBLIC COLUMBIA DO YOU EVERYNITE |
| PAUL WESTERBERG EPIC DYSLEXIC HEART |

INCREASING IMPACT

| |
|--|
| AFTER 7 VIRGIN BABY I'M FOR REAL |
| CECE PENISTON A&M INSIDE THAT I CRIED |
| NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED |
| JOE PUBLIC COLUMBIA DO YOU EVERYNITE |
| WRECKX-N-EFFECT MCA RUMP SHAKER |
| NEHE CHERRY VIRGIN MONEY LOVE |
| THE BARRIO BOYZ SBK/ERG CRAZY COOLIN' |
| THE HEIGHTS CAPITOL HOW DO YOU TALK TO AN ANGEL |
| KRIS KROSS RUFFHOUSE/COLUMBIA I MISSED THE BUS |
| AROUND THE WAY ATLANTIC REALLY INTO YOU |
| TEVIN CAMPBELL QWEST/WARNER BROS. ALONE WITH YOU |
| ARRESTED DEVELOPMENT CHRYSALIS/ERG MR. WENDAL |
| CHUBB ROCK SELECT/ELEKTRA LOST IN THE STORM |

| |
|---|
| A LIGHTER SHADE OF BROWN PUMP/QUALITY SPILL THE RHYME |
| SPECIAL GENERATION BUST IT LIFT YOUR HEAD AND SMILE |
| TRIOLOGY ATCO EASTWEST GOOD TIME |

INITIAL IMPACT

| |
|--|
| MAD COBRA COLUMBIA FLEX |
| SHABBA RANKS EPIC SLOW AND SEXY |
| CLASSIC EXAMPLE HOLLYWOOD BASIC IT'S ALRIGHT |
| MARY J. BLIGE UPTOWN/MCA WHAT'S THE 411? |
| JON SECADA SBK/ERG DO YOU BELIEVE IN US |
| INFORMATION SOCIETY TOMMY BOY PEACE & LOVE, INC. |
| TAG SCOTTI BROS. DON'T PLAY WITH MY HEART |
| KRUSH PERSPECTIVE/A&M LET'S GET TOGETHER (SO GROOVY NOW) |
| MOCCA SOUL SAVAGE MASS OF EMOTION |
| UTAH SAINTS LONDON/PLG SOMETHING GOOD |

○ 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.

RADIO REACTS!

• PART ONE •

STEVE WYROSTOCK KRBE/HOUSTON, TX

"As a strong vocal advocate of the need for reality to come into play, I give a standing ovation to AIR and Billboard for this great stride forward. Now let's make a point to separate real hits from hype, and build stronger, longer lasting music libraries for radio. AIR has always strived to provide the most accurate feedback to the labels, and now radio can base chart predictions on the most accurate chart on Earth!"

DON LONDON WZPL/INDIANAPOLIS, IN

"We rely on BDS information each and every week to find out what's really happening on the AIR. AIR's usage of the new BDS charts in Billboard will only enhance our overall awareness. No hype, no favors, just real rotations, real airplay."

JOEL SALKOWITZ HOT97/NEW YORK, NY

"Congratulations to AIR on taking a tremendous step that will further help to turn the eyes of our industry toward a system based in reality. Programmers will be able to make intelligent decisions based on real information garnered from real airplay. Real airplay leads to real sales – and for the record industry, it's the number of records sold, not the number of "adds," that pays the bills at the end of the day. I look forward to seeing the resources previously applied to the "paper chase" directed to radio advertising in support of real airplay and well-targeted marketing and promotions. Then it's all about the music, and that's a win/win for both the music business and the radio business. We're finally beginning to deal with reality. It's a beautiful thing."

JEFF McCARTNEY WAPE/JACKSONVILLE, FL

"I'm looking forward to AIR's challenge of picking the hits from the new Billboard charts. The actual station monitoring that makes up this chart will keep the competition very interesting as we all try to figure out which song other programmers are going to play the most. Leave it to AIR to be on the cutting edge of the music industry. This competition will separate the men from the boys and the music people from the number crunchers!"

KEITH NAFTALY KMEL/SAN FRANCISCO

"Congratulations to AIR for having the balls to make such a bold move. The switch to Billboard and an airplay-exclusive chart is a victory for honesty and reality. The move away from hype, politics, and chart games is the key to keeping the hitmaking process powerful and clean."

STEVE KINGSTON Z100/NEW YORK, NY

"Congratulations to AIR! Their long association with Z-100, paired with the rock solid and unimpeachable airplay based mainstream and rhythm 40 charts designed by Billboard will now be regarded as the true litmus test for measuring and defining a real hit. I've regarded AIR as my own personal secret weapon for the past ten years...now the word is out...credibility counts...Congratulations Jonas!"

MARK ST. JOHN I95/BIRMINGHAM, AL

"I'm very pleased to see AIR use BDS information to base their competition on. Listening to music and reviewing its potential with stations comparable to mine should enhance the quality of AIR's already valuable research. Let the '90s be the era of reality."

PAUL CANNON PRO-FM/PROVIDENCE, RI

"Tony Bristol and I are very happy about the switch to the two new Billboard charts. It's great to know that voting will now be based on real airplay and not hype. It's also a big plus that the information will be separated into mainstream and rhythm-based Top 40 stations. We will now be able to make determinations on songs based on station information that is more relevant to our approach."

STEVE DAVIS WRVQ/RICHMOND, VA

"When programming a mass-appeal radio station in a medium market, these new charts will give me a better feel and better idea of what's truly happening with the music I need to satisfy a mainstream audience in Richmond, VA. Two charts based on radio reality... what a concept!"

TRACY JOHNSON Q106/SAN DIEGO, CA

"As technology continues to improve, it is more and more important for programmers to rely on accurate, current information when assessing the value of any new record. An airplay-based chart is the best method we have of knowing what's really getting airplay. AIR's move to Billboard is just another example of their dedication to providing real data and improving the industry. I'm very pleased to see that AIR is staying on the cutting edge."

BILL RICHARDS KIIS/LOS ANGELES, CA

"I'm delighted to see the air competition split into two divisions where Top 40 Mainstreams will be compared with each other based on the accuracy of real airplay."

MARK BOLKE KDWB/MINNEAPOLIS, MN

"Technology has finally caught up with the needs of radio. Actual airplay is the true measurement of a radio hit. The development of these charts gives programmers a real read on what's truly happening."

BRUCE STEVENS WBBQ/AUGUSTA, GA

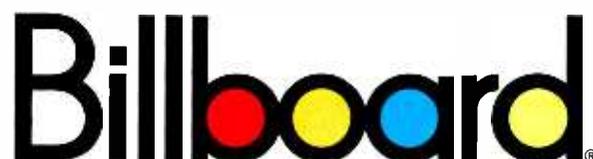
"Entering my 17th competition, looking back, it was a great idea then and it has aged well. With the addition of the two new, completely objective charts, radio will get a more accurate picture as to how songs are performing nationally within their format lean."

RICH HAWKINS WMXP/PITTSBURGH, PA

"This is a fantastic marriage between AIR and Billboard because of the reality that will be highlighted in terms of our play. This will give the radio industry an honest read on what is really a hit."

JAMIE HYATT KOY-FM/PHOENIX, AZ

"Wow! I think it's great that the AIR competition will now be based on BDS. Now I can tell you how a record is *really* going to perform. No hype, no politics – just real airplay."



T H E M O S T A C C U R A T E R E A D O N A I R P L A Y

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 17, 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 |
|-----------|-----------|-----------|---------------|--|-------------------------------|---------------|
| 1 | 1 | — | 2 | *** No. 1 *** GARTH BROOKS LIBERTY 98743* (10.98/16.98) 2 weeks at No. 1 | THE CHASE | 1 |
| 2 | NEW | — | 1 | ***TOP DEBUT*** PETER GABRIEL GEFEN 24473* (10.98/15.98) | US | 2 |
| 3 | 3 | 1 | 20 | ***TOP 20 SALES MOVER*** BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98) | SOME GAVE ALL | 1 |
| 4 | 2 | 3 | 6 | ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) | UNPLUGGED | 2 |
| 5 | NEW | — | 1 | MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98) | TIMELESS (THE CLASSICS) | 5 |
| 6 | NEW | — | 1 | ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98) | DIRT | 6 |
| 7 | 4 | 2 | 42 | PEARL JAM ▲ ³ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98) | TEN | 2 |
| 8 | 5 | 4 | 6 | GARTH BROOKS LIBERTY 98742* (10.98/15.98) | BEYOND THE SEASON | 2 |
| 9 | 9 | 6 | 10 | MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) | WHAT'S THE 411? | 6 |
| 10 | 6 | 7 | 14 | SOUNDTRACK ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98) | SINGLES | 6 |
| 11 | 8 | 5 | 6 | BOBBY BROWN MCA 10417 (10.98/15.98) | BOBBY | 2 |
| 12 | 20 | 23 | 45 | BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98) | BRAND NEW MAN | 12 |
| 13 | 25 | 16 | 5 | VINCE GILL MCA 10630* (10.98/15.98) | I STILL BELIEVE IN YOU | 10 |
| 14 | 7 | — | 2 | NINE INCH NAILS NOTHING/TVT-INTERSCOPE/ATLANTIC 92213*/AG (7.98/11.98) | BROKEN | 7 |
| 15 | 18 | 19 | 56 | GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98) | ROPIN' THE WIND | 1 |
| 16 | 15 | 18 | 109 | GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98) | NO FENCES | 3 |
| 17 | 13 | 8 | 27 | KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) | TOTALLY KROSSED OUT | 1 |
| 18 | 11 | 22 | 3 | QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98) | GREATEST HITS | 11 |
| 19 | 12 | 9 | 28 | EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98) | FUNKY DIVAS | 8 |
| 20 | 14 | 10 | 14 | SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) | BOOMERANG | 4 |
| 21 | 21 | 20 | 27 | WYONNNA ▲ CURB 10529*/MCA (10.98/15.98) | WYONNNA | 4 |
| 22 | 22 | 14 | 27 | ARRESTED DEVELOPMENT ▲ CHRYSLIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . . | | 13 |
| 23 | 24 | 21 | 60 | METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98) | METALLICA | 1 |
| 24 | 30 | — | 2 | DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) | GUERRILLAS IN THA MIST | 24 |
| 25 | 36 | 89 | 3 | GEORGE STRAIT MCA 10651* (10.98/15.98) | PURE COUNTRY | 25 |
| 26 | 26 | 28 | 32 | TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) | OOOOOOHHH. . . ON THE TLC TIP | 14 |
| 27 | 10 | — | 2 | EXTREME A&M 40006* (10.98/15.98) | III SIDES TO EVERY STORY | 10 |
| 28 | NEW | — | 1 | RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98) | WHAT HITS? | 28 |
| 29 | 23 | 11 | 15 | ELTON JOHN ▲ MCA 10614* (9.98/15.98) | THE ONE | 8 |
| 30 | 19 | 15 | 17 | TEMPLE OF THE DOG ▲ ⁴ A&M 5350* (9.98/13.98) | TEMPLE OF THE DOG | 5 |
| 31 | 17 | 12 | 54 | RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98) | BLOOD SUGAR SEX MAGIK | 3 |
| 32 | 27 | — | 2 | SINEAD O'CONNOR ENSIGN/CHRYSLIS 21952*/ERG (10.98/15.98) | AM I NOT YOUR GIRL? | 27 |
| 33 | 28 | 17 | 27 | DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98) | ADRENALIZE | 1 |
| 34 | NEW | — | 1 | 10,000 MANIACS ELEKTRA 61385* (10.98/15.98) | OUR TIME IN EDEN | 34 |
| 35 | 29 | 24 | 10 | HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98) | HOUSE OF PAIN | 14 |
| 36 | 16 | 13 | 3 | PUBLIC ENEMY DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98) | GREATEST MISSES | 13 |
| 37 | 60 | 59 | 14 | ***POWER PICK*** MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98) | COME ON COME ON | 32 |
| 38 | 33 | 31 | 21 | ANNIE LENNOX ● ARISTA 18704* (10.98/15.98) | DIVA | 23 |
| 39 | 32 | 29 | 55 | GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98) | USE YOUR ILLUSION I | 2 |
| 40 | 37 | 25 | 8 | SOUNDTRACK EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98) | HONEYMOON IN VEGAS | 18 |
| 41 | 39 | 33 | 7 | TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98) | T-R-O-U-B-L-E | 27 |
| 42 | 43 | 51 | 34 | JOHN ANDERSON ● BNA 61029* (9.98/13.98) | SEMINOLE WIND | 42 |
| 43 | NEW | — | 1 | BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98) | LITTLE BIG MAN | 43 |
| 44 | 31 | 26 | 12 | MEGADETH ▲ CAPITOL 98531* (10.98/15.98) | COUNTDOWN TO EXTINCTION | 2 |
| 45 | 42 | 42 | 128 | GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 13 |
| 46 | 35 | 27 | 18 | MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98) | MTV UNPLUGGED EP | 3 |
| 47 | 34 | 30 | 46 | U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98) | ACHTUNG BABY | 1 |
| 48 | 52 | 56 | 5 | TRISHA YEARWOOD MCA 10641* (9.98/15.98) | HEARTS IN ARMOR | 48 |
| 49 | 38 | 36 | 16 | SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98) | POCKET FULL OF KRYPTONITE | 35 |
| 50 | 44 | 55 | 3 | RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98) | GREATEST HITS, VOL. 1 | 44 |
| 51 | 41 | — | 2 | AL B. SURE! WARNER BROS. 26973* (10.98/15.98) | SEXY VERSUS | 41 |
| 52 | 40 | — | 2 | BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98) | HERE COMES TROUBLE | 40 |
| 53 | 45 | 34 | 20 | JON SECADA ● SBK 98845*/ERG (9.98/15.98) | JON SECADA | 31 |
| 54 | 50 | 46 | 6 | COLLIN RAYE EPIC 48983* (9.98 EQ/15.98) | IN THIS LIFE | 42 |
| 55 | 47 | 37 | 47 | GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98) | WE CAN'T DANCE | 4 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---------------------------------|---------------|
| 56 | 51 | 47 | 7 | PATTY SMYTH MCA 10633* (9.98/15.98) | PATTY SMYTH | 47 |
| 57 | 84 | 81 | 53 | REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98) | FOR MY BROKEN HEART | 13 |
| 58 | 53 | 45 | 29 | K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98) | INGENUITY | 44 |
| 59 | 46 | 35 | 21 | THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98) | | 1 |
| 60 | 63 | 62 | 27 | CELINE DION ● EPIC 52473* (10.98 EQ/15.98) | CELINE DION | 34 |
| 61 | 49 | 38 | 54 | NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98) | NEVERMIND | 1 |
| 62 | 55 | 41 | 67 | BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98) | LUCK OF THE DRAW | 2 |
| 63 | 56 | 44 | 12 | CLINT BLACK ▲ RCA 66003* (10.98/15.98) | THE HARD WAY | 8 |
| 64 | 54 | 43 | 9 | INXS ● ATLANTIC 82394*/AG (10.98/15.98) | WELCOME TO WHEREVER YOU ARE | 16 |
| 65 | 61 | 40 | 76 | MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/15.98) | TIME, LOVE AND TENDERNESS | 1 |
| 66 | NEW | — | 1 | COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98) | MUSIC TO DRIVE BY | 66 |
| 67 | 68 | 84 | 3 | RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98) | GREATEST HITS, VOL. 2 | 67 |
| 68 | 48 | 32 | 4 | UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98) | AMERICA'S LEAST WANTED | 29 |
| 69 | 62 | 50 | 18 | VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98) | MTV: PARTY TO GO, VOL. 2 | 19 |
| 70 | 71 | 57 | 58 | JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98) | FOREVER MY LADY | 18 |
| 71 | 73 | 60 | 15 | N2DEEP PROFILE 1427* (9.98/14.98) | BACK TO THE HOTEL | 58 |
| 72 | 65 | 65 | 73 | BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98) | COOLEYHIGHARMONY | 3 |
| 73 | 69 | 61 | 46 | ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98) | SHEPHERD MOONS | 17 |
| 74 | 67 | 66 | 54 | BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98) | WAKING UP THE NEIGHBOURS | 6 |
| 75 | 66 | 71 | 30 | QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98) | CLASSIC QUEEN | 4 |
| 76 | 79 | 77 | 8 | ALABAMA RCA 66044* (9.98/15.98) | AMERICAN PRIDE | 56 |
| 77 | 89 | 79 | 73 | ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98) | DON'T ROCK THE JUKEBOX | 17 |
| 78 | 64 | 52 | 8 | RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98) | GREATEST HITS PLUS | 50 |
| 79 | 72 | 54 | 55 | GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98) | USE YOUR ILLUSION II | 1 |
| 80 | 57 | 49 | 15 | TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98) | FEAR | 49 |
| 81 | 58 | — | 2 | SKID ROW ATLANTIC 82431*/AG (7.98/11.98) | B-SIDES OURSELVES | 58 |
| 82 | 77 | — | 2 | MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98) | MOTHER LOVE BONE | 77 |
| 83 | 95 | 108 | 38 | SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98) | ACES | 83 |
| 84 | 86 | 75 | 36 | R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98) | BORN INTO THE '90'S | 42 |
| 85 | 76 | 72 | 35 | SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) | MACK DADDY | 9 |
| 86 | 70 | 58 | 6 | WARRANT COLUMBIA 52584* (10.98 EQ/15.98) | DOG EAT DOG | 25 |
| 87 | 74 | 64 | 10 | EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) | EAST COAST FAMILY VOLUME ONE | 54 |
| 88 | 59 | 39 | 5 | ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98) | AMUSED TO DEATH | 21 |
| 89 | 85 | 68 | 8 | DAMN YANKEES WARNER BROS. 45025* (10.98/15.98) | DON'T TREAD | 22 |
| 90 | NEW | — | 1 | SHABBA RANKS EPIC 52464* (9.98 EQ/13.98) | XTRA NAKED | 90 |
| 91 | 82 | 70 | 12 | TOO SHORT ● JIVE 41467 (10.98/15.98) | SHORTY THE PIMP | 6 |
| 92 | 78 | 69 | 12 | MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98) | PSALM 69 | 27 |
| 93 | 91 | 83 | 55 | OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98) | NO MORE TEARS | 7 |
| 94 | 81 | 67 | 3 | MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98) | YOU GOTTA BELIEVE | 67 |
| 95 | 88 | 128 | 3 | WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98) | I'M GOIN' OUT LIKA SOLDIER | 88 |
| 96 | 96 | 97 | 137 | ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563/PLG (10.98 EQ/15.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 97 | 80 | 53 | 18 | WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98) | SHADOWS AND LIGHT | 4 |
| 98 | 83 | 63 | 16 | FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98) | HOLD YOUR FIRE | 23 |
| 99 | 105 | 99 | 27 | MARK CHESNUTT MCA 10530* (9.98/15.98) | LONGNECKS & SHORT STORIES | 68 |
| 100 | NEW | — | 1 | PAM TILLIS ARISTA 18649* (9.98/13.98) | HOMEWARD LOOKING ANGEL | 100 |
| 101 | 75 | 48 | 15 | SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98) | MO' MONEY | 6 |
| 102 | 101 | 98 | 8 | HI-FIVE JIVE 41474* (10.98/15.98) | KEEP IT GOIN' ON | 82 |
| 103 | 92 | 82 | 26 | DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98) | DEAD SERIOUS | 16 |
| 104 | 87 | 94 | 9 | HELMET INTERSCOPE 92162*/AG (9.98/13.98) | MEANTIME | 87 |
| 105 | 129 | 139 | 16 | BILLY DEAN SBK 96728*/ERG (9.98/13.98) | BILLY DEAN | 105 |
| 106 | 102 | 92 | 14 | ERASURE MUTE 61386*/ELEKTRA (5.98/6.98) | ABBA-ESQUE | 85 |
| 107 | 93 | 78 | 25 | ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98) | GREATEST HITS | 9 |
| 108 | 110 | 138 | 5 | MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98) | CHANGE YOUR WORLD | 108 |
| 109 | RE-ENTRY | — | 82 | VINCE GILL ▲ MCA 10140* (9.98/13.98) | POCKET FULL OF GOLD | 37 |

○ 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.

TOM COCHRANE

It's A Mad Mad World.



If Life Is A Highway, Then
This Road's Paved With Gold.

MAD MAD WORLD
His debut
solo album
GOLD

"Life Is A Highway"
The Top 5
Single
GOLD

Northern Exposure
#1 Album
in Canada
8 Times
Platinum
in Canada
3 #1 Singles
in Canada

"Washed Away"
The New Single
And Video

Life is a highway
and we're going to ride it
all night long...
On Capitol
Compact Discs
And Cassettes.

Thank you to CEMA
and Capitol Canada
for helping to pave
the highway with gold.



Produced by Fee Hardy except "All The Kings Men" produced by Tom Cochrane • Management: Dana Millman and Ron Stone for Gold Mountain Entertainment

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--------------------------------|---------------|
| 110 | 139 | 129 | 71 | DIAMOND RIO ● ARISTA 8673* (9.98/13.98) | DIAMOND RIO | 83 |
| 111 | 100 | 76 | 6 | AFTER 7 VIRGIN 86349* (9.98/13.98) | TAKIN' MY TIME | 76 |
| 112 | 90 | 93 | 10 | CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) | WHATCHA GONNA DO WITH A COWBOY | 65 |
| 113 | 103 | 86 | 4 | SUZANNE VEGA A&M 54005* (9.98/13.98) | 99.9 F | 86 |
| 114 | 113 | 114 | 99 | MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 2 |
| 115 | 94 | 80 | 57 | SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98) | THE COMMITMENTS | 8 |
| 116 | 97 | 74 | 11 | DJ QUIK PROFILE 1430* (10.98/15.98) | WAY 2 FONKY | 10 |
| 117 | 127 | 132 | 3 | MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98) | FEMME FATALE | 117 |
| 118 | 106 | 90 | 83 | AMY GRANT ▲ 3 A&M 5321 (10.98/15.98) | HEART IN MOTION | 10 |
| 119 | 98 | 87 | 14 | SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98) | HORMONALLY YOURS | 56 |
| 120 | 112 | 106 | 42 | CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 31 |
| 121 | 123 | — | 27 | MICHAEL CRAWFORD ATLANTIC 82347*/AG (12.98/17.98) | PERFORMS ANDREW LLOYD WEBBER | 54 |
| 122 | 108 | 88 | 33 | SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98) | WAYNE'S WORLD | 1 |
| 123 | 117 | 101 | 69 | NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98) | UNFORGETTABLE | 1 |
| 124 | 104 | 73 | 10 | EPMD RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98) | BUSINESS NEVER PERSONAL | 14 |
| 125 | 109 | 96 | 8 | FREDDIE JACKSON CAPITOL 96859* (10.98/15.98) | TIME FOR LOVE | 83 |
| 126 | 99 | 95 | 39 | SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 95 |
| 127 | 142 | 119 | 63 | COLOR ME BADD ▲ 2 GIANT/REPRISE 24429*/WARNER BROS. (9.98/15.98) | C.M.B. | 3 |
| 128 | 116 | 112 | 21 | INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98) | rites of passage | 21 |
| 129 | 121 | 107 | 23 | DAVID SANBORN ELEKTRA 61272* (10.98/15.98) | UPFRONT | 107 |
| 130 | 120 | 109 | 10 | GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98) | BADDEST OF THE BAD | 100 |
| 131 | 114 | 91 | 22 | LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98) | BACK TO FRONT | 19 |
| 132 | 146 | 136 | 71 | TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 133 | 107 | — | 2 | GREAT WHITE CAPITOL 98835* (10.98/15.98) | PSYCHO CITY | 107 |
| 134 | 124 | 111 | 16 | FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98) | ANGEL DUST | 10 |
| 135 | 115 | 110 | 52 | SOUNDGARDEN ● A&M 5374 (9.98/13.98) | BADMOTORFINGER | 39 |
| 136 | 126 | 102 | 45 | MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98) | DANGEROUS | 1 |
| 137 | 128 | 115 | 135 | THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) | SHAKE YOUR MONEY MAKER | 4 |
| 138 | 130 | 125 | 74 | LORRIE MORGAN ● RCA 3021* (9.98/13.98) | SOMETHING IN RED | 53 |
| 139 | NEW | 1 | 1 | THE SMITHS SIRE/REPRISE 45042*/WARNER BROS. (10.98/15.98) | BEST...! | 139 |
| 140 | 111 | 85 | 11 | JOE SATRIANI RELATIVITY 1053* (10.98/15.98) | EXTREMIST | 22 |
| 141 | 134 | 123 | 125 | VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) | THE BEST OF VAN MORRISON | 41 |
| 142 | 145 | 130 | 13 | MARTY STUART MCA 10596* (9.98/13.98) | THIS ONE'S GONNA HURT YOU | 77 |
| 143 | 119 | 100 | 24 | THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98) | WISH | 2 |
| 144 | 118 | 113 | 24 | BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98) | CHECK YOUR HEAD | 10 |
| 145 | 153 | 161 | 5 | SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98) | GET IN TOUCH WITH YOURSELF | 145 |
| 146 | 141 | 121 | 59 | VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) | THE COMFORT ZONE | 17 |
| 147 | 143 | 122 | 46 | SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98) | BEAUTY & THE BEAST | 19 |
| 148 | 140 | 137 | 86 | ENIGMA ▲ CHARISMA 86224* (9.98/13.98) | MCMXC A.D. | 6 |
| 149 | 137 | 135 | 7 | SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98) | LIZARD | 135 |
| 150 | 125 | 104 | 10 | MORRISSEY SIRE 26994*/REPRISE (10.98/15.98) | YOUR ARSENAL | 21 |
| 151 | 122 | 118 | 3 | TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98) | PERFECTLY FRANK | 118 |
| 152 | 147 | — | 2 | FOREIGNER ATLANTIC 89999*/AG (12.98/17.98) | VERY BEST & BEYOND | 147 |
| 153 | 138 | 120 | 25 | SPICE 1 TRIAD 41481*/JIVE (9.98/13.98) | SPICE 1 | 82 |
| 154 | 174 | 169 | 66 | TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98) | WHAT DO I DO WITH ME | 48 |
| 155 | 159 | 156 | 66 | TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98) | TRISHA YEARWOOD | 31 |

| 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 |
|-----------|-----------|-----------|---------------|--|-------------------------------|---------------|
| 156 | 164 | — | 2 | HAL KETCHUM CURB 77581* (9.98/13.98) | SURE LOVE | 156 |
| 157 | 132 | 127 | 17 | THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98) | HOTWIRED | 97 |
| 158 | 155 | 143 | 12 | VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98) | BARCELONA GOLD | 32 |
| 159 | 149 | 146 | 46 | TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98) | PUMP UP THE JAM - THE ALBUM | 10 |
| 160 | 136 | 116 | 8 | DOUG STONE EPIC 52436* (9.98 EQ/13.98) | FROM THE HEART | 99 |
| 161 | 135 | 103 | 4 | ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98) | I WAS WARNED | 103 |
| 162 | NEW | 1 | 1 | K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98/15.98) | PLEASE DON'T GO | 162 |
| 163 | 144 | 124 | 17 | SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98) | SISTER ACT | 40 |
| 164 | 162 | 148 | 170 | MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98) | SOUL PROVIDER | 3 |
| 165 | 160 | 162 | 30 | AARON TIPPIN ● RCA 61129* (9.98/13.98) | READ BETWEEN THE LINES | 50 |
| 166 | 131 | 105 | 24 | TOM COCHRANE CAPITOL 97723* (9.98/13.98) | MAD MAD WORLD | 46 |
| 167 | 152 | 152 | 109 | QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98) | EMPIRE | 7 |
| 168 | 157 | 147 | 20 | KISS ● MERCURY 848037* (10.98 EQ/15.98) | REVENGE | 6 |
| 169 | 163 | 149 | 48 | RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98) | RUSH STREET | 35 |
| 170 | 170 | 166 | 12 | PAT METHENY GEFEN 24468* (9.98/13.98) | SECRET STORY | 110 |
| 171 | 148 | 126 | 29 | TORI AMOS ATLANTIC 82358*/AG (10.98/15.98) | LITTLE EARTHQUAKES | 54 |
| 172 | 168 | 144 | 56 | KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98) | LEAP OF FAITH | 71 |
| 173 | 154 | 117 | 23 | SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98) | TONGUES AND TAILS | 51 |
| 174 | 158 | 133 | 177 | BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98) | NICK OF TIME | 1 |
| 175 | 165 | 140 | 11 | SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98) | DIRTY | 83 |
| 176 | 178 | 167 | 82 | R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98) | OUT OF TIME | 1 |
| 177 | 156 | 150 | 27 | LYLE LOVETT CURB 10475*/MCA (9.98/15.98) | JOSHUA JUDGES RUTH | 57 |
| 178 | 171 | 179 | 5 | CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) | CONFEDERATE RAILROAD | 171 |
| 179 | 179 | 174 | 36 | CECE PENISTON ● A&M 5381* (9.98/13.98) | FINALLY | 70 |
| 180 | 169 | 155 | 6 | MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98) | RETURN OF THE PRODUCT | 103 |
| 181 | 167 | 142 | 8 | VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98) | RAVE 'TIL DAWN | 136 |
| 182 | 175 | 153 | 56 | TESLA ● GEFEN 24424 (9.98/15.98) | PSYCHOTIC SUPPER | 13 |
| 183 | 133 | 131 | 56 | ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98) | FACELIFT | 42 |
| 184 | 161 | 134 | 15 | THE B-52'S ● REPRISE 26995*/WARNER BROS. (10.98/15.98) | GOOD STUFF | 16 |
| 185 | 173 | 181 | 96 | NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98) | PRETTY HATE MACHINE | 75 |
| 186 | 177 | 173 | 234 | ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98 EQ/31.98) | PHANTOM OF THE OPERA | 33 |
| 187 | 150 | — | 2 | JETHRO TULL CHRYSALIS 21964*/ERG (10.98/15.98) | LITTLE LIGHT MUSIC | 150 |
| 188 | 188 | 164 | 38 | HAL KETCHUM ● CURB 77450* (9.98/13.98) | PAST THE POINT OF RESCUE | 45 |
| 189 | 166 | 141 | 68 | VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98) | FOR UNLAWFUL CARNAL KNOWLEDGE | 1 |
| 190 | 181 | 158 | 24 | GEORGE STRAIT ● MCA 10532* (10.98/15.98) | HOLDING MY OWN | 33 |
| 191 | 187 | — | 2 | JACKYL GEFEN 24489* (9.98/13.98) | JACKYL | 187 |
| 192 | 172 | 154 | 25 | "WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98) | OFF THE DEEP END | 17 |
| 193 | 151 | 151 | 22 | RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98) | DON'T OVERLOOK SALVATION | 122 |
| 194 | NEW | 1 | 1 | JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98) | START THE CAR | 194 |
| 195 | 190 | 175 | 27 | BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98) | HUMAN TOUCH | 2 |
| 196 | 180 | 178 | 5 | SAWYER BROWN CURB 77574* (9.98/13.98) | CAFE ON THE CORNER | 174 |
| 197 | NEW | 1 | 1 | 2 UNLIMITED RADICAL 15407*/CRITIQUE (9.98/13.98) | GET READY | 197 |
| 198 | 186 | 157 | 49 | HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98) | TOO LEGIT TO QUIT | 2 |
| 199 | RE-ENTRY | 51 | 51 | MARY-CHAPIN CARPENTER ● COLUMBIA 46077* (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 70 |
| 200 | 182 | 168 | 32 | PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98) | VULGAR DISPLAY OF POWER | 44 |

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| The Black Crowes 59, 137 | Da Lench Mob 24 | Sophie B. Hawkins 173 | Lyle Lovett 177 | CeCe Peniston 179 | Beauty & The Beast 147 | Toad The Wet Sprocket 80 | |
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Insurance Program Kicks Off Applications Now Being Accepted

NEW YORK—A new national health insurance program for music industry professionals has begun accepting applications from residents of 15 states.

The Music Industry National Insurance Program, a private, self-paid health-coverage plan, has been endorsed by MusiCares, the charitable foundation arm of NARAS, the recording academy, and was implemented through NARAS efforts.

"Access to affordable health insurance is one of the most important issues in our society today, and the independent nature of our industry makes it of critical concern to our music people," says NARAS president Michael Greene. "By making this comprehensive, self-paid health insurance available to all segments of our music community, MusiCares is fulfilling its mis-

sion of helping music people attain a level of security in this very independent business," he says.

NARAS notes that MusiCares itself is neither the insurer nor the program administrator. In states where the coverage is currently available, it is provided through Maxicare and Sierra Health Services and administered by PacFed Benefits Administrators Inc. of Glendale, Calif. Those states are Arizona, California, Florida, Illinois, Indiana, Louisiana, New Mexico, Nevada, North Carolina, South Carolina, Texas, Georgia, Michigan, Tennessee, and Wisconsin.

Information on coverage options, enrollment, premiums, and claims is available through PacFed Benefits Administrators Inc., Suite 1160, 801 North Brand Blvd., Glendale, Calif. 91203, or by calling 818-243-0222.

BETWEEN THE BULLETS



by Geoff Mayfield

HISTORIC NUMBERS: The second-week performance by **Garth Brooks** "The Chase" is laudable on two counts. The tally, in excess of 412,000 units, is the largest second-week count by any album since The Billboard 200 began using the SoundScan system in May 1991. And, of the nine titles that have debuted at No. 1 during that time frame, "The Chase" is only the second that manages to see a sales increase in its second week. The first to do so was **Michael Jackson's** "Dangerous."

MORE: As if the sales boost by his newest weren't rewarding enough, exposure from the Country Music Assn. awards telecast by CBS Oct. 30 picks up sales on his first three titles. "Ropin' The Wind," at No. 15, sees a 15% gain. And, although "No Fences" (No. 16) and "Garth Brooks" (No. 45) are pushed backward, each of them sees an increase, with the former gaining almost 8% over the previous week. Of the five albums that Brooks has on the chart, "Beyond The Season" is the only one that sees a sales decline—and I guarantee that Christmas-themed set will be revived when Thanksgiving weekend rolls around.

WINNERS' CIRCLE: As has been the case in years past, the CMA broadcast boosts the fortunes on The Billboard 200 for many of the artists who received exposure on the show. Although he holds at No. 3, **Billy Ray Cyrus** wins the Top 20 Sales Mover for the largest gain at the top of the chart, while **Mary-Chapin Carpenter's** "Come On Come On" wins the Power Pick, awarded to the biggest increase for a title ranked lower than No. 20. Cyrus gains by 20%; the new Carpenter title jumps 60-37 on a 51% increase while her "Shooting Straight In The Dark" re-enters at No. 199. Co-host **Vince Gill** sees double-barreled impact, with his latest gaining by 34% (25-13) as sales on his prior set, "Pocket Full Of Gold," more than double, causing it to re-enter at No. 109.

OTHER CMA BENEFICIARIES on The Billboard 200: **Brooks & Dunn** (20-12), **Wynonna Judd** (a 10% gain at No. 21), **Trisha Yearwood** (52-48 and 159-155), **Alan Jackson** (89-77 on a 25% gain), **Suzy Bogguss** (95-83 on a 22% gain), **Pam Tillis** (a debut at No. 100), **Diamond Rio** (130-110 on a 33% gain), and **Tanya Tucker** (174-154 on a 23% increase).

BOMBS AWAY: For the second week in a row, three artists debut in the top 10. **Michael Bolton's** bow at No. 5 may not be a large surprise, but who knew that **Peter Gabriel** would open at No. 2 (see story, page 1) or that **Alice In Chains**, whose "Facelift" peaked at No. 42, would enter at No. 6? ... The CMAs aren't the only TV story on The Billboard 200. **Color Me Badd** sees a 142-127 jump on a 16% gain in the wake of the rerun of the "Beverly Hills 90210" episode that featured its music. CMB will be featured in Giant's "90210" soundtrack, which streets Oct. 20. Oddly though, while CMB's new single is hot (21-15 on Hot 100 Singles), the "Mo' Money" soundtrack from which it hails is tailing, dropping 26 spots to No. 101.

FEAT: Last week, Warner Bros. topped both the Top Jazz Albums and Top Jazz Contemporary charts with **Miles Davis** and **Dr. John**. The last time Warner had No. 1's on both lists was Aug. 5, 1989, when the label did it with the same two artists.

LUNG CANCER TAKES TEMPTATION'S SINGER EDDIE KENDRICKS

(Continued from page 12)

leases were top 10 R&B hits, including the No. 1 "Shoeshine Boy" and No. 2 "He's A Friend."

His career stalled after leaving the Motown fold. In 1978, he signed on with Arista Records and landed in the R&B top 20 with "Ain't No Smoke Without Fire." By 1980 he had moved on to Atlantic Records; one track recorded for that label, "Surprise Attack," reached the R&B chart in 1984.

In 1982, Kendrick participated in the Temptations "Reunion" album and tour, coordinated by then-Motown artist Rick James. The album yielded a hit single featuring James, "Standing On The Top." The project reunited Kendrick with Ruffin, who had left the Temptations in 1968 to pursue a Motown solo career.

By 1984, Ruffin and Kendrick were performing a series of dates together, and Kendrick dropped the "s" on his surname (his family uses Kendrick). The pair appeared on the Live Aid broadcast and recorded "Live At The Apollo With David Ruffin And Eddie Kendrick" for RCA at

the reopening of New York's legendary Apollo Theater. A track from that album, "The Way You Do The Things You Do/My Girl" with pop rockers Daryl Hall & John Oates, reached No. 20 on the pop singles chart. Two subsequent Ruffin & Kendrick[s] RCA singles, "I Couldn't Believe It" and "One More For The Lonely Hearts Club," reached the R&B singles chart in 1987-88.

Ruffin died of a drug overdose June 1, 1991, shortly after completing a European tour with Kendrick and Dennis Edwards, another former Temptation and solo recording artist.

Kendricks developed lung cancer, which doctors attributed to cigarette smoking. His attorney, Jane Smart, says that, despite losing a lung to the disease in 1991, the singer toured Europe and Japan as recently as this summer. Kendrick had been receiving liquid oxygen treatments, but he soon developed complications and was hospitalized earlier this month.

Kendricks had filed suit Aug. 31 against Motown Records and Jobete

Music, claiming the record and publishing companies refused him access to his accounts and withheld back royalties (Billboard, Sept. 26). Smart was not sure of his family's wishes regarding the suit at press time.

An all-star tribute to Kendrick had been planned by Bobby Womack for the Strand Theater in Redondo Beach, Calif., weeks before the singer's death. According to Strand manager John Lee, the Oct. 16-17 shows will feature Lou Rawls, Esther Williams, Andrae Crouch, Little Steven, Bill Withers, Al Green, "Soul Train" producer/host Don Cornelius, Ike Turner, and air personality Frankie Crocker.

Kendricks is survived by his parents, Johnny and Lee Bell Kendrick; a sister, Patricia Simpson; and three brothers, Charles, Robert, and Clarence Kendrick.

ELTON JOHN

(Continued from page 12)

the AIDS Project Los Angeles, Hollywood Supports, Gay Men's Health Crisis Inc., Project Open Hand/Atlanta, The Pediatric AIDS Foundation, and the Ryan White Children's Fund.

While MCA did not announce any involvement beyond this single, John elaborated on his decision to contribute all future singles royalties to AIDS organizations: "It's about time I got off my backside here. We have a long way to go," he says. Like his donations in the U.K., John said, his U.S. effort "gives a steady cash flow to the AIDS organizations, which they need."

A spokesman for PLG says, "We respect what Elton John does as an artist and a gentleman."

FBI FOUNDER COPELAND BREAKS FROM INTERTALENT

(Continued from page 12)

FBI's former staff and roster of some 80 musical acts, including headliners such as Sting, who is represented by InterTalent as an acting client.

The merged company was intended to serve as a full-service agency embracing clients in music, film, and television. InterTalent represents some 170 actors, writers, and directors.

Although the two parties would not discuss their differences publicly, Copeland's move follows the departure from FBI-InterTalent this

summer of Buck Williams, a 12-year veteran of FBI, who joined the Nashville office of Monterey Artists.

More recently, R.E.M., which had been an FBI client since the band's earliest days and developed into one of the agency's largest headlining acts, left to sign with Williams at Monterey.

Copeland is working out of FBI's former West Coast offices in Los Angeles. The film and television division of FBI continues to be based here.

THOM DUFFY

CMJ MUSIC MARATHON TAKES POLITICAL TACK

(Continued from page 13)

panel naming Gore, the wife of Democratic Vice Presidential candidate Albert Gore and a founder of the Parents' Music Resource Center, will be moderated by Sire Records executive Howie Klein. The panel will discuss whether government efforts toward lyrics censorship would abate under a Democratic administration.

"Given the proximity of the convention to election day, we felt it would be important to educate people on the various issues before them, and encourage them to get involved on some level," says Joanne Abbott Green, co-convention director of the Music Marathon. "We won't be taking sides or endorsing any candidate. We will be totally nonpartisan."

So will the Rev. Jackson, whose speech is said to be a universal outreach to college-age participants to become more aware and active in world issues.

The other scheduled keynote speakers are Lou Reed, Iggy Pop, and Queen guitarist Brian May, who will kick off CMJ's Metal Marathon, a subseries of panels and showcases focusing on the genre.

According to Green, registration is up by approximately 20%, and the convention will likely draw about 5,500 people, including representatives from college radio, retail, booking, video, and both major and independent labels.

Formats for the panels will be divided between straightforward de-

bates and educational workshops. Among the topics featured are "Sexism In The Music Industry," moderated by Sylvia Chase; "Careers: Music Business Schools VS. The School Of Life," hosted by John Harris; and "Rap Radio: The Anatomy Of A DJ," facilitated by Def Jam's Bobbito Garcia and Sincere of PLG.

For the seventh year, CMJ is hosting a Metal Marathon, designed to

address the considerable activity of hard-rock acts at college radio. Panels will include "Retail & Marketing: Bought & Sold, For Less" and "Metal Programming & Promotion: Schmoozing vs. Whoring."

As usual, the CMJ Music Marathon is framed by a series of artist showcases. They will range from bands promoting new albums to those in search of a recording contract.

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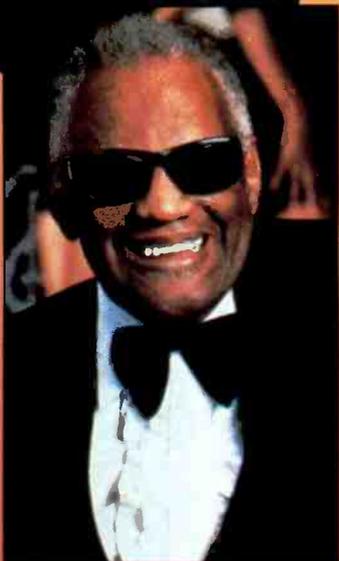
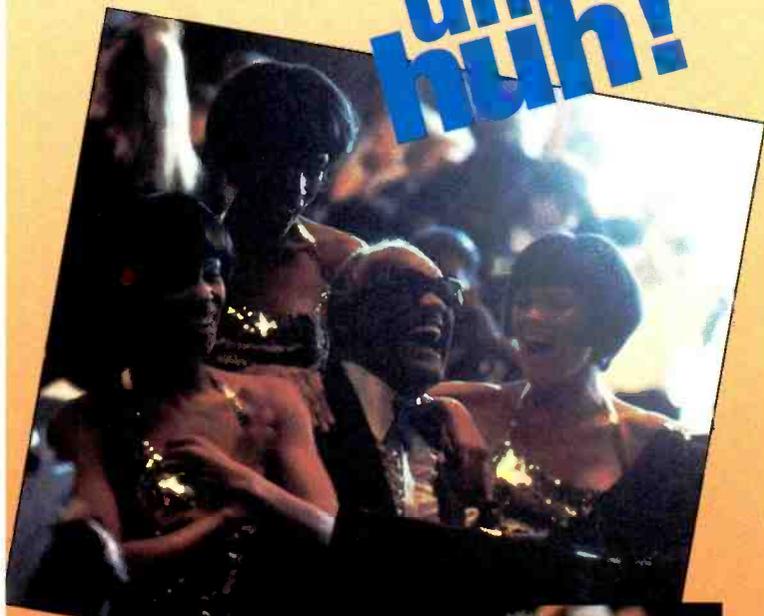
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

NO FREE ICE-T, YET

When Ice-T asked Time Warner in July to pull the controversial track "Cop Killer" from the Sire/Warner Bros. Records album by his group Body Count, he said he would offer the single free to anyone who asked for it. However, to date, none have been given away because none have been pressed. "It's certainly his prerogative to do this, but we haven't pressed any tapes and have no intention of doing so," says a Warner Bros. spokesman. Ice-T's manager, George Hinojosa, of Rhyme Syndicate Inc., says there was no time to press cassettes prior to the rapper's current shows with Guns N' Roses but they still intend to do so. "What we're trying to do is organize something [that includes the tape give-away] that I'm not at liberty to talk about yet." He expects to make an announcement in about two weeks.

A&M HAS J. IN U.S., U.K.

The 21-year-old rap/rock singer/songwriter named J. from East Berlin, who has created a stir in Germany with his anti-fascist lyrics (Billboard, Sept. 26), has been signed to A&M Records for the U.S. and U.K. A release date has not yet been set. J.'s debut disc, "We Are The Majority," is out on Polydor in Germany.

GORE CHOOSES MTV

Democratic Vice Presidential candidate Sen. Albert Gore will appear in an MTV "Choose Or Lose" fo-

rum at 10 p.m. (ET/PT) Oct. 20. Gore will field questions from a group of 150 18-24-year-olds during the one-hour presentation. The senator's MTV appearance follows a June forum featuring Democratic Presidential candidate Gov. Bill Clinton, during which 33% of all MTV viewers reportedly tuned in. MTV executives say President George Bush and Vice President Dan Quayle have declined to appear. The network plans to offer Presidential hopeful Ross Perot the chance to speak directly with young voters via the network.

BRINGING IT ALL BACK HOME

Bust It Records president/CEO Louis Burrell says the CEMA-distributed label set up by pop-rap star Hammer has "consolidated" its operations into its Oakland, Calif., headquarters, relocating personnel from its former Los Angeles and New York offices, including assistant GM Charles Freeman. "We are emphatic that our doors are open for business as usual," says Burrell.

SCALPING SUIT SETTLED

A New Jersey ticket agency has agreed to repay \$20,000 to concertgoers who bought allegedly scalped Bruce Springsteen tickets through the firm, and also will pay \$10,000 in fines and legal costs. The settlement with The Ticket Man of Nutley, N.J., was announced by state officials as the first resulting from suits brought against 11 ticket bro-

kers involved in alleged scalping during Springsteen's recent shows at the Meadowlands Arena.

STARS HELP HURRICANE VICTIMS

"Imua Hawaii" (Onward Hawaii) is the name given to a benefit performance organized by Graham Nash (a resident of Kauai) that will take place Nov. 8 in Honolulu at the NBC Arena. Performers, whose work will help victims of Hurricane Iniki, which struck the people of Kauai and Dahu Sept. 15, include Crosby, Stills & Nash, Jackson Browne, Bonnie Raitt, and Private Music's the Pahinui Brothers. The show's producer, Tom Moffatt, says 100% of all ticket sales will go directly to hurricane victims. For more info, call Tom Moffatt Productions at 808-524-6333.

MUSIC MAN FOR ALL SEASONS

Retiring after 33 years with the Time Warner music division, the last eight as president/CEO of Warner New Media, Stan Cornyn has, with wit, humor, and wisdom, told the music industry of the day radio died, of its glorious past and its exciting technological future. He made Warner Bros. jolly label ads the envy of the industry. He also delivered that rare kind of speech at industry gatherings: He stated important things that managed to make their points without pontification. Cornyn is retiring to pursue, he says, "pure creativity." Bulletin wishes Cornyn lots of flowing juices.

Boyz's 'End' Makes Motown History

BOYZ II MEN's "End Of The Road" becomes only the third single in the last 30 years to log 10 weeks at No. 1 on the Hot 100. The song from the movie "Boomerang" follows Debby Boone's "You Light Up My Life" (which also originated in a feature film) and Olivia Newton-John's "Physical."

"End Of The Road," released on Motown's Biv 10 subsidiary, now stands alone as Motown's longest-running No. 1 pop hit to date. Indeed, it's the longest-running No. 1 by any black act in 46 years—since the Ink Spots' 1946 smash, "The Gypsy," topped the pop chart for 13 weeks.

In a remarkable coincidence, one promotion executive, Frank Turner, worked all three of the chart champs of the last 30 years. Turner—who is currently Motown's senior VP of pop promotion—was Warner Bros.' local promotion man in Memphis at the time of Boone's hit on Warner/Curb and was MCA's regional promo man in Atlanta at the time of Newton-John's smash.

FAST FACTS: Peter Gabriel's first studio album in six years, "US," enters The Billboard 200 at No. 2. This matches the peak position of Gabriel's 1986 blockbuster, "So." And "US" has achieved the feat without significant pop radio support (see story page 1). The lead single, "Digging In The Dirt," holds at No. 78 on the Hot 100 for the second week. By contrast, "Sledgehammer," the lead single from "So," made No. 1 the week the album crested at No. 2.

Michael Bolton lands his third straight top-five album on The Billboard 200 as "Timeless (The Classics)" debuts at No. 5. Bolton's new single, a cover of the Bee Gees' 1967 hit "To Love Somebody," enters the Hot 100 at No. 89.

Alice In Chains' sophomore album, "Dirt," enters The Billboard 200 at No. 6. The band's 1991 debut, "Facelift," peaked at No. 42. Alice In Chains' arrival gives the Seattle rock scene three albums in the current top 10. Pearl Jam's "Ten" dips to No. 7 after climbing as high as No. 2; the "Singles" soundtrack, which includes both bands, ranks No. 10.

The Heights' "How Do You Talk To An Angel" vaults from No. 31 to No. 11 in its third week on the Hot 100. The ballad was featured on the premiere episode of Fox-TV's new Thursday-night series "The Heights."

Madonna's "Erotica" enters the Hot 100 at No. 13, matching the May entry of Mariah Carey's "I'll Be There." These are the highest-debuting singles since 1970. Madonna co-wrote and co-produced "Erotica" with Shep Pettibone, her collaborator on such varied hits as "Vogue" and "This Used To Be My Playground."

Mary J. Blige lands her second straight No. 1 R&B hit with "Real Love." The song sprints to No. 17 on the Hot 100.

Red Hot Chili Peppers' "What Hits?," a compilation of the band's EMI recordings, enters The Billboard 200 at No. 28. "Blood Sugar Sex Magik," the Peppers' triple-platinum Warner Bros. debut album, reached No. 3 in May.

10,000 Maniacs' "Our Time In Eden" opens at No. 34. The band's last studio album, "Blind Man's Zoo," reached No. 13 in 1989.

Bobby Brown's "Bobby" drops out of the top 10 on The Billboard 200 after just five weeks. Brown's last studio album, "Don't Be Cruel," logged 45 weeks in the top 10. His new single, "Good Enough," enters the Hot 100 at No. 51.



by Paul Grein

A photograph of Alan Jackson wearing a white cowboy hat, sunglasses, a black leather jacket, and blue jeans, sitting on a teal Harley-Davidson motorcycle. The background is a light-colored wall with horizontal lines.

Alan Jackson

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