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IN THIS ISSUE

The Mexican Regional

SEPTEMBER 21, 1991

Rap Rates With

Adults, Say

Radio, Retail

and DEBORAH RUSSELL

NEW YORK-Widely held as-

sumptions about who constitutes

rap music's primary audience are

being shattered nowadays, as ra-

dio programmers and retailers are

confronting evidence—through ratings and sales—that many

adults are just as enthusiastic

has sparked heated debate, partic-

ularly between label promotion

The demographics-of-rap issue

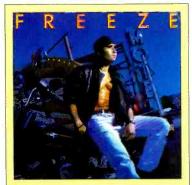
about rap as teens.

BY JANINE McADAMS

FOLLOWS PAGE 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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CURB



CEMA Promises No Deals With Clubs EMI Cuts BMG Tie; Columbia House Next

■ BY SUSAN NUNZIATA

NEW YORK-The CEMA family of labels, responding to retailers complaints about what they see as unfair competition from record clubs, plans to let its club deals expire without renewing them. One CEMA label, EMI Records, has already ended its club agreement with BMG Direct Marketing and at vear's end will let its agreement with Columbia House lapse.

While no other label besides Geffen (Billboard, April 6) has actually cut off the clubs' access to rep-

Sticky Business

Orders At 4 Mil

LOS ANGELES—Despite the fact

that two of the country's largest

mass merchandisers, K mart and

Wal-Mart, have decided not to carry

the new Guns N' Roses albums, Gef-

fen Records has racked up advance

orders totaling 4 million units for

"Use Your Illusion I" and "Use Your

Responding to other retailers' jit-

ters, Geffen has yanked a sharply

worded lyric advisory sticker off of

the albums and will replace it with a less abrasive version, although the (Continued on page 80)

Or No, GN'R's

BY CHRIS MORRIS

and ED CHRISTMAN

ertoire, rumblings are still being heard at other record companies, six months after club policies became a major industry issue.

Many retailers are continuing to protest club policies to the labels, and one chain, National Record Mart, will try to enlist others in a

possible legal action against the clubs at the upcoming retailers conference of the National Assn. of Recording Merchandisers.

Even if they decline to join NRM in such an action, the retailers will be tested in the months ahead by (Continued on page 83)

12-Inch Single Fading Fast As CD-5 Makes Digital Display

■ BY CRAIG ROSEN

LOS ANGELES-The 12-inch single appears to be fading as the CD-5 takes over the maxisingle market. WEA president Henry Droz says the future of the 12-inch single is "doubtful," and representatives at most labels concur with his assessment

Some labels, however, still support the 12-inch and are just testing the CD-5 waters.

"From our viewpoint, the CD-5 continues to grow every month, Droz says. "It appears that it will be the definitive maxisingle configuration. Vinyl continues to slide every (Continued on page 12)

(Continued on page 91)

Brit Indies: A Rough Trade Gets Slicker, Smarter With Age

BY JEFF CLARK-MEADS

LONDON-British independent labels, one of the world's greatest sources of international talent, have

evolved over the last 20 years from a chaotic group of semi-amateurs into a credible, professional enterprise boasting such current hit makers as Jesus Jones, the Charlatans, Happy

Mondays, and the Blur. Nevertheless, the Brits have suffered some bitter losses along

the way.

Not only have dozens of indie labels come and gone but, in the last

seven years, all of the U.K.'s frontline indie distributors—the arteries for the sector's lifeblood-have either temporarily or permanently suspended operations. Industry ob-

servers note that the recession and the volatility of the singles charts have taken their toll; but when those actively involved in the indie production process are asked, they will

give you a forthright British response: "We've never been better, mate.

Superficially, British indies are a ragtag bundle of calculated anarchy (Continued on page 79) MOSICAL

FOLLOWS PAGE 50

No. 1 IN BILLBOARD

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★ BO	YZ N THE HOOD	
SO	UNDTRACK	(QWEST/WB)
	HOT COUNTRY SIN	GLES
★ LE	AP OF FAITH	
LIC	NEL CARTWRIGHT	(MCA)
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Canadian Radio-Rule Changes Alter FM Map

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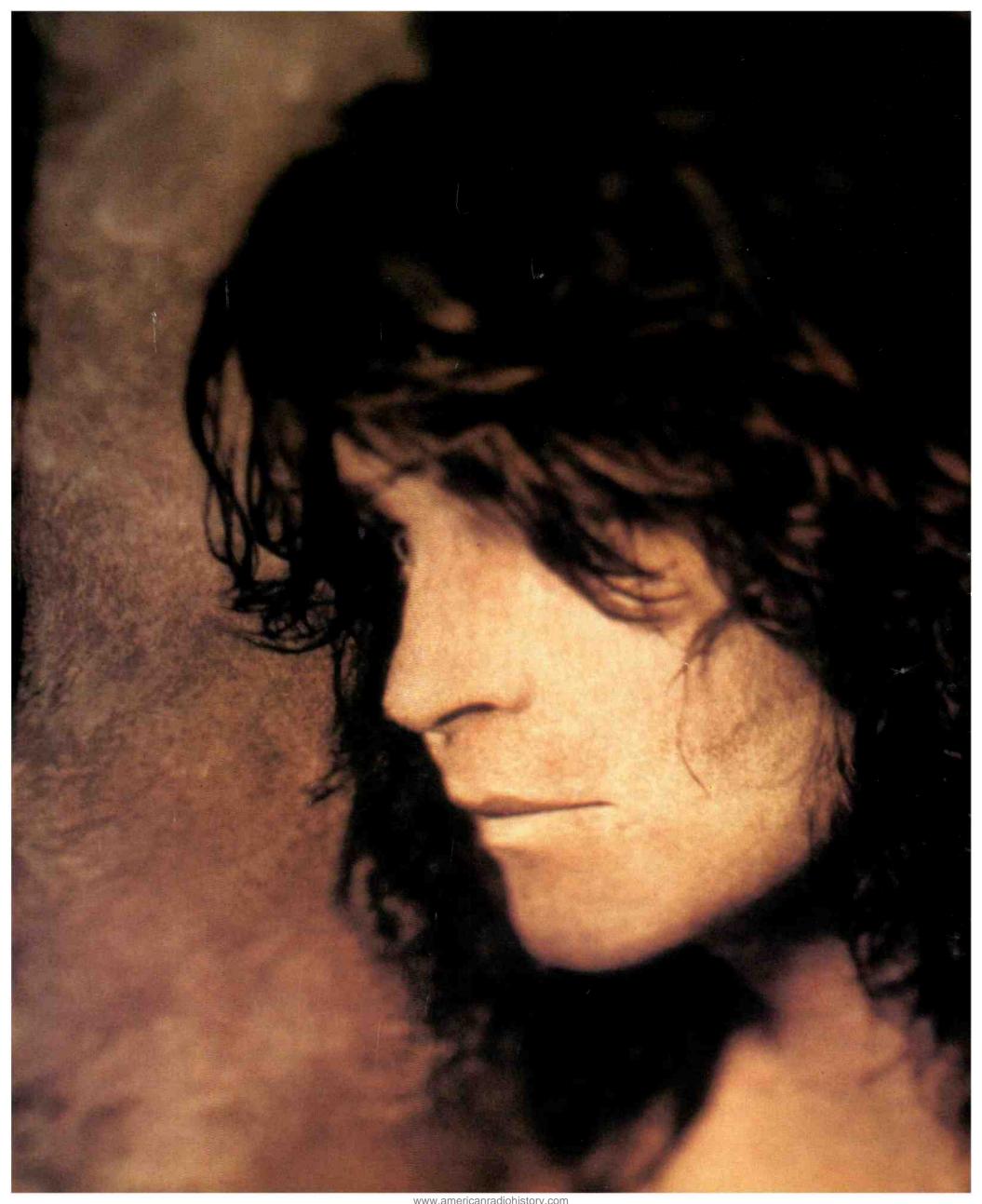
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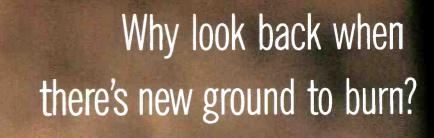
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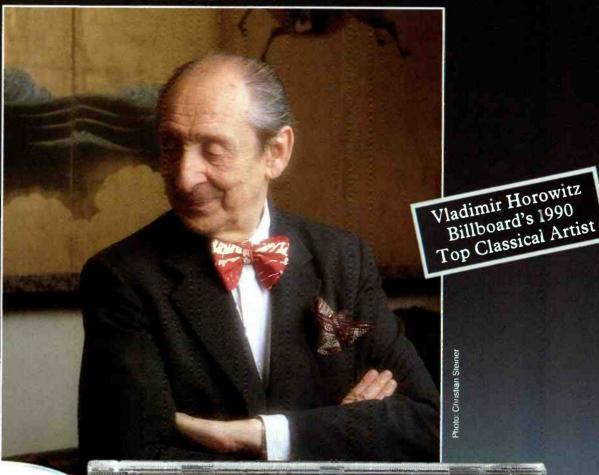
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SEPTEMBER 21, 1991

THEY GOT THEIR MTV AWARDS ...

R.E.M. may have lost its religion—but it got a slew of statuettes in exchange at the MTV Video Music Awards, Sept. 5 in Los Angeles. Melinda Newman made the scene and returns with a complete wrapup of winners (this page) and winning moments from the live show (page 49). And for a glimpse of the goings-on, eyeball page 50.

HEAVY D. & THE BOYZ MAKE SOME NOIZE

No lightweights on the R&B scene, Heavy D. & the Boyz are taking a "Peaceful Journey" into the spotlight once again. Havelock Nelson talks with Heavy D. about the new album, while Janine McAdams gets the lowdown on group member D.J. Eddie F.'s production moves. **Page 29**

NOTES FROM MUSICLAND'S MEET

The Musicland Group celebrated its status as a survivor during the recent recessionary times at the company's convention in Minneapolis. Ed Christman was there.

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TAKING THE GLOBAL MUSIC PULSE

This week marks the debut of an exciting weekly feature, Global Music Pulse, edited by David Sinclair with dispatches from Billboard's international bureaus, covering the latest developments in planet beat on all seven continents and every island and atoll in between.

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New Regs Redraw Canadian FM Map Stations Changing Formats In Response

BY LARRY LERI AND

TORONTO—Canadian radio programmers and record companies are now gauging the impact of wideranging regulatory measures from the Canadian Radio-television and Telecommunications Commission, which came into effect Sept. 1.

Under the new CRTC policies, intended to streamline Canadian FM, the most visible difference is that the distinctions among what are considered AC, top 40, album rock, and classic rock formats have lessened on the FM band.

"What's coming together is a blurring of formats," says Ross Davies, PD of CHUM-FM Toronto. "A lot of stations are going to start cloning each other, so you're going to get more duplication and stations jumping on bandwagons and off bandwagons."

"It has pretty much made AC stations sound the same," says consultant Pat Bohn, president of Bohn & Associates Media in Vancouver, British Columbia. "It has made CHFI-FM sound closer to CHUM-FM [Toronto], and CKKS-FM [Vancouver] sound closer to CFMI-FM, and CKRA-FM sound closer to CIRK-FM [Edmonton, Alberta].

The most-talked-about station realignment Sept. 1 was CKFM-FM Toronto. Boxed by soft AC CHFI-FM on one side and album rock CHUM-FM, the Standard Broadcasting FM flagship switched from AC to a top 40

presentation, "The Mix, 99.9," stressing music by such artists as Bob Seger, Bruce Springsteen, R.E.M., Prince, and Michael Bolton. "There was a perceived need for a station that isn't quite as narrow as we were or anyone else is," says Gary Slaight, president of Standard Radio Inc. and VP/GM of CKFM-FM. "We think this format is going to give CHUM-FM a run for the money."

Slaight notes the revised CRTC

policy alone made the switch to a harder music policy possible. "We couldn't have done this beforehand," he says. "We would have been stepping over the bounds of hard-soft [music categories]. We couldn't play a whole lot of Springsteen before; now we've got 20 tracks in there and we got rid of the light AC stuff, the Lionel Richies. [The harder sound] also helps us with our [Canadian content], (Continued on page 88)

FCC Doesn't Plan To Hinder Satellite Radio Development

BY BILL HOLLAND

SAN FRANCISCO—FCC commissioner Sherrie Marshall caused seismic tremors with her first-day remarks here at the National Assn. of Broadcasters' Radio '91 by making it clear to radio station owners that the FCC has no plans to impede the development of satellite digital radio services or to place terrestrial radio in a favored position in the race to bring digital audio to the public.

Marshall, appointed by President Bush in 1989, gave the standard FCC line that the commission will always see a future for traditional "free" broadcasting and that its "localism" aspects are a vital part of the radio landscape. But she made it clear that the future is open to all.

She complimented the industry "for responding positively to the digital command" rather than trying to stall audio advances, but added that the commission's commitment to localism "will not likely yield an FCC policy for suppressing" the onrush of new competitors. She put the arm-wrestling con-

She put the arm-wrestling contest this way: "We will try to arm broadcasters, but we will not disarm the satellite people."

Marshall also said that satellite (Continued on page 90)

Major Video Boosts Consolidation Moves

Plans To Buy Distribution Rival Video Trend

BY JIM McCULLAUGH

LOS ANGELES—Consolidation has hit the ranks of independent video wholesalers once again, as Indianapolis-based Major Video Concepts has agreed in principle to buy the assets—including subsidiary U.S. Laser—of rival distributor Video Trend of Des Plaines, Ill.

Once the new deal is completed, the Major/Video Trend entity will have a market share of about 14%-15%, according to industry observers, placing it in a rough tie for second with LaVergne, Tenn.-based Ingram. Commtron, the country's largest video wholesaler, claims about 15%-20% of the market.

"I think we'll be neck and neck in terms of market share," says Ingram sales VP Fran Salamon.

Major and Video Trend had attempted a merger at the end of 1989, but abruptly called it off in March 1990, citing a failure to work out "certain details" (Billboard, March 10, 1990)

Major Video Concepts is a subsidiary of Lacy Distribution Inc., while

Video Trend's parent is Chas. Levy

Principals of both Major Video and Video Trend, including Walt Wiseman, president of Major Video, were unavailable for comment, but a representative for Major confirms that an agreement in principle has been reached.

"The only overlap in branches is Florida, and I expect there will be a consolidation there," says one major home video studio executive analyzing the deal. "That's one of the keys to this deal.

"It also turns Major Video from a very strong regional distributor into more of a national distributor overnight."

Says another studio supplier: "It's a good marriage. And from Major's perspective, it also makes sense to pick up the laser business. That's a growing segment

growing segment.

"I also view this deal as a continuation from the original merger discussions," he continues. "And this is not the end of it. You're going to see even more consolidation among distributors in the future."

Major Video has branches in Columbus, Ohio; Birmingham, Ala.; Columbia, S.C.; Charlotte, N.C.; Richmond, Va.; Nashville; and St. Petersburg, Fla., along with its corporate headquarters in Indianapolis.

Aside from its corporate headquarters in Des Plaines, Video Trend has branches in Seattle; Foster City, Calif.; Sacramento, Calif.; Tampa, Fla.; Salt Lake City; Rosemont, Ill.; and Detroit.

R.E.M., Isaak, C&C Factory In Spotlight At MTV Awards

BY MELINDA NEWMAN

LOS ANGELES—It was a night for the record books as R.E.M.'s "Losing My Religion" snared six trophies, including video of the year, at the eighth annual MTV Video Music Awards here Sept. 5.

That topped the old record of five awards given to a video. Both Peter Gabriel's "Sledgehammer" and Herbie Hancock's "Rockit" won that number in past years.

The show, broadcast in more than 140 countries, garnered a 7.2 rating stateside with a 13.2 share. The rating, which reflects a combination of the MTV and VH-1 rat-

ings, was down from last year's record high 9.1.

However, MTV officials were still thrilled with the numbers, given the extremely stiff competition the show faced, including the Jimmy Connors-Paul Haarhuis U.S. Open match on CBS and ABC's live town meeting with Mikhail Gorbachev and Boris Yeltsin.

"A lot of years we have no com-

"A lot of years we have no competition, this year we had a lot," says MTV Networks executive VP Marshall Cohen. "It was a fantastic show. I'm speculating that the competition took some viewers, but we do this show for a variety of rea-

(Continued on page 49)

An Important Change In Distribution

Contract Formalization Reflects Sony Influence

BY DEBORAH RUSSELL

LOS ANGELES-New York-based Important Record Distributors is streamlining its accounting and payment systems, offering its labels a type of formal distribution contract generally associated with the majorlabel branch systems.

The move comes 16 months after Sony Distribution (then CBS) purchased a 50% stake in the independent distributor (Billboard, May 12, 1990). The move to formalize systems and offer written contracts to labels is a manifestation of Sony's influence on IRD's business philosophy, says IRD president Barry Kobrin.

"Sony wants a return on its investment; they have to," Kobrin says. "Important is independent and we'll always be independent, but we're able to sit down with Sony and learn more about their business philosophy. As creative as we are in a product-knowledge world, Sony is more creative in a business-knowledge world.'

A summary of the national distribution proposal IRD is offering to its labels reflects a type of consignment deal. IRD would pay labels from invoices for units actually sold to retailers, as opposed to paying for those units based on the distributor's original purchase order with the label. An element of the agreement offers labels detailed sales reports generated by the Sony computer system.

Terms of the proposal call for IRD to pay the labels 75% of net billing for records sold, in effect, charging a

25% distribution fee to cover its costs of business. The clause is negotiable, says IRD's director of purchasing, Alan Becker, depending on the level of volume each label does with the distributor.

IRD would pay labels 90 days after the end of each month and would keep a 25% reserve each month to be liquidated in nine months, according to the proposed agreement. The distributor would refurbish inventory returns at a cost to the label of 2% of net billing, and the label would pay all costs of freight, including the

costs of shipping to and from IRD's

IRD has sent the proposal to a number of its labels, and Becker says he is just beginning to negotiate individual deals within the framework of its terms.

"It's very similar to a major-label distribution deal," says Doug Keogh, VP/GM of New York-based Roadrunner Records, owner of the Important-distributed Roadracer, RC, Emergo, and Third Mind imprints. "They're taking advantage of the

(Continued on page 90)



He's Got Spirit. MCA Entertainment Group Chairman Al Teller receives the "Spirit of Life" award from the Music and Entertainment Industry Chapter of the City of Hope at the charity's Sept. 4 fund-raising gala. The gala exceeded the \$2.5 million fund-raising goal, raising more than \$3 million. Shown, from left, are Zach Horowitz, executive VP, MCA Music Entertainment Group and president of the Music and Entertainment Industry Chapter of the City of Hope; Harold Berkman, president, Music Express, and executive board member, Music and Entertainment Industry Chapter; Bruce Hinton, president, MCA Records Nashville and Nashville chair for the dinner; Teller; John Frankenheimer, executive board member, Music and Entertainment Industry Chapter; Jerry Sharell, executive VP of entertainment and marketing, Westwood One Companies, and executive board member, Music and Entertainment Industry Chapter; and Bruce Resnikoff, senior VP of special markets and products, MCA Records, and executive board member, Music and Entertainment Industry Chapter. (See page 78).

CD Surge Helps Increase Value Of Japanese Music

■ BY STEVE McCLURE

TOKYO-The value of Japanese prerecorded music production was up 11.9% in the first half of this year, while unit production rose 17.3% compared with the first six months of 1990, according to figures just released by the Japan Phonograph Record Assn.

Fueling that growth was a solid gain by CDs, which overwhelmingly dominate the Japanese market, more than offsetting a significant decline in the popularity of analog cassettes and the almost total extinction of vinvl.

CD single units rose 39% to 42.34 million and a value of \$187.37 million; CD albums went up 29% to 95.5 million units and \$1.14 billion, while audiotapes lost 16% of volume at 22.27 million units worth \$170.2 million. Vinyl discs lost 73% of volume to finish at 447,000 units worth \$4.32 million.

Besides Japan's healthy economy, which as of August was in its 57th consecutive month of expansion, market observers credit the record industry's solid performance to increasingly widespread acceptance of CDs.

(Continued on page 88)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mario Ruiz is promoted to VP of A&R and marketing, Latin America, for EMI Music in Miami. He was A&R and marketing director, Latin America, for Sony Music International in New York.

Island Records in New York promotes Brian Bacchus to VP of Antilles-Records (Island's jazz imprint), Judy Troilo to creative director of video for Island, and Tina Dunn to manager of national video promotions for Island. They were, respectively, director of A&R for Antilles, art director for Island, and video promotions assistant for Island. Additionally, Michael Hacker is named director of A&R for Island's Great Jones label. He was national direc-

Kid Rhino, Hanna-Barbera Ink Yabba-Dabba Deal Label To Offer Albums Featuring Animated Characters

■ BY MELINDA NEWMAN

NEW YORK-Kid Rhino, the children's label launched by Rhino-Records in April, has signed a marketing and distribution deal with Hanna-Barbera Productions.

Under the audio-only deal, Kid Rhino will release about four records a year using Hanna-Barbera characters, including the Flintstones, the Jetsons, and Yogi Bear, according to Mary Mueller, director of sales and marketing for Kid

Rhino. The product will be distrib-

The first release, scheduled for October, is "Hanna-Barbera's Christmas Sing-A-Long." The 12cut recording, hosted by Bill Hanna and Joe Barbera, will feature several of their best-known characters singing traditional holiday tunes such as "Deck The Halls" and "Jingle Bells."

Hanna-Barbara briefly had its own record label in the '60s, but this marks the first time it has had

major-label distribution.

'We've been impressed by Rhino Records' aggressive and innovative marketing style," said Jack Morrow, senior VP/GM of licensing for Hanna-Barbera Productions, in a prepared statement. 'They share our view that these new tapes and CDs will be appealing to the audience who grew up with the Hanna-Barbera characters, as well as the new generation of Hanna-Barbera fans.

Kid Rhino approached Hanna-Barbera about striking a deal as part of Rhino's plan to build up the children's division. "We want to do a combination of licensing, such as this deal and the one with Rabbit Ears, as well as breaking new artists," says Mueller. "We want to do some oldies stuff, too; there's are lots of voids in the market.

It is unclear how Hanna-Barbera's proposed sale to Turner Broadcasting System or one of its other suitors would affect the Kid Rhino deal (Billboard, Sept. 14). However, Mueller says, "We believe Hanna-Barbera will be honoring any agreement made before the deal." She says it was common knowledge when Kid Rhino made the deal with Hanna-Barbera that the animation company was looking for a buyer.

While Kid Rhino has no video rights in the deal, Mueller says it will work with Hanna-Barbera's home video unit on possible co-promotions.

No one at Hanna-Barbera was available to comment on the deal.







tor of dance music and special products at Island.

JRS Records in Los Angeles appoints Pat Pipolo director of AC and country radio and Nick Testa national director of CHR. They were, respectively, former VP of promotion at MCA Records, and VP at Alpha International.

Tod Elmore is promoted to national promotion manager/alternative music division for Atlantic Records in New York. He was national college promotion coordinator for the label.

Tom Starr is appointed Northwest regional promotion manager for SBK Records in Seattle. He was Northwest regional promotion manager for Hollywood Records.

Rhino Records names Antone DeSantis Northeast sales and marketing manager, based at CEMA Distribution's New York branch in Hackensack,



ALEXANDER





N.J. He was a sales representative for CEMA.

DISTRIBUTION. PolyGram Group Distribution in New York names David Alexander director of urban sales development, Peter Mullen director of pop sales development, and Jim McDermott director of alternative sales development. They were, respectively, director of sales at Entertainment Network in Boston, national sales director at Island, and pop product development representative in the Northeast for PGD.

RELATED FIELDS. Stephen Radosh is appointed VP of product development at Philips Interactive Media of America in Los Angeles. He was head of development at Pasetta Productions.

Gail Nord is named GM of Penny Lane Studios in New York. She was manager of Soundtrack Studios.

Gaylord Opening Grand Ole Opry Stocks To Public

NEW YORK-Gaylord Entertainment Co., owner of the Grand Ole Opry and other Nashville institutions, plans to go public.

Although no date or price has been set, Gaylord expects to sell 9 million shares of stock in an initial public offering.

The Nashville-based company says it will use the proceeds to repay bank debt.

E.W. Wendell, president and chief executive of Opryland USA Inc., will serve as president and CEO of Gaylord Entertainment, a newly formed corporation that includes Opryland USA, Cencom Ca-

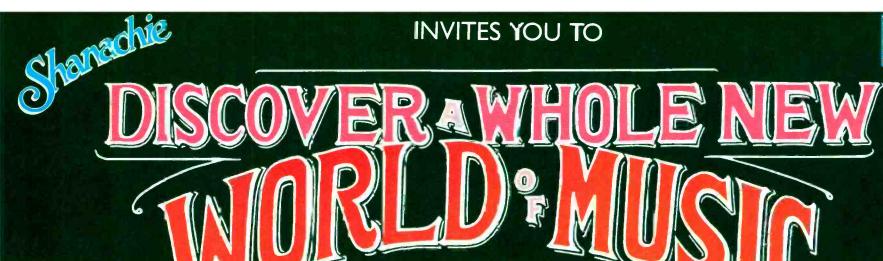
ble Television Inc., and Gaylord Broadcasting Co. Some of the properties owned by these companies are TNN: The Nashville Network, Country Music Television, the Grand Ole Opry, Opryland Park and Hotel, four independent television stations and three radio stations, and cable TV systems in southern California.

The company's press release says that "all management and employees of the companies will

First Boston will be the lead underwriter for the offering of 7.65 (Continued on page 78)

BILLBOARD SEPTEMBER 21, 1991







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Springsteen Finds Settlement Suitable

Drops Counterclaim Against Batlin, Sutphin

■ BY SUE EPSTEIN and THOM DUFFY

FREEHOLD, N.J.—The settlement by Bruce Springsteen of suits brought by former road crew members Michael Batlin and Douglas Sutphin (Billboard, Sept. 14) also closes the book on a counterclaim brought by the superstar, who charged the two former employees with illegally obtaining and selling copies of his music.

The counterclaim was dropped as part of the settlement announced Sept. 5 by Springsteen's attorneys, Peter Parcher and Stephen Hays of New York, and Mark Falk of Newark N.J., according to Hays.

However, sources tell Billboard the tapes and other material at issue in the counterclaim have not been recovered. It is understood that Springsteen will not pursue his claim against Batlin and Sutphin involving the material under

That is one of the concerns left publicly unresolved after the closed-door settlement in the highly publicized, four-year legal match between Springsteen and Batlin, of Ocean Township, N.J., and Sutphin, of Long Branch, N.J.

Terms of the settlement were not announced, but sources quoted by the Newark Star Ledger placed the figure at \$350,000 for both plaintiffs. Batlin and Sutphin and their attorney, Stephen Scheuler, offered no comment on the settle-

Batlin and Sutphin sued Springsteen in August 1987, charging he owed them thousands in overtime for work on the "Born In The U.S.A." tour and claiming he reneged on a verbal contract to offer them additional compensation on a level "slightly less" than that of the E Street Band members.

Although the case was closely watched by the concert touring in-

dustry, it set no new labor-law precedent for payment to road-crew employees. Springsteen's attorneys acknowledged in March 1989 that Batlin and Sutphin were covered by overtime laws but argued that the statute of limitations made claims moot for all but the final seven weeks of the "Born In The U.S.A." tour in 1985, two years prior to the date they brought suit.

Springsteen's attorneys also noted that Batlin and Sutphin made between \$40,000 and \$50,000 per year as equipment technicians (Continued on page 78)

Unforgettable Album. After her recent sold-out show at the Universal Amphitheater in Los Angeles, Elektra recording artist Natalie Cole is presented with a platinum plaque for "Unforgettable" (which has since gone doubleplatinum). Shown, from left, are Dan Cleary, Cole's manager; Elektra senior VP Tommy LiPuma; Elektra chairman Bob Krasnow; Cole; and producers Andre Fischer and David Foster.

Rush Rolls In At No. 3 As Vets Have Their Day: Nice Debut For 'Naughty'; GN'R's 'Cry' Blooms

RUSH's "Roll The Bones" enters The Billboard 200 Top Albums chart at No. 3, instantly matching the peak position of the band's highest-charting album, "Moving Pictures." The veteran hard-rock band racked up six consecutive top 10 albums between 1980 and 1985, but missed the mark with its last two studio releases, "Hold Your Fire," which peaked at No. 13 in 1987, and "Presto," which stalled at No. 16

The lackluster showing of "Presto" was especial-

ly disappointing because it was the band's first album for Atlantic following a 15-year stint with Mercury/Poly-Gram. But the No. 3 debut of the band's second Atlantic release more than compensates.

Fully half of the artists in this week's top 10 were stars in the '70s.

Natalie Cole, whose by Par "Unforgettable" holds at No. 2, got her start in 1975; Rush first hit the album chart in 1974; Bonnie Raitt, whose "Luck Of The Draw" dips to No. 4, bowed in 1972; Bob Seger, whose "The Fire Inside" holds at No. 7, first hit the chart in 1969, and Van Halen, whose "For Unlawful Carnal Knowledge" dips to No. 8, broke through in 1978.

Two other acts in the top 10—Michael Bolton and Metallica—first hit the chart in the first half of the 80s, leaving just three spots in the top 10 for acts that have debuted in the past seven years.

BUT A FEW new acts are breaking through.
"Naughty By Nature" enters The Billboard 200 at No. 17. It's the highest entry for a debut album in years, topping Color Me Badd's "C.M.B.," which entered at No. 19 in August, and EMF's "Schubert Dip," which bowed at No. 20 in June.

Naughty By Nature's already-gold "O.P.P." single holds at No. 1 on the Hot Rap Singles chart, climbs to No. 12 on the Hot R&B Singles chart, and vaults from No. 61 to No. 42 in its third week on the

And Color Me Badd's "I Adore Mi Amor" jumps to No. 1 on the Hot 100. The group's debut single, "I Wanna Sex You Up," logged four weeks at No. 2 in

AST FACTS: Guns N' Roses' "Don't Cry" enters the Hot 100 at No. 76. It's the follow-up to "You Could Be Mine," which peaked at No. 29 in August. This single is likely to fare better, in part because the anticipated through-the-roof sales of the aboutto-be-released "Use Your Illusion I" and "Use Your Illusion II" will put pressure on pop programmers to join the party.

Two other singles debut even higher on the Hot 100. Motley Crue's "Primal Scream" bows at No. 71.

It's the first single from the group's upcoming greatest-hits set, "Decade Of Decadence."

Roberta Flack with Maxi Priest's "Set The Night To Music" opens at No. 73. It's Flack's first single to hit the Hot 100 since early 1984. The great Arif Mardin produced the Diane Warren song, which was a top 10 AC hit in 1988 for Starship. Pop programmers are likely to give Flack credit for sheer nerve and flexibility for teaming up with the younger, hipper Maxi Priest, who topped the Hot 100 last year with "Close To You." (It re-

minds us of when Johnny Mathis teamed with Deniece Williams in 1978 for the No. 1 "Too Much, Too Little, Too Late.

Stevie Nicks' "Timespace: Best Of Stevie Nicks" enters The Billboard 200 at No. 30. Nicks vied with Pat Benatar as the best-sell-

by Paul Grein ing female rocker of the early-to-mid-'80s. Her 1981 solo debut, "Bella Donna," hit No. 1 and sold more than 4 million copies. "Sometimes (It's A Bitch)," the first single from "Timespace," jumps to No. 66 in its third week on the Hot 100.

Richie Sambora's "Stranger In This Town" enters at No. 36. Sambora has teamed with Jon Bon Jovi and Desmond Child to write a slew of hits for Bon Jovi ("Livin' On A Prayer") and Cher ("We All Sleep Alone").

Rod Stewart's "The Motown Song" jumps to No. 10 on the Hot 100. It's Stewart's 14th top 10 hit and his fifth in less than three years. The hit was produced by Richard Perry, who, like Stewart, first reached the top 10 in 1971. Stewart broke through that year with "Maggie May"; Perry emerged with

Barbra Streisand's "Stoney End."

Bryan Adams' "(Everything I Do) I Do It For becomes the first single to log eight weeks at No. 1 on the Hot Adult Contemporary chart since Al Stewart's "Time Passages" clung to the top spot for nine weeks in 1978-79.

Phyllis Hyman lands her first No. 1 R&B hit with "Don't Wanna Change The World." The veteran singer, who is signed to Philadelphia International/ Zoo, had previously landed just one top 10 R&B hit. That was in 1981 on Arista.

Eddie Money's "Heaven In The Back Seat" leaps from No. 92 to No. 75 in its second week on the Hot 100. It's the spiritual follow-up to Money's 1978 hit, "Two Tickets To Paradise."

WE GET LETTERS: Jamie K. Branson of Boston notes that 3rd Bass' "Pop Goes The Weasel" is only the second top 40 hit to sample three previous chart hits. It samples Peter Gabriel's "Sledgehammer," Stevie Wonder's "You Haven't Done Nothin," and the Who's "Eminence Front."

Max Weinberg Drumming Up Plans For Own Label

BY THOM DUFFY

NEW YORK-Max Weinberg, the former drummer for Bruce Springsteen's E Street Band, is playing a new beat as president of his own record label. Hard Ticket Entertainment, with distribution through BMG.

In a high-profile move, the first single from Hard Ticket is a song written by Springsteen, "Summer On Signal Hill," billed to Mighty Max & Friends, an all-star lineup including Jon Bon Jovi, Little Steven Van Zant, Branford Marsalis, Benmont Tench of Tom Petty's Heartbreakers, the Beach Boys, and the Orchestra of St. Luke's, with mixing by Bob Clearmountain. With all participants donating their talents, proceeds from the single will go to Big Brothers/ Big Sisters of America.
"Summer On Signal Hill" also will

be on Hard Ticket's first album, "Scene Of The Crime," from Killer Joe-a group formed by Weinberg, longtime colleague Joe Delia on piano, and guitarist/vocalist Jimmy Vivino, who also produced the set. The album, which also features appearances by Southside Johnny and Phoebe Snow, is set for Oct. 8 release.

Hard Ticket releases will be manufactured and marketed through MusicMasters, an Ocean, N.J.-based record company that signed with BMG Distribution last August, offering primarily jazz and classical titles.

"The idea was we had the jazz and classical titles and with the opportunity BMG Distribution afforded, we wanted the same level of quality in a popular music vein," says Jeffrey Nissim, president of MusicMasters, explaining how the Hard Ticket partnership came about.

(Continued on page 90)

Home Vid Boosts Paramount But Theatrical Down In 3rd Qtr.

■ BY DON JEFFREY

NEW YORK-Paramount Communications Inc. says that year-to-year gains from home video helped give a slight boost to entertainment operating profits in the third quarter.

The diversified company's entertainment division reports that operating income rose to \$55.3 million in the three months that ended July 31 from \$55.1 million in the same period last vear. Revenues from films, home video, and television operations, meanwhile, fell 16.1% to \$481.7 million from \$574.6 million last year.

Although the numbers for home video were up, according to the company, sales and profits from theatrical movie releases were down. "The Naked Gun $2^{1}/_{2}$: The Smell Of Fear" was a big box-office hit in the quarter, but its receipts fell far short of those from last year's blockbuster,

"Ghost."

"Ghost" was Paramount Home Video's biggest U.S. rental hit in the quarter, reaching No. 1 on Billboard's Top Video Rentals chart. But Paramount spokesman Carl Folta says that home video showed overall gains in the third quarter because of the success of "Ghost," "The Hunt For Red October," and "Another 48 Hours" in foreign markets. In video sales, "Star Trek V: The Final Fron-tier" was the company's biggest charter in the three-month period.

Keith Benjamin, securities analyst with Ladenburg, Thalmann, says that third-quarter results were "at the low end of my expectations." He has revised downward his fourthquarter and fiscal-year projections to 97 cents and \$1.30 a share, respectively, from 99 cents and \$1.45 previous-

(Continued on page 90)

BILLBOARD SEPTEMBER 21, 1991

The band that made the single of 1967 returns with the album of 1991.

procol narum

ne prodi

Emerging full-blown during the Summer of Love, Procol Harum captivated an entire generation with the incandescent "A Whiter Shade of Pale." That global No. 1 was the genesis of a body of work of virtua y unparalleled passion and grace. Now, more than two decades after Gary Brooker, Matthew Fisher, Keith Reid and Robin Trower last made music together, Procol Harum is back.

"It may be a first: A great '60s band reunites, rerecords, and emerges with both dignity and reputation fully intact. . . . It's [Matthew Fisher's] touch here — both on the Hammond organ and the cowriting of this album's four best tracks — that makes this a genuine continuation of the U.K. group's undervalued legacy. And . . . singer Gary Brocker's voice still makes the difference every time. Most of The Prodigal Stranger would have sounded perfectly wonderful in 1969 — and in this case, that's a compliment."

— Dave DiMartino, Entertainment Weekly

Produced by Matt Noble with

Gary Brooker, Keith Reid, and Matthew Fisher

Bill Graham Managment

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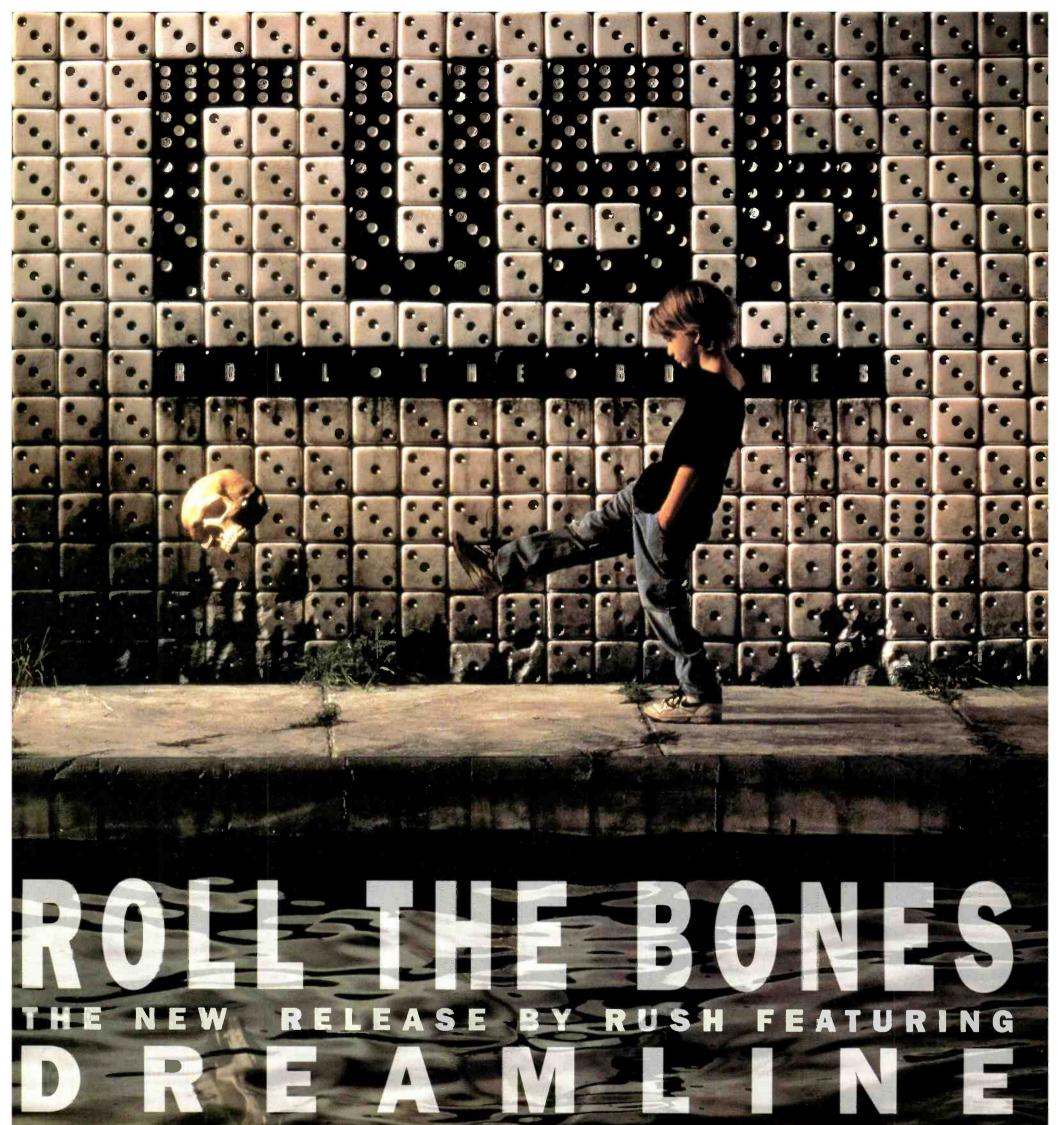
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THE FIRST SINGLE AND VIDEO: "THE TRUTH WON'T FADE AWAY"

28 ENTERTAINMENT PAGE

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Editorial

LET FREEDOM'S MUSIC RING IN U.S.S.R.

NO sooner had the old men of Communism been foiled in their attempt to stage a putsch in the Soviet Union than the sound of rock'n'roll was once again heard in Red Square. Even as President Gorbachev was being brought back from his three-day internment in the Crimea, a rock band was entertaining the throngs of rejoicing Soviet citizens from the steps of the Kremlin.

That image illustrates a truth that our industry should take very seriously: The thirst for freedom in the Soviet Union—which is now redrawing the lines of authority all over that vast country-has long been reflected in its people's love of Western music.

Less than a decade after the 1917 Bolshevik revolution, Western jazz bands were already touring the U.S.S.R.—and by the late '20s, local jazz bands were cropping up all over the Soviet Union. Jazz had its ups and downs under the iron fist of Stalin, but it never died out, and the tradition established by Soviet jazzmen of the '30s and '40s still flourishes in the work of such acts as the Ganelin Trio and Leonid Chizhik.

Rock'n'roll began seeping through the walls of the totalitarian state in the '60s and '70s, and underground copies of Western recordings by

the Beatles, Led Zeppelin, Deep Purple, Carlos Santana, Elton John, Pink Floyd, the Who, and others circulated widely. Of equal importance, the emblems of Western rock culture-blue jeans, long hair, etc.—were favored by the younger set, who saw in them symbols of a relationship with Western youth. Finally, indigenous Soviet rock bands began to emerge, including Aquarium, Zvuki Mu, Autograph, Kino, and Televisor. Although not recognized by the official musical establishment and unable to find remunerative gigs, they struggled on, using their defiant music as a vehicle for lyrics often critical of their repressive, stagnant society.

Amid the current confusion over the direction of the Soviet Union, it is difficult to tell what will happen to Soviet rock and jazz. But it is certain that Western groups will continue to be popular there—as evidenced by the enthusiastic reception two years ago for Russian concerts by Bon Jovi, the Scorpions, and Skid Row.

Soviet citizens still don't have much money to buy music. The economic prognosis is bad and rapidly turning worse. But the Western music industry should recognize the courage of the Soviet people in standing up for democracy and in trying to convert their failed system to a market economy. If there is any way that record companies and artists can ease the pain of that transition by providing access to Western music, it would be an effort well worth making, not only as a charitable act but as a way to prepare what will eventually be a huge market for Western recordings.

One idea that comes to mind is for a group of artists to do a benefit concert in the West and use the money raised to mount a tour of the Soviet Union. Another is to ship less salable cutouts to the U.S.S.R., charging Soviet record companies only the cost of shipping. And, even if Western labels are not yet ready to do business in the Soviet Union, they can certainly send executives on short sabbaticals to help advise that country's fledgling music industry. Not only would those execs be spreading goodwill, but they would also be gaining valuable experience for the future.

The Soviet people, of course, have many things besides music to be concerned about, with winter coming and food shortages looming. But, just like us, they do not live on bread alone: They need music to help keep their spirits up through the grim months and years ahead.



POLITICALLY CORRECT?

The hysteria over Holly Dunn's single ("Maybe I Mean Yes") would be comical, but it's getting increasingly difficult to laugh at the self-appointed guardians of our "politically correct" morality. Edward Morris, in his Nashville Scene column (Billboard, Aug. 3), refers to the "darker meaning" of Dunn's song. Presumably this pleasant, upbeat little tune about an old-fashioned date is loaded with sinister horrors if we only strain hard enough to hear them. Morris concedes that "the song has yet to create a 2 Live Crew-level firestorm," as if Dunn's song even remotely compares with the filth and vulgarity that permeated "As Nasty As They Wanna Be.'

Continuing on with his fashionable intolerance, Morris shudders at thoughts of paternalism and references to females as "girls" (imagine if we banned every song that contained the word "girl") and concludes by declaring "Maybe I Mean Yes" to be traitorous to women. Yet I find it difficult to imagine that anything near a majority of women would find this song offensive or would interpret it the way Morris and his politically correct allies have.

Obviously Dunn didn't interpret it this way. This is simply a case of a handful of militant feminists (who, as usual, have free access to the liberal media) twisting the words of this song out of context and then extrapolating to create an issue where none actually exists. Since feminists are politically correct, they get what they want, as opposed to Christian or pro-family groups, which get compared with Hitler or the Ayatollah for even suggesting warning labels on records.

Next time out, Dunn should record a song laced with obscenities, blasphemy, and threats of revolution and violence. The video of the song should contain simulated sex scenes (of a variety of "orientations"), bodily dismemberment, inverted crucifixes, and plenty of pentagrams. Then it won't get banned.

Tim Whitehead Johnson City, Tenn.

Billboard's country music editor, Edward Morris, replies: Criticizing Dunn's "Maybe I Mean Yes" had less to do with political correctness than it did with pointing out a technique of psychological conditioning. If you say (or sing) a message enough times, it gradually becomes entrenched in the minds of those who hear it. The more prettily packaged a harmful concept is, the more insidious and dangerous it becomes. It doesn't matter whether Dunn meant to send a harmful message about women's ability to know and speak their own minds; the fact is that she did.

In spite of my complaints about Dunn's message, there was no suggestion in my comments that her song should be banned or labeled. All I did was call it as I saw it.

TRAGEDY OF DOTTIE WEST

I am writing about Dottie West and her death, which was a tragic loss to the country music industry. I did not personally know this great lady, but many of my close friends did-therefore, I am indirectly affected by her life and death.

As I watched the news and followed the tragic events of her life for the past year, it appalled me to see how an industry supposedly based on 'family qualities" could literally turn its back on one of its own.

With all of the millions of dollars her so-called friends and people in the industry have, why is it that a car and driver could not have been arranged for her transport to and from the Opry? And why is it that a benefit wasn't thrown to help bail her out of her Internal Revenue Service problems?

It broke my heart, and those of

many others, I'm sure, to see the footage on the news of the auction of her home and her cherished personal possessions-and she had the courage to be present!

She was a woman of incredible strength and an inspiration to us all. I only hope that, in the future, that 'family" would look after each other and be more supportive and less wrapped up in itself and stop to consider those less fortunate.

I know what it's like to be on the receiving end of kind and generous friends in times of need. But where the *&#! were West's friends when she needed them?

Lynda Emon Nashville

BMI'S SPLIT DECISION

The article in the Aug. 31 issue about the recent decision by Judge Joyce Hens Green in the Washington, D.C., case between BMI and the cable industry is accurate in stating that BMI "definitely triumphed" insofar as BMI's basic product, the blanket license, was upheld against an antitrust attack that would have effectively ended BMI licensing of the cable industry. The court absolutely and without qualification rejected the cable industry's attack, which took almost the entire trial, as to both cable programmers and operators.

Whether the cable industry is also entitled to claim "victory" because of what the court said about split licensing is a more complicated question. The court found that BMI has never insisted on split licensing as the only licensing alternative and that BMI had not violated its consent decree. BMI has been attempting to get for its composers and publishers their fair share of cable monies, whether on a split or through-to-the-viewer basis. The court saw BMI's efforts to maximize revenues as a "laudable" goal, and said that, even if BMI charged prices to the cable programmers far in excess of what it was charging, this would be entirely lawful. The programmers, in turn, would be free to pass these higher charges

on to the cable operators. It was only if BMI insisted on licensing both the operators and the programmers that BMI would have violated its consent decree, the court stated. I question whether the cable industry can really claim victory even about this narrow aspect of the case. Since the real issue for BMI has always been the size of the payments, not the number of checks it receives, the cable industry's "victory" on even this issue is Pyrrhic at best.

One more thing about the national cable industry proclamation of "victory": Brenda Fox of the National Cable Television Assn. is quoted as saying that the court did not find there are two public performances involved when the cable programmers transmit to operators who retransmit to home viewers. Yet Fox concedes, in the article, that the local operators are publicly performing. And the court ruled that Disney Channel and Black Entertainment Television both programmers-were infringers. In fact, the court specifically held that cable programmers' satellite transmissions to cable operators are public performances. Disney Channel and BET, having no license for those transmissions, were found liable at the rate of \$45,000 per song. Since 1) it was conceded that operators publicly perform, and 2) Disney Channel and BET were held to have publicly performed, it seems obvious that BMI, not the cable industry, won on the "two performances" aspect of the case as well.

Edward W. Chapin General Counsel ВМІ New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Labels Seek Alternatives For 12-Inch Single Market

BY LARRY FLICK

NEW YORK—A recent WEA pronouncement suggesting the company plans to phase out commercial 12-inch singles (see story, page 1) has provoked several major labels to consider alternate methods of accommodating sectors of the industry that continue to rely on the format.

Atlantic plans to issue 12-inch product through New York-based dance indie Big Beat, an option that will also be open to its associated labels, Atco, East-West, and Interscope.

Sources at Elektra, EMI, and Capitol all note that similar plans are being considered, but have not been confirmed. They speculate that Elektra has its recently signed deal with Select as a possible avenue, while EMI and Capitol can go through the newly formed Slammin' Records, a rap/urban label that manufactures 12-inch singles through Quark Records.

Meanwhile, Virgin, which had returns estimated at 80%-90% on 12-

inch singles last year, has said it will eventually discontinue commercial 12-inch dance singles completely in favor of promo-only vinyl for club DJs. In fact, Virgin has already decided to stop pressing commercial 12-inch versions of rap and urban singles.

Although sales of 12-inch singles have declined dramatically over the past two years, club DJs continue to use the format almost exclusively in programming music. Additionally, dance music specialty stores and other mom-and-pop outlets still sell 12-inch singles at a reasonably healthy rate.

The future of 12-inch vinyl has been the source of heated debate in the dance music community since the demise of the 7-inch single and decrease of vinyl album production in 1990. DJs have continually cited flaws in CD equipment marketed to clubs as a reason for not converting to CDs. Majors have responded by asserting that promotional vinyl will be available to DJs indefinitely.

"Until there is CD equipment that the majority of DJs are comfortable with, we will always press 12-inch vinyl for clubs," says Craig Kostich, VP of contemporary music at Warner Bros. "They're reluctant to make the change, and I can't blame them at this point. We would be cutting off potential profits by not accommodating club DJs. The exposure they provide is often vital to breaking a lot of our acts."

Joey Carvello, senior director of dance music and crossover projects at Atlantic, agrees.

"A lot of the major crossover radio stations in this country add dance and rap records based on 12inch sales research and club activity," he says. "This label needs to stay in the 12-inch singles business, and Big Beat will make that happen."

YEAR-OLD PLAN

Carvello says Atlantic signed a P&D deal with Big Beat two months ago with an eye toward eventually issuing all of its 12-inch dance product through the small label. He notes that Atlantic has actually been developing this idea for over a

year now, citing a one-off experiment earlier this year with a single by German dance artist Ooscha that was released through Quark Records.

One of the primary benefits for a major releasing 12-inch singles through an indie is that indies have traditionally nurtured stronger relationships with smaller specialty stores. "They speak the same language, which can help keep majors prominent at a street level," says Carvello.

It is also cheaper for a major to put out 12-inch vinyl through an indie. "These kinds of deals usually involve the indie absorbing a decent portion of the manufacturing costs," says Curtis Urbina, president of both Quark and Slammin'.

Urbina also notes that there is little risk for a major in releasing 12-inch vinyl through an indie. "We don't press as many singles, so there's less of a return factor. Also, they retain full rights over CD and cassette formats, which is where they see their real money coming from."

Westwood One Downgraded On Debt Issues

BY DON JEFFREY

NEW YORK—Moody's Investors Service has downgraded its ratings on two of Westwood One Inc.'s debt issues, asserting that the owner of radio stations and radio syndication networks has a "likelihood of liquidity difficulties."

Lower debt ratings often increase a company's costs of borrowing money and thus depress profits.

Moody's notes that the Culver City, Calif.-based company will be faced with an additional \$6 million in semiannual interest payments beginning in December and that "operating cash flow will be insufficient to cover the added cash interest expense." The additional payments are on a private placement of bonds.

According to Moody's, the recession has "negatively impacted" the company's revenues and cash flow.

Westwood One executives were unavailable for comment at press time.

Moody's has downgraded the ratings on about \$49 million of Westwood debt from B2 to B3. Tina Emmet, a Moody's analyst, says B3 is "one notch above" the rating that indicates "a high risk of default."

In the second quarter, which ended May 31, Westwood One posted a net loss of \$4.07 million on revenues of \$36.4 million, compared with a net loss of \$3.81 million on revenues of \$37.3 million a year earlier. Operating profit, however, was up 8.4% to \$1.86 million

Westwood One operates the Mutual Broadcasting System, NBC Radio Networks, radio stations in New York and Los Angeles, and the trade publication Radio & Records.

The company's stock fell 25 cents a share in over-the-counter trading at press time and closed at \$1.625

12-INCH SINGLE FADING FAST AS CD-5 MAKES DIGITAL DISPLAY

(Continued from page 1)

month. It's still an important configuration in certain areas of the country, but it's declining rapidly. At some point in 1992, the 12-inch will suffer the same fate as the vinyl LP."

While Droz declines to confirm rumors that WEA will eventually institute a "no returns" policy on 12-inch singles, he admits that the return rate is "higher than we want it to be" and the rate on CD-5s is "definitely not high."

If WEA does move out of the 12-inch single business, it will likely affect others, even labels that still are committed to the 12-inch. "We go with retailers," says MCA VP of sales Harold Sulman. "If the retailers stop carrying vinyl completely, we have no option. So if WEA is to really do it, that will start the ball rolling, and other people will join them."

One source says the WEA-distributed Virgin label has a 90% return rate on 12-inch singles. "When we have production meetings and they want to have a 12-inch, I fight it in most cases," says Jeff Grabow, national director of singles for Virgin Records.

Warner Bros. has been the CD-5 leader and is home to some of the configuration's biggest hits. Madonna's "Vogue" CD-5 shipped more than 218,000 units, while the 12-inch shipped 192,000, before returns. "Six months down the road, that cavern is indeed wider," says Andre Knecht, national singles coordinator for Warner Bros.

"I believe that vinyl is on its way out, and the numbers bear that out," Knecht adds. "Vinyl is steadily declining not only in gross sales, but in net sales. The returns for vinyl are growing at an alarming rate." Knecht, however, maintains that "as long as there is a demand and a need for 12-inch vinyl, we will make it available."

Warner Bros. is attempting to deal with the returns problem by canceling its discount programs on 12-inch singles. "That's one way to ensure that only those people that really have a use for 12-inch vinyl will make those purchases," Knecht says. Warner Bros., however, "gladly" of-

fers discounts on CD-5s, he adds.

While superstar pop acts like Madonna and Prince have had the most successful CD-5 maxisingles on Warner Bros., titles by modern rock outfits such as Depeche Mode, Erasure, Electronic, and Jane's Addiction have also logged impressive sales.

Elektra Entertainment, one of the earliest backers of the CD-5, has also had success with releases by modern rock acts such as the Cure, the Pixies, and the Sugarcubes. While the label no longer issues 12-inch singles for

'The consumer has moved over to the CD single'

those acts, it does continue to press 12-inch singles on its rap acts, says VP of sales Kenny Hamlin.

EMI has also scored with the CD-5. According to Ken Antonelli, national VP of sales for the label, EMF's "Unbelievable" CD-5 has sold more than 100,000, "at least five times more than the 12-inch."

Yet Antonelli is not sure that the CD-5 alone is the answer. "Right now we're really in a transitory period. There seems to be a market for all three configurations—CD-5, 12-inch, and cassette maxisingle."

TARGET AUDIENCE

What type of acts have successful CD-5s? "I think you'll find that CD-5s sold real well for acts that sell albums well and have hit singles," says Atco VP of sales Alan Voss. Yet others maintain that only certain types of artists are successful on CD-5. One source says that Atlantic failed to sell many Debbie Gibson CD singles. "Little girls are not going to pay \$4.99 for a single, and a lot of them don't have CD players," the source says. "When you put something like Debbie Gibson or Paula Abdul on CD-5, it won't work."

Arista Records has also yet to venture heavily into CD-5. "We are still testing the waters," says Kirk Bonin, national director of urban marketing for Arista Records. While Arista has released a few CD-5s for alternative acts such as the Church, it has not experimented heavily in the dance maxisingle market with the configuration.

On the pop front, Lisa Stansfield's "All Around The World" sold about 125,000 copies on CD-5, but cassette single sales were up to 900,000.

ALBUM SALES CONCERN

Bonin, however, notes that business on 12-inch vinyl is down. The KLF's "3 A.M. Eternal" has sold fewer than 50,000 units on 12-inch vinyl. The maxisingle was not released as a CD-5

as a CD-5.

"We're concerned about album sales," Bonin adds. "We're not certain how much that [CD-5] clips into album sales."

MCA has also not released a lot of product in the CD-5 configuration. "If you have rock records or alternative acts, it really fits the CD-5," says MCA's Harold Sulman. "But in our case, we have a strong urban roster and we do very well with the 12-inch. I haven't heard any discussion about dropping the 12-inch for the CD-5."

Sony Music senior VP of sales Danny Yarbrough says the CD-5 is making inroads at retail. Sony, however, "still has some very significant 12-inch maxisingle business, but we have seen that marketplace decline, especially in the last four or five months."

Although Yarbrough says returns on 12-inch singles have gone up, the configuration is still economically feasible and has helped break acts such as C&C Music Factory, he says.

Capitol VP of sales Lou Mann says of the CD-5: "It is taking over. Retailers are finally figuring out where to put it. The sections are starting to expand and that is a sure sign that it's taking hold and consumer acceptance is there."

Capitol, however, will continue to issue 12-inches on certain titles. "On an artist like M.C. Hammer, we can't ignore the dance-club market," Mann says. "And the only way to reach it is with 12-inch vinyl." The first two singles from Hammer's forthcoming album, "Too Legit To Quit," will be is-

sued on 12-inch vinyl, Mann says.

According to Mann, CD-5 sales differ from artist to artist. Young M.C.'s "That's The Way Love Goes" has sold about 30,000 12-inch singles and CD-5 singles. "3 Strange Days" by modern rock act School Of Fish has sold more than 15,000 units on CD-5, compared with 1,500 12-inch singles and 5,000 cassette maxisingles.

"We're limiting 12-inch singles primarily to the clubs and DJs," Mann says. "The consumer has moved over to the CD single."

Tower Records senior VP of retail operations Stan Goman concurs. When asked if Tower plans to get out of the 12-inch singles business, Goman says: "I don't think we are. I think the consumer is. We're not pulling and returning them, but sales are dropping off, and the CD-5 is going to soon replace them . . . Consumers don't have turntables anymore."

Although Goman says Tower will hang onto 12-inch singles to "the bitter end," he adds that the "end is coming faster than even we had anticipated."

FTC OKs FCC Plan To Ease Up On Station Ownership Regulations

BY PHYLLIS STARK

NEW YORK—The Federal Trade Commission's bureau of economics has advised the FCC that relaxing station ownership regulations would not be a violation of FTC antitrust policies.

The FTC's ruling was submitted in response to the FCC's announced intention to consider revisions of its ownership restrictions. Current laws limit ownership of stations by any one group to 12 AMs, 12 FMs, and 12 television properties. Further, existing laws prohibit ownership of more than one AM, one FM, and one television station per market.

According to the FTC, "the large number of competing radio stations in most markets doesn't justify a presumption that multiple same-service ownership will reduce variety or create market power ... Imposing national ownership limits is not likely to increase the variety of programming available to listeners, or to protect competition in advertising markets. It may, however, prevent firms from realizing certain efficiencies from group ownership."

In the last few years, a heavy volume of local market agreements have been testing the boundaries of the existing FCC rules. Under these agreements, one station leases the airtime or the commercial inventory of another station in the market. In its filing to the FCC, the FTC suggested that LMAs should continue to be examined on a case by case basis under existing antitrust laws.

Assistance in preparing this story was provided by Dave Kelly in Washington, D.C.

Radio

The Seattle Scene: New Rock Players Vie With Vets

NEW YORK-Just as Seattle's rock stations were settling in to enjoy their great spring books, the End came. The two mainstream rockers-KISW (3.6-5.9 12-plus) and KXRX (3.6-5.3)—had just put some distance between themselves and classic rock KZOK-FM (3.2-3.3) when rumors began circulating that Noble's long-suffering AC KMGI would go modern rock, something that finally happened in late August when KMGI became KNDD (The

KNDD isn't Seattle's only new player. Earlier this year, Entercom's easy listening KBRD became rock/AC KMTT (The Mountain). With Z-Rock affiliate KZOK-AM, that makes six rock stations of various stripes. If Seattle is not quite as tight as Denver-home to seven rock FMs—it will still be a closely watched battle this fall as KISW and KXRX deal with rivals on their upper and lower flanks. And as KNDD and KMTT work to overcome Seattle's traditional coolness

KISW: PROUD TO BE VANILLA

Although Seattle is one of the few markets with two mainstream album rockers, KISW and KXRX have had fairly well-established nositions since the mid-'80s. KISW was the hard-rocking music machine; KXRX was more eclectic, playing some blues and modern rock long before blues became a normal part of album rock radio. It was also the station known for strong air personalities, many of them taken from KISW, and for unusual marketing campaigns.

KISW PD Steve Young thinks the distinction between the two rockers is breaking down. "There's less dif-

tween us and KXRX than there was a year-and-a-half ago. They're certainly harder than they were. When they came on, they were positioned to be a very entertaining station without the hard edge and that's certainly what they were until [18 months agol.'

As for the personality issue, Young says morning man Bob Rivers, who faced tough sledding at first, was an important part of KISW's spring rise. "It was the first time in five years that we've had anything consistent in mornings," he says. Rivers' stunts at KISW have ranged from the "Nudestock" festival at a local nudist park to a bogus format change to "classical rock" on April Fool's Day.

That stunt, incidentally, stemmed from rumors that KISW was ready to ditch album rock altogether, rumors Young traces back to KISW buying a run-of-schedule TV campaign this spring instead of a more conventionally male-targeted schedule. It was the first time KISW had been on TV in several years.

One might expect that there would have been a massive change in KISW's sound following the recent departure of GM Beau Phillips. But even KISW's rivals say such changes never occurred. And Young is proud of KISW's consistency. "We've been accused of being a vanilla radio station. Some people might be insulted, but we're rather complimented," he says.

KXRX OFFERS LISTENERS A BOFF

KXRX PD Brew Michaels, who was upped from MD last year, denies that KXRX has become less progressive during his regime. While he does allow that KXRX has trimmed its playlist, the titles it does play, he says, still cover all the stylistic bases.

Dialing For Dollars: Jocks' Agents Are Making Own Name

BY PHYLLIS STARK

NEW YORK-As the economic climate worsens and radio becomes increasingly unstable, business is booming for the handful of megaagents who handle large numbers of

radio personalities.

Among these mega-agents are Chicago's Saul Foos, Philadelphia-based Glenn A. Goldstein, and Boston's Bob Woolf. All three are lawyers, a sign of the times since employment contracts are now not only more widely used in radio than ever, but also more complicated—often including clauses like noncompetes, right of first refusal, and termination for cause.

"[Clients] are asked to sign a legal document, but it is much more profound a document than just salary [now]," says Foos, who has been representing broadcasting talent for 22 years. "With more companies going broke, the talent now realizes that they need to be protected so the contract has become more important."

Goldstein, who prefers the term 'advocate" to agent, adds that it is helpful to be an attorney in the business today, "particularly if you want [your contract] tested in the courts."

Foos claims about 200 radio clients, including WHTZ New York morning man Gary Bryan, WKQX Chicago morning man Robert Murphy, and KKDA-FM Dallas/WGCI-FM Chicago jock Tom Joyner. Unlike most agents, Foos' business includes elements of talent development. In the last year, he has put radio veterans Fred Winston and Chuck Buell in charge of critiquing and coaching tal-

Goldstein represents a wealth of Philadelphia talent, including WMMR PD Joe Bonadonna and the majority of that station's full-time air staff, WYSP's Ed Sciaky, WUSL's David Sanborn and Jo Jo Davis, WEGX APD/MD Jay Beau Jones, as (Continued on page 15)

KXRX was out-of-the-box this year on modern rock crossovers from School Of Fish and Jesus Jones. And the jocks still get to pick one left-field oldie an hour, which can range from Big Country's "In A Big Country" to Mason Ruffner's "Gypsy Blood."

As for any musical similarities between the two rockers. Michaels claims that's KISW's doing. KXRX does not do callout research for currents. KISW does. As a result, "We tend to break the currents and they tend to hammer them when they're actually recurrents," Michaels says. 'We were out of the box on Chris Whitley's 'Living With The Law.'

Now it's in heavy rotation for them and a recurrent for us.'

KXRX has also been particularly successful at corralling label time buys to spotlight new music. The KXRX/Tower Records "Eargasm Of The Week" gets three to five plays a day. There is also a daily "Hometown Heroes" feature at midnight and, Michaels says, even more local music on KXRX now that acts like Soundgarden, Alice In Chains, and Pearl Jam have record deals.

Like KISW, KXRX did heavy outside marketing in the spring, relying on buscards and billboards with unusual vocabulary words, e.g.,

contrary to street vernacular, actually means a hearty chuckle," Michaels says. By using odd words that still had some relation to the station, he says, KXRX was able to position itself without violating its "anti-radio" image.

As for KISW possibly cutting into KXRX's personality franchise, Michaels calls Rivers "a master of getting his own publicity. The facts are that [KXRX morning team] Crow & West beat him in every demo this spring. I hear nothing about KISW in our research except that they've been

(Continued on page 15)

KNIX, KSSN, KYKZ Tops In CMA Stable; **Jenkins To KSZ?**; Moby Sinks \$255 Grand

THE COUNTRY MUSIC ASSN. has announced the winners of its 1991 Broadcast Awards. Station-ofthe-year winners are KNIX Phoenix (large market), KSSN Little Rock, Ark. (medium), and KYKZ Lake Charles, La. (small). Air-personality winners are Bill Whyte, WUBE Cincinnati (large), Ernie Brown, KVET Austin, Texas (medium), and Rick Mize & Gwen Wilson, WKNN Pascagoula, Miss. (small). Notably, two of the three station winners-KNIX and KSSN-were Billboard Radio Award winners also.

PROGRAMMING: MORE LMA NEWS

Owner Tom Joyner says there is a tentative LMA deal between his forthcoming WTFX Louisville, Ky., and crosstown WHAS/WAMZ, if the FCC gives the arrangement its blessing. Meanwhile, the LMA between country WFXX-FM Williamsport, Pa., and top 40 rival WHTO has collapsed. WFXX-FM has gone album rock WZXR under consultant George Harris. WFXX-AM remains automated country. Also, AC WWWB (B100) Greensboro, N.C., and rival oldies WMQX are now being sold in combo but have not combined sales staffs.

Following last week's LMA deal between AC WLMG New Orleans and KNOK, the latter has dropped its adult-alternative format to go to Satellite Music Network's urban/ AC as KMEZ (The Big EZ). Former PD Don Ames (504-246-7629) is out.

WAXY Miami PD Barry James is the new PD at AC KYKY St. Louis WMAG Greensboro, N.C., PD John Jenkins will be the new PD at WKSZ Philadelphia by the time you read this . . . Although nothing was signed at press time, Group W Broadcasting had reached a tentative agreement to sell KRSR Dallas to Alliance Broadcasting for about \$11 million.

KOOL-FM Phoenix PD Tom Peake adds OM stripes following Andrew Ashwood's transfer to the GM slot at WGKL Charlotte, N.C.

Amid format change rumors, KKBQ Houston OM Melody Hodges and morning man Cleveland Wheeler have exited.

Easy WEZE Pittsburgh will reportedly flip to religious Nov. 4. GM Jay Morton is out. APD Bill Knight (412-934-3476) is looking for a new on-air gig.

WVIC Lansing, Mich., PD Kevin Robinson is exiting; T&Rs to GM Sue Prister . . . At KKFX Seattle,



by Sean Ross with Phyllis Stark & Rochelle Levy

Tom Reddick goes from sales to the PD/MD slot, replacing PD Deacon Baker and MD Nikkie Garrett, who goes to Chicago to do R&B promotion for RCA.

Top 40/rock CHOG Toronto has switched to a more mainstream approach. ... Oldies CKMR (More 94) has switched back to its original CKLW-FM calls and is again using jingles from its AM's top 40 heyday as it did in the mid-'80s. CKLW-AM midday host Dave Prince moves to mornings as OM Dave Schaffer comes off the air. Night jock Don Brown replaces him.

Suburban Milwaukee top 40 WGLB (B100) switches to adult alternative following the demise of crosstown WBZN.... WGR-FM (97 Rock) Buffalo, N.Y., switches calls to WGRF. Across town, adult top 40 WMJQ has switched handles from Majic 102 to Q102 . . . Business N/T KDBN Dallas goes to Unistar adult standards as KCMZ (Memories

With WZAZ-AM-FM Jackson-

ville, Fla., in receivership, owner/GM/PD Mark "Jack 'Have Mercy' Bellboy" Picus is out. Bobby O'Jay is overseeing programming from his PD post at WDIA/WHRK Memphis. The two stations, which had been simulcast urban/AC, are now leaning more mainstream urban. WZAZ-AM will split off for urban/ AC in about 60 days.

The all-sports format makes it both to small markets and the FM band this week as WSKR (Score 102.7) Atlantic City, N.J., debuts. Tom Williams, previously at crosstown WIIN and WOND, is the new PD. Jim Quinn-whose background is in the cable industry-is GM. Joe Pellegrino joins from sports WIP Philadelphia for p.m. drive. Also, WAJD Gainesville, Fla., which had been simulcasting top 40 WYKS, goes sports/talk under PD Tom Collett, formerly a cable TV sportscaster.

Austin, Texas, will get a new modern rock outlet in October when new drop-in KNNC signs on. Richard Reese is owner/GM. Paul Kriegler, currently PD of cable outlet KRRK Omaha, Neb., will be APD/MD AC KKOS San Diego North, Calif., goes to rock/AC—not classic rock as reported elsewhere. Morning cohost Doug Ray goes to nights replacing Barbara Kelley. George Matthews from KRTH Los Angeles ioins for overnights.

Simulcast country outlet WCOS-AM Columbia, S.C., picks up SMN's traditional country format . . . Classical WJYQ Charleston, S.C., has gone back to AC as My105 under new PD/midday man Roger White, last ND at urban rival WTUA. Across town, country WBUB (Bubba 107) is now on the air under PD/morning man Charlie Lindsay. John Dixon from rival WMGL will do nights.

The owners of WVVY New Bern, N.C., did move to the frequency of defunct rival WSFL, but they didn't take the top 40 format or PD Allen

(Continued on next page)

Hot Adult Contemporary™

THIS	LAST	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS TITLE ARTIST
- ≥	5≥	2 A	≥ Ω	LABEL & NUMBER/DISTRIBUTING LABEL * * NO. 1 * *
1	1	ij.	13	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567 B Weeks at No. 1
2	4	4	11	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889 ◆ MICHAEL BOLTON
3 -	3	3	12	THE MOTOWN SONG WARNER BROS. 4-19322 ◆ ROD STEWART
4	2	2	15	EVERY HEARTBEAT A&M 1557 ◆ AMY GRANT
(5)	8	10	11	EVERYBODY PLAYS THE FOOL A&M 1563 ◆ AARON NEVILLE
6	6	8	12	SOMETHING TO TALK ABOUT ◆ BONNIE RAITT CAPITOL 44724
7	5	7	13	FADING LIKE A FLOWER EMI 50355 ← ROXETTE
8	10	12	9	TOO MANY WALLS POLYDOR 867 134-4/PLG ◆ CATHY DENNIS
9	7	5	13	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795 ◆ LENNY KRAVITZ
10	12	11	9	IT HIT ME LIKE A HAMMER ◆ HUEY LEWIS & THE NEWS EMI 50364
(11)	13	14	11	YOU COME TO MY SENSES REPRISE 4-19205 CHICAGO
12	9	6	14	LOVE AND UNDERSTANDING ◆ CHER
13)	17	20	4	EMOTIONS MARIAH CAREY
14)	18	22	5	COLUMBIA 38-73977 THE REAL LOVE ◆ BOB SEGER & THE SILVER BULLET BAND
15	11	9	16	CAPITOL 44743 LILY WAS HERE
16	14	13	15	ARISTA 2187 UNFORGETTABLE ♦ NATALIE COLE
17	16	16	16	ELEKTRA 4-64875 CAN YOU STOP THE RAIN ◆ PEABO BRYSON
17				COLUMBIA 38-73745 ALL I HAVE
\subseteq	21	24	8	REPRISE ALBUM CUT CAN'T FORGET YOU ◆ GLORIA ESTEFAN
19	15	15	18	EPIC 34-73864 IF THERE WERE NO DREAMS NEIL DIAMOND
20	25	27	3	COLUMBIA ALBUM CUT
21)	27	31	5	DON'T WANT TO BE A FOOL EPIC 34-73879 ◆ LUTHER VANDROSS
22)	30	33	8	***PQWER PICK** SUNRISE MERCURY 868 414-4 * THE TRIPLETS
23)	26	26	6	THE GIFT OF LOVE BETTE MIDLER
24)	33	35	6	ATLANTIC 4-87633 SOMEWHERE IN MY BROKEN HEART ◆ BILLY DEAN
25	20	18	26	SBK 05404 PLACE IN THIS WORLD ♦ MICHAEL W. SMITH
26	29	28	8	REUNION 19019 / GEFFEN SINCE I DON'T HAVE YOU ◆ RONNIE MILSAP
27	22	21	21	RCA 2848 MORE THAN WORDS ◆ EXTREME
28	19	19	20	RUSH RUSH ◆ PAULA ABDUL
29	23	17	16	CAPTIVE 4-98828/VIRGIN THE DREAM IS STILL ALIVE ♦ WILSON PHILLIPS
30	31	29	8	SBK 07356 THE PROMISE OF A NEW DAY ◆ PAULA ABDUL
31	24	23	11	CAPTIVE 4-98752/VIRGIN THE LAST TO KNOW ◆ CELINE DION
32	28	25	22	POWER OF LOVE/LOVE POWER ◆ LUTHER VANDROSS
	37		5	EPIC 34-73778 I CAN'T WAIT ANOTHER MINUTE ♦ HI-FIVE
33	501	39		JIVE 1445/RCA LOVE IS A WONDERFUL THING ◆ MICHAEL BOLTON
34	32	30	23	COLUMBIA 38-73719 BABY BABY ◆ AMY GRANT
35	36	34	29	A&M 1549 WALKING IN MEMPHIS ◆ MARC COHN
36	35	32	22	ATLANTIC 4-87747
37)	NEV	v •	1	★★★HOT SHOT DEBUT★★★ LIVE FOR LOVING YOU EPIC 34-73962 ★ GLORIA ESTEFAN
38)	42	48	3	FOR YOU MICHAEL W. SMITH
39	34	37	16	REUNION 19103/GEFFEN I'LL BE THERE ◆ THE ESCAPE CLUB
40	38	38	7	ATLANTIC 4-87683 LEARNING TO FLY ◆ TOM PETTY & THE HEARTBREAKERS
		00	-	WHEN YOU TELL ME THAT YOU LOVE ME ◆ DIANA ROSS
41)	50	-	2	MOTOWN 2139 I DON'T WANNA CRY ◆ MARIAH CAREY
42	43	43	25	COLUMBIA 38-73743 NIGHTS LIKE THIS AFTER 7
43	40	42	10	RHYTHM OF MY HEART ROD STEWART
44	39	40	28	WHEN A MAN LOVES A WOMAN MICHAEL BOLTON
45	44	45	4	I ADORE MI AMOR OCULOMBIA ALBUM CUT I ADORE MI AMOR COLOR ME BADD
46	47	49	3	THEME FROM "DYING YOUNG" **COLOR ME BADD GIANT 4-19204 THEME FROM "DYING YOUNG" **KENNY G
47	41	36	9	ARISTA ALBUM CUT
48)	NEV		1	SHINY HAPPY PEOPLE WARNER BROS. 4-19242 PART OF ME PART OF YOUR
49	45	41	21	PART OF ME, PART OF YOU MCA 54060 MCA 540
50	46	44	20	STARTING ALL OVER AGAIN DARYL HALL JOHN OATES

 $[\]bigcirc$ Records with the greatest airplay gains this week. \blacklozenge Videoclip availability. \circledcirc 1991, Billboard/BP Communications, Inc.

XOL XOV

(Continued from preceding page)

Hoover along. WSFL is now album rock under PD/morning man Fred Allen, last of rival WKQT. WKQT's Mac McKee and E.L. Burton will do middays and overnights. WHTK Savannah, Ga.'s Terry Fox joins for afternoons. Meanwhile, WVVY goes urban/AC under Willis group PD Chuck Woodson. Several staffers from urban rival WIKS are on board, including Anthony McSwain and Frank Powers, who are handling mornings and afternoons, respectively, for now.

CKLU (U103) Winnipeg, Manitoba, midday host Dave Harrison will be the new PD of oldies CFQC Saskatoon, Saskatchewan, when its sale closes, replacing Lee Friesen. Owner George Gallagher succeeds the retiring Dennis Fisher as GM. Russ Tyson from CJLB Thunder Bay, Ontario, replaces Harrison at U103 ... WWNK Cincinnati APD Steve Bender is the new PD of WYAV Myrtle Beach, S.C., replacing Chris Ling. WSTU/WHLG Stuart, Fla., APD

WSTU/WHLG Stuart, Fla., APD Mike Walker is the new OM/p.m. driver at WKBK-AM-FM Keene, N.H.... MD Mark Mathis is upped to PD at KORQ (Q100) Abilene, Texas, replacing Kevin Bell, who remains for middays. Also, Q100 goes from mainstream to hot AC... Longtime country WKAV Charlottesville, Va., goes to SMN adult standards. PD Bo Donald and two other staffers are out.

Consultant Dan Vallie and Talent-masters principal Don Anthony have announced a new joint venture called Morning Masters. The new outfit will offer a 12-week training course for morning shows. Vallie Consulting's Randy Lane will also be involved with the new company ... KKDA-FM (K104) Dallas in-house consultant Michael Spears is now working with KCPX Salt Lake City.

Is the Southeastern Urban Broadcasters Assn. about to be reactivated? Formed in 1990 to address the problem of advertiser discrimination, SUBA hasn't met since last October. Now, however, consultant **Dean Landsman** has reportedly been contacting urban GMs about the possibility of reviving SUBA.

POLICE BLOTTER: MOBY TRICK

The Houston Chronicle says WKHX Atlanta morning host James "Moby" Carney has been ordered by a jury to pay KLDE Houston jock Helen Stone \$255,000 as a result of a 1989 incident in which Moby tricked Stone into announcing on-air that Glen Campbell was dead. Stone, who sued for slander and negligence, received \$5,000 in actual damages and the remainder in exemplary damages. Moby claimed the stunt was intended to encourage greater diligence among young broadcasters.

Former WXLK (K92) Roanoke, Va., morning man Scott Richards was convicted of fondling the breasts of a contest winner and her friend, and exposing himself to one of the women during their visit to the station. He was also convicted on a separate charge of using obscenity on the request line. Richards received a total of 70 days in jail, a \$1,000 fine, and 100 hours of community service. In other WXLK news, Randy Alexander joins as production director/middays from WGH-FM Norfolk, Va., replacing new morning man Larry

newsline...

KRIS FOATE, GM of WQFM Milwaukee, goes to the GSM post at rival WKTI. No replacement has been named.

AT WHJX JACKSONVILLE, Fla., station manager Bruce Demps is upped to VP/GM. LSM Bill Reese assumes his GSM duties.

GREG LHAMON is upped from GSM to GM at WCBW St. Louis, replacing Linda Tiernan, who becomes editor of a religious newspaper.

Dowdy. Also, when WXLK closes on its purchase of country outlet WXYU Lynchburg, Va., the station will simulcast WXLK—at least for now—and become WLYK.

PEOPLE: DON & MIKE OFFICIAL

The long rumored deal between former WAVA Washington, D.C., morning team Don Geronimo & Mike O'Meara and album rival WJFK is official. Geronimo & O'Meara will do p.m. drive at WJFK starting Oct. 1. Current afternoon host Cerphe will go to nights, where he'll host a "progressive" shift.

At album WMMR Philadelphia,

At album WMMR Philadelphia, morning sidekick Mark "The Shark" Drucker moves to afternoons and will be paired with "Bubba" John Stevens. WMMR morning man John DeBella will no longer refer to his show as the Morning Zoo.

Top 40 WDFX Detroit morning cohost Steve Courtney is out. Andy Savage will now be joined four days a week by local comedy club owner Mark Ridley. At rival WHYT, midday host Dr. Drex goes to mornings, switching shifts with Michael J. Foxx ... WNEW-AM morning man Al Rosenberg is out. At press time, GM Don Nelson was still negotiating with Rosenberg's partner, Bob Fitzsimmons.

At KFRC (Magic 61) San Francisco, veteran night host Russ "The Moose" Syracuse is retiring from radio. Dan Sorkin goes from afternoons to nights. Buddy Hatton goes from fill-in to p.m. drive. Across town at KSOL, Doug Lee goes from overnights to middays as Russ "Hammer" Allen comes off the air.

KFI Los Angeles midday talk host Barbara DeAngelis exits. Night host Dr. Laura Schlessinger replaces her ... KZZU Spokane, Wash., APD/MD Chuck Matheson is out.

Porsche Stevens from KPYR (Oldies 98) Memphis is the new midday host at urban WAMO-FM (Hot 106) Pittsburgh, replacing Porsche Foxx. She'll be known as P.J. Stevens. PD Hurricane Dave goes to p.m. drive, replacing Frankie Mason, who may stay on in another capacity ... Annie Ashe is upped from weekends to middays at KBLX San Francisco, replacing Josefa Salinas.

Mark "Mojo" Allen is the new night jock at WYST (92Q) Baltimore; Danny Ocean goes to late-nights. Allen was last with WRBQ (Q105) Tampa, Fla. Across town at album WIYY (98 Rock), morning team Chris Emry & Erika are out. PD Russ Mottla will move from afternoons to mornings.

Marion Seymour returns to radio for middays at KMTT Seattle, replacing Nancy Walton. Seymour, last heard on N/T KING, was MD of album KZAM during the '70s ... Robert Reed from WYNF Tampa, Fla., is the new p.m. driver at WHTQ (Q96) Orlando, Fla., replacing Annie Summers ... At WMJJ Birmingham, Ala., former TV host Tony Giles returns to radio as morning co-host with Kurt Kilpatrick & John Bell.

N/T WHDH Boston moves financial hosts Rick Shaffer & Bob Glovsky to middays. Ted O'Brian moves to afternoons, replacing Eddie Andelman ... KQDS Duluth, Minn., PD Brice Crousore is out. APD/morning man Rick Church is interim PD

At urban WJMH (102 Jamz) Greensboro, N.C., Traci LaTrelle joins for middays from WMMJ Washington, D.C., replacing Keith Garrett, now with WPEG Charlotte, N.C. P.M. driver Tim Stevens exits; PD Brian Douglas will do afternoons for now ... WJMO-FM (Jammin' 92) Cleveland night jock Nate Bell returns to WHJX (Hot 101) Jacksonville, Fla., for afternoons.

Top 40 KHFI (K96.7) Austin, Texas will hire former rival KBTS morning co-host Deborah Cole, despite her noncompete. K96.7 part-timers Beau Nasty and Dave Meyers go to nights at KIOC Beaumont, Texas, and overnights at KAKS Amarillo, Texas, respectively.

WABB-FM Mobile, Ala., night jock Geronimo is upped to MD. Promotion director Marathon Mike goes to p.m. drive. Both replace Kevin Peterson ... Morning host Scott Paxton is named MD at WHTK Savannah, Ga. ... At WODE (Oldies 99) Allentown, Pa., midday host Andy Guri and night jock Ken "Hotshot" Hamilton exit. Guri will do middays at WPST Trenton, N.J., replacing Barbara Spencer.

New York Newsday reports that

former WABC jock Dan Ingram will join WCBS-FM for weekends ... WKHI Ocean City, Md., morning cohost Brian K. Hall adds assistant MD and production director duties while midday jock C.C. McCartney adds promotion director duties. P/t Jesse "Crash" Collins takes over nights from Todd "Slash" Mathews who moves to weekends.

AC WBHF Cartersville, Ga., MD/p.m. driver Brian Kelly goes to country rival WYXC as APD/p.m. driver ... WLAV-FM Grand Rapids, Mich., PD Denny Schaffer's noncompete has expired, so he goes to mornings as Steve LeBenz goes to afternoons. P/T Debby Deane goes to middays. Overnighter Monte Montgomery and night jock Jim Coda switch shifts ... Night jock Erik Logan goes to APD/MD/middays at KEBC (94 Country) Oklahoma City.

SUMMER '91 BIRCHES

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prior wr	or reprodi itten perm	issi	n.		·ui
Call	Format	Fa '90	W '91	Sp '91	Su '91
	NEW YORK	(1	<u> </u>		
WRKS	urban	(1 7.3 5.3	L) 7.3	7.5	7.7
NQHT NNEW-FM	top 40/dance album	5.3 5.0	5.0 4.2	5.2 4.3	5.5 5.3
WBLS WCBS-FM	urban oldies	4.9 4.2	4.6 4.7	5.4 4.3	4.8 4.1
NHTZ	top 40	4.4	4.4	4.0	4.1
NINS NFAN	N∕T N∕T	3.8 3.3 4.5 3.2	5.2 2.5	4.4 3.3	4.1 4.0
WXRK WNSR	cls rock AC	4.5 3.2	2.5 3.3 3.2 3.7	3.3 3.5 3.5	3.9
WOR	N/T	3.7	3.7	3.6	3.3
NQCD NABC	adult alt N/T	2.1 2.3	2.6 3.3 2.7	2.9 2.6	3.2
NPL) NCBS	top 40 N/T	2.8 3.6	2.7 4.1	2.6 2.3 2.7	2.8 2.7
NLTW	AĆ .	44	4.0	44	2.7
NPAT-FM Nyny	easy country	2.3	2.8 2.4	2.7 2.1	2.6 2.3
NNEW NOXR-AM-FM	adult std classical	1.0	1.4 1.5	1.4 1.5	1.9 1.7
NOXR-AM-FM NSKQ-FM NNCN	Spanish classical	1.2 1.1 1.4	1.4 1.7	1.5 1.2 1.7	1.7
NADO .	Spanish	1.1	.8	1.4	1.0
VBAB-FM LO	album S ANGELE	ر.	.8 (2)	.9	1.0
(IIS-AM-FM	top 40	6.2	5.9	6.4	6.7
(KBT (LOS	urban album	6.3 4.8	5.6 5.5	6.6 6.3	6.0 5.6
(ABC (OST	N/T AC	5.1 5.3	5.1 5.3	4.6 4.6	5.4 5.3
(PWR	top 40/dance	5.9	5.1	5.0	4.4
(ROQ (LSX	modern cls rock	4.2 2.5	4.2 2.6	4.4 3.1	3.7 3.2
(WKW (RTH	Spanish oldies	2.4	2.6 2.5	3.1 2.3	3.0 2.9
(BIG	AC	2.4	2.9 3.9	2.5	2.8
(FWB (QLZ	N/T album	2.6 4.2	3.9	2.9 2.6	2.7 2.7
(NX (Zla	N/T country	2.7 2.2	3.2 3.5 1.7	2.9 1.6	2.6 2.6
(TWV	adult alt	2.9	1.7 3.3	3.5	2.5
(FI (MPC	N/T adult std	1.8 2.3 3.3	2.3 1.9 2.3	2.8 2.0	2.4
CLVE	Spanish urban	3.3 1.2	2.3 1.5	3.4 1.8	2.3
CTNQ	Spanish Spanish	1.2 2.3 1.5	1.8	2.3 1.5	1.7 1.6
(KHJ (CBS-FM	oldies	1.8	1.5 1.7	1.4	1.3
(NAC (GFJ	album oldies	1.3	1.2 1.2	1.4 .8	1.3
KGO KUSC	classical	1.0 1.3	.8 1.3	1.3	1.2
CACE	classical urban	.8	1.1	.9	1.1
(LON (XEZ	jazz AC	1.8	.6 2.0	.6 1.2	1.1
KLA	religious CHICAGO-	.5	.5	.4	1.0
NGCI-FM	urban	–(̈́3	9.9	9.4	10.6
VGN VBBM-FM	N/T top 40	8.0 9.1	8.2 8.6	8.0 8.7	8.2 7.4
WWBZ WAZ	album urban	1.3 4.5	1.6 4.8	4.1 6.7	5.8 4.5
NCKG	cls rock	5.1	4.9	4.5	4.0
VUSN VLUP-FM	country album	4.3 4.4	4.2 4.7	4.7 3.6	4.0 3.8
VXRT VBBM	album N/T	3.7 4.2	3.2 5.1	3.2	3.8
WNUA	adult alt	3.4	2.5	3.9 3.2	3.4 3.3 2.9 2.7
VLUP. Vmaq	N/T N/T	3.0 2.3	3.0 3.9	3.2 3.0	2.9
MKOX Mijd	adult std AC	2.8 2.6	2. 2 2.3	2.4 2.3	2.6 2.1
WKQX WLS	N/T	1.9	1.8	2.6	2.0
NFMT NLIT	classical AC	1.0 1.6	1.4 1.5	1.3 2.0	1.9 1.9
VPNT-FM VJMK	AC oldies	1.3 1.9	.9 2.3 1.7 1.2 2.2 1.7	.9 2.0	1.8
WBEZ	noncommercial	1.4	1.7	1.2	1.5
VOJO VYTZ	Spanish top 40	1.4 2.6	2.2	.8 1.9	1.5
VTMX VgCi	AC oldies	1.9 1.0	1.7 .6	1.5 .4	1.4
VMBI-FM · Vnib	religious classical	1.1	1.5	1.1	1.0
	FRANCIS		.3 -(4 7.4	1	1.0
(MEL	top 40/dance	7.9	7.4	8.4	9.3
(GO (SOL	N/T urban	8.0 4.1	3.6	4.1	7.9 4.6
(CBS (IOI	N/T AC	3.7 3.5	5.0 3.2 3.1 3.1	4.3 3.1	4.3
CSAN	country	3.9	3.1	2.8	3.4 3.3 3.2
(FRC	adult std modern	2.7 4.1	3.1 3.9 2.4	2.8 2.3 3.1 2.8 2.3 2.3	3.2
KITS	N/T	2.3 3.1	2.4 3.0	3.1 2.8	2.8 2.7
(ITS (NBR	adult alt	3.1			
(ITS (NBR (BLX-AM-FM (HQT	adult alt top 40/dance	21	1.8	2.3	2.5
(ITS (NBR (BLX-AM-FM (HQT (SJO (OME	adult alt top 40/dance album album	21	1.8 2.9 2.7	1.8	2.5 2.4
(ITS (NBR (BLX-AM-FM (HQT (SJO (OME (FRC-FM (OED	adult alt top 40/dance album album oldies N/T		1.8 2.9 2.7 2.1 3.3	2.3 2.3 1.8 1.9 2.7	2.5 2.4 2.2 2.2
(ITS (NBR (BLX-AM-FM (HQT (SJO (OME (FRC-FM (QED (ABL-AM-FM	adult alt top 40/dance album album oldies N/T	2.1 2.3 3.5 —	1.8 2.9 2.7 2.1 3.3 2.1	1.8 1.9 2.7 1.4	2.5 2.4 2.2 2.2 2.1
(ITS (NBR (BLX-AM-FM (BLX-AM-FM (KHQT (SJO (OME (FRC-FM (QED (ABL-AM-FM (OIT-AM-FM (SFO	adult alt top 40/dance album album oldies N/T AC oldies	2.1 2.3 3.5 — 2.4 2.7 2.2	1.8 2.9 2.7 2.1 3.3 2.1 2.9 1.1	1.8 1.9 2.7 1.4 2.8 1.9	2.5 2.4 2.2 2.2 2.1 2.0 2.0
KITS KNBR KBLX-AM-FM KHQT KSJO KOME KFRC-FM KQED KABL-AM-FM KOSFO KOBK/KDBQ KBRG	adult alt top 40/dance album album oldies N/T AC AC oldies AC Spanish	2.1 2.3 3.5 	1.8 2.9 2.7 2.1 3.3 2.1 2.9 1.1 1.3 1.4	1.8 1.9 2.7 1.4 2.8 1.9 2.2 1.2	2.5 2.4 2.2 2.1 2.0 2.0 1.8 1.7
KITS KNBR KBLX-AM-FM KHQT KSJO KOME KFRC-FM KQED KABL-AM-FM KOFO KOBL-AM-FM KSFO KOBK/KDBQ KBRG KFOG	adult alt top 40/dance album album oldies N/T AC AC oldies AC Spanish album	2.1 2.3 3.5 — 2.4 2.7 2.2 1.8 .7 2.3	1.8 2.9 2.7 2.1 3.3 2.1 2.9 1.1 1.3 1.4 1.9	1.8 1.9 2.7 1.4 2.8 1.9 2.2 1.2	2.5 2.4 2.2 2.1 2.0 2.0 1.8 1.7
KITS KNBR KBLX-AM-FM KHQT KSJO COME KFRC-FM QED KABL-AM-FM KOIT-AM-FM KOFO KBBK/KDBQ KBRG KFOG KKHI-AM-FM KKSF	adult alt top 40/dance album album oldies AC AC oldies AC Spanish album classical adult alt	2.1 2.3 3.5 	1.8 2.9 2.7 2.1 3.3 2.1 2.9 1.1 1.3 1.4 1.9 1.8 1.7	1.8 1.9 2.7 1.4 2.8 1.9 2.2 1.2 1.9 2.0 2.8	2.5 2.4 2.2 2.1 2.0 2.0 1.8 1.7 1.7
KITS KMBR KBLX-AM-FM KKUX-AM-FM KKQT KOME KOED KOME KOED KOBK/KDBQ KBRG KBRG KKHI-AM-FM KKSFO KKHI-AM-FM KKSF KKQR KBRG KKHI-AM-FM KKSF KBQR KBRG KBRG KKHI-AM-FM	adult alt top 40/dance album oldies N/T AC AC Oldies AC Spanish album classical	2.1 2.3 3.5 	1.8 2.9 2.7 2.1 3.3 2.1 2.9 1.1 1.3 1.4 1.9 1.8	1.8 1.9 2.7 1.4 2.8 1.9 2.2 1.2 1.9 2.0	2.5 2.4 2.2 2.1 2.0 2.0 1.8 1.7 1.7

Call	Format	Fa '90	W '91	Sp '91	Su '91
	***	100004	vesae.	XXC	30.00
WWDB Wogl-FM Wyxr	N/T oldies AC	3.9 3.8 2.6	5.2 2.7 3.0	4.5 3.4 3.1	4.4 4.1 3.6
WFLN WEAZ-FM	classical AC	2.4 4.0	2.5 4.4	2.2 3.2	3.2 2.8
WMGK WIP	AC N/T	4.0 3.5	2.7 2.5	3.3 2.3	2.7 2.5
WKSZ WRTI	AC jazz	2.8 1.3	2.4 1.4	2.5 1.3	2.1 1.6
WXPN WDAS	noncommercial religious	.5	.9 .8	.9 1.2	1.2
WHYY WHAT	noncommercial N/T	1.2	1.1 1.2	1.6 .8	1.1 1. 0
WJLB	DETROIT- urban	-(6)	7.2	8.8	8.5
WJR WHYT	AC top 40	7.6 6.9	7.9 6.5	7.0	7.2 5.2
WJZZ WWWW WCSX	adult alt country cls rock	5.1 5.7 3.9	6.4 5.3 3.8	4.8 5.1 4.4	5.6 5.5 5.3
WMXD WDFX	urban top 40	2.8 5.2	2.4 5.9	2.9	5.3 5.2
WLLZ WRIF	album album	4.1 5.1	3.3 4.3	5.9 4.7	4.4 4.2
WKQI WXYT	AC N/T	3.5 3.6	3.8 3.8	4.5 3.7	3.8 3.7
WWJ WOMC WLTI	N/T oldies AC	5.2 2.2 2.9	5.4 1.8 3.2	3.6 3.3 3.3	3.5 3.3 3.0
MNIC	AC easy	4.3 2.2	3.8 3.2	3.2 2.1	2.7 2.4
CIMX	modern adult std	.5 1.9	.6 2.6	1.0	1.6 1.6
WQRS WDET	classical modern	2.1 1.6	2.0 1.1	1.8	1.3 1.2
WCXI WMUZ	country religious	.8 .8	1.3 1.1	1.4 1.1	1. 0 1. 0
WASI WPGC-FM	HINGTON,	D.C 10.8	.—(11.8	(7)	13.4
WKYS WM70-AM-FM	urban country	6.9 5.9	6.4 5.2	6.4 4.8	13.4 6.3 5.9
WWDC-FM WGAY	album easy	4.2 5.0	4.5 3.8	3.9 4.2	5.4 4.5
WAVA WASH	top 40 AC	4.9 3.9	4.6 2.6	5.2 4.3	4.2 3.8
WCXR WXTR WMMJ	cis rock oldies urban	3.1 2.8 2.9	3.8 2.4 3.1	3.3 2.4 3.3	3.8 3.4 3.3
WRQX WHÜR	top 40 urban	3.4 4.4	3.8 3.9	3.1 4.0	3.3 2.9
WTOP WHFS	N/T modern	2.9 1.6	4.2 2.6	4.0 2.5	2.9 2.8
WMAL WLTT	N/T AC	4.5 2.3	4.3 3.0	4.0 3.0	2.7 2.4
WETA WWRC	classical N/T	2.0 1.5	2.2	2.2	2.3 2.1
WGMS-AM-FM WIYY WAMU	classical album noncommercial	2.9 1.0 2.6	2.7 1.8 2.5	2.1 1.6 2.4	2.0 1.7 1.6
WJZE WJFK	jazz album	1.5 3.1	1.7 1.7	2.0	1.6 1.5
WOL WYCB	oldies religious	1.0 1.5	1.4 1.1	1.3	1.4 1.0
wzou	BOSTON-	- (9)		10.0	10.8
WXKS-FM WBCN	top 40 album	8.0 6.7	7.1 6.8	7.0 6.6	7.9 7.3
WBZ WRKO	AC N/T	6.7 5.2 6.3	6.5 6.5	5.6 6.2	5.4 5.2
WBMX WZLX	AC cls rock	3.5 5.1	1.9 4.1	3.2 4.1	4.2 4.2
WHDH WODS WSSH-FM	N/T oldies AC	4.6 4.3	3.7 4.3 4.1	3.5 4.2 4.7	4.1 4.0 3.9
WAAF WVBF	album AC	3.5 4.0 2.8	32	3.9 3.5	3.8 3.5
WMJX WPLM-FM	AC adult std	2.8 3.0 1.5	3.5 4.2 1.9	3.4 1.7 3.3	3.0 2.8
MEEI	N/T urban	2.8 2.0	4.1 1.2	1.8	2.5 2.3
WCDJ WCRB WBUR	adult alt classical noncommercial	2.6 1.8 2.2	3.1 1.7 2.8	2.3 1.8	2.2 2.1 2.0
WCGY WBOS	album album	1.8 1.6	1.4 2.1	2.7 2.0 1.7	2.0 1.9
WFNX WXKS	modern adult std	1.6 1.2	2.0	2.1 1.5	1.8 1.1
S/ KKLQ-AM-FM	AN DIEGO- top 40	-(1 9.0		8.8	8.1
XETRA-FM KSON-AM-FM	modern country	7.1 8.1	8.4 7.9	7.8 8.3	7.9 7.8
KIOZ XHTZ	album top 40/dance	2.4 5.2	2.8 7.3 5.9	3.0 5.4	5.9 5.7
KFMB-FM KGB	AC album	4.6 6.4	5.9 7.9 6.5	4.9 6.7	5.5 5.3 5.0
KIQY KIQY	N/T AC AC	4.3 5.7 5.9	6.5 2.7 4.5	4.6 2.4 5.6	5.U 4.0 3.9
KIFM KYXY	adult alt AC	3.2 4.2	3.5 2.4	3.9	3.6 3.1
KPOP XHRM	adult std urban	2.6 1.6	2.8 1.0	2.6 3.1 3.0	3.0 2.7
KCBQ KFSD	oldies classical	1.2 2.7	1.0	1.9 2.0	2.3 2.0
KSDO-FM XHLTN KCBQ-FM	cls rock Spanish oldies	3.1 1.3 2.9	2.8 1.6 2.5	3.0 1.3 2.7	1.9 1.6 1.5
KRMX KPBS-FM	AC classical	1.6 1.4	1.1 1.8	.4 1.4	1.4 1.1
XETRA	JOSE, CAL	1.0	2.1 - (3	.9	1.1
KHQT KGO	top 40/dance N/T	8.4 8.0	6.1 9.9	8.8 8.9	9.0 8.4
KSJO	album album	5.9 6.0	6.4 6.5	5.9 5.2 3.2	6.2 5.4
KOME		2.5 3.7	2.6 4.4	3.4	4.1 4.0
KUFX KBAY	cls rock easy top 40/dance	3.7		3.7	3.7
KUFX KBAY KMEL KEZR	easy top 40/dance AC	4.5 3.4	4.3 2.9 3.5	3.3	3.4
KUFX KBAY KMEL	easy top 40/dance	4.5 3.4 2.1 2.0	2.9 3.5 3.4	3.2 3.3 2.5 2.1 2.6	3.4 3.3 3.3 3.0
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KNBR	easy top 40/dance AC Spanish country modern oldies N/T	4.5 3.4 2.1 2.0 4.5 3.3 2.0	2.9 3.5 3.4 3.8 3.7 1.3	2.1 2.6 3.0 2.7	3.3 3.3 3.0 2.8 2.8
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KNBR KSAN KCBS	easy top 40/dance AC Spanish country modern oldies N/T N/T	4.5 3.4 2.1 2.0 4.5 3.3 2.0 3.1 3.9	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2	2.1 2.6 3.0 2.7 2.6 2.5	3.3 3.0 2.8 2.8 2.8 2.4
KUFX KBAY KMEL KEZR KBTG KRTY KITS KARA KNBR KSAN KCBS KQED KOL	easy top 40/dance AC Spanish country modern oldies N/T Country N/T N/T urban	4.5 3.4 2.1 2.0 4.5 3.3 2.0 3.1 3.9 2.0 1.7	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5	2.6 3.0 2.7 2.6 2.5 3.6 2.9	3.3 3.0 2.8 2.8 2.8 2.4 2.4 2.4
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KNBR KSAN KCBS KQED KSOL KBLX-FM KIOI	easy top 40/dance AC Spanish country modern oldies N/T country N/T urban adult alt AC	4.5 3.4 2.1 2.0 4.5 3.3 2.0 3.1 3.9 2.0 1.7 1.2	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5 1.7	2.1 2.6 3.0 2.7 2.6 2.5 3.6 2.9 1.1 2.5	3.3 3.0 2.8 2.8 2.4 2.4 2.3 2.0 1.9
KUFX KBAY KMEL KEZR KRTY KITS KARA KNBR KSAN KCBS KQED KSOL KFRC-FM KKSF	easy top 40/dance AC Spanish country modern oldies N/T country N/T urban adult alt AC oldies adult alt	4.5 3.4 2.1 2.0 4.5 3.3 2.0 3.1 3.9 2.0 1.7 1.2 1.4 1.5 2.5	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5 1.7 1.7 1.5 1.3	2.6 3.0 2.7 2.6 2.5 3.6 2.9 1.1 2.5 1.4 1.9	3.3 3.0 2.8 2.8 2.8 2.4 2.4 2.3 2.0 1.9 1.8 1.7
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KNBR KSAN KCBS KQED KSOL KBLX-FM KIOI KFRC-FM KKSF KLOK KDBK/KDBQ KFRC	easy top 40/dance AC Spanish country modern oldies N/T country N/T N/T AC oldies adult alt AC oldies adult alt Spanish AC adult std	4.5 3.4 2.1 2.0 4.5 3.3 2.0 3.1 3.9 2.0 1.7 1.2 1.4 1.5 2.5 9 1.3	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5 1.7 1.7 1.5 1.3 1.1	2.1 2.6 3.0 2.7 2.6 2.5 3.6 2.9 1.1 2.5 1.4 1.9 1.4 2.3	3.3 3.0 2.8 2.8 2.4 2.4 2.3 2.0 1.9 1.8 1.7 1.6 1.5
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KNBR KSAN KCBS KGED KSOL KBLX-FM KIOI KFRC-FM KKSF KLOK KJBK/KDBQ KFRC KOIT-AM-FM KSFO	easy top 40/dance AC Spanish country modern oldies N/T country N/T N/T AC oldies adult alt Spanish AC adult std AC AC oldies adult std AC Oldies	4.5 3.4 2.0 4.5 3.3 2.0 3.1 3.9 2.7 1.2 1.4 1.5 9 1.3 2.1 1.2	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5 1.7 1.7 1.5 1.3 1.1 1.2 1.1	2.1 2.6 3.0 2.7 2.6 2.5 3.6 2.9 1.1 2.5 1.4 1.9 1.4 2.3 .9 3.4 1.2	3.3 3.0 2.8 2.8 2.4 2.4 2.3 2.0 1.9 1.7 1.6 1.5 1.5
KUFX KBAY KMEL KEZR KBRG KRTY KITS KARA KKNBR KSAN KCBS KGED KSOL KSOL KSOL KSOL KFRC-FM KKSF KLOK KFRC-FM KKSF KLOK KFRC-FM KKOT-AM-FM	easy top 40/dance AC Spanish country modern oldies N/T country N/T urban adult alt AC oldies adult alt Spanish AC adult std AC AC	4.5 3.4 2.1 4.5 3.3 2.0 3.1 3.9 2.0 1.7 1.4 1.5 2.5 9 1.3 1.2 2.1	2.9 3.5 3.4 3.8 3.7 1.3 2.8 4.2 3.0 1.5 1.7 1.7 1.5 1.3 1.1 1.2 1.1	2.1 2.6 3.0 2.7 2.6 2.5 3.6 2.9 1.1 2.5 1.4 1.9 1.4 2.3	3.3 3.0 2.8 2.8 2.4 2.4 2.3 2.0 1.9 1.8 1.7 1.6 1.5 1.5

THE SEATTLE SCENE: NEW ROCKERS VIE WITH VETS

(Continued from page 13)

around forever."

Michaels goes as far as contending that "half our shares are given to KISW by mistake. People still think they're listening to KISW when they hear Crow & West or Robin & Maynard. We just have to rely on the ally of time and a consistent effort to identify the radio station."

WHERE IS THE END?

Seattle has had modern rock radio before on both AM (KZAM and KJET) and on FM (KYYX). Recently, however, that franchise has been split between college outlet KCMU and, to an extent, KXRX.

Now, KNDD is on the air with a very mainstream version of modern rock. As he does at co-owned XE-TRA-FM (91X) San Diego, Kevin Stapleford—who consults KNDD—throws in many bands not heard on other modern rock stations: Black Crowes, Genesis, the Beatles, etc. And it is occasionally possible to hear those bands within two songs of each other on the End.

Stapleford admits freely that Noble's decision to go modern rock was helped along by rock's great spring book, and that KXRX, KISW, and Seattle's two top 40s are his targets. But rather than worrying about KNDD coming onto their turf, both Michaels and Young say that being so mass-appeal will hurt The End.

"I've heard them go from Tom Petty into the Who, so it's not accurate to call them a pure cutting-edge station," Michaels says. And if that's the case, "there's not room for three AORs in this town. They can't touch us for attitude, presentation, or astute musical judgment. They may be able to compete with KISW as a jukebox, but they'll have a lot of difficulty battling their heritage. They'll find that Seattle is an insular market and [hard] to crack from the outside."

Replies Stapleford, "We're not just picking up what we've done at 91X and plugging it in. It's a Seattle station. We're looking at what listeners want up there and it's going to be different. Our current lists are already very different."

But Stapleford says the use of mainstream bands probably won't change, even when KNDD's research comes back. "There's a chance that some of that stuff won't make sense, but when you test the Beatles, you don't get negative scores," he says. "I don't see anything wrong

There's not room for 3 AORs in this town'

with a station that plays everything from Living Colour to Depeche Mode or from Robyn Hitchcock to the Rolling Stones. I wouldn't want to program a station that was nothing but alternative music. I think that would be a drag. I don't think a lot of thought goes into that."

Besides, he says, just as the mainstream album rock outlets will follow a modern rock title with Van Halen or Foreigner, "if you do hear a Stones record, you'll hear Nitzer Ebb after that and then Depeche Mode pretty quickly."

The two mainstream rockers, Stapleford says, "both have large audiences to protect and different types of listeners within that audience, and I'm sure they're aware of that. They can't just program against each other. They're going to ignore us for awhile, and I suppose that's wise. But one of those stations is going to have to be first in trying to deal with us."

HARD AND SOFT CLASSICS

KZOK-FM PD Larry Sharpe must hope Stapleford is right. After four

years in classic rock, KZOK finally had its highest 12-plus shares in recent memory last summer. "When you get a 5.2 share, all the other AORs start taking you seriously," he says. "KISW swung more classic and so did KXRX and that took a chunk out of us."

Since then, KZOK has changed jocks in every daypart except Sharpe's p.m.-drive shift. It did a heavy billboard showing in spring, along with a \$102.50 artist-of-the-day contest with a grand-prize trip to London and Paris for Rod Stewart, Sting, ZZ Top, and Yes concerts. By the second summer Arbitrend, KZOK was up 3.3-3.9 from the spring. KISW, meanwhile, was at a 5.4 and KXRX was at a 4.9.

Unlike Dallas, where rock/AC KCDU calls itself "classic rock with no heavy metal," KMTT hasn't tried to position itself as a classic rock station. But KZOK has been KMTT's top sharing station. And KMTT has liners lumping KZOK in with KXRX and KISW in an attempt to reimage the trio as "hard rock stations."

KMTT PD Chris Mays says KZOK still has a hard rock image left over from the early '80s. Sharpe claims that "you can't listen to KZOK and say we're hard. The hardest thing we play is 'Smoke On The Water' . . . and that's pretty tame these days."

Mays programmed progressive rocker KZAM during the '70s. Perhaps for that reason, and also because Mays is targeting the listeners of former eclectic rocker KEZX, it plays more current music than some other rock/ACs, billing them as tracks "from the Mountain fresh file." KMTT will go deep on acts like Bonnie Raitt or Mark Cohn and will play an album cut like, say, "Big Sky Country" by Chris Whitley instead of "Living With The Law."

DIALING FOR DOLLARS: AGENTS OF RADIO PERSONALITIES ARE MAKING OWN NAME

(Continued from page 13)

well as WHTZ's Elvis Duran.

Woolf represents Larry King, Talknet's Bruce Williams, and Boston personalities Charles Laquidara (WBCN), Joe Martelle (WBMX), and Tom Bergeron (WBZ), among others. He also represents New Kids On The Block and dozens of professional sports figures.

Starting out as an attorney for talent unions AFTRA and SAG, Goldstein learned that "there was a lot of radio talent that was being undervalued" before starting his own legal practice almost five years ago.

Goldstein says, "Most people just

don't know how to negotiate for themselves. Sometimes with air personalities their public persona is very confident but they are uncomfortable in [negotiating] with the person who signs the paycheck. It can be very lonely for one [jock] to figure out what their options are, but there is a lot of money at stake. There are a lot more people making over \$100,000 now than five years ago."

But Goldstein admits that there is not always a need for an agent. "For some talent, there is nothing representation can do," he says. "Someone like me can only help you parlay what is going on. If you're in overnights, or if you're in a market that's just not going to pay more than \$20,000 a year, you don't have a lot of bargaining power. You have to have some numbers and the station has to be doing some business. Then [representation] is important."

Goldstein says the poor economy has been a factor in negotiations of late. "When a GM looks you in the eye and says, 'I'm not trying to bust your balls but our revenues are really off and someone in New York is dancing on my head,' I can't ignore that. Most negotiations are being impacted by the sour economy and debt service. This is the pervasive thing in the industry right now."

He adds that in the negotiation process, "the main thing is to be patient. People work at different speeds. Sometimes nerves get a little frayed, but we try to end negotiations on a good note. We don't want to get good money and then have the station gunning for that person."

Woolf, who says he has negotiated more than 3,000 TV and radio contracts and recently authored a book on negotiating called "Friendly Persuasion," says "the more leverage you have, the easier the deal. Nothing beats competitive bidding. If you have another station that wants your client you have a lot of leverage. Or if

things are going well for a station, they are reluctant to make a change with someone who is established. That gives you some leverage."

In general, however, Woolf says, "I do not use ploys or deceptions. I don't try to be mean-spirited, just do my job and be professional."

During negotiations Foos tells his clients to "stay out of it. I don't want them talking to management. If they do, I'll get out of the deal," he says. "I don't tell them how to play records and they don't tell me how to negotiate a contract."

Agents generally take a percentage of the deal they work out for their clients as a fee. Woolf says his fee is never more than 5% of the contract. Foos takes 10% of the first year and 7½% of each subsequent year. Goldstein takes 5% per year and 10% if he finds the job for the client

Don Anthony, whose Atlantabased Talentmasters helps stations find talent, agrees it is important for jocks to be represented, particularly when they are "entering into a higher-compensation plateau. In fairness to some agents and lawyers, I've seen a lot of them do some miracle work," he says.

PHILADEL

-(5) 9.0 9.0 7.8 7.8 6.0 4.5 4.2 4.4 6.1

10.8 8.7 6.8 7.3 8.1 7.2 6.6 7.1 7.6 6.6 5.3 5.8 4.1 5.1 5.5 4.6 4.7 4.5



of the week

Tom Gilligan/Rob Morris WWHT Columbus, Ohio



O FULLY APPRECIATE how well WWHT (Hot 105) Columbus, Ohio, is doing in the spring Arbitron, you have to know about its previous incarnation as WNRJ, "The Power Pig."

A new suburban frequency launched last year, WNRJ was conceived as a top 40/dance outlet, but actually ended up as a widely focused top 40 with a lot of early-'80s gold. Owned by M&M Group, whose other properties are small-town outlets and another suburban Columbus station, WNRJ seemed badly mismatched against Nationwide Communications and its flagship top 40, WNCI. Last fall, WNCI had an 11.0 12-plus and WNRJ didn't show in Arbitron at all.

In January, Tom Gilligan—PD of crosstown WXGT until its recent change to oldies WCOL-joined WNRJ as GM and, until recently, PD. In early February, WNRJ went to a more focused churban format under consultant Harry Lyles. WNCI hasn't exactly caved in since then—it was off 11.7-11.1 this spring—but WWHT was up 2.2-4.6 in Arbitron and second in the latest Birch.

Those rises, Gilligan says, happened without any outside promotion or marketing. "WNCI has given away a house. They've given away a couple of cars, hundreds of thousands of dollars in cash, and they've gone down," he says. "We didn't even have tickets and albums. We played listeners' favorite songs and that

One reason that has been possible is because Columbus hasn't had a major FM urban outlet since the early '80s. WCKX has signal problems. WVKO is an AM. And when WWHT came along, WVKO was already leaning more adult, something that has become more pronounced since Hot's sign-on.

Gilligan is adamant about WWHT being a top 40/ dance station, not an urban outlet. It does play records that an urban wouldn't play, especially the recent Bryan Adams and Extreme ballads. And WWHT's cume is only 28% black. But both urbans have, in any event, declined sharply since WWHT's sign-on: WVKO is down 4.4-2.7 over the last two books; WCKX is off 2.9-1.2. And whatever you consider the hole in the market to have been-urban or churban-there was clearly a hole there last fall.

"From having been in the market for almost a year, this was just a natural," Gilligan says. "There was no dance-flavored radio station. Just rock'n'roll and WNCI, which at the time was very bland hot AC at best, not even close to being a CHR."

Gilligan got a lot of initial help from his new station's typically low spotload. "We were commercial-free every weekend for the first month," he says. "We also did an incredible amount of music marathons throughout the week. WNCI couldn't compete with

us; they were locked into [a higher spotload] and couldn't move.

WWHT has been very tightly formatted and musicintensive since its inception. And that goes also for PD/morning man Rob Morris. Even in mornings, WWHT plays 10 songs an hour. While having a higher-profile morning show may eventually be "part of the evolutionary plan," Gilligan says, "We have to ask whether we want a 'wikki-wikki' morning show There are a lot of places to go and hear a bunch of talk, but not a lot of places to go and hear the music.

This is Hot 105 in p.m. drive: Ziggy Marley, "Good ime"; Linear, "Sending All My Love"; Musto & ones, "Dangerous On The Dance Floor"; Latin Alli-Bones, "Dangerous On The Dance Floor, Lambdance, "Low Rider (On The Boulevard)"; Cathy Dennis, ance, "Make It Last Forey-"Too Many Walls"; Keith Sweat, "Make It Last Forever"; Karyn White, "Romantic"; Tevin Campbell, "Round & Round"; Jane Child, "Don't Wanna Fall In Love"; and Marky Mark & the Funky Bunch, "Good Vibrations.

It is possible, as that monitor indicates, to hear two rap titles in a row on Hot 105. It's also possible to hear some rap during middays. While an "O.P.P." plays in afternoons and nights only, other titles like "Let's Talk About Sex" or "Now That We Found Love" play all day. Because Columbus dance clubs are still influenced by the radio, rather than the other way around, Morris says WWHT watches other churbans like WQHT New York, WPGC Washington, D.C., and WBBM-FM Chicago.

Morris, whose background includes WVKO. WJMO-FM Cleveland, and several years in which he doubled as a sports trainer, became PD about six weeks ago. But Gilligan remains closely involved in programming. "We all do the music together. We all talk to the record people. We all do promotions. If I have to answer the phones, I answer the phones," he says. "A lot of stations have job descriptions. What works for me is for everyone to do everything because nobody's perfect.

Something else Morris and Gilligan share, along with many other Columbus radio people, are complaints about WNCI shadowing their promotions. "For the first couple of months, [WNCI PD] Dave Robbins waited to see how much effect we'd have," Morris says. "But since our trends have continued to grow, he's done his normal shadowing of whatever we do." That, Morris and Gilligan claim, included doing similar promotions to both WWHT's Club MTV Tour and MTV Video Awards giveaways.

The good news there is that WWHT has promotions to shadow now. Besides the aforementioned MTV tieins, WWHT was doing a listener-appreciation show with Boyz II Men and Latin Alliance on the day of this interview. It is also tying in with Virgin for a trip to see Paula Abdul in Miami. SEAN ROSS

Disney Readies For Radio Invasion Of Its World NEW YORK-At the end of this

month, representatives from 170 stations and networks will head to Orlando, Fla., to participate in Walt Disney World's 20th anniversary celebration. An event of this magnitude takes more than a little planning; Disney reps say it has been in the works for more than a year.

When the Disney/MGM Studios theme park was opened several years

ago, a similar number of stations participated in the celebration, and Disney was able to pull off 103 simultaneous live broadcasts. This time, it expects to handle 120 simultaneous morning shows, according to senior marketing rep Tom Daren, a veteran of 28 years in radio and four at Disney. Throughout the week, there will be 409 separate remotes, and a pro-



by Phyllis Stark

jected 1,636 hours of live broadcasts. Most of the broadcasts will take place Sept. 30 and Oct. 1, although about 25 stations plan to broadcast from Orlando all week.

The stations will be spread out among the three parks-Disney, EP-COT Center, and MGM Studios. Daren says that although Disney tries to accommodate park requests from stations, locations are principal-

ly "determined by logistics."

To meet the needs of all of the participating stations and networks, Disney will bring in seven or eight satellite trucks. It is also preparing 200 decorated tables with signs custommade at the Disney sign shop; each sign features the station or network's color logo. The Disney horticulture department will provide thousands of flowers to decorate the re-

In addition, Daren says there will be "a zillion" umbrellas stashed away and that each table will have a sheet of plastic stored under it for the stations to cover their equipment in the event of rain. Fax machines will be spread throughout the parks for the broadcasters' use. To accommodate the coffee needs of the morning personalities, several park restaurants will open for them at 3 a.m.

Disney owns a 51% stake in a telephone company, Vista United, which Daren says "comes in very handy when you are doing an event of this size. We say, 'We need 800 phones,' and they say, 'What color?'' Disney also has two satellite uplinks, a radio and a video dish.

Participating stations include KDKA Pittsburgh, KKDA-FM Dallas, WLW Cincinnati, WBSB (B104) Baltimore, WBZ Boston, WMMR Philadelphia, and New York's WNSR, WOR, WRKS, and WYNY. In addition to the U.S. stations, Disney reps are expecting live broadcasts from 10 Canadian stations, 10 from the U.K., two Parisian stations, and one from Brussels.

Most of the major networks will also be involved, including ABC Radio Network, CBS Radio Network, NBC Talknet, MJI, Unistar, National Black Network, Business Radio Network, and National Public Radio. Mutual's Larry King will do his show from Disney World Sept. 30. Seventy-three television stations and programs will also be participating.

An expected highlight of the event is a Sept. 30 visit from President George Bush.

CONTESTS DON'T MOTIVATE

Contests are not a primary listening motivator for the majority of the radio audience, according to a new Paragon Research study on the value of radio contests.

Asked how contests affect their listening habits, 14% of the survey respondents said they listen to a station more when it is running a contest, 11% listen less, and the rest said their listening is unaffected by contests. Also, 87% said they have never tuned in to a station they had never heard before as a result of a contest. Seventy-eight percent said they have never tuned to a station specifically to participate in a contest.

Only a few more people listen to radio contests than avoid them. Of the survey's 437 respondents, 8% consider themselves contest players, 45% are contest listeners, and 41% are contest avoiders

Asked about the number of radio contests on the air, 36% of the survey respondents said they think there are too many, 2% think there are too few, and 49% are satisfied with the number of contests on the air.

Sixty-two percent of the survey respondents said contests do not affect their listening pleasure; 18% said contests detract from listening pleasure; and 19% said contests add to it. Eighty-two percent said they would prefer to hear more music than another contest on the air; 13% would prefer the contest.

The majority of respondents said they prefer contests that offer 100 chances to win \$100 rather than one chance to win \$1,000: 52% prefer multiple chances, while 37% would rather have one shot at the bigger prize.

Paragon's sample consisted of 18-64-year-olds who listen to the radio at least one hour a day.

IDEA MILL: BACK INTO LIFE

WNCI Columbus, Ohio's morning team recently devoted a week to testing some well-known advertising slogans and gimmicks. On Monday, a construction worker used some Secret antiperspirant before running a jackhammer for two hours to see if the product really is "strong enough for a man.'

On Tuesday, 50 Stick-Ups air fresheners were attached to the walls at a trash-burning plant to see if they really "freshen the air." On Wednesday, morning man Dave Calin hung from a construction helmet attached to a 2-by-4 with Crazy Glue.

On Thursday, Calin and partner John Cline found out if Depends undergarments really help adults with bladder-control problems "get back into life." On Friday, the team found out how fast a car must be driven into a wall for the airbag to inflate.

(Continued on page 18)

CD Storage Cabinet

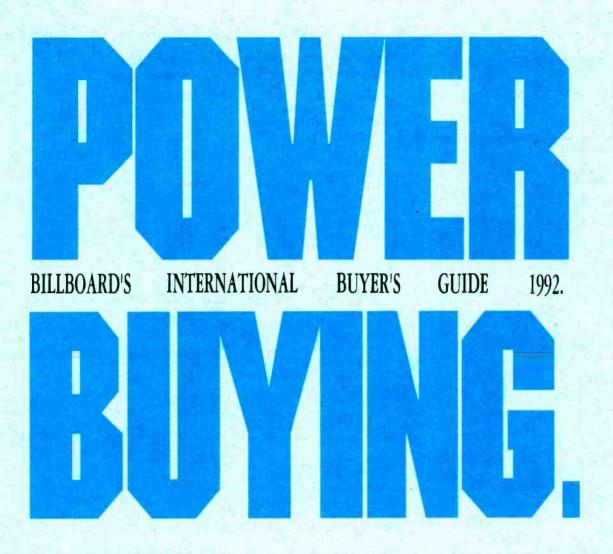
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16

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PEACE OF MIND... is knowing the simple truth: That the Power Buyer's are getting their information on the goods and services available to the entertainment industry from Billboard's International Buyer's Guide. If you're advertising there you can rest assured they'll be calling.

POWER BUYING ... is why you need to be in Billboard's International Buyer's Guide.

AD DEADLINE: 10/9/91 PUBLICATION DATE: 12/18/91



Norm Berkowitz Director of Sales, (212) 536-5016 USA Aki Kaneko 03-498-4641 JAPAN Patricia Rod Jennings 44-71-323-6686 EUROPE or contact your regional Billboard sales representative

IRADIO

Album Rock Tracks...

***	H	ш		HOUR II WOROTM
			NO.	COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST
> ==	۶ نـ	2 A	S 0	LABEL & NUMBER/DISTRIBUTING LABEL * * NO. 1 * *
	2	5	3.	DREAMLINE RUSH
2	1	1	11	ATLANTIC ALBUM CUT 1 week at No. 1 OUT IN THE COLD TOM PETTY & THE HEARTBREAKERS
-	1	1	11	MCA ALBUM CUT CALLING ELVIS DIRE STRAITS
3	6	6	3	WARNER BROS. 4-19199
4	NE/	V >	1	***FLASHMAKER*** GUNS N' ROSES
5	8		2	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS
6	4	2	14	A&M 1576 HOLE HEARTED EXTREME
-			-	A&M 1564 THE REAL LOVE BOB SEGER & THE SILVER BULLET BAND
1	5	4	5	CAPITOL 44743 SOMETIMES (IT'S A BITCH) STEVIE NICKS
8	7	7	4	MODERN 4-98758 /ATLANTIC HEAVEN IN THE BACK SEAT EDDIE MONEY
9	9		2	COLUMBIA 3B-73976 RUNAROUND VAN HALEN
10	3	3	13	WARNER BROS. ALBUM CUT
(11)	12	14	4	STRAIGHT TO YOUR HEART BAD ENGLISH EPIC 34-73982
12	10	10	6	ENTER SANDMAN ELEKTRA 4-64857 METALLICA
13	11	11	7	KEEPING THE FAITH ATLANTIC ALBUM CUT LYNYRD SKYNYRD 1991
14	13	12	16	3 STRANGE DAYS CAPITOL 44738 SCHOOL OF FISH
15	14	15	4	THIS IS NOT LOVE CHRYSALIS ALBUM CUT JETHRO TULL
16	16	17	8	NOBODY SAID IT WAS EASY THE FOUR HORSEMEN DEF AMERICAN ALBUM CUT/REPRISE
17)	20	25	4	ONE SHOT VICTORY ALBUM CUT/PLG
18	18	23	5	WALK THROUGH FIRE BAD COMPANY ATCO 4-98748
19	21	24	4	BALLAD OF YOUTH RICHIE SAMBORA MERCURY 868 790-4
(20)	27	36	3	TOP OF THE POPS THE SMITHEREENS CAPITOL 44762
(21)	25	32	3	SHAKE ME UP LITTLE FEAT
(22)	24	27	3	MORGAN CREEK ALBUM CUT EDISON'S MEDICINE TESLA
23)	23	26	3	PRIMAL SCREAM MOTLEY CRUE
(24)	28	29	4	SEND ME AN ANGEL SCORPIONS
				MERCURY 868 956-4 ★★★POWER TRACK★★★
25)	39	44	12	TOP OF THE WORLD VAN HALEN WARNER BROS, ALBUM CUT
26)	NE/	V >	1	WILD HEARTED SON THE CULT SIRE ALBUM CUT/REPRISE
(27)	NE	V	1	NO MORE TEARS ASSOCIATED ALBUM CUT/EPIC
28	19	13	12	END OF THE LINE EPIC ALBUM CUT ALLMAN BROTHERS BAND
(29)	NE	V >	1	THE FIRE INSIDE BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT
30	22	19	10	POWER WINDOWS JAMBCO 868 672-4MERCURY
31	15	9	9	TWIST OF THE KNIFE THE FABULOUS THUNDERBIRDS
32	31	34	5	ASSOCIATED ALBUM CUT/EPIC LISTEN JULIAN LENNON
33	17	8	9	FACE THE MUSIC RTZ
34	29	20	14	SOMETHING TO TALK ABOUT BONNIE RAITT
35	32	30	18	JET CITY WOMAN QUEENSRYCHE
(36)		30	2	SEA OF SORROW ALICE IN CHAINS
	49	25	_	COLUMBIA ALBUM CUT LEARNING TO FLY TOM PETTY & THE HEARTBREAKERS
37	38	35	14	MCA 54124 HEAVY FUEL DIRE STRAITS
(38)	NE/	·		WARNER BROS. ALBUM CUT MAN IN THE MOON THE SCREAM
39	44	48	4	GOD GAVE ROCK AND ROLL TO YOU II KISS
40	26	22	8	INTERSCOPE ALBUM CUT/EASTWEST
41	41	40	6	ILLUSTRATED MAN JOHNNY WINTER POINTBLANK ALBUM CUTICHARISMA
42	46	45	5	GEFFEN ALBUM CUT
43	NE	V	1	BACKLASH BLACKHEART 34-73985/EPIC JOAN JETT AND THE BLACKHEARTS
44	30	16	11	SIGN OF THE STORM ELEKTRA ALBUM CUT THE ERIC GALES BAND
45	NEV	V	1	REBEL TO REBEL CHARISMA ALBUM CUT
46	48	50	13	RIGHT NOW VAN HALEN WARNER BROS. ALBUM CUT
47	34	18	11	SHINY HAPPY PEOPLE R.E.M. WARNER BROS. 4-19242
48	NEV	V	1	INTO THE GREAT WIDE OPEN TOM PETTY/HEARTBREAKERS MCA ALBUM CUT
49	47	37	14	THE SOUND OF YOUR VOICE 38 SPECIAL CHARISMA 4-98773
	36	39	5	MAKE IT EASY ATCO ALBUM CUT

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard/BPI Communications, Inc.

PROMOTIONS

(Continued from page 16)

Curious about how the products stood up? Secret, Crazy Glue, and Depends passed the test. Stick-Ups got a thumbs down from the station. As for the airbag, the answer is 11 miles per hour.

WBOS Boston and sister WAXY (Mix 105.9) Miami had listeners sign giant greeting cards for the citizens of Moscow. The WAXY card read "Greetings Moscow. The citizens of South Florida welcome you to democracy. Peace." The cards were to be delivered to the mayor of Moscow.

In addition to the standard prizes for new mothers, WYTZ (Hot 94.7) Chicago's "In-Labor Day" weekend promotion also included a pizza-party prize for the hospital nursing staff that registered the most mothers. The station set up a 24-hour hot line for expectant mothers to call during the weekend.

KTRH Houston has teamed up with Maalox to search for the biggest stress-inducers in local offices. Listeners can nominate the person in their office who causes the most stress. One nominee will be "arrested" by the KTRH stress police and taken away from the office in a limousine for lunch and a massage while the rest of the office gets a catered lunch.

Country CJWW Saskatoon, Saskatchewan, gave away tickets to a Kenny Rogers concert in town through its "are you a coward or a gambler?" contest. Listeners who called in and answered that question won two Rogers tapes, which they could choose to keep or risk losing by spinning the wheel for concert tickets.

ABC-TV has tied in with radio once again to promote three new fall shows. To promote "Home Improvement," KEGL Dallas has teamed up with a local hardware store for the "handyman hero" contest. The listener with the best (or, rather, worst) home-improvement horror story wins a \$1,000 hardware shopping spree. KOST Los Angeles is promoting the show "Sibs" with a trivia contest in which listeners answer questions about famous siblings. WKQX (Q101) Chicago is promoting "Good And Evil" by asking listeners to call in and answer the question, "What's evil about my job?" The best caller gets something "good," a day off with pay. The campaign, which is taking place in eight cities, is being managed by the Cincinnati-based Local Marketing Corp.

KIIS Los Angeles gave away tickets to the recent MTV Video Music Awards by hosting a party at which listeners were asked to dress like their favorite award nominees. Contestants were judged on likeness to the artist, costume, and mannerisms

... Crosstown Spanish combo KTNQ/KLVE is distributing a "survival kit" to advertisers that includes a calendar listing all major Spanish events and stations promotions for 1992.

N/T WBBM-AM Chicago is hosting a skyline tour of Chicago giving the public a look behind the scenes at such Chicago locations as the mayor's office, city council chambers, and the WBBM-AM and TV newsrooms. Proceeds benefit a charity . . . KNOE-FM Monroe, La., has produced a magazine called Drug Free (Continued on next page)



Billboard®

FOR WEEK ENDING SEPTEMBER 21, 1991

Modern Rock Tracks...

¥	_ ×	KS	WKS. ON CHART	COMPILED FROM COI COLLEGE RADIO AIR	PLAY REPORTS.
THIS	LAST	2 WKS AGO	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	5	★ ★ NO. SO YOU THINK YOU'RE IN LOVE A&M 1578	1 ★ ★ ROBYN HITCHCOCK 1 week at No. 1
2	1	1	10	UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS
3	2	2	12	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
4	8	9	3	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
5	7	6	4	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
6	4	3	8	SATISFIED REPRISE 4-19211	SQUEEZE
7	5	11	6	IT'S ONLY NATURAL CAPITOL ALBUM CUT	CROWDED HOUSE
8	12	16	4	MONSTERS AND ANGELS LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
9	19	25	3	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG
10	6	5	11	CHORUS SIRE 4-19202/REPRISE	ERASURE
11	9	7	5	BACKLASH BLACKHEART 34-73985 /EPIC	JOAN JETT
12)	22	29	3	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE
13)	16	20	4	TAKE FIVE GEFFEN ALBUM CUT	NORTHSIDE
14)	18	22	6	(I JUST WANNA) B WITH U MCA 54113	TRANSVISION VAMP
15	13	13	7	SAM LONDON ALBUM CUT/PLG	MEAT PUPPETS
16)	NEV	V	1	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
17	25	_	2	THERE'S NO OTHER WAY SBK 97880	BLUR
18	14	17	7	JULIE'S BLANKET MORGAN CREEK 4-23003	MARY'S DANISH
19	15	14	10	HAPPY COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
20	10	10	7	HUMAN NATURE PERFECTO 2855/RCA	GARY CLAIL
<u>(21)</u>	NEV	٧	1	GIVE IT AWAY WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
(22)	24	23	3	FAMILY MAN GEFFEN 4-21658	NITZER EBB
23	11	8	12	WALKING DOWN MADISON CHARISMA 2-96342	KIRSTY MACCOLL
24	23	19	4	CAN YOU DIG IT RELATIVITY ALBUM CUT	THE MOCK TURTLES
25	20	15	8	SIT DOWN FONTANA ALBUM CUT/MERCURY	JAMES
26	NEV	V	1	SHADOWTIME GEFFEN ALBUM CUT	SIOUXSIE & THE BANSHEES
(27)	NEV	٧►	1	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
28	27	_	2	LIES EMI 56223	EMF
29	17	18	11	CAUGHT IN MY SHADOW POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
_			2	SAFE FROM HARM	MASSIVE ATTACK

Tracks with the greatest airplay gains this week. © 1991, Billboard/BPI Communications, Inc

WW1 Riding Music Express To Greater Visibility

LOS ANGELES—Westwood One Radio Networks and Music Express magazine are entering into a marketing agreement that will give WW1's advertisers free ads in the consumeroriented publication and added publicity muscle for WW1 radio events.

"As opposed to buying on other networks, our advertisers can now reach half a million people through Music Express," says WW1 spokeswoman Katie Garber. WWI currently places one to two ads monthly in Music Express for its programming. With the agreement, WW1 will now also get editorial coverage on its shows and specials in the magazine.

"WW1 offers enhanced advertising opportunities and enhanced access to the artistic community," says WW1's VP of programming, Gary Landis. Music Express is distributed as a giveaway with purchases at all Wherehouse and Sound Warehouse outlets in the U.S. and on newstands and music retail music outlets throughout Canada.

Landis says the agreement with the 15-year-old magazine "puts us at the point of purchase on a daily basis. It opens up a new universe of potential contests and promotions, with radio stations being part of the events."

dio stations being part of the events."

Says Music Express publisher

Keith Sharp, "When a band is on
tour or has a record coming out,
that's the time to alert people. By being more in tune with the record labels and promoters that the corporate sponsors are looking for, the
magazine can be more viable."

The magazine has a monthly circulation of more than 500,000, which Sharp expects to increase via WW1's involvement.

Landis admits WW1 met with other publications before deciding to go with Music Express. "Nothing is binding us exclusively to this deal."

UNISTAR'S SECOND COUNTRY NET

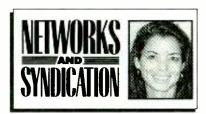
Unistar Radio Networks is adding a second country format in January 1992. Outgoing Unistar president Gary Fries says Hot Country will concentrate on post-1985 music and will skew younger than the current Unistar Country, targeting 20-42-year-olds "who are not considered to be just country listeners." Unistar Country PD Steve Penny will also handle the PD chores for Hot Country under the supervision of VP of

programming Chris Campmeier.

AROUND THE INDUSTRY

American Radio Networks is adding three new networks to its 24-hour live-satellite network. American Radio Networks president Donald Emanuel says a 24-hour all-sports network and an international English-language talk network will begin in January 1992, while a 24-hour FM talk network, geared toward 18-34s, will begin in March.

Emanuel and partner Ed Graham



by Rochelle Levy

started American Radio Networks three years ago with 23 affiliates. Today ARN has 300 affiliates.

Emanuel says he is not too concerned about the new 16-hour-a-week sports coverage by ABC's ESPN Radio Network. "We're on 24 hours a day, seven days a week, including regular talk updates on scores, interviews, and actual games," he says.

The international English-language network has stations in London, Paris, Madrid, Glasgow, Dublin, Frankfurt, and Tel Aviv, which will be uplinked to studios in New York.

The talk network will target college-age listeners or recent college graduates who are dealing with milestones in their lives, such as their first home or their first child.

WFMT Network—known since 1976 for classical music and fine-arts programming—is branching out with WFMT Ideas Network, the brain-child of network director David Levin. Corporate communications manager Jon Kavanaugh says the new network will focus on series and specials. "We'll have discussion programming, documentaries, conversations about long-range public affairs issues, and cultural happenings," he says. Three series currently offered include "Speakers Corner," with Roger Mudd, "The Heart Of The Story," hosted by Dick Van Dyke, and "City Arts." with Sedge Thomson.

Las Vegas-based Art Bell is taking his overnight talk show to the rest of the country. The new syndicated "Coast To Coast AM," distributed by Chancellor Broadcasting Network, focuses on news and current affairs, with listener call-ins. Chancellor CEO David Papandrea says the show will basically remain the same. "We might have more interviews on a timely basis," he says. The show currently goes to 20 affiliates in the West, and Papandrea says he is aiming for 100 affiliates by year's end.

Actress Elizabeth Williams-Omilami will now be heard on the radio as host of the syndicated radio vignette "Focus On Women," a production of Anderson Communications in Atlanta. Omilami's credits include writing and producing the African-American soap opera "The Promised Land" for WPCH-TV Atlanta, as well as hosting and producing "Insight," a live one-hour weekly TV broadcast. She has also been seen on the TV series "I'll Fly Away" and "In The Heat Of The Night." "Focus On Women" is in its fourth year with listeners on more than 60 urban and gospel stations nationwide.

WZOU Boston and WWKX Providence, R.I., have signed on with Murray/Walsh Radio Programmings' dance mix, SUPERMIXX. SUPER-

MIXX is bartered to more than 40 markets ... Anthony Mastello has been upped to VP of technical operations for the CBS Radio Division. He was most recently director of technical operations ... ABC Rock Radio Network/KLOS Los Angeles rock reporter Gayl Murphy has been appointed director/North American operations for MCM Networking. Former WLSY Louisville, Ky., GM Roy Wikoff is the new format sales/ desktop radio consultant for Bonneville Broadcasting . . . West End Media Group of Arlington, Texas, has acquired three new features: Brian "The Bit Machine," which includes celebrity impersonations; "The Awful Lawful Guy," a 90-second question-and-answer feature; and "Nas-tun". Nangur a 60 00 accord hit foature. ty" Nancy, a 60-90-second bit featuring a breathy-voiced girl describing her kitchen appliances.

First Lady Barbara Bush is the featured guest on ABC Radio's "American Agenda Radio Special," airing at 2:05 p.m. EST Monday (16). Mrs. Bush and ABC News anchor Peter Jennings will discuss literacy ... Kathleen Turner plays detective V.I. Warshawski again in a radio serial on the BBC later this year. Turner will take part in Radio 4's sixpart dramatization of "Killing Orders," by Sara Paretsky.

Canadian Ratings: Summer '91 BBMS

		Fa	W	Sp	Su			Fa	W	Sp	Su
Call	Format	'90	'90	'91	'91	Call	Format	'90	'90	'91	'91
	TORON	то				CJFM	AC	4.7	_	4.8	4.6
CFRB	AC	13.5	_	14.2	13.4	CKIS	oldies	3.5	_	3.6	3.5
CHFI	AC	9.9	_	9.0	9.5	CFCF	adult std	2.2	_	3.2	2.9
CHUM-FM	AC	8.7	_	9.3	8.6	CIEL	French/AC	4.3	_	4.3	2.9
CILQ	album	5.9	_	7.1	6.9	CBF-FM	French/CBC	1.7	_	1.3	1.8
CICL	adult std	6.2	_	6.3	6.8	CBF	French/CBC	4.1	_	3.6	1.8
CHUM	oldies	5.5	_	5.9	6.0	CBM	CBC	1.7		2.2	1.7
CBL	CBC	6.7	_	7.0	5.4	CBM-FM	CBC	1.4	_	1.8	1.5
CJEZ	easy	3.7	_	4.2	4.9	1	ANCOUV	FR F	3.C.		
CFTR	top 40	5.4	_	4.2	4.5	CKNW	AC	19.2	J	18.8	17.7
CKFM	AĊ	5.6	_	4.4	4.5	CFOX	album	8.0	_	7.0	8.4
CFMX	classical	2.8	_	2.5	3.3	CBU	CBC	8.2	_	7.6	7.5
CFNY	modern	3.7	_	4.8	3.3	CFM1	album	6.9	_	6.4	7.5
CBL-FM	CBC	2.9	_	2.6	3.2	CKZZ	top 40/dance	0.5	_	0.4	6.8
CKYC	country	2.8	_	1.8	2.5	CFUN	AC	6.0	_	5.2	5.7
CJRT	classical	1.0	_	1.3	1.0	CHOM-FM	easy	5.2	_	4.1	4.7
	MONTR	FΔL				CHOM	adult std	2.7	_	4.6	4.5
CKMF	French/top 40	10.4		8.9	10.1	CISL	oldies	3.9		3.3	4.5
CFGL	French/AC	10.2	_	9.7	9.6	CJJR	country	4.0	_	4.6	4.3
CKAC	French/adult std	10.5		9.6	9.4	CKLG	top 40	5.4	_	6.0	4.2
CHOM	album	6.3	_	6.8	7.6	CKKS	AC 40	5.1		4.6	4.1
CKOI	French/top 40	4.3	_	6.1	7.6	CKWX	country	5.2	_	7.9	4.0
CIMS	French/AC	7.4	_	6.1	6.2	CBU-FM	CBC	5.3	_	4.4	3.6
CKVL	French/talk	4.8	_	3.8	5.7	CHRX	cls rock	3.6		2.7	2.5
CITE	French/AC	4.3	_	6.3	5.6	CIMA	adult std	.8	_	2.2	1.8
CJAD	AC	7.7	_	6.2	5.3	KISM	top 40	2.8	_	2.9	1.3
CFOR	easy	5.9		6.3	4.9	111		6.0			

"The world must surely now stand in awe and horrified admiration of the genius of Mark Eitzel and American Music Club." —Sounds



Available on CD, Cassette and LD

818.566.1034

415.546.1863

NAIRD

PROMOTIONS AND MARKETING

(Continued from preceding page)

designed to teach teenagers about the dangers of drugs. It is being distributed at the station and a local bank.

WLTT Washington, D.C., has teamed up with a pharmacy chain to put the People's Drug Samaritan Van on the road. The van will operate on local highways to assist stranded motorists by offering free emergency road service and medical care.

PRO-MOTIONS

KOST marketing/ promotions director Pam Baker exits to become senior marketing rep at Disneyland. No replacement has been named ... Urban WJLB Detroit promotion as-

sistant Maureen Barkume is upped to promotion coordinator; Bernadette Banko becomes special events coordinator.

Former KOCM/KSRF (MARS-FM) Los Angeles marketing/promotion director Howard Freshman joins KKLQ (Q106) San Diego in the same capacity . . . Across town, Elizabeth Wold has been upped from assistant promotion manager to promotion manager at KFMB-AM, and Jennifer Eve has been named promotion manager at sister KFMB-FM (B100). Eve was promotion/programming coordinator at KNBR San Francisco.



R PLAY

PLATINUM-Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume
audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM



O.M.: Steve Kingston
Paula Abdul, The Promise Of A New Day
Color Me Badd, I Adore Mi Amor
Bryan Adams, (Everything I Do) I Do I
Marky Mark & The Funky Bunch
Scorpions, Wind Of Change
Cathy Dennis, Too Many Walls
The Escape Club, I'll Be I There
Bory I II Ben, Motownphilly
And Tender
R.E.M., Shory Happy People
Firehousa, Love Of A Lifetime
Hi-Free I Can't Wait Another Minute
Heavy D. & The Boryz, Now That We Foun
Rod Stewart. The Motown Song
Mariah Carey, Emotions
Billy Falson, Power Windows
Karyn White, Romantic
Natural Selection, Do Anything
Corina, Temptation
Bryan Adams, Can't Stop This Thing We
C&C Music Factory/F, Williams, Things
Coro, My Fallen Angel
Martika, Love. Thy Will Be Done
Aaron Neville, Everybody Plays The Fo
Naughly By Nature, D.P.P.
Extreme, Hole Hearted
Luther Vandross, Don't Want De A F
The KLE, J. AM. Eternal
Ritche Sambora, Ballad Of Youth
Jesus Jones, Real Real Real O.M.: Steve Kingston New York 24



P.D.: Joel Salkowitz
Color Me Badd, I Adore Mi Amor
Marky Mark & The Funky Bunch
Crystal Waters, Makin Happy
Heavy D. & The Borg. Now That We Foun
Frankie Knuckles, The Whistle Song
Naughty By Nature, O.P.P.
Brothers In Rhythm, Such A Good Feeli
Bory II Men, Motownphilly
2 In A Room, Do What You Want
Coro, My Fallen Angel
Mariah Carey, Emotions
C&C Music Factory/F. Williams, Things
Karyn White, Romantic
B.G. The Prince Of Rap, This Beat Is
Vanessa Williams, Running Back To You
Ceybil Jeffnes, Open Your Heart
Paula Abdul, The Promise Of A New Day
The KLF, 3 A.M. Eternal
Jinny, Keep Warm
Unity, Unity
3rd Bass, Pop Goes The Weasel
Conna, Whispers
Hi-Five, I Can't Wait Another Minute
Luther Vandross, Don't Want To Be A F
The Brand Now Heavies (Featuring N'De
Little Louie Vega & Anthony, Ride On
Lisa Fischer, Save Me
Ex-Girffriend, Why Can't You Come Hom
Bell Biv Deve, Word To The Mutha
Lonnie Gordon, Gonna Catch You
Or-N-More (Featuring F The Michael
Coro, Morth Coro, Experiment McC), EV
T.P.E., Then Game You
Coro, Mith You Coro, Morth Coro, Experiment McCate
Coro, With You Coro, Morthing
Army Of Lovers, My Army Off Lovers
Massive ATTACK, Safe From Harm P.D.: Inel Salkowitz New York EX

Moto RADIO 75.5 FM

P.D.: Scott Shannon
Marky Mark & The Funky Bunch
Bryan Adams, (Everything IDo) I Do I
Paula Abdul, The Promise Of A New Day
Michael Botton, Time, Love And Tender
Scorpions, Wind Of Change
CAC Music Factory, F. Williams, Things
Rod Stewart, The Motown Song
Seal, Crazy
Color Me Badd, I Adore Mi Amor
Cathy Dennis, Too Many Walls
Boyz II Men, Motownphilly
R.C.M., Shiny Happy People
Natural Selection, Do Anything
Hi-Fire, I Carl Walt Another Minute
Firebouse, Love Of A Lifetime
Mariah Carey, Emotions
Aryn Mills
Mary D. E. The Boyz, Now That We Foun
Extreme, Hole Hearted
Bonnie Rait Something To Talk About
Martika, Love. J Thy Will Be Done
Luther Vandross, Don't Want To Be A F
The KLF, 3 A M. Eternal
Bryan Adams, Can't Stop This Thing We
Aaron Neville, Everybody Plays The Fo
Jesus Jones, Real Real Real
Rythm Syndicate, Hey Donna
Naughty By Nature, O.P.P. New York 10 12 11 14 13 15 17 18 19 6 20 22 24 25 26 9 27 28 29



P.D.: Dave Shakes
Heavy D. & The Boyz, Now That We Foun
C&C Music Factory, F. Williams, Things
Marky Mark & The Funky Bunch
Hi-Five, I Can't Wait Another Minute
Boyz II Men, Motowphilly
Bryan Adams, (Everything | Do) | Do I
Jomanda, Got A Love For You
Coro, My Fallen Angel
Color Me Badd, I Adore MI Amor
Salt-N-Pepa, Let's Talk About Sex
Paula Abdul, The Promise Of A New Day
B.G. The Prince Of Rap, This Beat Is
3rd Bass, Pop Goes The Weasel
Jinny, Keep Warm
Marish Carey, Emotions
The KLF, 3 A.M. Eternal
Clubhouse, Deep In My Heart
Unity, Unity
Cathy Dennis, Too Many Walls
Seal, Crazy
Xpansions, Move Your Body
Bell Bir Device, Word To The Mutha
TKA, Louder Than Love
Karyn White, Romantic
UB40, Here I Am (Come And Take Me) P.D.: Dave Shakes Chicago 25 27 17

28 29 30 EX EX

102.7

P.D.: Bill Richards Los Angeles

Bes P.D.: Bill Richards
Bryan Adams, (Everything I Do) I Do I Scorpions, Wind Of Change
Color Me Badd, I Adore Mi Amor
Boyz II Men, Motownphilly
Michael Botton, Time, Love And Tender
Marky Mark & The Funky Bunch
The Escape Club, I'll Be The New Day
C&C Music Factory/F. Williams, Things
Hi-Five, I Can't Walt Another Minute
R.E.M., Shiny Happy People
Mariah Carey, Emotions
Natalie Cole, Unforgettable
Heavy D. & The Boyz, Now That We Foun
Seal, Crazy
Cathy Dennis, Too Many Walls
A Lighter Shade Of Brown Featuring Te
Karya White, Romantic
Rowette, Fading Like A Flower (Every
Rod Stewart, The Motown Song
Luther Vandross, Don't Want To Be A F
Aaron Neville, Everybody Plays The Fo
D.J. Jazzy Jeff & The Fresh Prince, S
Siousie & The Banshees, Kiss Them Fo
The KLF, 3 AM. Eternal
Bonnie Raitt, Something To Talk About
Extreme, Hole Hearted
Bryan Adams, Can't Stop This Thing We
Natural Selection, Do Anything
Roberta Flack/Maxi Priest, Set The Ni
Tony Terry, Will You
Naughty By Nature, O.P.P.
Rythm Syndicate, Hey Donna
Jesus Jones, Real Real Real
Marita, Love. Thy Will Be Done
PC Quest, After The Summer's Gone
Jasmine Guy, Just Want To Hold You

EX EX EX EX EX EX

POWEY 106FM

Los Angeles

les P.D.: Jeff Wyatt
Color Me Badd, I Adore Mi Amor
Bryan Adams, (Everything I Do) I Do I
D.J. Jazzy Jeff & The Fresh Prince, S
C&C Music Factory, F. Williams, Things
Hi-Five, I Carl Walt Another Minute
A Lighter Shade of Brown Featuring Te
Heavy D. & The Boyz, Now That We Foun
Marky Mark & The Funky Bunch
Boyz II Men, Motowphilly
Lenny Kravitz, It Ain't Over Till It'
Cathy Dennis, Too Many Walls
Paula Abdul, The Promise Of A New Day
Seal, Crazy
The Brand New Heavies (Featuring N'De
The KLT, 3 A. M. Etenal
Karyn White, Romantic
Lisa Tischer, ow Can I Ease The Pain
Cour, Do Me Right
Ugun, Do Me Right
Ugun, Do Me Right
Vasmin, Wanna Dance
Vanessa Williams, Running Back To You
Mariah Carey, Emotions
Jinny, Keep Warm
Latin Alliance Featuring War, Low Rid
TKA, Louder Than Love
Massive ATTACK, Safe From Harm
Martika, Love. Thy Will Be Done
Natural Selection, Do Anything
Salt-N-Pepa, Let's Talk About Sex
Jomanda, Gof A Love For You
Luther Vandross, Don't Want to Good Feel
Ex-Girffriend, Why Can't You Come Hom
Rythm Syndrate Hey Dona
Clubhouse, Deep In My Heart
Blue Train, All I Need Is You
Cece Peniston, Finally
Liggy Marley, Good Time P.D.: Jeff Wyatt 1 2 3 5 4 7 9 8 9 9 10 11 12 13 14 15 16 16 17 18 19 20 22 23 24 25 26 27 28 29 30 A31 35 A A EX

35 EX EX EX

GOLD

EX



P.D.: Steve Rivers

Marky Mark & The Funky Bunch
Boyz IJ Men, Motownphilly
Heavy D. & The Boyz, Now That We Foun
C&C Music Factory, F. Williams, Things
Extreme, Hole Hearted
Paula Abdul, The Promise OI A New Day
Color Me Badd, I Adore Mi Amor
Michael Botton, Time, Love And Tender
R.E.M., Shiny Happy People
Hi-Five, I Can't Wait Another Minute
Bryan Adams, (Everything IDO) I Do. 1 Bonnie Raitt, Something To Talk About
Natalie Cole, Unforgettable
Natural Selection, Do Anything
Martika, Love. Thy Will Be Done
Scorpions, Wind OI Change
Marting Selection, Do Anything
Martika, Love. Thy Will Be Done
Scorpions, Wind OI Change
Marting Selection, Do Anything
Martika, Love. Thy Will Be Done
Scorpions, Wind OI Change
March Romantic
Lonnie Gordon, Gonna Catch You
Siunse & The Banshees, Kiss Them Fo
B.G. The Prince Of Rap, This Beat is
Aaron Neville, Everphody Plays The Fo
Billy Faicon, Power Windows
Bell Bip Deboe, Word IO The Mutha
Vanessa Williams, Running Back To You
RTZ, Face The Music
Black Box, Fantasy
Luther Vandross, Don't Want To Be A F
Jesus Jones, Real Real Real
Bob Seger & The Silver Bullet Band, T
Or-M-More (Featuring Father M.C.), Ev
Tyce and Woody, The Rythym is Gonna
Blue Train, All I Need Is You
Another Bad Creation, Jealous Girl
Roberta Flack/ Maxi Priest, Set The Ni
Bad English, Straight To Your Heart
James Brown, Move On
Curtis Stigers, I Wonder Why
Army Of Lovers, My Army OI Lovers
Rythm Syndicate, Hey Donna P.D.: Steve Rivers Boston

WZOU-

Boston P.D.: Sunny Joe White

P.D.: Sunny Joe White
Marky Mark & The Funky Bunch
Boyz II Men, Motownphilly
Heavy D. & The Boyz, Now That We Foun
Color Me Badd, I Adore Mi Amor
Cathy Dennis, Too Many Walls
Paula Abdul, The Promise Of A New Day
3rd Bass, Pop Goes The Wessel
C&C Music Factory/F. Williams, Things
Bryan Adams, (Everything I Do) I Do! I
Huey Lewis & The Niews, It Hit Me Like
Vanessa Williams, Running Back To You
Mariah Carey, Emotions
Rod Stewart, The Motown Song
Luther Vandross, Don't Want To Be A F
Donna Summer, When Love Cries
Natural Selection, Do Anything
B.G. The Prince Of Rap, This Beat Is
Orchestral Manoeuvers In The Dark, Pa
R.E.M., Shiny Happy People
Karyn White, Romantic
For Fun, You Can't Play We
Bell Bis DeVoe, Word To The Mutha
Martika, Love. Thy Will Be Done
Lonnie Gordon, Gonna Catch You,
Bob Seger & The Silver Builet Band, I
Orth-More (Featuring Father M.C.), Ev
Salet-Nerga, Let's Talk About Sex
Black Box, Fanlas, Person, Finally
Flythm Syndicate, Hey Donna
Little Louie Vega & Anthony, Ride On
Chesney Hawkes, The One And Only (Fro
Billy Falcon, Power Windows
James Brown, Move On 8 9 9 10 11 12 13 14 15 16 17 18 19 20 21 22 22 24 25 26 A30 A31 A32 35 EX EX

Bryan Adams, (Everything I Do.) 1 Do.) C&C Music Factory F. Williams, Things Scorpions, Wind Of Change Netson, Only Time Will Tell Michael Bolton, Time, Love And Tender Robbie Nevil, Just Like You Corina, Temptation Extreme, Hole Hearted Hi-Five, I Carl Wait Another Minute Lenny Kravitz, It Ain't Over Till It The KLT, 3 AM. Eternal Marsh Carey, Prosoner Standard Marsh Carey, Prosoner Standard Sta P.D.: John Roberts Pittsburgh 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 27 28 29 30 A

C 202

Philadelphia

EX EX

'hiladelphia

1 1 Marky Mark & The Funky Bunch
2 2 Hi-Five, I Can't Wait Another Minute
3 3 Heavy D & The Boyz, Now That We Foun
4 5 B.G. The Prince Df Rap, This Beat Is
5 6 Color Me Badd, I Adore Mi Amor
6 7 Naughty By Nature, O.P.P.
7 4 TKA, Louder Than Love
8 9 Mariah Carey, Emotions
10 8 Coro, My Fallen Angel
11 11 Inony Terry, With You
12 22 Beil Biv DeVoe, Word To The Mutha
13 13 Jonanada, Got A Love For You
14 17 Karyn White, Romantic
15 24 Rythm Syndicate, Hey Donna
16 16 Lonnie Gordon, Conna Catch You
17 Karyn White, Romantic
18 10 Lonnie Gordon, Conna Catch You
19 19 Vanessa Williams, Running Back To You
19 19 Vanessa Williams, Running Back To You
19 22 Salt-N-Pepa, Let's Talk About Sex
23 Sioussie & The Banshees, Kiss Them Fo
24 EX Another Bad Creation, Leadus Girl
25 EX Lander Bad Creation, Leadus Girl
26 EX Ex-Girtfriend, My Can't You Come Hom
27 29 Jasmie Guy, Just Want To Hold You
28 TX Pretty In Pink, All About You
29 30 Aaron Neville, Everybody Plays The Fo
26 Peniston, Finally
28 EX Prillis Hyman, Don't Want To Change T
28 EX Typhilis Hyman, Don't Want To Change T
29 Little Louie Vega & Anthony, Ride On
21 Little Louie Vega & Anthony, Ride On
22 EX Typhilis Hyman, Don't Want To Change T
24 EX Little Louie Vega & Anthony, Ride On
25 EX Typhilis Hyman, Don't Want To Change T
26 EX Little Louie Vega & Anthony, Ride On
27 EX Typhilis Hyman, Don't Want To Change T
28 EX Firmy T, Too Young To Love You
28 EX Firmy T, Too Young To Love You

EAGLE 106

P.D.: Brian Philips hia P.D.: Brian Philips
Boyz II Men, Motownphilly
Bryan Adams, (Everything I Do) I Do I
C&C Music Factory, F. Williams, Things
Paula Abdul, The Promise Of A New Day
Scorpions, Wind OI Change
Michael Botton, Time, Love And Tender
Seal, Crazy
Marky Mark & The Funky Bunch
The KLF, 3 A.M. Eternal
Amy Grant, Every Heartbeat
Rozette, Fading Like A Flower (Every
Heavy D. & The Boyz, Now That We Foun
R.E.M., Shiny Hagp People
Color Me By Had, Dy People
Color Me By Had, Dy Hull Be One
Marika, Owe. Thy Will Be One
Marika, Owe. Thy Will Be One
Leny Kawitz, It Ain' Over Til It'
Karyn White, Romantic.
Mariah Carey, Emotions
Siouxsie & The Banshees, Kiss Them Fo 14 Natalic Cole, Unforgettable
24 Firehouse, Love Of A Lifetime
25 Red Stewarf, the Motown Song
28 Bryan Adams, Can't Stop This Thing We
29 Extreme, Hole Hearted
29 Jesus Jones, Real Real Real
20 Jesus Jones, Real Real Real
20 Letus Stigers, I Wonder Why
21 Guns N' Roses, Don't Cry

MIX 107.3 Washington On P.D.: Lorrin Palagi
Bonnie Raitt, Something To Talk About
Rovette, Fading Like A Tower (Every
Natalie Cole, Unforgettable
Aaron Neville, Everybody Plays The Fo
Amy Grant, Every Heartbeat
Rod Stewart, The Motown Song
Michael Bolton, Time, Love And Tender
Cher, Love And Understanding
Cathy Dennis, Too Many Walls
The Escape Club. 1'ill Ber Inere
Gloria Estelan, Can't Forget You
Bryan Adams, (Everything I Do) I Do I
David A Stewart Infroducing Candy Du
Mariah Carey, Emotions
Scorpions, Wind Of Change
Michael W. Smith, Place In This World
Lenny Kravitz, It Ain't Over Till I'l
Heye Lewis & The News, It Hit Me Like
R.E.M., Losing My Religion
Glenn Frey, Part Of Me, Part Of You
Bryan Adams, Gan't Stop This Ting We
Michael Wolfon, When A Man Loves A Wo
Wilson Phillips, The Deam Is Still Modera Flack, Moan Prest, Set The Ni
Luther Vandross, Don't Want To Be A F P.D.: Lorrin Palagi 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 A 11 12 10 8 13 16 19 14 15 18 20 21 24 25 23

On P.D.: Chuck Beck Bryan Adams, (Everything I Do) i Do I Boyz i Mem, Molovanphily Marky Mark & The Funky Bunch C&C Music Factory, F. Williams, Things Amy Grant, Every Heartbeat Color Me Badd, I Adore Mi Amor Natalie Cole, Unforgettable Rocette, Fading Like A Flower (Every Aaron Neville, Everybody Plays The Fo R.E.M., Shiny Happy People Natural Selection, Do Anything EMF, Unbellevable Heavy D. & The Boyz, Now That We Foun PC Quest, Can I Call You My Girl Rod Stewart, The Motown Song Hi-Five, I Can't Wait Another Minute Bonine Raitt, Something To Talk About Scorpions, Wind Off Change Karyn White, Romantic Calty Dennis, Too Many Walls FC Quest, After The Summer's Gone Carty Dennis, Too Many Core Till It's Mariah Carey, Emotions Corina, Temptation Bryan Adams, Can't Stop This Thing We Washington P.D.: Chuck Beck 10 9 6 14 11 13 8 16 12 15 22 21 20 23 18 25 3

POWER 99 FM

P. D.: Rick Stacy
Boyz II Men, Motownphilly
Scorpions, Wind Of Change
Marky Mark & The Funky Bunch
The KLF, 3 A. Eternal
Chesney Hawkes, The One And Only (Fro
Firehouse, Love Of A Lifetime
Paula Abdul, The Promise Of A New Day
Color Me Badd, I Adore Mi Amor
C&C Music Factory F. Williams, Things
Marsh Carey, Emotions
Cathy Dennis, Too Many Walls
Rood Stewart, The Motown Song
Extreme, Hole Hearted
Domanda, Can't Walt Another Minute
Michael Botton, Time, Love And Tender
John Michael Botton, The Motown Minute
Karyn White Romantic
Lisa Lisa & Cull Jam, Let The Beat Hi
Lonnie Gordon, Gonna Catch You
Army Of Lovers, My Army Of Lovers
Jesus Jones, Real Real Real
The Escape Club, I'll Be There
Heavy D. & The Boyz, Now That We Foun
C'Vello, This Jam Is Cold
Bonnie Raitt Something To Talk About
Bell Biv DeVoe, Word To The Mutha
Tony Terry, With You
Rythm Syndicate, Hey Donna
Boy I Il Men, It's Sc Hard To Say Good
Aaron Neville, Everybody Plays The Fo
Jinny, Keep Warm
Erssure, Chorus
The Farm, Groovy Train
Guns N' Roses, Don't Cry Atlanta P.D.: Rick Stacy 16 14 8 10 11 12 2 13 17 7 18 19 21 22 24 25 6 EX 27 30 29 31 32

EX EX



35.357 RADIO WHYT

Detroit P.D.: Rick Cillette

P.D.: Rick Gillette

Boyz II Men, Motownphily
H-Five, I Can't Wait Another Minute
Marky Mark & The Funky Bunch/Lo
C&C Music Factory/F. Williams, Things
Paula Abdul, The Promise Of A New Day
Satt N-Pepa, Let's Talk About Sex
Color Me Badd, I Adore Mil Amor
K.M.C. KRU, The Devil Came Up To Mich
Heavy D. & The Boyz, Now That Me Found
Boyz II Men, It's So Hard To Say Good
Marah Cary, Emotlon't. No Future
M. Under Yandross, Don't Want To Be A F
Sioussie & The Banshess, Kiss Them Fo
Hi-C, I'm Not Your Puppet
Scorpions, Wind Of Change
Naught By Nature, D.P.
Kayn White, Romantic
Bob Seger & The Silver Bullet Band, T
Lonnie Gordon, Gonna Catch You
L. Cool J, 6 Minutes Of Pleasure
Tony Terry, With You
Jasmine Guy, Just Want To Hold You
Metallica, Enter Sandman
Guns N' Ross, Don't Cry
PC Quest, After The Summer's Gone
Pretty In Pink, All About You
James Brown, Move On
Or-N-More (Fauturing Father M.C.), Ev
Kiss, God Gave Rock & Roll To You
Russ Irwin, My Heart Belongs To You
Russ Irwin, My Heart Belongs To You 10 18 9 11 17 6 14 15 8 16 20 23 19 21 22 24 25 EX

KDWB 1013

Bryan Adams, (Everything I Do) I Do I Natural Selection, Do Anything CAC Music Factory, F. Williams, Things Cathy Dennis, Too Many Walls Firehouse, Love Of A Liteliame Michael Bolton, Time, Love And Tender Color Me Badd, I Adore Mi Amor Rod Stewart, The Motown Song Amy Grant, Every Heartbeat Scorpions, Wind Ol Change Marky Mark & The Funky Bunch Corina, Templation Mariak, Love, ... Thy Will Be Done Boyz II Men, Motownphily The Escape Club, I'll Be There Karyn White, Romantic Heavy D. & The Boyz, Row That We Foun Chesney Hawks, The One And Only (Fro New Lewis & The Rews, It Hill Me Like R.E.M., Shimy Happy People Bryan Adams, Cant Stop This Thing We Address of the Company, Walk Through Fire Bonnie Rait Something to Talk About Siouxis & The Banshees, Kiss Them Fo Roberts Flack/Maxi Prest, Set The Ni Eddie Money, Heaven In The Back Seat Jesus Jones, Real Real Real Rythm Syndicate, Hey Donna Curts Stigers, I Wonder Why Luther Vandross, Don't Want To Be A F Nikolaj Steen, Angel P.D.: Mark Bolke Minneapolis

Chicago

94-7FM P.D.: Greg Cassidy
Marky Mark & The Funky Bunch
Paula Abdul, The Promise Of A New Day
Jomanda, Got A Love For You
Rod Stewart. The Motown Song
Hi-Five, I Carl Wait Another Minute
Heavy D. & The Bory, Now That We Foun
Amy Grant, Every Hearbeat
R.E.M., Shiny Happy People
CAC Music Factory F. Williams, Things
Boy II Men, Motownphiliy
Color Me Badd, I Adore Mi Amor
Karyn White, Romantic
Boryan Adams, (Everything I Do) I Do I
Byran Adams, (Everything I Do) I Do I
Byran Adams, (Everything I Do) I Do I
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Byran Adams, (Everything I Do) I Do I
Byran Adams, (Everything I Do) I Do I
Byran Adams, (Everyth P.D.: Greg Cassidy 4 5 6 7 8 9 100 111 12 133 144 15 166 177 18 199 221 222 234 256 277 EXX EXX EXX EXX

97.1 MOL The Eagle

P. D.: Joel Folger
Lenny Kravitz, It Ain't Over Til It'
Paula Abdul, The Promise Of A New Day
Marky Mark & The Funky Bunch
Hi-Five, I Gan't Wait Another Minute
Seal, Crazy
Michael W. Smith, Place In This World
Amy Grant, Every Heartbeat
Adrus Selection, Do Anything
C&C Music Factory/F. Williams, Things
Color Me Badd, I Adore Mi Amor
R.E.M., Shiny Happy People
Scorpions, Wind Of Change
Michael Botton, Time, Love And Tender
The Black Crowes, Hard To Handle
Bryan Adams, (Everything I Do) I Do I
Boyz II Men, Motowaphily
Boyz II Men, Motowaphily
Free Dusic, Love Of A Lifetime
Mariah Carey, Emotions
Karyn White, Romantic
Tevin Campbell, Just Ask Me To (From
Cathy Dennis, Too Many Walls
Huey Lewis & The News, It Hit Me Like P.D.: Joel Folger

24 17 Corina, Temptation
25 27 Billy Falcon, Power Windows
26 29 Bonnie Raitt, Something To Talk About
27 19 Jesus Jones, Right Here, Right Now
28 EX Rod Stewart, The Molovin Song
28 31 Jesus Jones, Real Real Real
30 32 Bob Seger & The Silver Bullet Band, T
31 EX Bysan Adams, Can't Stop This Thing We
32 EX Micheal Learns To Rock, My Blue Angel
33 EX Silousse & The Barshees, Kiss Them to
A Eddie Money, Heaven In The Back Seat
A Guns N' Roses, Don't Cry
A Roberta Flack, Maay Priest, Set The Ni
A Martika, Love. Thy Will Be Done
EX EX Kythm Syndicate, Hey Donna
EX EX Extreme, Hole Hearted



Houston

Houston

P.D.: Dene Hallam

P.D.: Dene Hallam
Firehouse, Love Of A Lifetime
Scorpions, Wind Of Change
Bonnie Rart, Something 10 Talk Aboul
Extreme, Hole Hearted
The La's, There She Gose
The Black Crowes, Hard To Handle
Bryan Adams, (Everything I Do) I Do I
Tom Petty & The Heartbreakers, Learni
R.E.M., Shiny Happy People
Bad Company, Walk Through Fire
Kiss, God Gave Rock & Roll To You
Bob Seger & The Shiver Bullet Band, T
Huye Lewis & The News, It Hit Me Like
Jesus Jones, Real Real Real
Bad English, Straight To Your Heart
Chesney Hawkes, The One And Only (Fro
Bay Special, The Sound Of Your Voice
Nelson, Only Time Will Tell
David Hallyday, Tears Of The Earth
Bryan Adams, Can't Stop This Thing We
RTZ, Face The Music
Henry Lee Summer, Till Somebody Loves
Siousaie & The Banshees, Kiss Them Fo
Rozette, Fading Like A Flower (Every
Metallica, Enter Sandman
Guns N' Roses, Don't Cry
B.A.D., Rush
Billy Falcon, Power Windows
Great White, Lovin' Kind
Micheal Learns To Rock, My Blue Angel
Mottley Grue, Primal Scream
Eddie Money, Heaven In The Back Seat
Stevie Micks, Sometimes (It's A Bitch

104 KŘBĒ

P.D.: Steve Wyrostok

Easure, Chorus
The Escape Club, 'I'll Be There
CAC Music Factory/F. Williams, Things
Marky Mark & The Funky Bunch
Firehouse, Love Of A Lifetime
Scorpions, Wind Of Change
Mariah Carey, Emotions
Hi-Five, I Can't Wait Another Minute
Bryan Adams, (Everything I Do) I Do I
Amy Grant, Every Heartbeat
Sait-N-Pepa, Do You Want Me
Color Me Badd, I Adore Mi. Amor
Orchestral Manoeuvers In The Dark, Pa
Michael W. Smith, Place In This World
Color Me Badd, I Adore Mi. Amor
Orchestral Manoeuvers In The Dark, Pa
Michael W. Smith, Place In This World
R.E.M., Shiny Happy People
Extreme, Hole Hearted
Jesus Jones, Real Real Real
Natural Selection, Do Anything
Russ Irwin, My Heart Belongs o You
Karyn White, Komanic
Sait-N-Pepa, Let's Talk About Sex
Bell Bir DeVoe, Word To The Mutha
Tony Terry, With You
Kirsty MacColl, Walking Down Madison
Aaron Neville, Everybody Plays The Fo
Heavy D. & The Boyz, Now That We Foun
PM Dawn, Set Adrift On Memory Bliss
Ziggy Mariey, GoodTime
Roberta Flack/Maxi Prest, Set The Ni
The Farm, Groovy Train
Siouxsie & The Banshees, Kiss Them Fo 11 10 8 1 12 2 13 14 16 18 17 19 21 20 22 24 27 26 28 25 EX

KMELJAMS

P.D.: Keith Naftaly San Francisco

CISCO P.D.: Keith Naftaly
Color Me Badd, I Adore Mi Amor
Boyz II Men, It's So Hard To Say Good
Jasmine Guy, Just Want To Holid You
Naughty By Nature, O.P.P.
Marty Mark & The Funky Bunch
Tony Terry, With You
Ex-Girfmend, Why Can't You Come Hom
C&C Music Factory/F. Williams, Things
Mariah Carey, Emotions
Vanessa Williams, Running Back To You
Natalie Cole, Unforgettable
Karyn White, Romantic
Aaron Neville, Everybody Plays The Fo
Luther Vandross, Don't Want To Be A F
Rift, If You're Serious
Queen Latifah, Flygri
Bell Bir Devoe, Word To The Mutha
Pebbles, Always
Geto Boys, Mind Playing Tricks
Hi-C, I'm Not Your Puppet
Jodec, Forever My Lady
Jinny, Keep Warm
Lisa Fischer, Save Me
The Brand New Heavies (Featuring N'De
Pretty In Pink, All About You
Raw Fusion, Throw Your Hands In The A
Tony Toni Tone, Me And You Sex
Brothers in Rhythm, Such A Good Feeli
Franke Knuckles, The Whistle Song
Grandmaster Slice, Thinking Of You
M.C. Breed & D.F.C., Ain't No Future
Cece Peniston, Finally
Paula Abdul, The Promise Of A New Day
D'Borah, Deram About
PM Dawn, Set Adrift On Memory Bliss
Crystal Waters, Makin' Happy 13 12 1 14 17 15 18 16 19 20 22 21 24 23 25 28 29

(Continued on page 22)

Billboard Magazine Says These Are The Hottest Names In Urban Contemporary Radio.

Bill Ahlswede
Nancy Castagna
Lisa Cisneroz
Shirley Clark
Bob Conger
Brian Cooley
John Coulter
Dennis Cruz
Donna Daniels
Jimmy de Castro
Marilyn de Mena
Dawn De Pierro

Jolie de Sedes
Matt Devine
Darlene Diaz
Pat Dupree
George Edwards
Nancy Giltner
Scott Ginsburg
Michael Gorman
Pamela Gurstein
Brenda Holland
Kevin James
Ben Kelly

Liz Kiley
Sharon Klein
Jill Kramer
Sharon Kramer
John London
Greg Manley
Glenn Marra
Blake Mendenhall
Irma Molina
John Monds
Art Morrison
Maxine Morrow

Rosa Reeve Frankie Ross John Ryan Alan Sneed Diana Steele Mike Stradford Jo Valerio Burt Weiner Cliff Winston Steve Woods Charleye Wright

KKBT Los Angeles, Billboard Magazine's Urban Contemporary Radio Station Of The Year.

Evergreen Media would like to thank everyone at KKBT for all their hard work. To go from a good idea to the best in the country in less than two years is quite an accomplishment.

We would also like to thank Billboard Magazine

for choosing us for this prestigious and much appreciated honor.

And a special congratulations to *Sharon Klein* on being named Promotion Director of the Year. Congratulations and Thank You everybody!

EVERGREEN MEDIA



Providence

P.D.; Paul Cannon

Boyz II Men, Motowphiliy Marky Mark & The Funky Bunch Cathy Dennis, Too Many Walls Paulu Abdul, The Promise Of A New Day Color Me Badd, I Addre Mi Amor Natalie Cole, Unforgettable Hi-Fire, I Carl Wall Another Minute The KLF, 3 A.M. Eternal C&C Music Factory/F. Williams, Things Corins, Temptation Seal, Crazy

The KLL, 3 A.M. ternal
CAC Muss Factory/F. Williams, Things
Corina, Templation
Saal, Crazy
Rod Stewart, The Motown Song
Michael Botton, Time, Love And Tender
D.J. Jazzy Jeff & The Fresh Prince, S
Extreme, Hole Hearted
Firshouse, Love Of A Lifetime
Karyn White, Romantic
Marah Carey, Emotions
Anthral Selection, Do Anything
Anteria Selection, Do Anything
Husy Lewis & The News, II Hiff Me Like
Like, Sindham Carey, Emotions
Bonnie Beitt, Mortal Selection, Do Anything
Hard Selection, Do Anything
Hard Selection, Do Anything
Hornel Beitt, Pope Description
Bonnie Beitt, Mortal Selection, Do Anything
Hard Selection, Do A

96TIC·FM

P.D.: Tom Mitchell
Bryan Adams, (Everything I Do) I Do I
Boyz II Men, Molownphilly
Cac Music Factory/F. Williams, Things
Paula Abdul, The Promise Of A New Day
Hi-Fre, I Carl Wait Another Minute
Color Me Badd, I Adore Mi Amor
The KLF, 3 AM. Eternal
Lenny Krawtz, It Ain't Over Till I'
Marty Mark 3 The Funky Bunch
Michael Botton, Time, Love And Tender
3rd Bass, Poop Goes The Wessel
Heavy D. & The Boyz, Now That We Foun
Army Grant, Every Heartbeat
R.E.M., Shiny Happy People
Saal, Crazy
Mariah Carey, Emotions
Karym White, Romantic
Cattly Dennis, Too Many Walls
Rod Stewart, The Motown Song
D.J. Jazzy Jeff & The Fresh Prince, S
Sait-N-Poap, Let's Talk About Sex
Jomanda, Got A Love For You
Natural Selection, Do Anyth Minuta
Or-N-More (Featuring Father M.C.), Ev
Vanessa Williams, Running Back To You
Aaron Neville, Everybody Plays The Fo
Lufther Vandross, Don't Want To Be A F
Rythm Syndexte Hey Donn
Martika, Love. ... Thy Will Be Done
LL Gool J, 6 Minutes Of Pleasure
The Brand New Heavies (Featuring N'De
Loonie Gordon, Gonna Catch You
Curtis Stigers, I Wonder Why
uss Invin, My Heart Belongs To You
Simply Red, Something Got Me Started
Roberta Flack/Masi Pirensk, Sel The Ni
Blue Train, All M. Need Is You
Verety in Pink, All About You
Liggy Marter, GoodTime
Cece Peniston, Finally P.D.: Tom Mitchell

Kiss95.7

Hartford

Boyz II Men, Motownphiliy
Color Me Badd, I Adore Mi Amor
Color Me Badd, I Adore Mi Amor
CaC Music Factory, F. Williams, Things
H-Five, I Can't Walt Another Minule
Heavy D. & The Boyz, Row Mal Me Foun
Bryan Adams, (Everything I Do) I Do I
Marty Mark. & The Funky Bunch
Paula Abdul, The Promise Of A Rew Day
The KLZ, 3. M. Eternal
The KLZ, 3. M. Eternal
Cathy Dennis, Too Many Walis
Karyn White, Romantic
Amy Grant, Every Heartbeal
Amy Grant, Every Heartbeal
Amy Grant, The Molown Song
Luther Vandross, Don't Want I Do Be A F
Vanessa Williams, Running Back To You
Michael Botton, Time, Love And Tender
Mariah Carey, Emotions
PC Quest, Alter The Summer's Gone
Seal, Crazy
Whitney Houston, My Name Is Not Susan
Salt-N-Peap, Let's Talk About Sex
ard Bass, Poo Goes The Weasel
Natural Selection, Oo Anything
Jinny, Keep Warm
Rythm Syndicate, Hey Donna
Bell Bir DeVoe, Word To The Mutha
Or-N. Moor (Featuring Father M.C.), Ev
Curtis Stigers, I Wonder Why
CECE Penston, Finally
IKA, Louder Than Love
Frankie Knuckles, The Whistle Song 13 15 8 12 19 18 17 25 24 22 16 27 23 28 26 30 EXX



Baltimore

P.D.: Todd Fisher
Amy Grant, Every Heartbeat
The Escape Club, I'll Bet There
Bryan Adams, (Everything I Do) I Do I
Paula Abdul, The Promise Of A New Day
Jesus Jones, Right Here, Right Now
Roxette, Fading Like A Flower (Every
Michael Botton, Time, Love And Tender
Scorpions, Wind Off Change
Corina, Temptation
Cathy Dennis, Too Many Walls
Firehouse, Love Of A Lifetime
Extreme, Hobo Hearted
R.E.M., Shiny Happy People
Mariah Carey, Emotions
Tara Kemp, Piece Of My Heart
Natural Selection, Do Anything
Michael W, Smith, Place In This World
Bonnie Ratt, Something To Talk About
Boyz II Men, Motownphilly
Marky Mark & The Fünky Bunch
Color Me Badd, I Adore Mi Amor
Bob Segre & The Silver Bullet Band, T
Karry White, Romantic
Rod Stewart. The Motown Song
Seal, Crazy
Peabo Bryson, Can You Stop The Rain P.D.: Todd Fisher 8 10 9 11 14 13 15 17 6 18 12 20 EX EX EX



P.D.: Frank Amadeo
Bryan Adams, (Everything I Do) I Do I
Rod Stewart, The Motown Song
Paula Abdul, The Promise Of A New Day
Amy Grant, Every Heartbeat
Michael Botton, Time, Love And Tender
Cathy Dennis, Ioo Many Walis
The Escape Cub, I'll Be The Heel Like
Scorpions, Wind O' Change
Rosette, Fading Like A Flower (Every
Seal, Crazy
Bonnie Rairt, Something To Talk About
Mariah Carey, Emotions
Marc Cohn, Walking In Memphis
Lanny Kravitz, It Ain't Over Til It'
Color Me Badd, I Adore Mi Amor
R.E.M., Shiny Happy People
Aaron Neville, Everybody Plays The Fo
Michael W. Smith, Place In This World
Marc Cohn, Silver Thunderbird
Karyn White, Romantic
Jesus Jones, Right Here, Right Now
Cher, Love And Understanding
Michael W. Smith, Place In This World
Marc Cohn, Silver Thunderbird
Karyn White, Romantic
Jesus Jones, Right Here, Right Now
Cher, Love And Understanding
Michael W. Smith, For You
Bryan Adams, Can't Stop This Thing We
Jesus Jones, Real Real Real
Wilson Philips, The Dream Is Still A
Firehouse, Love Ol A Lifetime
Martika, Love. - Thy Will Be Done
Gloria Estefan, Can't Forget You
North Thomas (Featuring Father M.C.), Ev
Jasmine Guy, Just Want To Hold You Miami P.D.: Frank Amadeo 14 15 18 6 19 21 27 24 17 20 25 22 23 EX 26 30 29 — EX

DONE OF

Miami

P.D.: Bill Tanner



Tampa P.D.: B.J. Harris

P.D.: B.J. Harris
Hi-Five, I Can't Wait Another Minute
Heavy D. & The Boyz, Now That We Foun
Boyz II Men, Motowphiliy
Color Me Badd, I Addre Mi Amp
Ratural Selection, Oo Anything
C&C Music Factory/F. Williams, Things
Marky Mark & The Funky Bunch
Paula Abdul, The Promise Of A New Day
Karyo White Romantic
The KLF, 3 A.M. Eternal
Mariah Carey, Emotions
Cathy Dennis, Ioo Many Walls
D.J. Jazzy Jeff & The Fresh Prince, S
Luther Vandross, Don't Want To Be A F
Rythm Syndicate, Hey Donn
Michael Botton, Time, Love And Tender
Pretty In Pink, All About View
Bryan Adams, (Everything ID o) I Do I
Vanessa Williams, Running Back To You
Bell Bur DeVoe, Word IO The Mutha
Lisa Fischer, Save Me
Ort-More (Featuring Tather M.C.), Ev
Corina, Temptation
Rod Stewart, The Motown Song
Sail-N-Pepa, Let's Talk About Sex
Iony Terry, With You
The Brand New Heavies (Featuring N'De
Another Bad Creation, Jealous Girl
Ziggy Marley, Good Time
Lang Marky, Good Time
Lang Marky, Good Time
Lang Marky, Good Time
Lang Marky, The Motown On
K.M.C. KRU, The Devil Came Up To Mich



Tampa P.D.: Jay Taylor

P.D.: Jay Taylor
Bryan Adams, (Everything I Do) 1 Do 1
C&C Mussic Factory, F. Williams, Things
Boyz It Men, Motowphilly
Cathry Dennis, Too Many Walls
Color Me Badd, I Adore Mi Annot
Michael Botton, Time, Love And Tender
Army Grant, Every Heartbeat
Rovette, Fading Like A Flower (Every
Firehouse, Love Oil A Liteliam
Scorpions, Wind Of Change
Marky Mark & The Funky Bunch
Natural Selection, Do Anything
Narky Mark, Something To Talk About
Marky Mark, Something To Talk About
Karny White, Something To Talk About
Karny White, Formatic
R.E.M., Shiny Happy People
Extreme, Hole Hearted
Hi-Free, I Cara' Wait Another Minute
Seal, Crazy
Rod Stewart, The Motown Song
Paula Abdul, The Promise Of A New Day
D.J. Jazzy Jaff & The Fresh Prince, S
Martika, Love. Thy Will Be Done
Aaron Neville, Everybody Plays The Fo
Bryan Adams, Can't Stop This Thing We
Jesus Jones, Right Here, Right Now
Rythm Syndicate, Hey Donna
Huey Lewis & The News I; Hit Me Like
Sait-N-Pepa, Let's Talk About Sex
Bad English, Straight To Your Heart
Roberta Flack/Maxi Prest, Set The Ni
Slousse & The Banshees, Kiss Them Fo
Jesus Jones, Real Real
Lisa Fischer, Save Me

WNCI 97.9

Columbus P.D.: Dave Robbins

P.D.: Dave Robbins
Paula Abdul, The Promise Of A New Day
Michael Botton, Time, Love And Tender
Cathy Dennis, Too Many Walls
Rod Stewart, The Motown Song
Color Me Badd, I Adore Mi Anno
Aaron Neville, Everybody Plays The Fo
Whitney Houston, My Name Is Not Susan
Natural Selection, Do Anything
Huey Lewis & The News, I Hilf Me Like
Extreme, Hole Hearted
Mariah Carey, Emotions
R.E.M., Shiny Happy People
38 Special, The Sound OI Your Voice
Henry Lee Summer, Till Somebody Loves
Firehouse, Love OI A Lifetime
Karya White, Romantic
Scorphons, Wind OI Change
Marc Cohn, Silver Thunderbird
Natalie Cole, Unforgettable
Michael W. Smith, For You
Martika, Love. ... Thy Will Be Done
Jesus Jones, Real Real Real
RTZ, Face The Music
Rythm Syndicate, Hey Donna
Curtis Silgers, Wonder Why
Ziggy Marley, GoodTime
Bryan Adams, Cerefthing I Do) I Do I
Chcapo, You Come To My Senses
Russ Irwin, My Heart Belongs To You
Bryan Adams, Carel Titing I Do) I Do I
Chcapo, You Come To My Senses
Russ Irwin, My Heart Belongs To You
Bryan Adams, Carel Titing We
Boonie Raitt, Something I of Talk About
Simply Red, Something Got Me Started
Jasmine Guy, Just Want To Hold You 120 6 7 10 9 111 13 15 16 19 17 18 3 22 23 24 25 26 27 28 8 30 31 31 32 —

- Joseph - J

P.D.; Cat Thomas

P.D.: Cat Thomas
Scorpions, Wind Of Change
Michael Botton, Time, Love And Tender
Marky Mark & The Funky Bunch
Firehouse, Love Of A Lifetime
Color Me Badd, I Adore Mix Amor
Bryan Adams, (Everything I Do) I Oo I
Mariah Carey, Emotions
Rosette, Fading Like A Flower (Every
Cathy Dennis, too Many Walis
R.E.M., Shiny Happy People
38 Special, The Sound Of Your Voice
Boyz II Men, Motownphilly
Karyn White, Romantic
Hi-Five, I Can't Wail Another Minute
Saft. Neppa, Let's Talk About Sex
Bonnie Rairt, Something To Talk About
Henry Lee Summer, Till Somebody Loves
Huey Lewis & The News, II Hit Me Like
Bryan Adams, Can't Stot This Thing We
Eddie Money, Heaven In The Back Seat
Bad Company, Walk Through Fire
Chesney Hawkes, The One And Only (Fro
Heavy O. & The Boyz, Now That We Foun
Mic Murphy, Give Me Just A Little Mor
Martika, Love. . Thy Will Be Oone
Rythm Syndicate, Hey Donna
Orchestral Manoeeuvers in The Dark, Pa
Extreme, Hole Hearted
Russ Irvin, My Heart Belongs To You
Tami Show, The Truth
Natural Selection, Do Anything
Or-Nore (Featuring Father M.C.), Ev
Luther Vandross, Don't Want To Be A F
James Brown, Move On
Curtis Stigers, I Wonder Why
Ziggy Marley, GoodTime Cleveland 112 1210 1514 177 200 211 2219 18 EX 24 23 25 26 29 30 77 EX EX 21 24 22 23 23 25 24 26 25 29 26 30 27 27 28 28 EX 29 EX EX EX EX EX EX EX EX EX



Cincinnati

P. D.: Dave Allen
The Escape Club, I'll Be There
Bryan Adams, (Everything I Do) I Do I
Michael Botton, Time, Love And Tender
Firehouse, Love Ol A Lifetime
C&C Musse Factory F. Williams, Things
Scorpions, Wind Ol Change
C&C Musse Factory F. Williams, Things
Scorpions, Wind Ol Change
Star
Rosette Fading Like A Bower (Every
Robbie Nevil, Just Like You
38 Special, The Sound Ol Your Voice
Rod Stewart. The Molown Song
EMF, Unbelievable
Rythm Syndicate, P. A.S. S. L. O. N.
Corina, Temptation
Extreme, Hole Hearted
Hi-Five, I Can't Wait Another Minute
The KLF, 3 A.M. Eternal
Color Me Badd, I Adore Mi Amor
Natural Selection, Do Anything
Henry Lee Summer, Till Somebody Loves
Paula Abdul, The Promise Ol A New Day
Marky Mark & The Funky Bunch
Karyn White, Romanic
Cathy Dennis, Too Man Walls
Cathy Dennis, Too Man Walls
Cathy Chenis, Too Man Walls
Cathy Lensis, Too Man Walls
Boy I Il Men, Motownphily
RTZ, Face The Music
Michael W, Smith, For You
R. M., Shiny Happy People
Bryan Adams, Can't Stop This Thing We
Curtis Stigers, I Wonder Why
Eddie Money, Heaven In The Back Seat
Guns N' Roses, Don't Cry
Rythm Syndicate, Hey Donna P.D.: Dave Allen

Biss P.D.: Don London
Bryan Adams, (Everything I Do) I Do I
Firebouse, Love of A Liteliume
C&C Music Factory F. Williams, Things
Paula Abdul, The Promise Of A New Day
Manager of Adams of A New Day
And Constant Factory of A New Day
After 7, Nights Like This (From "The
Lenny Kravitz II Ain' 10 Ver 'Til It'
Boyz II Men, Motownphily
Corina, Temptation
Cathy Dennis, Too Many Walls
Color Me Badd, I Adore Mi Amor
Scorpions, Wind Of Change
Rod Stewart, The Motown Song
Mariah Carey, Emotions
Hi-Frue, I Can't Wait Another Minute
Henry Lee Summer, Till Somebody Loves
Natural Selection, Do Anything
Amy Grant, Every Heartbeat
Marky Mark & The Funky Bunch
R.E.M., Shiny Happy People
RTIZ, Face The Music
Karyn White, Romanilic
Extreme, Hole Heartbeat
Bryan Adams, Can't Stop This Thing We
Michael W. Smith, For You
Los Fischer, Save Mees, Kiss Them Fo
Los Africher, Save Mees, Kiss Them Fo
Los Africher, Save Mees, Kiss Them Fo
Libily Falcon, Power Windows
Bonnie Raitt, Something To Talk About
Chesney Hawkes, The One And Only (Fro P.D.: Don London EX EX EX SX EX

Firebouse, Love Of A Lifetime CAC Music Factory/F. Williams, Things Extreme, Hole Hearter Hi-Fire, I Can't Wait Another Minute Steeheart, She's Gone (Lady) Bryan Main, Kerrehming I Do; I Do I Marky Mark. & The Funky Bunch B Special, The Sound Of Your Voice Natural Selection, Do Anything Bonnie Rartt, Something to Talk About Michael Botton, Time, Love And Tender Bad Company, Walk, Through Fire Mariah Carey, Emotions Scorpions, Wind Of Change Chesney Hawkes, The One And Only (Fro RTZ, Face The Music Karyn White, Romanic Hury Lewis & The News, It Hit Me Like Cathy Dennis, Too Many Walls Guns N Ross, Don't Cry Rosætte, Fading Like A Flower (Every Jesus Jones, Real Real Michael W, Smith, For You Bryan Adams, Can't Stop This Thing We Color Me Badd, I Adore Mi Amor Ext. M., Shiny Happy People Saft-N-Pepa, Let's Talk About Sex On-N-More (Featuring Father M.C.), Ev Power Stan

@106,5

Firehouse, Love Of A Lifetime C&C Music Factory/F. Williams, Things

P.D.: Mark Todd

St. Louis

P.D.: Frank Miniaci Dallas

P.D.: Frank Miniaci
Amy Grant, Every Heartbeat
Seal, Crazy
Bryan Adams, (Everything I Do) I Do I
Coc Music Factory/F. Williams, Things
Natural Selection, Do Anything
Bryan Hen, Michael Mining
Bryan Hen, Michael Mining
Bryan Hen, Michael Mining
R.E.M., Shiny Happy People
Firehouse, Love OI A Lifetime
Mariah Carey, Emotions
Color Me Badd, I Adore Mi Amor
Hi-Five, I Can't Wait Another Minute
The Black Crowes, Hard To Handle
Cathy Dennis, Too Many Walls
Extreme, Hole Hearted
Michael Botton, Time, Love And Tender
Bonnie Rarit, Something Io Talk About
The Escape Club, I'll Be There
Lenny Kravitz, It Ain't Over 'Til I'
Sioussie & The Banshees, Kiss Them Fo
Jesus Jones, Real Real Real
Bad English, Straight To Your Heart
Rod Stewart, The Molown Song
Bryan Adams, Can't Stop This Thing We
Michael W. Smith, For You
Bad Company, Walk Through Fire
Martika, Love. - Thy Will Be Done
Guns N' Roses, Don't Cry
Stevie Nicks, Sometimes (It's A Bitch 8 10 11 9 12 13 14 2 4 15 19 20 21 17 18 22 23 24 25 26 27 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 A27 A28 A29



Houston

1 Bonnie Rairt, Something To Talk About
2 7 Scorpions, Wind Off Change
3 3 The Escape Ciub, I'll Be There
4 Michael Botton, Time, Love And Tender
5 2 Bryan Adams, (Everything I Do) I Do I
6 A Aaron Neville, Everybody Plays The Fo
7 16 Firehouse, Love Of A Lifetime
8 Roxette, Fading Like A Flower (Every
9 5 Michael W. Smith, Place In This World
10 11 Rod Stewart, The Motown Song
11 15 Mariah Carey, Emotions
12 9 Amy Grant, Every Heartbeat
13 13 David A. Stewart Introducing Candy Du
15 10 Glenn Frey, Part Of Me, Part Of You
16 20 Bob Seger & The Sliver Builler Band, T
17 18 Seal, Crazy
18 13 Huey Lewis & The News, It Hit Me Like
19 22 Cathy Dennis, Too Many Walls
21 Cathy Dennis, Too Many Walls
22 Cathy Dennis, Too Many Walls
23 17 Cher, Love And Understanding
24 21 Alias, Waiting For Love
25 EX Russ, Irwin, My Heart Belongs To You
26 Crowded House, Fall At Your Feet
27 EX EX SIRVIN MY Heart Belongs To You
28 Condair Condair Silver Thunderbird P.D.: Guy Zapoleon Houston



San Diego
P.D.: Kevin Weatherly

1 3 Color Me Badd, I Adore Mi Amor
2 4 Marky Mark & The Funky Bunch
3 1 Bryan Adams, (Everything I Do) I Do I
4 5 Naughty By Nature, O.P.F.
6 6 Amy Grant, Every Heartbeat
7 2 Boyz II Men, Motowphilly
8 8 Paula Abdul, The Promise Of A New Day
9 11 Mariah Carey, Emotions
10 10 Cathy Dennis, Too Many Walis
11 13 Seal, Crazy
12 14 The Escape Club, I'll Be There
14 7 He-Five, I Can't Wait Another Minute
14 7 He-Five, I Can't Wait Another Minute
14 7 He-Five, I Can't Wait Another Minute
15 10 Tory Terry, With You, Williams, Things
16 21 Salk He-Pape Lef's Talk About Sex
17 20 Salk He-Pape Lef's Talk About Sex
18 12 Natalie Cole, Lunforgettable
19 25 Boyz II Men, It's So Hard To Say Good
15 The KLF, 3 AM. Eternal
21 24 Martika, Love. . Thy Will Be Done
22 27 Left. M. Shiny Happy People
23 27 Jasmine Guy, Just Want To Hold You
24 28 Prince And The N.P.G., Gett Off
25 26 Jesus Jones, Real Real Real
27 He-C, I'm Not Your Puppet
28 29 Thrine Shing He N.P.G., Gett Off
28 29 Thrine Shing He N.P.G., Gett Off
29 EX The Brand New Heavies (Featuring N'De
29 EX The Brand New Heavies (Featuring N'De
29 Hi-C, I'm Not Your Puppet
29 Aron Neville, Everybody Plays The Fo
20 K Russ Irwin, My Heart Belongs To You

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P.D.: Bob West

Color Me Badd, I Adore Mi Amor Boyz, II Men, Motownphilly Marky, Mark, E The Funky Bunch Bryan Adams, (Fertylting I Do) I Do I DJ Quik, Tonite Paula Abdul, The Promise Of A New Day Latin Alliance Featuring War, Low, Rid Jasmine Guy, Just Want To Hold You Hi-Free, I Can't Wait Another Minute Karyn White, Romantic Angellica, Angel Baby

12 C&C Music Factory/F. Williams, Things
15 Natural Selection, Do Anything
16 Natural Selection, Do Anything
17 Mariah Carrey, Emotion ress.
18 Hi-C, I'm Not Your Duppet
14 Any Grant, Every Heartbeat
19 Vanessa Williams, Running Back To You
20 Jonanda, Got A Love For You
21 Lanny Krartz, 11 Ain'l Over 'Til I'
EX The Brand New Heavies (Featuring N'De
23 Natalic Cole, Unforgettable
24 TKA, Louder Than Love

KUBE 93FM

Seattle

P.D.: Bob Case

P.D.: Bob Case

Color Me Badd, I Adore Mi Amor
Michael Botton, Time, Love And Tender
Paula Abdul, The Promise Of A New Day
Bryan Adams, (Everything I Do) I Do I
Rod Stewarf, The Motown Song
C&C Mussic Factory/F. Williams, Things
Cathy Dennis, Too Many Walis
Amy Grant, Every Heartbeat
Scorpions, Wind Of Change
Marky Mark & The Funky Bunch
Hi-Fine, I Carl Wait Another Minute
Karyn White, Romantic
Boyz II Men, Motownphilly
Mariah Carey, Emotions
Firehouse, Love Of A Lifetime
Rovette, Fading Like A Flower (Every
Huey Lewis & The News, It Hit Me Like
Lamny Kravitz, It Anit Over Til II'
R.E.M., Shiny Happy People
Bonnie Raitt, Something To Taik About
Extreme, Hole Hearted
Natural Selection, Do Anything
Marika, Love... Thy Will Be Done
Luther Vandross, Don'l Want To Be A F
Jesus Jones, Real Real Real
Bryan Adams, Can'l Stop This Thing We
Bad Company, Walk Through Fire
B.A.D., Rush
Heavy D. & The Boyz, Now That We Foun

Aaron Neville, Everybody Plays The Fo Curtis Stigers, I Wonder Why Guns Nº Roses, Don't Cry Roberta Flack/Maxi Priest, Set The Ni Two Plus Two, I Love The Beat A - A - EX EX



P.D.: Casey Keating

Seattle

P.D.: Casey Keating
Paula Abdul, The Promise Of A New Day
Color Me Badd, I Adore Mi Amor
Boyz II Men, Motownphilly
Red Stewart, The Motown Song
Firehouse, Love Of A Lifetime
R.E.M., Shiny Happy People
Cathy Dennis, Too Many Walls
Michael Botton, Time, Love And Tender
Hi-Free, I can't Wait Another Minute
Karyn White, Romantic
Cac Musse Factory/F. Williams, Things
Extreme, Hole Hearder
Karyn White, Romantic
Cac Musse Factory/F. Williams, Things
Extreme, Hole Hearder
Karyn White, Romantic
Cac Musse Factory/F. Williams, Things
Extreme, Hole Hearder
Karyn White, Romantic
Cac Musse Factory/F. Williams, Things
Extreme, Hole Hearder
Karyn White, Bornatic
Cac Musse Factory/F. Williams, Things
Extreme, Hole Hearder
Maryn Maria, Eory, Heartheat
Maryn Maria, Eory, Enothors
The KLF, 3 A.M. Eternal
Bonnie Rarit, Something To Talk About
Martika, Love. . . Thy Will Be Done
Saal, Crazy
Jesus Jones, Real Real Real
Natalie Cole, Unforgettable
Bryan Adams, Can't Stop This Thing We
Luther Vandross, Don't Want To Be A F
Scorpions, Wind Of Change
Roberta Fack/Maxi Priest, Set The Ni
Crowded House, Fall At Your Feet
EMF, Lies
Ritchie Sambora, Ballad Of Youth
Curtis Stigers, I Wonder Why
Rythm Syndicate, Hey Donna
Billy Falcon, Power Windows
The Farm, Groovy Train
Crash Test Dummies, Superman's Song

HOT R&B PLAYLISTS...

Sample Playlists of the Nation's Largest Urban Radio Stations

POWER 996mi

Philadelphia

Iphia

P.D.: Dave Allan

Tory Terry, With You
Steve Worder, Gotta Have You
Hi-Free, I Carl Wait Another Minule
Luther Vandross, Don't Want To Be A Fool
Color Me Badd, I Adore Mi Amor
Whithey Houston, My Mame Is Not Susan
Lisa Lisa & Cult Jam, Let I Me Beat Hit Em
Vanessa Williams, Running Back To You
Tewn Campbell, Just Ask Me To (From
Ex-Guffriend, Why Can't You Come Home
Pebbles, Always
Lenny Kravitz, It Ain't Over Til It's Over
Karyn White, Romantic
OJ, Jazzy Jeff & The Fresh Prince, Sum
Vesta, Special
Bory, It's All The Fresh Prince, Sum
Vesta, Special
Bory, It's Men, It's So Hard To Say Goodbye
Lisa Fischer, Save Me
The Brand New Heavies (Featuring N'Oea
Bell Biv Devoe, Word To The Mulha
Phyllis Hyman, Oon't Wanna Change The
Marish Carey, Emotions
Prince And The N.P.G. Gett Off
Johnny Gill, I'm Still Waiting (From "New
Tony! Toni! Tone!, Me And You
Tony! Ton! Morock, in Your Eyes
Keth Washington, Are You Still In Love
Stevie Wonder, Fun Day (From "Jungle
Damian Dame, Right Down To It
Sounds Of Blackness, The Pressure Pt. 1
Chris Walker, Gwin You All My Love
Oaktown's 3.5.7, Turn It Up
Tony Terry, That Kind Off Guy
Jennifer Holliday, I'm On Your Side
B Angie B. Ang Yea Change, Teardroop
Another Bad Creation, Jealous Girl
J.T., Taylor, Long Hot Summer Night
O'Jays, Keep On Loving Me P.D.: Dave Allan

MA.98

Detroit P.D.: Steve Hegwood

P.D.: Steve Hegwood
Phyllis Hyman, Don'tl Wanna Change The
Luther Vandross, Don'tl Wanna Change The
Luther Vandross, Don'tl Want To Be A Fool
Whitney Houston, My Mame Is Not Susan
Kanyn White Romantic
Vanessa Willams, Running Back To You
Mariah Carey, Emotions
B Angie B, So Much Love
Surface, You're The One
Lanny Kravitz, It Ain'tl Over Til It's Over
Lisa Fischer, Save Me
Boyr II Men, It's So Hard To Say Goodbye
Tracie Spencer, Tender Kisses
Doona Summer, When Love Cries
Naughty By Nature, O.P.P.
Prince And The N.P.G., Gett Off
Guy, D.O-G Me Out
Pennice Hollday, I'm On Your Side
Rude Boys, Are You Lonely For Me
Color Me Badd, I Adore Mi Amor
Ex-Girffhend, Why Can't You Come Home
The S.O.S. Band, Sometimes I Wonder
Shabba Ranks Featuring Maxi Phest,
Lonnie Gordon, Gonna Catch You
Tonyl Tonit Tonel, Me And You
Nemesis, I Want Your Sex
The Gete Boys, Mind Playing Tricks On Me
Steve Wonder, Fun Day (From "Jungle
O'Jays, Keep On Loving Me
Jodec, Forevet My Lady
Z Looke, My Desire
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
Damian Dame, Right Down To It
Sylol, Let It Rain
Crystal Walters, Makin' Happy
Dee Harvey, Lasve Well Enough Alone
To-Yo, Ant Hobody Better
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FM 92-THE BEAT

Los Angeles P.D.: Mike Stradford

Color Me Badd, I Adore Mi Amor Mi-Five, I Can't Wait Another Minute BeBe & Ced Winans, Adotive Love LeVert, Baby I'm Ready Phyllis Hyman, Don't Wanna Change The Peabo Bryson, Can You Stop The Main Vesta, Special Lenny Krawitz, It Ain't Over Till It's Over The Brand Mew Heavies (Featuring Luther Vandross, Oon't Want To Be A D) Quik, Tone, Word To The Mutha Karyn White, Romantic Jennifer Holiday, I'm On Your Side Vanessa Williams, Running Back To You Oaktown's 3.5.7, Turn It Up The S.O.S. Band, Sometimes Wonder Boyz II Men, It's So Hard To Say Goodbye Whitney Houston, My Name Is Flot Susan Stevie Wonder, Fun Day (From "Jungle O'Jays, Keep On Loving Me Vinx, Temporary Love Only Tone) Tone; In Gentle Men Grow, I'm Conditions Signature Conditions of the Condition of the Minute Condition of th 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 A30 A31 A32 A33 A34 A35

KMIO MAJIC 102 FM Houston

P.D : Ron Atkins

Color Me Badd, I Adore Mi Amor
The Brand New Heavies (Featuring N'Dea
Phyllis Hyman, Don't Wanna Change The
The Geto Boys, Mind Playing Tricks On Me
Naughty Dy Nature, O.P.P.
Bell Bix Devoe, Word To The Mutha
Karyn While, Romantic
Shabba Ranks Featuring Maxi Priest,
Ex-Griffmed, My Can't Tou Come Home
Withley Houston, My Hame Is Not Susan
Lamy Kinetic, It Alin't Over "Till it's Over
B Ange B, Mind Love
Cuttle Vanders, Don't Want To Be A Fool
Boyz II Men, It's So Hard To Say Goodbye
Vanessa Williams, Running Back To You
Prince And The N.P.G. Gett Off
Sath. N.Popa, Let's Talk About Sex
Levin Campbell, Just Ask Me To (From
Nemess.) Let's Talk About Sex
Levin Campbell, Just Ask Me To (From
Nemess.) Leave Well Enough Alone
J.T. Taylor, Long Hol Summer Night
Pretty In Pink, All About Vow
Mariah Carey, Emotions
De La Soul, A Roller Skaling Jam Named
The Rhythm, J'il Do Anything For You
Wail Downing, Too Grazy
Rude Boys, Are You Lonely For Me
Jodec, Forever My Lady
Gladys Knight, Superwoman
Trace Spencer, Iender Kisses
Bix Marise, What Comes Around, Coes
The Ranca Alam Group, Miracle Worker
Johns, Mariah, Fly Girl
Doona Summer, When Love Cries
Surface, You're The One
Larry Larr, Confused
Jennifer Holliday, I'm On Your Side
The Aspos, Band, Sometimes I Wonder
FS & Effect, I Want To Be Ure Lover
Tony! Tone! Tonel, House Party II (I Don't
C.C. Rogers, Thick Girls
Kid 'N Play, An't Gonna Hurt Nobody
Ziggy Mariey & The Melody Makers, Good
Chris Walker, Guin't Ona Mily Love
2 Live Crew, Pop That Cooche
Kool Moe Dee, Death Blow
Newkirk, Small Thing
Will Ender Cook of the Cook of the Cook
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22

Riverside

Finding Freedom In 'The Comfort Zone' A Q&A With Vanessa Williams On Her 2nd Set

■ BY JANINE McADAMS

Vanessa Williams shattered preconceived notions about her talent in 1988 with "The Right Stuff," her debut album on Wing/PolyGram. The gold album spawned three top five hits, including the No. 1 R&B and AC hit "Dreamin"." Now with her long-awaited second effort, the aptly titled "The Comfort Zone," Williams seems much more comfortable as a performer with a solid collection of well-crafted tracks that span dance, funk, jazz, and pop. The dance-pop leadoff single, "Running Back To You," produced by Kenni Hairston and Trevor Gayle, is bulleted in the Hot R&B Singles top 10.

The album was executive-produced by Mercury co-president Ed Eckstine and features producers Hairston, Gayle, Keith Thomas, Derek Bramble, Mark Stevens of the Jamaica Boys, Kipper Jones, Gerry Brown, and new Danish duo Solid Productions. Bassist Stanley Clarke guests on her cover of the Dinah Washington tune "What Will I Tell My Heart." Williams herself coproduced three tracks and co-wrote two others on the album. In a one-to-one interview, Williams discusses her career and the new album.

Were you more meticulous about choosing material for the second album?

VW: We recorded 25 tracks, and we narrowed it down to 14. I started doing demo stuff in December of '89... It wasn't just picking out finished songs and recording them, I really worked to build the songs with the producers and the lyricists. Ed [Eckstine] was exec producer on the first album, and now, since he moved up to president status, he was a lot busier and it was harder to connect and decide what we were going to cut.

You sound much stronger, more confident on this album. Were you? VW: I am a lot more comfortable. Now walking into the studio you know what kind of vocal sound you need. And I wasn't aware of that the first time around. I wouldn't really be happy with the way my vocals were sounding in the headphones, they would be too thin, or too much EQ or something, so I didn't really hear my pitch, I didn't know to say it doesn't sound right. This time, I had an engineer who knew just how to set up my voice the way I liked it. Now I know that I like live rooms with hardwood floors and lots of bounce. I don't like real dead rooms that have too much carpeting and you have to scream. All those little tricks, I know what works for me ... The vocals sound more consistent, and working with the same people, I felt comfortable enough to trust myself and trust my vocals as an artist.

You're really "blowing."

VW: Chaka Khan can blow, I think I'm just a good singer. I'm not a riff singer, I don't have that church background. I have more show-tune phrasing. I hope people like my style to continue and not hope that I change. I mean, 'Work To Do' [her cover of the 1972 Isley Brothers tune] is the biggest stretch on the album for me, soulfully, because even a lot

of people when they heard I was going to do it didn't believe that I could.

My favorite song on the album is the gorgeous, Keith Thomas-produced ballad "Best For Last." What is yours?

VW: That's my favorite. I cried the first time Ed played it for me. The first time he played it for me, I said, "Ed—no one wants this song? I'm



WILLIAMS

the first one to get it? Wait a minute, Barbra Streisand's not after this? Bette Midler?" That's my favorite. You don't have to work it, it's not like [in homegirl voice], "Sing, girl! Sing

"Sing, girl! Sing that 'Best For Last' song!" It's just get a piano and do it. If I had the ideal situation, that's how I'd do it, just me and a piano.

How did you choose "Running Back To You" as the first single?

VW: "Comfort Zone" will be the second single; that's what I was pushing for as the first single. But "Running Back" was just so pop radio. And "Comfort Zone" is more R&B, so they said get the churban, pop base first, as well as the R&B base, then we'll be able to really utilize the crossover. They wanted to do "Best For Last" as the second single, but if I did "Running Back" and "Best For Last," then it would sound totally pop and then black people would not buy it at all. At least "Comfort Zone" brings it midtempo but funkier. Then we'll do the straight-up ballad.

You've never been in a live touring situation. Is that going to hapnen for you with this album?

pen for you with this album? VW: I'm going to tour—I don't know what I'm going to do with the kids [daughters Melanie and Jillian]—but I haven't sold a lot of albums vet, so I can't afford to mount a production like Janet or Madonna with hydraulic lifts and 20 dancers. I'm going to start out doing a basic singer-and-aband ... and have a very musical experience. I don't even know if I'm going to have dancers, though I have dancers in my videos and I know I can dance. I just don't know whether I want all that aspect ... I know it's going to take its toll and I'm going to be exhausted and my voice is going to go out. I certainly don't want to damage myself vocally, but it will be interesting to go out as myself singing my own songs as me, which is probably the most vulnerable part. Usually if I perform, it's as a character in a role, so it's easier to hide behind the whole character thing.

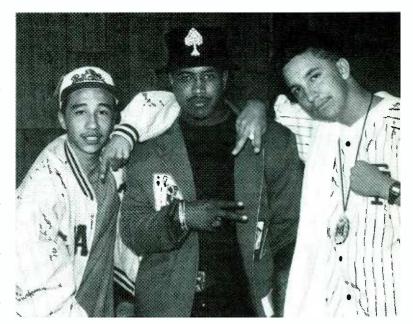
What will your musical future hold? Will you produce?

VW: There's been a couple of ideas I'd like to try on the next album, but of course if "Comfort Zone" goes through the roof, Ed's not going to let me produce the whole thing. I want to do a Brazilian album, but hopefully I'll at least be able to produce a couple of Brazilian tracks on the next album. Ed's already sent me some Brazilian composers who have come up with melodic ideas. I've always loved Sergio Mendes and Tania Maria and Flora Purim, even Dave Valentin.

Your manager, Ramon Hervey, is

also your husband. Do you find that difficult?

VW: Honestly, it's not going to last too much longer. Because we've been together for seven years now and we've been working all that time. We don't know what it's like to just be husband and wife as opposed to being enmeshed in each other's business. So probably within the next year or so I can move on, which is fine. I think he did a great job when nobody else wanted to manage me. He did it because I asked him to, so it wasn't like I'm kicking him out. You know, if your husband was with you every day you did everything, you'd be like, "Get Away!" There's no boundary there... He started out as my publicist. He's managing other people now, R&B Live [the Los Angeles-based series of weekly live performances] is doing well, he's hopefully going to branch off into new things.



Mellow Trio. Members of Quality Records rap act A Lighter Shade Of Brown meet up with Capitol artist Mellow Man Ace backstage at the Hollywood Palladium, where the group opened for Crystal Waters. From left are Bobby "D.T.T.X.," Ace, and Robert "O.D.M." A Lighter Shade Of Brown performed in support of its "Brown And Proud" album.

Lisa Lisa & Cult Jam Moving 'Straight' Up Group Dances Back Onto Chart With New Album

NEW YORK—Lisa Lisa & Cult Jam are back with their fourth Columbia album, "Straight Outta Hell's Kitchen," their first album in two years. With the first single, "Let The Beat Hit 'Em," already a No. 1 R&B hit and a club smash, the group is primed to recapture its early stature as an R&B/dance force to be reckoned with. That status was dimmed with the 1989 release of "Straight To The Sky," which—with tracks like "Little Jackie Wants To Be A Star" and "Just Git It Together"—moved the group into the softer-edged pop arena.

"We've always done stuff like this," says lead singer Lisa Velez. "This is what we're known for: dance music. It's in our hearts, it's in our blood. To get back in the studio and do it again was a joy for us. The whole thing was a party."

Lisa Lisa & Cult Jam, discovered by their current producers/co-managers Full Force in 1983, put the "P" in party right out of the box with smashes like 1984's "I Wonder If I Take You Home," which began life as an underground 12-inch, "Can You Feel The Beat," "Head To Toe," "Lost In Emotion," and "Everything Will B-Fine." But lest it be typecast as simply a party animal, the group (which includes Mike Hughes and Alex "Spanador" Moseley) also gained credibility with tender ballads like "All Cried Out," "Someone To Love Me For Me," and "Kiss Your Tears Away."

"There's a lot more dance, more beats," continues Lisa. "Then you get the ballads, of course. We're known for ballads, and on this album there are four. They will definitely shake you a little in your heart."

Production on the album was shared: Robert Clivilles & David Cole of C&C Music Factory produced side one's six cuts; longtime associate Full Force handled side two's six cuts. Clivilles & Cole—both of whom Lisa says had been friends of hers for years—handled "Let The Beat Hit 'Em," which the group says began as an experiment.

ment.
"We knew that C&C was gearing it for a club core audiencedance bangers-so we knew the dance bangers would love it and dance all night," says Hughes. 'But as far as doing any more than that we just didn't know. We wanted to let the radio jocks know that we were coming back, we wanted to get the buzz going, let the pop audience know we're on the verge of new product. But the response far surpassed what we expected. Radio picked it up and loves it. We had to work even faster to get the album done because of the response.

While the album tackles house, hip-hop, R&B, and ballads, the common denominator is a new emphasis on Lisa's vocals. "I wanted everybody to realize that I am a true vocalist," she says. "I'm not one of these rinky-dink girls that come out of nowhere and puts out a record and makes a little money and is here for a little while. No."

Since its last chart appearance in '89, the group has been busy touring overseas, where Cult Jam is enormously popular. The band will go back on the road stateside before the end of the year to support the album, according to Linda Adams, associate director of product marketing for Columbia.

The next single is the Full Forceproduced ballad "Where Were You When I Needed You," released Sept. 12, which is being worked to both R&B and pop outlets. "We are going to do R&B and pop at the same time," says Adams. "Lisa started out at urban and she's concerned about keeping her urban base."

JANINE McADAMS



The First, The Last, And Everything. As "Maestro" Barry White goes into the studio to put finishing touches on his new A&M album, "Put Me In Your Mix," he is joined by R&B stars Smokey Robinson, left, and Isaac Hayes, right. The album features a duet, "Dark & Lovely," with Hayes. The title-track first single is due Tuesday (17).

Bilboard TOP R&B ALBUNS

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

-	1	1	1	,	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
				* * No. 1 * *	
1	1	1	9	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98) 3 weeks at No. 1 BOYZ N THE HOOD	1
2	2	2	16	BOYZ II MEN ▲ MOTOWN 6320* (9.98) COOLEYHIGHHARMONY	1
3	3	7	13	PEABO BRYSON COLUMBIA 46823 (9.98) CAN YOU STOP THE RAIN	3
4	5	4	16	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9 98) THE EVOLUTION OF GOSPEL	4
5	7	6	8	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98) HOMEBASE	5
6	4	3	18	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) POWER OF LOVE	1
7	8	10	9	GLADYS KNIGHT MCA 10329* (9.98) GOOD WOMAN	7
8	6	5	12	NATALIE COLE ▲ ELEKTRA 61049 (13.98) UNFORGETTABLE	5
9	10	11	9	BEBE & CECE WINANS CAPITOL 92078* (9.98) DIFFERENT LIFESTYLES	9
10	9	8	9	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98) PEACEFUL JOURNEY	8
11	11	15	10	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9 98) WE CAN'T BE STOPPED	11
12	13	16	10	PHYLLIS HYMAN PIR 11006*/Z00 (9.98) PRIME OF MY LIFE	12
13	15	14	21	B ANGIE B BUST IT 95236/CAPITOL (9,98) B ANGIE B	12
14	12	9	14	STEVIE WONDER ● MOTOWN 6291* (10.98) MUSIC FROM "JUNGLE FEVER"	1
15)	18	23	6	COLOR ME BADD GIANT 24429*/REPRISE (9 98) C.M.B.	15
16	14	12	18	LISA FISCHER ELEKTRA 60889* (9.98) SO INTENSE	5
17	16	13	15	N.W.A ▲ RUTHLESS 57126/PRIORITY (9 98) EFIL4ZAGGIN	2
18	19	25	7	VESTA A&M 5347 (9.98) SPECIAL	18
19	17	17	21	KEITH WASHINGTON QWEST 26528*/WARNER BROS (9 98) MAKE TIME FOR LOVE	1
20	24	24	22	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98) THE BRAND NEW HEAVIES	20
21	21	20	11	3RD BASS DEF JAM 47369/COLUMBIA (9 98) DERELICTS OF DIALECT	10
(22)	27	35	13	JODECI MCA 10198 (9.98) FOREVER MY LADY	22
23	20	18	44	HI-FIVE ● JIVE 1328/RCA (9 98) HI-FIVE	1
24	22	21	31	DJ QUIK ● PROFILE 1402 (9.98) QUIK IS THE NAME	9
25	23	19	9	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98) THE RULER'S BACK	18
26	25	22	11	SHIRLEY MURDOCK ELEKTRA 60951* (9.98) LET THERE BE LOVE	22
27	26	32	7	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98) STRAIGHT CHECKN 'EM	26
(28)	37	37	10	LAMONT DOZIER ATLANTIC 82228* (9.98) INSIDE SEDUCTION	28
29	50		2	VANESSA WILLIAMS WING 843 522/MERCURY (9 98) THE COMFORT ZONE	29
30	29	28	9	ARETHA FRANKLIN ARISTA 8628* (9 98) WHAT YOU SEE IS WHAT YOU SWEAT	28
31	30	27	12	KOOL MOE DEE JIVE 1388/RCA (9.98) FUNKE WISDOM	19
32	32	33	12	GENE RICE RCA 3159 (9.98) JUST FOR YOU	32
(33)	39	41	6	JENNIFER HOLLIDAY ARISTA 18578* (9.98) I'M ON YOUR SIDE	33
34)	42	49	14	SHABBA RANKS EPIC 47310 (9.98) AS RAW AS EVER	34
35	35	34	32	O'JAYS ● EMI 93390 (9.98) EMOTIONALLY YOURS	2
36	36	36	43	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98) I'M YOUR BABY TONIGHT	1
37	34	29	16	DAMIAN DAME LAFACE 6000/ARISTA (9 98) DAMIAN DAME	21
38	28	26	29	ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW!	2
39	33	31	16	ICE-T ● SIRE 26492*/WARNER BROS (9.98) O.G. ORIGINAL GANGSTER	9
40	31	30	16	CHUBB ROCK SELECT 21640/ELEKTRA (9.98) THE ONE	13
41	38	38	7	ABOVE THE LAW RUTHLESS 47934 /EPIC (9.98) VOCALLY PIMPIN'	37
(42)	45	47	6	EX-GIRLFRIEND REPRISE 26547* (9 98) X MARKS THE SPOT	42
43	43	48	7	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98) PHENOMENON	43
44	40	39	43	LEVERT ● ATLANTIC 82164 (9 98) ROPE A DOPE STYLE	9
45	41	40	24	WILL DOWNING ISLAND 848 278/PLG (9.98) A DREAM FULFILLED	22
46	48	44	24	M.C. BREED & D.F.C. S.D E.G. 4103/ICHIBAN (9.98) M.C. BREED & D.F.C.	38
47)	NEV	V ▶	1	BELL BIV DEVOE MCA 10345 (10 98) WBBD - BOOTCITY! THE REMIX ALBUM	47
48	57	82	4	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98) FULLY LOADED	48
49	47	45	37	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9 98 EQ) GONNA MAKE YOU SWEAT	11

44 76 46 56 52 53 49 54	43 — 42 51 53 52	21 2 26 6 6	M.C. POOH IN A MINUTE 187 (8.98) LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98) JAMES BROWN SCOTTI BROS. 75225* (9.98)	LIFE OF A CRIMINAL STRAIGHT OUTTA HELL'S KITCHEN NEW JACK CITY	39 51 1
46 56 52 53 49	51 53 52	26	COLUMBIA 46035 (9.98 EQ) SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)		-
56 52 53 49 54	51 53 52	6	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
52 53 49 54	53 52	-	JAMES BROWN SCOTTI BROS. 75225* (9.98)		_
53 49 54	52	6		LOVE OVERDUE	51
49 54	<u> </u>		CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
54	AC	34	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
	46	43	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
	55	12	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
55	56	9	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST	53
NE\	N D	1	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	59
60	57	7	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
51	50	26	PHIL PERRY CAPITOL 92115 (9 98)	THE HEART OF THE MAN	17
88	93	3			62
NE\	N D	1			63
58	60	37			34
59	58	26	ED O.G & DA BULLDOGS		21
NEV	N D	1			
	_				66
		<u> </u>			41
		<u> </u>			
					54
_			<u> </u>	TEL ALWAYS LOVE YOU	39
				SMALL CHANGE	71
			YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
	64		MILES JAYE ISLAND 48422 (9.98)	STRONG	54
				JIBRI WISE ONE	74
			DE LA SOUL • TOMMY BOY 1029 (9 98)	DE LA SOUL IS DEAD	24
			15/30 EQ	TERMINATOR X & THE VALLEY	19
				THE FUTURE	1
			SPICE ONE TRIAD 8701 (6 98)	LET IT BE KNOWN	70
		_	BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	77
71	75	10	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
83		2	J.T. TAYLOR MCA 10304 (9 98)	FEEL THE NEED	81
73	67	51	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
63	62	15	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
79	70	51	PEBBLES ● MCA 10025 (9 98)	ALWAYS	12
81	_ 77	15	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
78	76	18	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	51
75	72	13	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9 98)	CHAPTERS	62
95	98	3	LATIN ALLIANCE VIRGIN 96337* (9.98)	LATIN ALLIANCE	88
84	81	10	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
80	73	51	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
86	_	2	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	86
90	84	17	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
89	95	4	VARIOUS ARTISTS MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	89
91	91	64	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
NEV	/	1	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
94	86	11	AARON NEVILLE A&M 5354* (9 98)	WARM YOUR HEART	62
92	79	74	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
NEV	/▶	1	YOURS TRULY, MOTOWN 6323* (7.98)	TRULY YOURS	98
87	88	19	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
82	71	26	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
	88 NEX 58 59 NEX 68 67 65 61 72 62 64 85 69 66 74 77 71 83 73 63 79 81 78 87 95 84 80 NEX 89 91 NEX 87 82	88 93 NEW ► 58 60 59 58 NEW ► 68 69 67 65 65 54 61 63 72 78 62 59 64 64 85 — 69 68 66 61 74 66 70 74 77 80 71 75 83 — 73 67 63 62 79 70 81 77 78 76 75 72 95 98 84 81 80 73 86 — 90 84 89 95 91 91 NEW ► 94 86 92 79 NEW ► 87 88 88 82 71	NEW 1 58 60 37 59 58 26 NEW 1 68 69 4 67 65 24 65 54 10 61 63 26 72 78 10 62 59 23 64 64 11 85 — 2 69 68 16 66 61 17 74 66 43 70 74 7 77 80 5 71 75 10 83 — 2 73 67 51 83 — 2 79 70 51 81 77 15 78 76 18 75 72 13 95 98 3 84 81 10 80 73 51 86 <t< td=""><td> NEW 1</td><td> BRAINSTORM NEW 1</td></t<>	NEW 1	BRAINSTORM NEW 1

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. 1991, Billboard/BPI Communications, Inc.



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RHYTHM SECTION

BOOM! SO THERE YOU GO! Jesus Garber, VP of promotion for Zoo Records, and producer Nick Martinelli have given Phyllis Hyman the first No. 1 single in her career with "Don't Wanna Change The World" (PIR). It has 101 radio reporters with 27 listing it at No. 1. "I Adore Mi Amor" by Color Me Badd (Giant) is positioned for the top of the chart with reports from the entire panel. It has 11 No. 1 reports, including KKBT Los Angeles; KMJQ Houston; and WWDM Columbia, S.C. Next in rank, "Never Stop" by the Brand New Heavies featuring N'Dea Davenport (Delicious Vinyl) is listed by 102 of the 103 radio reporters. Forty-six stations show it top five. It is No. 1 at WHUR Washington, D.C., and KPRS Kansas City, Mo. "Never Stop" has survived the inevitable breakup of a long string of bullets in this part of the chart. The next survivor, "Running Back To You" by Vanessa Williams (Wing), is new at KTOW Tulsa, Okla., for a total of 102 reports. This week it has top five reports from eight stations, including WOCQ Ocean City, Md.; WJLB Detroit; and KJLH Los Angeles.

by vanessa williams (Wing), is new at KTOW Tulsa, Okia., for a total of 102 reports. This week it has top five reports from eight stations, including WOCQ Ocean City, Md.; WJLB Detroit; and KJLH Los Angeles. Ironically, "So Much Love" by B Angie B (Bust It) made a considerable radio gain, including new action at KJLH Los Angeles, but retail points were negligible, allowing "Never Stop" to jump over it. "Don't Want To Be A Fool" by Luther Vandross (Epic) got additional sales points, but radio could no longer hold it at the top of their charts. All other top 10 records that lost bullets actually gained radio and retail points, but not enough to guarantee growth next week.

F-U-N-K ME OUT: "D-O-G Me Out" by Guy (MCA) is new at KKBT Los Angeles and has reports from 83 other stations. Fifty-three show upward playlist movement. It misses the Power Pick/Sales record by one point.

CALL THE DOCTOR: "House Call" by Shabba Ranks featuring Maxi Priest (Epic) earns adds at WGCI Chicago; KJLH Los Angeles; WJFX Fort Wayne, Ind.; KJMS Memphis; WAMO Pittsburgh; WIKS New Bern, N.C.; and KKFX Seattle. It has reports from 68 stations, most of which are tastemakers. This single should break Jamaican-born Ranks in the U.S., as well as give Priest a jump-start for his next U.S. release.

THREE RECORDS took a beating, though they gained new radio activity. "Hey Donna" by Rythm Syndicate (Impact) gets pushed back, although it has reports from 32 stations. It is performing well on the Hot 100, where it is bulleted at No. 46. "Take Control" by Gary Taylor (Valley Vue) is listed by 27 stations. It is new at WJFX Fort Wayne and KKBT Los Angeles. "Are We So Far Apart" by Ronnie Dyson featuring Vikki Austin (Society Hill) is on 28 stations. It is pushed back in spite of new reports from WQFX Gulfport, La.; WMVP Milwaukee; KRIZ Seattle; and WZHT Montgomery, Ala. The song is produced by Butch Ingram and was recorded just prior to Dyson's death late last year.

WEET DREAMS, SWEET LADY: Della Wiggins, of the Platter Shack in Orlando, Fla., passed away suddenly this week. She was a reporter for both R&B singles and albums charts. I send my sincerest sympathy to her family and friends.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

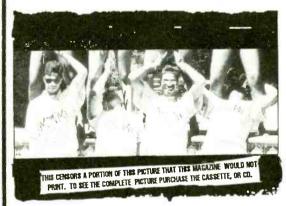
	PLATINUM/ GOLD ADDS 25 REPORTERS	SÍLVER ADDS 24 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS 103 REF	TOTAL ON PORTERS
I'LL TAKE YOU THERE			0.4		F.0
BEBE & CECE WINANS CAPITOL	8	12	24	44	59
FEELS LIKE ANOTHER ONE					
PATTI LABELLE MCA	9	10	23	42	42
GIVING YOU ALL MY LOVE					
CHRIS WALKER PENDULUM	10	7	21	38	46
PUT ME IN YOUR MIX					
BARRY WHITE A&M	6	13	17	36	42
CLOSER THAN CLOSE					
PEABO BRYSON COLUMBIA	5	8	20	33	33
GOOD TIME					
ZIGGY MARLEY VIRGIN	4	4	12	20	44
THE PRESSURE PT. 1					
SOUNDS OF PERSPECTIVE	4	8	7	19	38
HOUSE PARTY II					
TONY! TON!! TONE! MCA	4	6	6	16	39
IS IT GOOD TO YOU					
HEAVY D. & THE BOYZ UPTOWN	2	6	8	16	28
AFTER THE SUMMER'S GONE					
PC QUEST RCA	2	6	7	15	16

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

LUKE RECORDS' TWO ACES IN THE HOLE.



SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)

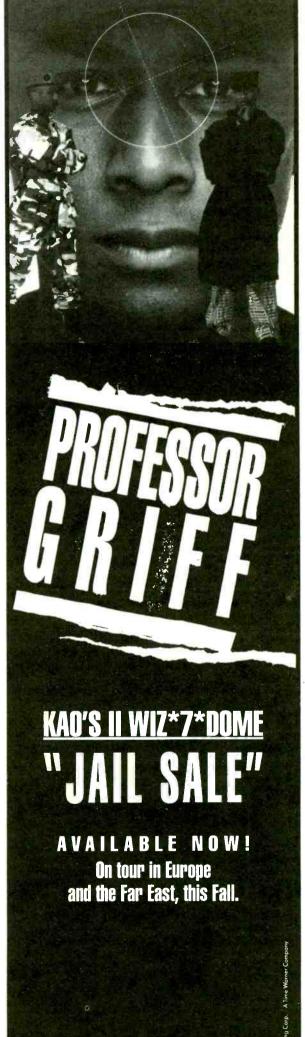


Also available

SPORTS WEEKEND (AS CLEAN AS THEY WANNA BE PART I I)

"POP THAT COOCHIE"

ALBUM RETAIL DATE, OCTOBER 8. SINGLE RETAIL DATE, SEPTEMBER 12.





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WEST

Abby Road (Los Angeles) 714-546-7177 Music People (Oakland) 415-653-5811 Norwalk (Los Angeles) 714-995-8111 Pacific Coast (Los Angeles) 818-709-3640 Valley One Stop (Sacramento) 916-661-6600

> For More Information Contact Johnny at 1-800-346-0723

-			-
		SALES	S&B 10N
THIS	LAST	TITLE ARTIST	HOT R&B POSITION
1	3	DON'T WANNA CHANGE THE WORLD PHYLLIS HYMAN	1
2	2	SO MUCH LOVE B ANGIE B	4
3	5	I ADORE MI AMOR COLOR ME BADD	2
4	4	NEVER STOP THE BRAND NEW HEAVIES	3
5	6	RUNNING BACK TO YOU VANESSA WILLIAMS	6
6	8	O.P.P. NAUGHTY BY NATURE	12
7	9	WHY CAN'T YOU COME HOME EX-GIRLFRIEND	7
8	11	DON'T WANT TO BE A FOOL LUTHER VANDROSS	5
9	1	LET THE BEAT HIT 'EM LISA LISA & CULT JAM	15
10	12	LONG HOT SUMMER NIGHT J.T. TAYLOR	13
11	14	GETT OFF PRINCE AND THE N.P.G.	11
12	13	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ	10
13	15	MY NAME IS NOT SUSAN WHITNEY HOUSTON	8
14	16	JUST ASK ME TO TEVIN CAMPBELL	9
15	19	SAVE ME LISA FISCHER	18
16	21	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN	16
17	23	ROMANTIC KARYN WHITE	14
18	10	SPECIAL VESTA	22
19	24	KEEP ON LOVING ME O'JAYS	17
20	7	ADDICTIVE LOVE BEBE & CECE WINANS	21
21	27	I'M ON YOUR SIDE JENNIFER HOLLIDAY	20
22	40	EMOTIONS MARIAH CAREY	19
23	17	UNFORGETTABLE NATALIE COLE	39
24	26	MIRACLE WORKER THE RANCE ALLEN GROUP	32
25	33	D-O-G ME OUT GUY	23
26	35	FOREVER MY LADY JODECI	25
27	18	TURN IT UP OAKTOWN'S 3.5.7	45
28	31	TENDER KISSES TRACIE SPENCER	24
29	30	AIN'T NOBODY BETTER YO-YO	33
30	_	MIND PLAYING TRICKS ON ME THE GETO BOYS	40
31	20	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ	44
32	39	WHEN LOVE CRIES DONNA SUMMER	26
33	36	I GO CRAZY WILL DOWNING	50
34	22	CAN YOU STOP THE RAIN PEABO BRYSON	41
35	-1	HOUSE CALL SHABBA RANKS FEATURING MAXI PRIEST	31
36	_	RIGHT DOWN TO IT DAMIAN DAME	29
	25	MEN GLADYS KNIGHT	51
37	23 1		
37 38	_	ARE YOU LONELY FOR ME RUDE BOYS	37
		ARE YOU LONELY FOR ME RUDE BOYS ROLLIN GEORGIO	37

×	L¥	AIRPLA	Y	R&B
THIS	LAST	TITLE	ARTIST	FOS.
1	2	DON'T WANNA CHANGE THE WOR	LD PHYLLIS HYMAN	1
2	1	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	5
3	3	I ADORE MI AMOR	COLOR ME BADD	2
4	4	NEVER STOP TI	HE BRAND NEW HEAVIES	3
5	8	SO MUCH LOVE	B ANGIE B	4
6	6	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	7
7	9	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	8
8	10	JUST ASK ME TO	TEVIN CAMPBELL	9
9	11	RUNNING BACK TO YOU	VANESSA WILLIAMS	6
10	12	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	10
11	14	ROMANTIC	KARYN WHITE	14
12	18	IT'S SO HARD TO SAY GOODBYE.	. BOYZ II MEN	16
13	17	KEEP ON LOVING ME	O'JAYS	17
14	16	GETT OFF	PRINCE AND THE N.P.G.	11
15	15	LONG HOT SUMMER NIGHT	J.T. TAYLOR	13
16	20	EMOTIONS	MARIAH CAREY	19
17	19	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	20
18	23	O.P.P.	NAUGHTY BY NATURE	12
19	21	SAVE ME	LISA FISCHER	18
20	22	WORD TO THE MUTHA	BELL BIV DEVOE	_
21	5	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	15
22	24	D-O-G ME OUT	GUY	23
23	26	TENDER KISSES	TRACIE SPENCER	24
24	28	FUN DAY (FROM "JUNGLE FEVER") STEVIE WONDER	27
25	7	ADDICTIVE LOVE	BEBE & CECE WINANS	21
26	25	ALL ABOUT YOU	PRETTY IN PINK	28
27	31	FOREVER MY LADY	JODECI	25
28	27	JEALOUS GIRL A	NOTHER BAD CREATION	30
29	34	SOMETIMES I WONDER	THE S.O.S. BAND	34
30	33	WHEN LOVE CRIES	DONNA SUMMER	26
31	13	SPECIAL	VESTA	22
32	35	RIGHT DOWN TO IT	DAMIAN DAME	29
33	36	I'M STILL WAITING	JOHNNY GILL	36
34	32	ROLLIN	GEORGIO	35
35	-	HOUSE CALL SHABBA RANKS F	EATURING MAXI PRIEST	31
36	37	ARE YOU LONELY FOR ME	RUDE BOYS	37
37		SUPERWOMAN	GLADYS KNIGHT	101
38	=	SMALL THING	NEWKIRK	38
39	-	TEARDROPS	SMALL CHANGE	43
40		YOU'RE A VICTIM	GENE RICE	42
	A A I	CE DICUTO/CUEET M	11010	_

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 21 ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI) WBM

 76 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N
- AIN'T NOBODY BETTER (Street Knowledge,
- AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)
 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
 ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI/Zomba, ASCAP)
 ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)

- ASCAP/MCA, ASCAP)
 ARE WE SO FAR APART (Society Hill, BMI)
 ARE YOU LONELY FOR ME (Trycep, BMI/Ramal,
 BMI/Rude News, BMI/Mike Ferguson, BMI)
 ARE YOU STILL IN LOVE WITH ME (EMI April,
 ASCAP/K-Shreve, ASCAP/UB, ASCAP/Heritage Hill,
 ASCAP/Zomba, ASCAP/JO Skin, ASCAP) WBM
- ASCAP/ZOMDA, ASCAP/JO SKIII, ASCAP/ WBM
 BABY I'M READY (TYCPE), BMI/Willedden, BMI)
 CAN YOU STOP THE RAIN (Warner Chappell,
 ASCAP/Walter Afanasieff, ASCAP) WBM
 THE CHUBBSTER (ADRA, BMI/Howie Tee,
 BMI/Getaloadoffatso, BMI/Irving, BMI) CPP
 CLOSER THAN CLOSE (Oyad, BMI)
 CONNELEC (Liveting PACA SCAP, Chumpu, Manageria)

- CONFUSED (Hunting Park, ASCAP/Chumpy Wumpy, ASCAP/MCA, ASCAP/Second Generation Rooney
- D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown,
- DON'T WANNA CHANGE THE WORLD (Number 9. ASCAP/Bass Hit, ASCAP)
- DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle inie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
- HL

 SMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cote-Clivilles, ASCAP/Virgin, ASCAP)

 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri,
- 52 FOREVER MY LADY (EMILOW SIR), DMI/ZUR,
 SMI/Budsky, BMI)
 52 FLY GIRL (T-Boy, ASCAP/Queen Latifah,
 ASCAP/Casadida, ASCAP/Airgin, ASCAP)
 52 FOREVER MY LADY (EMI April, ASCAP/Across 110th
 Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!,
- FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB.
- FUN DAY (FROM JUNGLE FEVER) (Steveland Morris,
- ASCAP)
 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli,
 ASCAP)
 GONNA CATCH YOU (Gli Gnomi, ASCAP)

- GONNA CATCH YOU (GII GNOMI, ASCAP)
 GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself &
 Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP)
 GOOD VIBRATIONS (WB, ASCAP/Donnie D,
 ASCAP/MATKY MATK, BMI/Ayesha, ASCAP)
 HEART OF NEW YORK (Bugnon, ASCAP)
 HEY DONNA (Bayion Beat, BMI)
 HIP MOP JINKIES (Nice & Smooth ASCAP/Screen
- HIP HOP JUNKIES (Nice & Smooth, ASCAP/Screen Gems-EMI, BMI)

- HOUSE CALL (PRS, BMI/Shadows, BMI)
 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME
 TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP)
 I ADDRE MI AMOR (Me Good, ASCAP/Azmah Eel,
- ASCAP)
 I CAN'T WAIT ANOTHER MINUTE (Zomba,
 ASCAP/4MW, ASCAP)
- ASCAP/AMW, ASCAP)

 I IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-ATune, ASCAP/Primate, ASCAP)

 I IGO CRAZY (Web IV, BMI/Paul & Jonathan, BMI)

 I'LL DO ANTHING FOR YOU (Alfa Romeo,
 ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu,

- I'LL TAKE YOU THERE (Irving, BMI)
 I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple
 Bull, BMI/When Words Collide, BMI)
 I'M STILL WAITING (FROM NEW JACK CITY) (Flyte
 Tyme, ASCAP)
- Tyme, ASCAP)
 I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift,
- IN YOUR EYES (Degroat & Degroat, BMI)
- IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)
 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY
- IT'S SO MAND TO SAY GOUDBYE TO YESTEND, (Jobete, ASCAP) I WANT YOUR SEX (Promuse, BMI/5th Power, BMI/Chris Smith, BMI) I WANT YOU (Jobete, ASCAP/Almo, ASCAP)
- I WANT YOU (Jobete, ASCAP/Almo, ASCAP)
 JEALOUS GIRL (Colgems-EMI, ASCAP/Boston
 International, ASCAP/EMI April, ASCAP/Maurice Starr,
 ASCAP/A.R.L., ASCAP) WBM
 JUST ASK ME TO (FROM BOYZ N THE HDDD) (EMI
 April, ASCAP/Across 110th Street, ASCAP/AI B. Surel,
 ASCAP/Willarie, ASCAP)
 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)
 FANYE WELL EMPILIEL AL JOHN (FATRONIC ASCAP (TO)

- CLEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons 62
- Of K-oss, ASCAP)
 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles,
- ASCAP)
 LONG HOT SUMMER NIGHT (Sula, BMI/EMI,
- ASCAP/Anderson, ASCAP)
- ASCAP/Anderson, ASCAP)
 LOOK WHO?S LOVING ME (Copyright Control)
 LOVE TALK (Virgin Songs, BMI/Chesca Tunes,
 ASCAP/Non Pareil, ASCAP/WB, ASCAP) WB M
 MEN (Shakeij, ASCAP/Captain Z, ASCAP/Welbeck,
 ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP)
- MIND PLAYING TRICKS ON ME (N-The Water,
- MIRACLE WORKER (Alvert, BMI/Stora
- MIRACLE WORKER (AIVERT, DMT/SIDIRA, ASCAP/Roxatlanta Lane, BMI) MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
- MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
- NEVER STOP (London, BMI)
- New That Twe Found LOVE (Warner-Tameriane, BMI) WBM O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP OPTIMISTIC (Flyte Tyme, ASCAP) PAIN (Freckle Bandit, BMI/Chinese, BMI)

- PARADISE (End Of The Day, ASCAP/Sony Tunes, ASCAP/Sunsight, BMI) 65 THE PRESSURE PT. 1 (Flyte Tyme, ASCAP)

- 67 PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux,
- BMI)
 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar,
 BMI/Greenskirt, BMI)
 A ROLLER SKATING JAM NAMED SATURDAYS (Tee
- A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prinse Paw, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI) ROLLIN (Georgio, BMI/Stone Diamond, BMI) CPP ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings RMI)

- Warnings, BMI) SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA,

- ASCAP) HL
 SMALL THING (When The Seaman Hits The Sand,
 ASCAP/Def Jam, ASCAP)
 SOMETIMES I WONDER (Spider Fingers, BMI/Interior,
 BMI/Karranova, ASCAP/Avant Garde, ASCAP) SO MUCH LOVE (Bust-It, BMI)
- SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain 7 ASCAP) CPP
- Z, ASCAP) CPP
 STRONG FOR YOU (Virgin Songs, BMI/Abana,
 BMI/Slam City, ASCAP)
 SUMMERTIME (Warner-Tamerlane, BMI/Second
 Decade, BMI/Willesden, BMI/Oa Posse's, BMI/Zomba,
 ASCAP) WBM
- TAKE CONTROL (Virgin Songs, BMI/Morning Crew,
- TEARDROPS (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP) TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer,
- THAT KIND OF GUY (Shaman Drum, BMI/Sunsace

- ASCAP)

 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP

 THINGS THAT MAKE YOU GO HMMMMM... (Virgin, ASCAP/Cole-Civilles, ASCAP/RBG Done, ASCAP)

 THIS BEAT IS HOT (Edition Allstar, ASCAP/Rolf Elmer, ASCAP/Ufa/BMG, ASCAP)
- ASCAP/UI/JOHM, ASCAP)
 TONITE (Protunes, BMI/Total Trak, ASCAP)
 TURN IT UP (Bust-It, BMI)
 UNFORGETTABLE (Bourne, ASCAP)
 WHAT COMES AROUND (Cold Chillin',
 ASCAP/Biz Markie, ASCAP/WB, ASCAP)

- WHEN IN LOVE (Top Billin', ASCAP/MCA WHEN IN LOVE (10) Billin, ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP) WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)
- WHEN YOU TELL ME THAT YOU LOVE ME (John
- Bettis, ASCAP/Albert Hammond, ASCAP WHY CAN'T YOU COME HOME (Forceful,
- WHY CAN'T YOU COME HOME (Forceful,
 BMI/Willesden, BMI)
 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
 WOMAN'S HEART (Tim Tim, ASCAP/Whole Nine
 Yards, ASCAP/Weatherspoon, ASCAP/TG, BMI/Scott
 Weatherspoon, BMI)
 YOU'RE A VICTIM (Staton's Gold, BMI/Island,
 BMI/Colden Names BMI)
- BMI/Golden Nugget, BMI)
 YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes,
 ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)

BILLBOARD SEPTEMBER 21, 1991

ALL THE NEWZ ON HEAVY D. & THE BOYZ

Act Takes 'Peaceful Journey' To Fame . . .

BY HAVELOCK NELSON

NEW YORK-After scoring a top 20 entry on Billboard's Hot 100 with "Now That We Found Love," Heavy D. & the Boyz have released their second single from "Peaceful Journey," town/MCA act's third gold album. The leadoff smash peaked at No. 5 on the Hot R&B Singles chart; like that hit, the second single, which hit retail racks Aug. 24, was produced by Teddy Riley, who shares production duties on "Peaceful Journey" with Marley Marl, "Hitman" Howie Tee, D.J. Eddie F. (who with dancer Glen "G-Wiz" Parrish makes up the Boyz), Maurice "Nevelle" Hodge, and Dave

The album is dedicated to the late Boyz member Troy "Trouble T-Roy" Dixon, who died in a freak accident while the group was on tour last summer. Heavy says that he extends the album's sentiments to "everybody suffering through their travels in life and all those who feel pain.

"Peaceful Journey" offers a few message songs. These include "Don't Curse," an anti-censorship track featuring Grand Puba Maxwell of Brand Nubian, Q-Tip from A Tribe Called Quest, Big Daddy Kane, Kool G. Rap, and C.L. Smooth. "Some of these guys curse [on their own records], some don't," says Heavy. "We're all trying to say it's cool for rappers to say whatever we want.
"Every year I try to get bigger,

increase my fan base, while I main-

Every year I try to get bigger, while I maintain my integrity'

tain my integrity as an artist," he continues. To assist in achieving this goal, the rapper recently signed on with veteran publicist Marilyn Laverty's Shore Fire Media and M.C. Hammer's Oakland. Calif.-based Bust It Productions & Management.

These are all [Uptown Management/Records president] Andre Harrell's decisions, which are good ones," says Heavy. "He used to be my manager, and I'm still real close to him because he's still the president of my record label and my friend. Andre knew the caliber of my talent. He didn't have the time to take me where I belong. He

more than one person working

Having completed a five-week promotional tour embracing radio and retail, Heavy is currently involved in a massive publicity campaign, including stops at Fox-TV's "In Living Color" (for which he performs the theme song) and a prime-time special starring comedian Sinbad. Heavy has been taking acting classes for the last few months and will perform a skit on Sinbad's special, scheduled to air Tuesday (17) on ABC.

Darryl Horten of Bust It Management says Heavy D. & the Boyz "will definitely tour sometime in the fall" and that Bust It is "just waiting for the right package to present itself." Horten wants to catapult the act to superstar status but strategies are currently under wraps.

"We're brainstorming," says Horten, "and we feel ["Peaceful Journey"] can sell 7 million or 8 million units because it's a very well-rounded album. Heavy D. has the charisma, and lyrically he's one of the best. We have high expectations for his career; the sky's the limit."



Heavy D. & the Boyz: Dancer G-Wiz (Glen Parrish), rapper Heavy D. (Dwight Myers), and producer/ DJ D.J. Eddie F. (Edward Ferrell).

Billboard.

FOR WEEK ENDING SEPTEMBER 21, 1991

Compiled from a national sample of retail

Hot Rap Singles...

THIS	LAST	2 WKS AGO	WKS	TITLE and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	7	★ ★ NO. 1 ★ ★ O.P.P. ● TOMMY BOY 988* (M) (T) ◆ NAUGHTY BY NATURE 2 weeks at No. 1
2	2	1	10	GROWIN' UP IN THE HOOD ◆ COMPTON'S MOST WANTED QWEST 4-19243/WARNER BROS. (C) (M) (T)
3	7	9	6	F-CK COMPTON RUFFHOUSE 38-73892*/COLUMBIA (M) (T) ◆ TIM DOG
4	4	4	7	IF YOU WANNA SEX ME UP T.C.F. COLD CHILLIN' 4-19238/WARNER BROS. (C) (CD) (M) (T)
(5)	9	14	6	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY (C) (T) THE GETO BOYS
6	5	10	6	AIN'T NOBODY BETTER EASTWEST 4-98755 (C) (T) AIN'T NOBODY BETTER ♦ YO-YO
7	3	2	11	THE HOUSE THE DOG BUILT ◆ JIBRI WISE ONE EAR CANDY 38000 (C) (CD) (T)
8	8	11	7	WHAT COMES AROUND GOES AROUND COLD CHILLIN' 4-19218/WARNER BROS. (C) ◆ BIZ MARKIE
9	6	7	8	GET BIZZY ATLANTIC 4-87689 (C) (T) ◆ GREYSON & JASON
10	10	13	8	SOBB STORY ELEKTRA 66545* (M) (T) ◆ LEADERS OF THE NEW SCHOOL
(11)	17	23	4	HIP HOP JUNKIES RAL 38-73784/COLUMBIA (C) (M) (T) ♦ NICE & SMOOTH
12	13	15	15	AIN'T NO FUTURE IN YO' FRONTING ◆ M.C. BREED & D.F.C. S.D.E.G. 62 /ICHIBAN (C) (T)
(13)	16	20	7	CONFUSED RUFFHOUSE 38-73871/COLUMBIA (C) (T) ♦ LARRY LARR
14	12	8	12	NOW THAT WE FOUND LOVE UPTOWN 54090/MCA (C) (M) (T) ◆ HEAVY D. & THE BOYZ
15)	27	28	3	FLAVOR OF THE MONTH MERCURY 968 317-4* (M) (T) ◆ BLACKSHEEP
16	11	6	11	TONITE ◆ DJ QUIK PROFILE 5338 (C) (T)
17)	25	27	3	DEFINITION OF A KING BAHIA 62002/RCA (C) (T) 2 KINGS IN A CIPHER
(18)	22	29	3	LOWRIDER VIRGIN 4-98751 (C) (T) ♦ LATIN ALLIANCE
19	19	24	5	TURN IT UP BUSTIT 44717/CAPITOL (C) (CD) (T) ♦ OAKTOWN'S 3.5.7
20	14	5	14	THE CHUBBSTER SELECT 25015*/ELEKTRA (M) (T) ◆ CHUBB ROCK
21	15	12	9	IT'S A LOVE THANG VIRGIN 4-98782 (C) (T) ◆ REDHEAD KINGPIN
(22)	30	-	2	LET'S TALK ABOUT SEX NEXT PLATEAU 333 (C) (M) (T) ◆ SALT-N-PEPA
23	20	26	4	I'M NOT YOUR PUPPET HOLLYWOOD 4-64849/ELEKTRA (C) (M) ♦ HI-C
24)	28	-	2	HERE WE GO AGAIN DELICIOUS VINYL 868 677-4*/PLG (M) (T) ◆ DEF JEF
25	26	21	18	BITCH BETTA HAVE MY MONEY SELECT 5013*/ELEKTRA (M) (T) AMG
26	18	19	14	SUMMERTIME ▲ D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1465 /RCA (C) (CD) (M) (T)
27)	NE	w	13	A GROOVE (THIS IS WHAT U RAP 2) SLAMMIN' 254* QUARK (M) (T) ◆ THE JAZ
28	NE	wÞ	7	HEAL YOURSELF ELERTRA 4-64859 (C) (T) ♦ H.E.A.L.
29	21	18	8	SEASON OF THE VIC QWEST 4-19295/REPRISE (C) ◆ JUSTIN WARFIELD
30	23	16	2 11	6 MINUTES OF PLEASURE DEF JAM 38-73821/COLUMBIA (C) (CD) (M) (T) ◆ L.L. COOL J

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. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. (© 1991, Billboard/BPI Communications, Inc.

While Eddie F. Travels Production Path

■ BY JANINE McADAMS

NEW YORK-He's just 23 years old, but producer Edward Ferrell has already scored a string of chart and club hits with productions and/or remixes for Jeff Redd, L.L. Cool J, Kid 'N Play, Redhead Kingpin, Christopher Williams, Pete Rock & C.L. Smooth, Johnny Gill, and many others. With his own production and management company, Untouchables, Ferrell hopes to extend his reach in the highly competitive producers market.

If the name doesn't seem familiar, it's because he's known simply as D.J. Eddie F., the beatmaster of Uptown recording act Heavy D. & the Boyz (see story, this page). And though his company is 2 years old, Untouchables Production & Management (which includes UR-BAN: Untouchables Records Black Artists Network), founded in partnership with fellow producers Nevelle Hodge and Dave Hall, is just hitting its stride as an incubator for Ferrell's brand of East Coast swing.

A Mount Vernon, N.Y., homie of

FOR THE RECORD

An article in the Sept. 14 issue of Billboard gave an incorrect title for Gail Bruesewitz. She is director of promotion and artist development for Ear Candy Records.

Dwight Myers (aka Heavy D.), Ferrell and the Heavy One met in high school, where Al B. Sure! was also a classmate. Ferrell was already building his reputation as a party DJ; it was his skill on the wheels of steel that interested his pal Myers. "I was doing a lot of the parties, he was looking for a record deal, and he came to me one day and said, 'You wanna be my

'You're not making music for yourself, but for the people'

DJ?' I said. 'Fine.' It went from there to being a DJ to being a team

The team thing meant that Heavy worked the rhymes while Eddie F. cranked out the beats. "A lot of people don't know, but Heavy and I are 50-50 partners [in the group]," says Ferrell, adding that the idea of incorporating dancers as permanent members of the act was novel in 1984-5.

The demos they put together were passed around the industry until one came to Uptown's Andre Harrell, who at the time was putting together his label's first effort, a compilation album by various artists called "Uptown's Kickin' It," which later went gold. The title track was cut by Heavy D. & the Boyz with Eddie F. as the producer. Then the act previewed its first Uptown/MCA album with "Mr. Big Stuff," also produced by

Ferrell soon got busy remixing hits by established artists in addition to serving as producer to acts like label mates Redd and Finesse & Synquis. Some of his remixes were for Gill, Christopher Williams, Eddie Murphy, and old pal Sure!; he also produced tracks for the upcoming Kim Basinger (Warner Bros.) and Full Swing Effect (Giant) projects. Nudged by production pals Hodge and Hallwho also produced cuts on Heavy D & the Boyz and other acts-Ferrell established a production company in 1989 with Hodge and Hall as equal partners. Their obsession with gangster-era Chicago flicks led them to name it Untouchables (his publishing company is called Ness Nitty & Capone Publishing).

Untouchables manages and reps up-and-coming producers D.J. Pete Rock, Kenny Kornegay, Joe Turner, Brian Morgan, and Karissa Lee. The acts Ferrell is shopping for deals include female group PYT; all-white rap group Big Deal; solo male vocalist James Huff (son of producer Leon Huff); female vocalist Gwen Lewis (former wife of producer Terry Lewis); and female singer Cydne Monet. The company is based in Closter, N.J., where Ferrell is building a studio in his home and plans to experiment more with live instruments.

Ferrell, who likes to go to clubs to gauge crowd reaction to music, says he has one rule in regard to making records: "You have to remember you're not making music for yourself; you're making music for the people.

ocard HOT DANCE MUSIC, 1991

				G SEP1. 21, 1991	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS, ON CHART	CLUB PLA COMPILED FROM A NATIONAL OF DANCE CLUB PLAYLIS TITLE LABEL & NUMBER/DISTRIBUTING LABEL	SAMPLE
		_		* * No. 1 *	
	2	6	5	MAKIN' HAPPY MERCURY 868 763-1 1 week at N	
(2)	3	5	7	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
(3)	7	19	5	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
4	1	3	8	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
(5)	13	22	5	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
6	9	18	6	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 99	
(T)	14	17	5	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
8	16	26	4	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
9	12	12	6	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	* ♦ 2 IN A ROOM
10	4	1	9	THINGS THAT MAKE YOU GO HMMMM COLUMBIA 38-736	
-					The second secon
(11)	15 6	21 7	7	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
12			9	LIES EMI V-56223	◆ EMF
13	17	24	6		HESTRAL MANOEUVRES IN THE DARK
(14)	20	23	7	UNITY CARDIAC 3-4013-0	UNITY
15	24	36	3	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	STEREO MC'S
16	5	2	12	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
17	8	4	9	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
18	27	34	4	KEEP WARM NEXT PLATEAU 50168	YNNIL
19	26	31	4	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST ◆	MARKY MARK & THE FUNKY BUNCH
20	32	37	4	REAL REAL SBK V-19742	◆ JESUS JONES
21	10	8	8	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
(22)	28	33	4	LET THERE BE LOVE RCA 62035-1 ◆ ARTHUR	BAKER & THE BACKBEAT DISCIPLES
				***POWER PICK	***
23	34	_	2	FINALLY A&M 75021-2385-1	CECE PENISTON
24	11	9	9	NOTHING TO LOSE SIRE 0-21789/WARNER BROS.	◆ S-EXPRESS
25	22	14	7	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
26	19	16	8	BASS POWER ATLANTIC 0-85992	RAZE
27	21	13	9	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	◆ THE ORB
28	23	10	9	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
29	29	29	5	DANCE NOW RCA 62024-1	MOSAIC III
(30)	37	_	2	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	THE FARM
31	25	15	11	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
(32)	39		2	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
33	18	11	12	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
34	31	30	6	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
(35)	47	_	2	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
(36)	45		2		MY LIFE WITH THE THRILL KILL KULT
37	35	44	3	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
38	30	25	10	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
(39)	42		2	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFRIES
(40)	40	47	3	RUSH COLUMBIA 38-73844	◆ BIG AUDIO DYNAMITE II
				***HOT SHOT DEB	
(41)	NEV	V •	1	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
(42)	48		2		
43	41	_	2	SO HARD INSTINCT EX-234 TO BE HOUSE NEXT PLATEAU 50163	L.U.P.O.
44	44	49	3		S.S.R.
(45)	NEV		1	THINKING OF YOU SPEED PROMO	SEVEN RED SEVEN
(46)	NEV		$\frac{1}{1}$	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
47	T	-	3	TURN IT UP BUST IT V-15729/CAPITOL	◆ OAKTOWN'S 3.5.7
47	46	46	8	ALL ABOUT YOU MOTOWN 4766	◆ PRETTY IN PINK
48	38 NEW	28	+	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA	♦ 3RD BASS
50	NEV		1	(I JUST WANNA) BE WITH U MCA 54233	TRANSVISION VAMP
- 110	33	27	11	KISS THEM FOR ME GEFFEN 21653	◆ SIOUXSIE AND THE BANSHEES

THIS	LAST. WEEK	2 WKS AGO	WKS. ON CHART	12-INCH SINGLE COMPILED FROM A NATIONAL OF RETAIL STORES AND ONE-STOP S	L SAMPLE SALES REPORTS.
± %	₹ ¥	2 V AG	Ž₽	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
	_	-	_	* * No. 1 *	
	2	5	5	MAKIN' HAPPY MERCURY 868 763-1 1 week at 1	
2	5	6	8	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
4	6	2	6	THINGS THAT MAKE YOU GO HMMMM COLUMBIA 38-736	
5	8	11	7		MARKY MARK & THE FUNKY BUNCH
6	4	4	16	O.P.P. TOMMY BOY 988 GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ NAUGHTY BY NATURE
(7)	12	19	3	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ JOMANDA ◆ PRINCE & THE N.P.G.
8	3	1	12	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
(9)	10	13	5	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
(10)	13	15	7	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
11	7	3	12	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	
(12)	19	33	3	ROMANTIC WARNER BROS. 0-40069	◆ HEAVY D. & THE BOYZ
13	9	7	14	3 A.M. ETERNAL ARISTA AD-2231	◆ KARYN WHITE
(14)	18	21	5	JUST GET UP AND DANCE EMI V-56225	◆ THE KLF ◆ AFRIKA BAMBAATAA
15	16	18	5	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 998	
16	11	8	9	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
17	14	9	9	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
(18)	26	34	4	KEEP WARM NEXT PLATEAU 50168	JINNY
(19)	27	49	3	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
20	15	12	15	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
21	21	30	4	UNITY CARDIAC 3-4013-0	
(22)	29	31	5	I ADORE MI AMOR GIANT 0-19204/REPRISE	UNITY
(23)	30	40	3	SAVE ME ELEKTRA 0-64854	◆ COLOR ME BADD ◆ LISA FISCHER
24	24	28	6	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
25	25	26	5		HESTRAL MANOEUVRES IN THE DARK
26	36	45	3	★★★POWER PICK RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
(27)	33	_	2	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
28	17	16	8	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
29	28	27	5	BASS POWER ATLANTIC 0-85992	RAZE
30	23	17	10	CRAZY SIRE 0-19298/WARNER BROS.	◆ SEAL
(31)	39	_	2	D-O-G ME OUT MCA 54151	◆ GUY
32	22	14	14	SUMMERTIME JIVE 1465-1-JD/RCA • [O.J. JAZZY JEFF & THE FRESH PRINCE
33	44	-	2	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
				* * * HOT SHOT DEB	BUT * * *
(34)	NEW	/ 	1	LIES EMI V-56223	♦ EMF
35	20	20	8	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTA	NRS UR-0101 DAIZE
36	45		2	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
(37)	42	_	2 •	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
(38)	43	_	2	I CAN'T BELIEVE IT'S OVER ZYX 6640-U.S.	D ROCK
(39)	46	_	2	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
(40)	NEW		1	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
41	35	29	17	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
42	47	43	4	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
43	41	35	4	TURN IT UP 8UST IT V-15727/CAPITOL	◆ OAKTOWN'S 3.5.7
(44)	NEW	/▶	1	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
45	49	48	3	LONG HOT SUMMER NIGHT MCA 54103	◆ J.T. TAYLOR
46	32	23	10	MALFUNCTION RCA 2006-1	♦ N-JOI
47	31	24	9	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
48	38	32	10	MY FALLEN ANGEL CUTTING 0-91595/CHARISMA	◆ coro
49	40	_	2	I SPECIALIZE IN LOVE MEGATONE MT-188	ELLYN HARRIS FEAT. ERNEST KOHL
50	34	22	19	TEMPTATION CUTTING CR-248	◆ CORINA

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.



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Moroder Back On The Dancefloor With New Readings

E'S BACK: After a four-year self-imposed retirement from the music industry, legendary dance music composer/producer Giorgio Moroder is plotting a comeback.

He is currently in the studio re-

He is currently in the studio rerecording and remixing a number
of his biggest hits for an as-yet-untitled compilation album due for
release in February 1992. Already
finished is "Cat People," which is
completely new except for David
Bowie's original vocal; a slower,
house-ish rendering of Donna
Summer's "Sunset People"; and a
remix of "The Chase," on which
Moroder collaborated with Meat
Beat Manifesto's Jack Dangerous.

Near completion is a rerecording of "Love Kills," featuring Freddie Mercury, and a house remix of Summer's "Love To Love You Baby," which may eventually be sung by a different vocalist. Also under consideration is a refashioning of "Electric Dreams" with the Human League's Phil Oakey.

Although neither track has been confirmed, two highlights of the album could be a fresh version of "Call Me," featuring Deborah Harry, and a '90s updating of "I Feel Love" sung by Annie Lennox. Moroder is negotiating with both singers.

The set will also showcase several new compositions, which he says are intended to be a precursor to a new phase of his career as a recording artist à la Jellybean and Frankie Knuckles. The vocalists for the songs have yet to be chosen.

Moroder, who has recently relocated from Germany to L.A., is shopping the album for a major-label deal and expects to sign a contract shortly.

On another topic, he hints that a recording reunion with Summer could happen in the future. The two have maintained contact over the last few years and continually bandy the idea about. Word is that they are close to coming up with solid ideas

DISCO NEVER REALLY DIED, it merely regressed to the nostalgia club/cabaret circuit. Like their '50s doo-wop counterparts, acts like the Village People and Carol Douglas have been consistently

Hot Dance Breakouts

CLUB PLAY

- 1. INTOXICATION REACT 2 RHYTHM
- 2. TOO BLIND TO SEE IT KYM SIMS I.D.
 3. FORGET ME NOTS VERONIQUE EAR
- 4. MASSIVE OVERLOAD DJ MASSIVE
- 5. TAKE 5 NORTHSIDE GEFFEN

12" SINGLES SALES

- FINALLY CECE PENISTON A&M
 A DAY IN MY LIFE LISETTE MELENDEZ COLUMBIA
- 3. OPEN YOUR HEART CEYBIL JEFFRIES
- 4. SAFE FROM HARM MASSIVE ATTACK VIRGIN
- 5. DEEPER SUSAN CLARK 111.EAST

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

packing venues around the world by turning the clock back to the days when a good time meant a jaunt at the YMCA. They may not be cranking out hip new hits, but their popularity has remained fair-

Skybox Entertainment has taken note of this and sponsored a multicity tour called "Disco Superstars," which is being filmed for pay-per-view broadcast later this year. Joining the Village People and Douglas on the bill are Sharon Redd, the Trammps, Tavares, and Musique. This whirlwind twirl has been playing to extremely enthusiastic audiences.





by Larry Flick

By the by, we hear the Village People are preparing new material they plan on shopping to major labels. We can't wait!

WORD ON THE STREET is that freestyle siren Safire is close to signing a recording contract with MCA Records. She has reached an amicable split with Mercury, after a disappointing pop radio reception to the album "I Wasn't Born Yesterday." The set did, however, generate a dance hit with the track "Taste The Bass."

If the deal with MCA happens, it will mark a completely clean start for the singer in more ways than one. She recently filed personal bankruptcy. According to her manager, Julio Caro, she did this to completely clean her financial and business slate and start over.

N THE MIX: Although first response to Bananarama's current "Pop Life" project was tepid at best, look for the tide to change once "Tripping On Your Love" starts to circulate this week.

London has issued a limited quantity of double 12-inch DJ-only remixes by Steve "Silk" Hurley, Maurice Joshua, E-Smoove, Robin Hancock, Sweet Exorcist, and George Michael (yes, that George Michael). Stylistically, the cuts range from disco-charged house and hi-NRG to chunky hip-hop and techno-rave. The commercial version will have most of these mixes, excluding a few dubs, while popradio will get Michael's chirpy edit. Overall, it's a winner.

A tad left-of-center, but sporting a groove that quietly sneaks up your spine is "Gush Forth My Tears" by Miranda Sex Garden (Mute). Produced by Paul Kendall, Fortran 5, and Thrash, this ethereal track is a unique combination of cool electro keys, jungle percussion, raw hip-hop beats, and soft, muselike chanting. An excellent addition to down-tempo or early-a.m. sets.

Pleased to note that **Dr. Alban's** topical dancehall jam, "No Coke," is finally out domestically on **Aris**-

ta after a healthy run as a German import. Pure (and clever) toasting is woven into a fabric of accessible hip-hop and reggae threads.

Lisa B. jams on a Black Boxlike hi-NRG/house tip with "Love Is" (Media, Italy). Her charming vocals glide along a spirited arrangement that is pumped with driving sax lines and plush strings. Festive for peak hours.

Festive for peak hours.

A track titled "Kiss The Ground," cryptically credited to P&C (with no label affiliation) landed on our desk this week. A little research shows that RCA is shipping this gem around gauging response for DJs. Insistent computer-synths wash over a rapid, wriggling groove that's perfect for peak-hour sets. It's all topped off with obsessive femme vocals that make this cut sound like the rave equivalent to "Fatal Attraction." Gulp.

Annette Taylor appears poised

Annette Taylor appears poised for her first bona fide hit record with "No One Knows" (Active/ Elektra). She belts up a storm over a deep and stirring New Jerseystyle house bass line. Varied mixes range from mainstream to sparse underground fare. Work it!

ALBUM NOTES: With "Queer" (Warner Bros.), the Thompson Twins continue to prove their knack for combining tightly constructed pop hooks with tasty, funk-rooted dance grooves.

funk-rooted dance grooves.

The first single, "Come Inside," sets the mood nicely with its slow and sleazy rhythms and sing-along chorus. From there, Twins Tom Bailey and Alannah Currey take the listener on a fascinating journey, deftly swerving from soft passages like the "Flower Girl" and "Flesh & Blood" into aggressive workouts like the excellent title cut and "Groove On." Bailey's voice is in peak form and the delightfully quirky Currey maintains

a stronger vocal presence than in the past.

Though not necessarily a hardcore club album on the surface, "Queer" jams harder than most of the more obvious competition. There's plenty here for jocks to investigate. Give it a shot.

COMING ATTRACTIONS: Lisa Stansfield returns shortly with

"Change" (Arista), a gorgeous down-tempo disco trip that's already been remixed by Frankie Knuckles. An album is due in November ... "Party Machine" hostess Nia Peeples has finished her Charisma recording debut. Due out shortly, the first single, "Street Of Dreams," has remixes by Shep Pettibone.

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VARIOUS - BASIC TENSION VOL .I - BASSIC

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CARL E (FEAT. MAURICE MESSISN) - FRIEND - ON THE MOVE
STATE OF MIND - ELEMENTS OF TIME - PLUS 8
MAN FREEDY - FIND THE GROOVE - QUARK
VARIOUS - ACID MASTERS VOL I - REQUESTLINE
PAPERCLIP PEOPLE - OSILLATOR - RETROACTIVE

WESTBAM - ALARM CLOCK - TSR SUSAN CLARK - DEEPER - EAST NEV - DEEP BEEP - METAMERISM FINAL EXPOSURE - VORTEX - PLUS 8 TEN TEN - IT'S JUST A GROOVE - SIREN REY-D GANG - DO IT THE JAZZY WAY - REY-D

REY-D GANG - DO IT THE JAZZY WAY - REY-D
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13. MIND TRIPS "Volume One" B.G.P. RAVE 14. THE CHOICE "Solitude" WEST SIDE 15. RAVE MASTERS "Volume Two" 16. AMBIENT DREAMS "Volume One"
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Talent

Cultivating Soundgarden's Success

A&M Throws Support Firmly Behind Band

BY JEFF PIKE

SEATTLE-What do you do with a quartet of recalcitrant, long-haired rock gods who stubbornly insist on doing things their own way?

If you're Al Cafaro, president of A&M Records, you give them their

> We think these guys will be huge'

due and get behind them all the way. 'Soundgarden has a wonderful handle on their art," raves Cafaro of the Seattle-based hard-rock outfit. After winning a loyal following over the past few years, through independent albums on Sub Pop and SST Records and its 1989 major-label debut, "Louder Than Love," two years ago on A&M, Soundgarden now appears poised for success on a scale more befitting its massive sound.

But A&M's approach to selling "Badmotorfinger," the group's second album for the label, is just a little out of the ordinary. The first track out of the chute to precede the album's Sept. 24 release will be "Jesus Christ Pose," a thundering opus that clocks in at nearly seven minutes.

The video is already in production.

"It makes sense to go with a long song right off the bat," says Soundgarden guitarist Kim Thayil. "We're just picking up where we left off. For us to make a commercial video for MTV would be making a video for another group of people altogether— not necessarily our crowd at this

Soundgarden has worked long and hard to reach its current position. One of the earliest practitioners of the grungy "Seattle sound," Soundgarden spent years filling tiny club and hall spaces with a show sonically

big enough for arenas.
"We think these guys will be huge," says Cafaro. "This is a band that does it the way they want to, and we're comfortable with that. If you let somebody special flourish, you can't go wrong.

Thayil is a little more cautious. "It's hard to tell what people will like," he says. "I don't see why Vanilla Ice was ever popular."

Caveats aside, Soundgarden is obviously on a roll. The video for "Jesus (Continued on page 35)

Victory Party. David Bowie and his band mates in Tin Machine hosted some 700 guests at a Hollywood bash marking the release of "Tin Machine II" Sept. 3 on the Victory Music label, the new record division of JVC, distributed through PLG. A Tin Machine performance was broadcast Sept. 6 on "ABC's In Concert '91." Shown, from left, are Bowie, Little Richard, and Tin Machine's Hunt Sales.

Mega-idea: Put \$\$ Where Your Rock Radio Is; **Northwestern Exposure: What A (Buddy) Guy**

by Thom Duffy

WHAT WILL THEY DO with all that money?

The front-page report by Billboard's Craig Rosen last week on the current wave of megadeals between major labels and superstars begs the question. After all, how many homes in the Hamptons or Hollywood Hills can one person use?

Even after the high-paid, high-power lawyers, managers, agents, and others all take their cut ("I make life comfortable for a *lot* of people," observes one platinum act), where can today's top-dollar talent stash their cash?

The Beat's favorite idea was raised early this year by L.A. Times critic Mike Boehm in the Pop Beat column of the Orange County Calendar. In light of bigbucks news of recent months, and upcoming deals due from the likes of Madonna, the Rolling Stones, and Bruce Springsteen.

the idea deserves repeating here. Let them buy radio stations, suggests Boehm. Not just as hands-off owners but as

'saviors" of real rock radio-"radio that honors rock's immense diversity with programming that combines the old and the new, the black with the white, the rural with the urban, the rootsy with the forward thinking.

"The rockers would look on these purchases as donations, not as investments," wrote Boehm. "For each rocker-owned station, the financial goal would be to break even, not to becoming a leading commercial force in its market. That's how rock radio got into the mess it's in now." Boehm's "Rocker Radio Network" could share exclusive interviews or live programming available only through its elite owners, building an audience without the ratings-chasing that many blame for today's predictable airwaves.

The megadeals, then, would indirectly invest in developing tomorrow's talent-rather than divert resources from that goal.

And that beats buying beachfront property any day.

NORTHWEST BEAT: Dueling showcases were staged Aug. 29 at clubs in the hot talent market of Seattle, with one sponsored by ASCAP at RCKNDY and the other by BMI at the Off Ramp. Jeff Pike reports: All told, 14 bands presented sets with a little something for everybody—lumbering white metal rap from the Hungry Crocodiles, pure pop high jinks from the Holidays, venomous thrash from Bitter End, the latest edition of the Seattle sound from Pearl Jam (the offshoot of Mother Love Bone with a new album out on Epic), and more. Most impressive was an unassuming quartet from Vancouver, British Columbia, the Odds, signed to Zoo Entertainment, whose material

boasted genuine popcraft reminiscent of Squeeze, particularly in one remarkable paean to Elvis Presley that was as poignant as it was vulgar.

BLUES FEAST: Bluesbuster Buddy Guy drew a heavyweight crowd at his showcase performance Sept. 4 at L.A.'s Roxy. Billboard's Chris Morris reports: The club was crammed with record industry schmoozers in town for the MTV Video Music Awards, but the big news was the talent that stepped

on stage to flash licks with the masterful Guy. Eric Clapton, who is heard on Guy's new Silvertone album, "Damn Right, I've Got The Blues," looked on wor-shipfully from the audience, then traded fours eloquently with the Chicago axeman on "Early In The Morning," and Richie Sambora

turned in a surprise appearance. (Guy's own second guitarist, Scott Holt, managed to upstage his boss with some nova-hot work of his own through-

out the night.) Guy also paid tribute to John Lee Hooker, in town for the Long Beach Blues Festival, with a deliciously precise imitation of the Hook's guitar and vocal styles, as Hooker smiled broadly at his table in the back of the house. ON THE BEAT: Ike Turner was released Sept. 3

from the San Luis Obispo Men's Colony in California after serving two years of a four-year sentence for probation violation. Turner, who was released into the custody of his daughter, Twanna Melby, held a press conference to announce that in early 1992 Esquire Records will issue two albums of previously unreleased recordings he made with ex-wife Tina Turner Call it target marketing. Building a buzz among the right people for its debut from Long Island, N.Y., singer/songwriter Russ Irwin, SBK gave away 5,000 cassette copies of Irwin's album on Labor Day weekend at a stop sign on the main route leading to the exclusive Hamptons resort communities . . . Atlantic Records says Skid Row has been banned from Wembley Arena in the U.K. after an Aug. 31 show with Guns N' Roses at which Sebastian Bach, lead singer of the chart-topping metal act, offered his usual expletive-laced stage chatter, defying a written request from local officials to clean up their act. As a result, Skid Row will play Nov. 22 at the new London Arena, rather than Wembley Paul and Linda McCartney devoted an issue of their fan mag Club Sandwich to answering the query "Why Go Veggie?" and have donated 1,000 copies of the mag to People for the Ethical Treatment of Animals ... The Warner Bros. all-star (Continued on page 35)

The U.K. Has Caught A **Serious Case Of The Blues**

BY NEIL SLAVEN

LONDON-While U.S. fans enjoy a blues resurgence (Billboard, April 27), the music's popularity is booming on the other side of the Atlantic as

Since this past spring, four blues festivals have been successfully staged in the U.K., drawing a variety of artists-including Robert Cray, John Lee Hooker, Albert Collins, Koko Taylor, Jimmy Rogers, and Magic Slim-as well as crowds ranging from 5,000 to 12,000.

More important, many of the new major-label blues albums being released in the U.S. are coming to market through the efforts of U.K.-based labels such as Silvertone, headed by Andrew Lauder, and Virgin's Point Blank, helmed by John Woolerwhose releases are being marketed

and distributed in the U.S. by Jive/ BMG and Charisma Records, respec-

Until now, the British blues marketplace has been served-in terms of newly originated repertoire-by Bruce Iglauer's U.S.-based Alligator

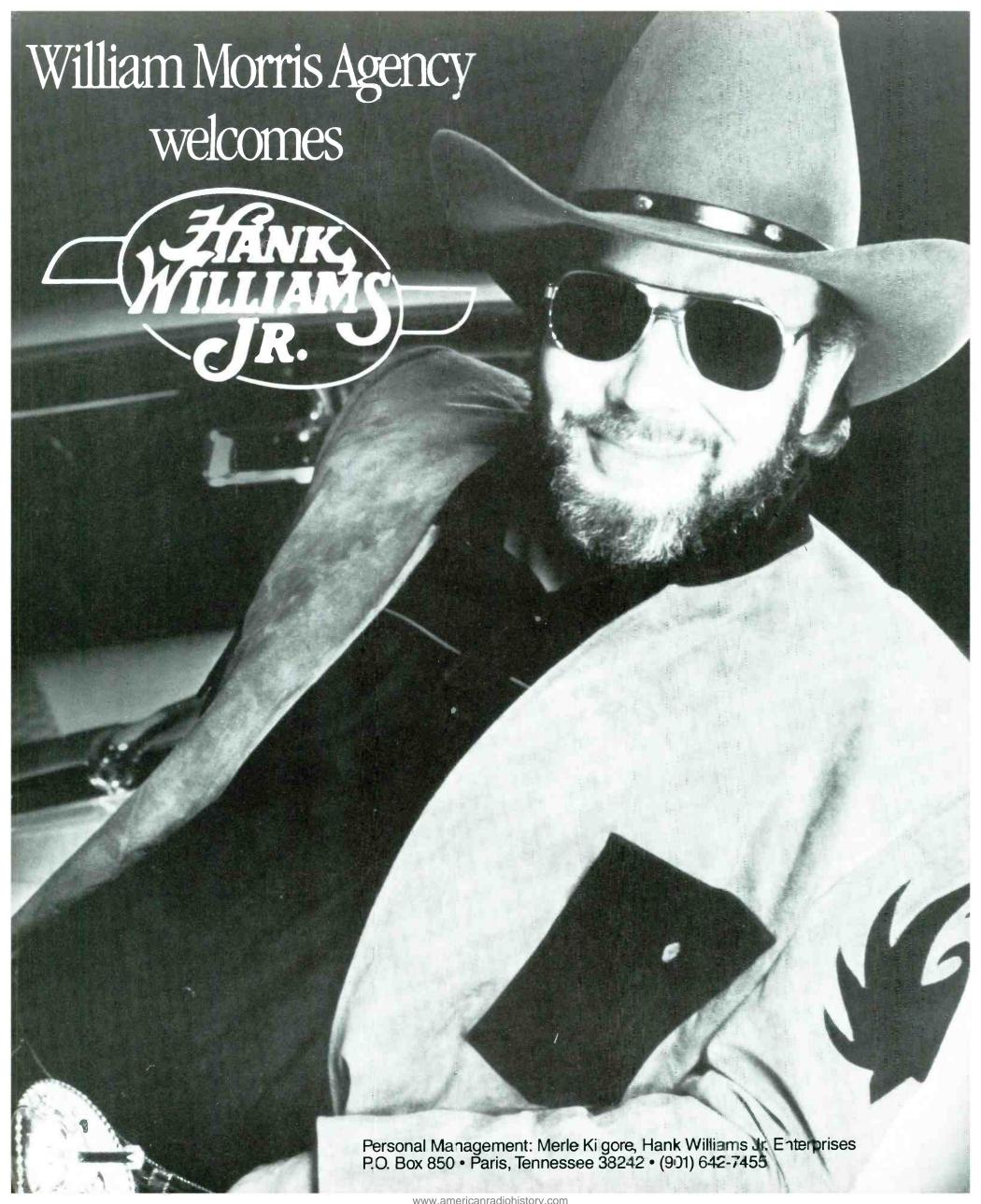
We must forget the blues purist mentality'

Records, distributed in the U.K. by Sonet, and-in terms of reissues-by such indies as Ace, Sequel, Demon, and Charly.

Point Blank's Wooler acknowledges the current interest in the blues, but dislikes the word "boom." (Continued on page 71)



Choice Ticket. Former E Street Band drummer Max Weinberg meets with BMG executives to discuss his new BMG-distributed label, Hard Ticket Entertainment, whose first single, "Summer On Signal Hill" is written by Bruce Springsteen. (See story, news section). Pictured, from left, are Larry Palmacci, sales and marketing director, Music Masters/Hard Ticket; Tom McPartland, VP of legal and business affairs, BMG Distribution; Jeffrey Nissim, president, Music-Masters/Hard Ticket; Weinberg; Pete Jones, president, BMG Distribution; Rick Wilcoxen, director, national sales, BMG Distribution; and Bob Morelli, director, national single sales, BMG Distribution.



NEW ON THE CHARTS

"Everyotherday" is the first entry on the Hot 100 Singles chart from New York-based duo Or-N-More. Vocalist Orfeh and 23-year-old musician Mike More were signed to EMI Records last year and have just released their self-titled debut album, which they wrote and coproduced.

More is considered to be the creator of Or-N-More and claims as an early influence former CBS A&R executive John Hammond, the man who signed Bob Dylan and Bruce Springsteen, among many others. Hammond was also a board member for More's alma mater—New York's High School of Performing Arts—and worked with the thenteenage songwriter before his death in 1987.

Six years ago, More hooked up with fellow student Orfeh and the two began developing Or-N-More's sound. On home equipment, they recorded a demo tape that was pitched to a number of labels before EMI bit.

"The two of them were on a quest to create hit songs together," says Bruce Harris, marketing manager at EMI. "They were fresh from the street with great material in hand and had the business savvy to know who in the industry could help them pursue their dream."

Along with pitching a video of "Everyotherday" to MTV, EMI's marketing plan also will involve promoting the act to R&B radio and through live shows, says Harris.

"Keep live music alive is one of Or-N-More's slogans," he says, "and when they go out to perform two months from now people are going to see a real band playing real music."

JIM RICHLIANO



OR-N-MORE. Shown, from left, are Mike More and Orfeh.

ARTISTS IN CONCERT

TRISHA YEARWOOD LIONEL CARTWRIGHT

The Bottom Line, New York

TRISHA YEARWOOD fulfilled live the promise of her exciting self-titled MCA debut album at this Aug. 28 teaming with MCA Nashville label mate Lionel Cartwright. And she shone brightly not only on songs from her album but on well-chosen covers by the likes of Merle Haggard and Emmylou Harris.

Tastefully decked out in loose black leggings and a black jacket covering a rhinestone bodice, country's bright new face came out kicking with new album track "That's What I Like About You." But while she remained powerful of voice, recalling the formidable likes of Tanya Tucker and Lacey J. Dalton, neither she nor her complementary backup band overpowered her songs.

After playfully introducing her "greatest hit," "She's In Love With The Boy," Yearwood turned in a reading that expertly showcased her controlled dynamic sense. Later, her version of Hag's "I Think I'll Just Stay Here And Drink" gave the 1980 hit new meaning.

There was nothing showy about

Yearwood's performance, just confident ease. For his part, Cartwright came too fast out of the gate. Playing mandolin at first, he looked stiff and also rocked too loud until his hit "Like Father Like Son" forced him to switch to guitar and slow down.

Though Cartwright reverted to uptempo material, he connected well with the crowd, and the high-volume response to current single "Leap Of Faith" (from latest album "Chasin' The Sun") and its forthcoming follow-up, "What Kind Of Fool," was well-deserved.

JIM BESSMAN

ELEYEN

The China Club Hollywood, Calif.

ULTRATIGHT and dazzlingly funky, this L.A. trio singed a crowd of industry types during a well-received set at the elegant venue's second anniversary party Aug. 23.

The Morgan Creek act comes equipped with a noble lineage. Guitarist/vocalist Alain Johannes and drummer Jack Irons were first paired in the early '80s in the potent band What Is This, which also featured the late Red Hot Chili Peppers guitarist Hillel Slovak. (Irons himself

joined the Chili Peppers for an album and EP.) Later in the decade, Johannes joined keyboardist/vocalist Natasha Shneider in the MCA act Walk The Moon.

All the elements jell on the three-some's debut release, "Awake In A Dream," an accessible mix of hard rock, funk, and Beatles-esque pop. The catchy, propulsive songs make an easy transition to the stage.

All three band members showed some singular virtuosity at the China Club performance. The skullcapped Johannes impressed with his Jack Bruce-like vocal delivery and the panache of his hard, oft-jazzy guitar work. Shneider, pounding her keyboards with visibly apparent delight, harmonized effortlessly with her partner and kept the bottom of the band's sound kicking. And Irons, as ever, was the swinging anchor.

The crowd cheered the trio as it stormed through such punchy numbers as "Rainbow's End," "Burning Your Bed," and "Down."

If the group can attract programmers' ears with its seamlessly constructed and sparklingly melodic music, Eleven should turn out to be a lucky number for Morgan Creek.

CHRIS MORRIS

ARTIST DEVELOPMENTS

MULLING MULLEN

Who will follow Amy Grant and Michael W. Smith as the next artist with an inspirational message to crack The Billboard 200 Top Albums chart? Some industry insiders tap Warner Bros./Myrrh act David Mullen.

Signed to Warner Bros. through the label's Nashville division and distributed in the

contemporary

Christian market-

place by Myrrh, Mullen's powerful

debut "Revival"

earned him the

the-year award

the new-artist-of-

last year from the Gospel Music



MULLEN

Assn. His new album, "Faded

bank, who has worked with Bob

Seger, Eric Clapton, and others.

and 'Faded Blues' is competitive

with any music out there," says

'He appeals to all audiences

Chris Palmer, GM, progressive mu-

As A&M/Myrrh did with Grant

and Geffen/Reunion did with Smith,

Warner Bros. wants to use Mullen's

success in the Christian music mar-

ketplace to build acceptance in the

launching Mullen's "Faded Blues" were outlined by Warner Bros./

Nashville president Jim Ed Norman

at the recent WEA convention, in-

cluding a push toward album-rock

"Additionally, we're working with

the William Morris Agency and Da-

vid's manager, Mike Adkins, on tour

with the title song.

mainstream market. Plans for

sic, with Warner Bros./Nashville.

"He's just a heck of a singer.

Blues," was produced by Justin Nie-

dates," says Palmer. Mullen has opened for the likes of NRBQ, the Radiators, and Hall & Oates, and has been received extremely well, he says. "We're really working on a series of major colleges and universities in the fall. With someone like David, nothing is better than word-of-mouth."

Warner Bros. will also release a video if "Faded Blues" generates any interest from radio.

"We've all got high hopes for David," Palmer says, "and we're chasing it as hard as we can."

Mullen says he wrote 40 songs for the album before settling on the final 12, collaborating with pop-oriented writers including Dennis Matkosky, Cal Curtis, David Batteau, and Greg Sutton.

"Warners is in this for the long run—and so am I," he says. " I want to gradually grow from clubs and colleges to concerts as an opening act to someday headlining. I want to be here 10-15 years down the road, not three or four."

BOB DARDEN

PANIC ATTACK

Widespread Panic has good reason to feel confident. Along with its roots-rich sound, the band has two key things going for it. It is the first signing by the rejuvenated Capricorn Records (Billboard, May 18) and it's from the musical mecca of Athens, Ga.

"Being from Athens is our trump card," says drummer Todd Nance. "It makes us more accessible to people who like Athens bands."

As for the Capricorn connection, promotion and marketing VP Jeff Cook sees the band as a logical extension of the label's Southern rock heritage, which includes such mainstays as the Allman Brothers and the Marshall Tucker Band.

Phil Walden, the original and current president of Capricorn, "said something once that made sense," recalls Nance. "If Capricorn hadn't gone out of business in the first place, it would have evolved into having bands like us. We're a band from the South, but not Southern boogie rock. There isn't a boogie on the album."

Indeed, Widespread Panic's self-

Indeed, Widespread Panic's selftitled debut on Capricorn retains the "freedom to try different things" that has kept the "American-rootsmusic-derived" band together up to 300 gigs a year, says Nance.

About the only difference is the addition of keyboardist T. Lavitz, formerly of the jazzy Dixie Dregs, a veteran of the old Capricorn.

"The first time we ever rehearsed was when he came in," says singer John Bell, while Nance boasts of the group's ignorance of chord changes and time signatures used by Lavitz.

Adds Nance, "We wouldn't let him have all his synths, so we got him a B-3 [Hammond organ]."

Along with an intense road schedule—20 shows in the first 22 days following the Capricorn album's release—the band is making a longform video mixing live performance with footage of Athens life. Widespread Panic opened a tour on a bill with Blues Traveler Sept. 8 in Baltimore.

"Capricorn tries to work with us and capitalize on the way we are and what we do," says Nance, noting the label's commitment to its sole signing so far.

"This is the era of shortcut-ism in the music business, and everybody's looking for a quick way to break bands," says Cook. "But our artist development philosophy is different. We think in terms of six months to a year, rather than six weeks."

JIM BESSMAN

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART ZIGGY MARLEY	Canadian National Exhibition Stadium Toronto	Aug. 29	\$1,415,120 (\$1,614,369 Canadian) \$32.50	54,301 sellout	Concert Prods. International
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	Aug. 16-18	\$1,269,308 \$23.50/\$20	60,000 seliout	Bill Graham Presents
GRATEFUL DEAD	Cal Expo Amphitheatre Sacramento, Calif.	Aug. 12-14	\$978,750 \$22.50	43,500 sellout	Bill Graham Presents
LOLLAPALOGZA: JAME'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR ICE-T ININE INCH NAILS THE BUTTHOLE SURFERS HENRY ROLLINS BAND	Waterloo Village, Concert Field Stanhope, N.J.	Aug. 11 & 14	\$638,007 \$27.50/\$25	29,020 30,000 sellout	Metropolitan Entertainment Waterloo Foundation
SQUAW VALLEY SUMMER MUSIC FESTIVAL: (24) JERRY GARCIA BAND JIMMY CLIF TOWER OF POWER RHYTHIN TRIBE (25) JERRY GARCIA & DAVID GRISMAN ACOUSTIC THE NEVILLE BROTHERS BOSTERS BELA FLECK & THE FLECKTONES	Gold Coast Concert Bowl Squaw Valley, Calif.	Aug. 24-25	\$619,490 \$30/\$27.50	22,483 sellout	Bill Graham Presents
STING SPECIAL BEAT VINX	Champs de Brionne Amphitheatre Quincy, Wash.	Aug. 10-11	\$556,242 \$33.10/\$22.60	22,333 25,000	Bauer/Kinnear Enterprises
MICHAEL BOLTON CELINE DION OLETA ADAMS	Canadian National Exhibition Grandstand Toronto	Aug. 25	\$396,063 (\$453,056 Canadian) \$32.50/\$22.50	15,315 16,500	Concert Prods. International
STING SPECIAL BEAT	Madison Square Garden New York	Sept. 5	\$368,820 \$30/\$25	1 4,233 seliout	Ron Delsener Enterprises
DIANA ROSS	Garden State Arts Center Holmdel, N.J.	Aug. 30-31	\$349,172 \$37.50/\$17.50	11,449 21,604	in-house
PAUL SIMON	Great Woods Mansfield, Mass.	Aug. 28	\$346,527 \$35/\$12.50	14,698 sellout	BCL Group Don Law Co.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

Angela In Action: BMG Buys Catalog. Pacts With Lyricist

Words&Music

BUYOUT, SIGN UP: BMG Music Publishing has acquired Angela Music, the catalog of lyricist Adrienne Anderson, who, in turn, has also signed a co-publishing deal for future material. No purchase price was announced. Three of her songs—"Could It Be Mag-"Daybreak" (written with, and "Deja Vu" (recorded by Dionne Warwick)—have earned BMI Million Air Awards. Her songs also have been recorded by a wide spectrum of artists, includ-

ing Frank Sinatra, Donna Summer, Melissa Manchester, Sergio Mendes Sheena Easton. Mel

Torme and Chicago, Besides Manilow, her cowriters include George Duke, Tom Snow, Peter Allen, Manchester, and Isaac Hayes.

THE WORD FROM Down Under: Sony Music Publishing Australia has made a global publishing agreement with Steve Kilbey, the principal writer with the Church-heard on Arista Records-for the past decade, according to Denis Handlin. Sony's managing director and CEO. In addition to the Church's seven albums, Kilbey has released five solo compilations and has collaborated with G.W. McLennan to establish the project band Jack Frost. A new Church album is due next

MUST SEE (& HEAR): Although the laserdisc version was, oddly enough, marketed first, on Image. New York-based Walter Bearer Films has now released a VHS version of Michael Crawford's London performance as "Barnum," the exuberant 1980 musical about the life of P.T. Barnum with a score by Cy Coleman (music) and Michael Stewart (lyrics). Videos of full-blown, on-stage performances of musicals are kinda rare. but Words & Music also wanted to make a point that the songs are as tuneful as a circus calliope, and that, too, has been kinda rare on Broadway.

RHYMES FOR GORBACHEV: Ervin Litkei, the New York music/video wholesaler who also writes patriotic marches and symphonic works, is offering any Soviet citizen a shot at a \$500 prize for the best lyric in Russian for a march he has written called "Salute To President Gorbachev." The march is among selections on a cassette called "The Common Ground"; Litkei's Aurora label plans to send 300 copies to the Soviet Union through the Soviet Cultural Exchange Bureau, which would also arrange the contest. Litkei's patriotic music was the subject of a front-page story in the July 4 edition of The New York

WHEN DREAMS COME TRUE: With a chart-hitting start to his 15-album deal to serve as executive producer for Philips' Hollywood Bowl Orchestra series, composer Michael Gore is putting the final touches on the next "The Gershwins In Hollywood," due for release in November. Next up is a tribute to Rodgers & Hammerstein. On the

film-scoring front, Gore did the honors for Paramount's "The Butch

er's Wife": film, the which stars Demi Moore,

by Irv Lichtman Jeff Daniels, and Mary Steenburgen, is set for nationwide re-

UNE MAY WONDER at times what brain power is required today to put words to music, but an exploration of such is coming from a one-day Songwriters Guild of America-sponsored seminar Oct. 19 at the Beverly Hills High School. It is to be conducted by Sheila Davis, author of "The Craft Of Lyric Writing" and a consultant on brain-dominance and the creative process. Davis is said to draw on split-brain research studies from which she has developed a variety of exercises to "access both the right brain's ability to be visual, insightful, and symbolic, and the left brain's ability to be analytical, logical, and sequential." The use of guided visualization. rhythm, rhyme, cartoons, music, and art will engage participants in such activities as brainstorming for ideas, free-writing, and making metaphors—certainly elements that could lead to a fresh song concept.

DOWN TO THE BASICS: UCLA has established an extension course, "The Basic Dynamics of Domestic and International Music Publishing: Law & Business, that the university says should attract business and personal managers and attorneys. The course will meet Tuesdays from Oct. 8 to Dec. 3 at Ma Maison Hotel Sofitel in West Hollywood; the fee is \$340. For more information, call UCLA.

RINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications: 1. Steve Vai, Passion And War-

2. Selections From Little Mermaid 3. Iron Maiden, No Prayer For The Dying

4. Jimi Hendrix, Concerts 5. Stevie Ray Vaughan, Lightnin'

THE BEAT

(Continued from page 32)

album "Nobody's Child: Romanian Angel Appeal," recorded at the urging of Olivia Harrison, Barbara Bach, Yoko Ono, and Linda McCartney, has raised \$500,000 in royalties for aid to tens of thousands of Romanian orphans . . . The Hollywood Chamber of Commerce has confirmed that Jimi Hendrix will receive a posthumous star on the Hollywood Walk of Fame through the persistence of members of L.A.'s Black Rock Coalition and Willie Basse, front man for the BRC band Black Sheep ... Surf sound pioneer Dick Dale of the Del Tones plays with Psychefunkapus on the Atlantic Records act's up-coming album, "Skin" ... Only one woman, Etta James, is included among newly announced nominees for induction next January in the Rock and Roll Hall of Fame, notes New York Daily News critic David Hinckley, who rightly adds, "It's a crime that Ruth Brown is not in this Hall of Fame.'

DATEBOOK: Showcase applications for the 1992 Southeastern Music Conference in Tampa, Fla., are being accepted through Nov. 15. The SMC will be staged Feb. 21-23 at the Holiday Inn Ashley Plaza Hotel ... Fredric Dannen, author of the "Hit Men: Power Brokers And Fast Money Inside The Music Business," will keynote this year's CMJ Music Marathon, which will be held Oct. 30-Nov. 2 at the Vista Hotel in New York ... The first Arizona Music Conference & Showcase will be held Nov. 7-10 at Westcourt in Buttes Resort in Tempe, Ariz. ... Interfest '91, an international convention for organizers of jazz, blues, folk, and other festivals, will be held Oct. 30-Nov. 3 at the Clarion Hotel in New

UN THE ROAD: George Michael launches the U.S. leg of his Cover To Cover '91 tour Oct. 1 at the Oakland (Calif.) Coliseum. Playing with a 10-piece band and full choir, Michael is playing favorite hits from the '70s and '80s, as well as his own tunes ... Pere Ubu, raising \$2,500 for a trip to "Late Night With David Letterman" Sept. 11 from musical peers and supporters after a dispute with Mercury Records over payment for the jaunt,

opened its "Kindness Of Strangers Tour" Sept. 13 at the Cooperage in Albuquerque, N.M. The band plays a three-night stand at the Knitting Factory in New York Thursday-Saturday (19-21) ... Down Under Blues: Black Top Records bluesman Bobby Radcliff is booked for a two-week Australian tour to back his new album, "Universal Blues" . . . Gordon Lightfoot plays New York's Carnegie Hall Sept. 27 ... Coinciding with the release of his retrospective boxed set on Columbia Records. Tony Bennett is booked for a week at the Blue Note in New York Sept. 24-29 . . . The Bulletboys play a second tour leg this month behind their Warner Bros. album "Freakshow," backed by Blackeyed Susan and Scream ... Tour openings: Orchestral Manoeuvres In The Dark, Concert Hall, Toronto, Sunday (15) . . . Momma Stud, Chuy's, Phoenix, Monday (16) . . . Little Jimmy King and Joe Kubek, at B.B. King's Blues Club, Memphis, Saturday (21), the first stop of the Bluestage and Rounder/Bullseye Records national blues tour.

CULTIVATING SOUNDGARDEN'S SUCCESS

(Continued from page 32)

Christ Pose" is being produced by H-Gun Corp. of Chicago, whose previous credits include Megadeth. Director and fan Cameron Crowe also shot live footage of the band for his upcoming film "Singles," starring Matt Dillon. Soundgarden is also heard in Eric Bogosian's film "Sex, Drugs, Rock & Roll."

"Jesus Christ Pose" makes good use of its seven-minute length. Built upon drummer Matt Cameron's pounding tom-tom, ably supported by new bassist Ben Shepherd, the track maintains a tension held purely, if barely, in check throughout. As it gradually builds to fever pitch, it continues to gather power.

"Matt was drumming this weird riff and Ben was playing the bass," says Thayil, remembering the session that produced the track. "Then I sort of came in with this squeaky, noisy thing over the top. Then [vocalist] Chris [Cornell] wrote a change and some lyrics, and voilà."

"I was like Pavlov's dog with that song," says Cafaro. "I hit the rewind button every time it ended. When I heard there was some feeling from the band that it should be the first

track, I was thrilled. I suggested everything we do with them be tough and real. I didn't feel we could do anything else.'

It's not all that common to find artists and record companies so comfy

Artist

Label

Album

Key Track

FACT FILE Soundgarden A&M Badmotorfinger Producer Terry Date

Jesus Christ Pose

with each other, particularly when the act tends to draw from the alternative-rock underground, and the company is a major label. But the partnership clearly seems to be work-

Management ... Susan Silver Mgt.

Booking Triad Artists

ing here.
"The record company is definitely

supportive," says Thayil. "It just so happens that whatever we've wanted to do happens to be in their interests too. They don't expect us to do anything that isn't us.

Likening Soundgarden to breakthrough metal-alternative acts such as Anthrax, Jane's Addiction, or Metallica, A&M has set up "Badmotorfinger" with a press campaign in metal, alternative, and mainstream publications. Working with Concrete Marketing, the label also has targeted alternative, metal, and mainstream retail and radio outlets.

A high-profile tour tentatively is set to begin in mid-October.

"We're not going to try to make these guys into something they're not," says Cafaro, echoing Thayil. 'I'm overwhelmed by the record. I love it. It's so gratifying when artists provide from their hearts, and the record company can simply get behind it. We're working every possible market and radio outlet we can find."



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Top Contemporary Christian.

		_	
THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS	2 WP	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL TITLE
			** No. 1 **
1	1	25	AMY GRANT ▲ word 6907* 20 weeks at No. 1 HEART IN MOTION
2	2	47	MICHAEL W. SMITH REUNION 0063*/WORD GO WEST YOUNG MAN
3	3	9	BEBE & CECE WINANS SPARROW 1257* DIFFERENT LIFESTYLES
4	4	47	SANDI PATTI WORD 48545*/EPIC ANOTHER TIME ANOTHER PLACE
5	6	9	STEVE CAMP SPARROW 1272* CONSIDER THE COST
6	5	35	STEVEN CURTIS CHAPMAN SPARROW 1258* FOR THE SAKE OF THE CALL
7	7	13	STEVE GREEN SPARROW 1270* WE BELIEVE
8	8	17	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681* SHAKIN' THE HOUSE
9	12	47	D.C. TALK FOREFRONT 2682*/BENSON NU THANG
10	10	97	CARMAN ● BENSON 2588* REVIVAL IN THE LAND
11	9	9	RICH MULLINS REUNION 0066*/WORD THE WORLD AS BEST I REMEMBER
12	14	61	PETRA WORD 48546*/EPIC BEYOND BELIEF
13	11	9	KIM HILL REUNION 0065*/WORD BRAVE HEART
14	17	9	HOSANNA! MUSIC INTEGRITY 701*/SPARROW WAR IN THE HEAVENLIES
15	13	25	SUSAN ASHTON SPARROW 1259* WAKENED BY THE WIND
16	18	3	PETRA STARSONG 8201* PETRAFIED
17	15	9	WHITE CROSS STARSONG 8183* IN THE KINGDOM
18	21	175	CARMAN ● BENSON 2463* RADICALLY SAVED
19	26	265	AMY GRANT ▲ MYRRH 3900*/WORD THE COLLECTION
20	16	13	DEGARMO & KEY FOREFRONT 2771*/BENSON GO TO THE TOP
21	37	147	MICHAEL W. SMITH ● REUNION 8412*/WORD I 2 (EYE)
22	20	13	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC LIVE WITH FRIENDS
23	23	13	4 HIM BENSON 2721* FACE THE NATION
24	34	17	MIKE WARNKE WORD 4196* OUT OF MY MIND
25	25	13	PHIL KEAGGY WORD 47748*/EPIC BEYOND NATURE
26	RE-EI	NTRY	COMMISSIONED BENSON 2653 STATE OF MIND
27	19	21	RUSS TAFF MYRRH 477339-/EPIC UNDER THEIR INFLUENCE
28	28	67	THE WINANS WARNER ALLIANCE 26161*/SPARROW RETURN
29	29	5	JULIE MILLER WORD 6928* HE WALKS THROUGH WALLS
30	22	9	OUT OF THE GRAY SPARROW 1260* OUT OF THE GRAY
31	27	51	WAYNE WATSON WORD 4192* HOME FREE
32	24	25	RAY BOLTZ DIADEM 1131*/SPECTRA ANOTHER CHILD TO HOLD
33	31	11	FRED HAMMOND BENSON 2727* I AM PERSUADED
34	39	9	VARIOUS ARTISTS SPARROW 1278* JUST LISTEN SAMPLER
35	33	3	GAITHER VOCAL BAND STARSONG 8193* HOMECOMING
36	RE-EI	NTRY	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725* THE SYMPHONY PROJECT
37	30	17	RACHEL RACHEL WORD 47831*/EPIC WAY TO MY HEART
38	32	31	TRAMAINE HAWKINS SPARROW 1246* LIVE
39	40	5	DAVID MULLEN MYRRH 6939*/WORD FADED BLUES
40	36	3	PHIL DRISCOLL WORD 4217* CLASSIC HYMNS VOLUME TWO

[●] 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 numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable.
⑤ 1991, Billboard/BPI Communications, Inc.

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Gospel



by Bob Darden

THERE APPEARS to be no immediate settlement in the offing in the lawsuit between the Benson Co. and Frontline Records. Although several parties are reportedly working quietly behind the scenes to have the dispute settled through private Christian arbitration, no movement is being reported.

Benson is seeking \$2.25 million from Frontline for alleged "overpayment" for product and unreimbursed costs, as well as the abrupt termination of their distribution agreement. A spokesman for Frontline, which ended its distribution with Benson last year, denies Benson's claims.

Frontline's departure left Benson without a presence in the rap and rock-oriented arena, although a similar distribution agreement with ForeFront Records (D.C. Talk, Geoff Moore, Larry Howard, Eddie DeGarmo) seems to have filled that niche.

After leaving Benson, Frontline established its own sales force and began using **Spring Arbor** for fulfillment services. Frontline's **Ricky Thompson** says the label has prospered since the split, doubling its size in the past eight months to more than 50 employees. Frontline's top-selling artists include P.I.D., **Tourniquit**, **Ken Tamplin**, and a number of metal artists.

HE REV. JIMMY SWAGGART is back! That's right, he has a new distribution agreement with Homeland Records. While distributed by Benson, Swaggart sold a whopping 13.5 million records worldwide. Benson severed the relationship after the televangelist's well-publicized troubles a few years ago. Homeland is the largest traditional Southern gospel label, with artists like the Speers (now in their 70th year of singing professionally),

the Inspirations, the Nelons, and Walt Mills.

ANY NEW RELEASE from Carman is news, but this time there are two projects to talk about. The first is "Addicted To Jesus," scheduled for release this month via his longtime label, Benson. Carman is also launching a new praise and worship line called (Carman Ministries Presents) High Praises. High Praises will be distributed through Star Song Records and will feature the choir and voices of Carman's home church in Tulsa, Okla.

N BRIEF: Broken Records is back with Maranatha! Music, although founder Joey Taylor has left to form yet another new label, Brainstorm Records. The first Broken releases, which will be distributed through Mar-

News from the Frontline: Label still battling Benson

anatha!/Benson, include new product from **Bloodgood** and **Uthanda** and CD rereleases of classic projects by the **Altar Boys** and **Youth Choir** (now called the **Choir**).

"Good Morning America" has scheduled a short piece on Southern Gospel Music Month during its Oct. 4 telecast. The month, sponsored by the Southern Gospel Music Guild, features a blitz of information and music during September. Thirteen states have also named September as official Southern Gospel Music Month.

Interl'inc's Alan Weed saw the changes in the Baltic Republics first-hand. Weed was playing with the McLennan Community College (Waco, Texas) Western Swing Band on a tour of Estonia during the abortive coup in Moscow. Despite a ban on public gatherings, Weed, Kenny Frazier, Rob Page, Jerry Echols, and Dick Gimble played outdoor concerts even as barricades were going up in Tallinn, the Estonian capital.

cades were going up in Tallinn, the Estonian capital. Yes, that's Larnelle Harris' "Mighty Spirit" you hear behind the "Points of Light Foundation" commercials. The a cappella song, from Harris' "I Can Begin Again" Benson release, was chosen by the famed Saatchi & Saatchi ad firm, which is handling the campaign.

Classical KEEPING SCORE



by Is Horowitz

RICE BARRIER: When does consumer price resistance really begin to cut into sales of front-line classical CDs? Somewhere around \$14.99, believes Joe Micallef, head of Allegro Imports. And that means a basic dealer price of about \$9.75, substantially less than independently distributed "premium" labels sold for in the past.

Further to the point, he says retail chains are much more reluctant now to handle any classical product that wholesales at more than that figure. So one really does not have much of a chance to find out if they can sell through to the consumer.

Allegro has now reduced the wholesale price of some of its top labels to \$9.75, among them Dorian, Collins Classics, Conifer, Newport Classic, and Priory. Their basic prices were formerly in the \$10.90 range.

STRAVINSKY SPLURGE: Early September sessions at Purchase, N.Y., found MusicMasters adding to its comprehensive Stravinsky project with the Orchestra of St. Luke's under the late composer's close associate Robert Craft. Among the newly recorded works that will appear in Vol. 2 of the cycle, a two-CD set that will be released next spring, are the "Dumbarton Oaks" Concerto and the ballet "Pulcinella."

The first volume ships next month, and like all in the series will seek to impress a definitive stamp on the interpretations via Craft's participation, says label president Jeffrey Nissim. Among the main pieces in the first set are "Rite of Spring," "Symphony in Three Move-

ments," and "Oedipus Rex," with Paul Newman narrating. There's also a short fanfare for trumpets, never recorded before, Nissim says. The plan is to include at least one disc premiere in each volume, he says.

The project may encompass more than 10 CDs to accommodate the orchestral music alone, says Nissim. It may then be extended to include Stravinsky chamber music. **Gregory Squires** is producer of the series.

PASSING NOTES: Alan Hovhaness is not one to peck away at new works. A composer who can only be compared in fecundity to some masters of the past, he'll be conducting his 65th Symphony in Carnegie Hall Oct. 2,

Allegro believes CD price resistance hits at about \$15

at a concert celebrating his 80th birthday.

Claims that August sessions by pianist Philip Thomson for Hungaroton would include the first recordings ever of recently restored works by Liszt have been rebutted by ASV Records. In fact, the latter's recordings of Liszt's Piano Concerto No. 3 and "De Profundis," the works in question, have just been released by ASV in performances by Steven Mayer, with Tamas Vasary conducting the London Symphony Orchestra. The latter CD also includes a third Liszt disc premiere, an early version of "Totentanz."

Absolut Vodka continues its commissioning and concert series with a concert in Carnegie Hall in January that will debut works by Aaron Jay Kernis, Joseph Turrin, and John David Earnest. Hugh Wolff will conduct, with Martin Bookspan as host.

In his current artist brochure, manager Frank Salomon appends a list of personally recommended eateries in cities around the world where his "four-star" artists are appearing this season.

GOSPEL E





by Lisa Collins

THE REV. JAMES MOORE has had a rough road to the top. The Detroit native was reared in a foster home and had a rocky childhood.

But singing has brought Moore attention since that childhood. A performance at a Gospel Music Workshop when he was just 16 earned him his first record contract. He has had three since, yielding two hit albums and a Stellar Award.

Moore's latest release, "James Moore 'Live' With The Mississippi Mass Choir," recently topped Bill-board's Top Gospel Albums chart and is still going strong. There was some initial confusion about just who released the album when it first came out, but Moore has had a close relationship with the Mississippi Mass since its inception, producing several cuts on their highly successful debut album.

"A lot of people think my album was the Mississippi Mass' album," he says, "but it was a Rev. James Moore album, and the choir backed me up."

That mixup is the latest in a long line of snags that have scarred Moore's rise in the gospel music indus-

try.
"Last year, in 1990, I went through so much, personal things," he says. "But God brought me through

Moore's hard times included a broken engagement and the kind of rumors that set tongues to wagging in the close-knit gospel community.

"It hurt," he says, "because I was talked about real bad and called all kinds of things."

Moore says his problems currently extend to his record label, and he is considering a label change, claiming he hasn't received the support or respect he deserves-and needs-as an artist

GIC SETS ITS AGENDA: Members of the organizing committee of the United Gospel Industry Council met for the first time since its recent founding to determine the new organization's structure. UGIC was formed earlier this year when blacks, upset at the activities and policies of the Gospel Music Assn., decided to present a united front to the industry.

During the meetings, members established objectives and membership and officer criteria. Members of the board say they will have a formal announcement of their agenda in the near future. Members also voted to have the Stellar Awards ceremony as the site of the next general board meeting.

More Moore: New album with Miss, choir is riding high

Sitting in during the organizational meeting was John Styll, president of the GMA. Styll admits he has learned a great deal from the negative fallout of this year's GMA Week in Nashville.

"I think maybe that whatever happened was supposed to happen to sensitize GMA leadership to some of the needs to be met on the part of the African-American community," he says. "I am anticipating strong involvement from the African-American community in panels and seminars, and a greater embracing from the white community. We're also in the process of finalizing a major concert, produced by BeBe Winans, that will not be billed as a 'black gospel concert,' but will be."

Will the GMA support the newly formed United Gospel Industry Council? Styll says yes.

The GMA exists to further the gospel of Jesus Christ through music, and the United Gospel Industry Council has a very similar goal—only obviously focusing on African-American music—so the GMA would support it completely," he says.





by Jeff Levenson

BASE LINE JUMP SHOTS: The business of jazz is starting to resemble big league basketball, with labels jockeying to shore up their rosters for the upcoming season and players shopping themselves for the best possi-

First, the word comes down that Branford Marsalis is looking toward the future, after his contract with Columbia runs out, two albums from now. Then, the follow-up buzz has brother Wynton also pondering life beyond Columbia. (He's got one more album set for release.) So, who will be able to afford these guys? The smart money says that, due to the kind of numbers being thrown around, there are just a few franchise possibilities besides the brothers' current label: Warner Bros., Geffen, Elektra, or PolyGram. Columbia had no comment at press time.

ORE FROM THE DOTTED LINE: Columbia has snagged a good one, signing Bobby Watson, the altoist who is too old to be young, too young to apply for senior citizen benefits. He leaves Blue Note after three albums . The languid yet ever-urgent tenorist Joe Henderson has signed with PolyGram for a series of albums spotlighting the music of jazz's great composers. The first volume taps the genius of Billy Strayhorn.

AKIN' IT OVER THE WATER And To The Streets: Last week we cited GRP's reissue program, which consists of Decca and Impulse material, primarily, and the contemporary label's dip into mainstream acoustic fare with the signing of pianist Kenny Kirkland.

Adam White, Billboard's international editor in chief, based in London, reports that GRP's head honchos have been following Europe's reception trail-aimed at courting radio, retail, and the media—with a roadshow trumpeting the label's activities, including those cited above.

NARY A BARBER AMONG THEM: Tony Hollingsworth and Tribute Productions, the folks responsible for those grand musical events of our times—the Nelson Mandela Tribute, the celebration of the Berlin Wall's collapse-are planning a gala salute to the world's greatest guitarists, featuring more than 25 play-

Hot Prospects: Buzz is that Marsalis bros. are browsing

ers from various music categories. "Guitar Legends" will be a five-day blowout in Seville, Spain, scheduled for Oct. 15-19, to be televised live in more than 40 countries. Confirmed performers include George Benson, Stanley Clark, B.B. King, Jack Bruce, Albert Collins, Robert Cray, Paco De Lucia, John McLaughlin, Larry Coryell, and Les Paul.

COMING TO THE SCREEN NEAREST YOU: Creed Taylor and his CTI label have joined forces with A*Vision Entertainment, offering a series of videocassettes with jazz lovers in mind: "Rhythmstick" is a salute to Dizzy Gillespie by the likes of Phil Woods, Art Farmer, Tito Puente, and John Scofield, among others; "Chroma-Music On The Edge" is a live date from Tokyo featuring Bob Berg, Mike Stern, and Randy Brecker; and "Jim Beard-Song Of The Sun" is an hourlong program of originals performed by Wayne Shorter, Michael Brecker, and others.

Top Gospel Albums...

¥	AGO	CHART	Compiled from a national sample of retall store and one-stop sales reports.
THIS WEEK	WKS. A	Ö	ARTIST TIT
Ē	2 W	WKS	LABEL & NUMBER/DISTRIBUTING LABEL
1		0.1	* NO. 1 * *
1	1	21	RANCE ALLEN BELLMARK 71806 13 weeks at No. 1 PHENOMENC
2	2	9	BEBE & CECE WINANS SPARROW 1257* DIFFERENT LIFESTYLE DOROTHY NORWOOD/N, CA G.M.W.A. MASS CHOIR
3	4	15	MALACO 4450
4	3	23	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA WASH N
5	5	49	REV. JAMES MOORE MALACO 6006 "LIVE" WITH MISSISSIPPI MASS CHO
6	8	9	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA THIS IS YOUR NIGH
7	6	25	D.F.W. MASS CHOIR SAVOY 7101/MALACO I WILL LET NOTHING SEPARATE IN
8	10	9	SHUN PACE RHODES SAVOY 14807*/MALACO HE LIVE
9	9	51	TRAMAINE HAWKINS SPARROW 1246 LIV
10	7	35	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY HE'S PREPARING N
11	11	11	FRED HAMMOND BENSON 2727* I AM PERSUADE
12	13	13	SOUNDS OF BLACKNESS PERSPECTIVE 1000°/A&M THE EVOLUTION OF GOSPE
13	14	37	THE WEST ANGELES C.O.G.I.C SPARROW 1240 SAINTS IN PRAISE VOL
14	15	21	REV.WHITE/MT. EPHRAIM BAPTIST CHOIR FEAT. WILLIAMS BROS. MOVE MOUNTA
15	18	11	KEITH PRINGLE MUSCLE SHOALS B011*/MALACO MAGNIFY H
16	16	47	DARYL COLEY SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELE
17	12	38	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 WAIT ON THE LOF
18	17	41	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR
19	22	35	THE JACKSON SOUTHERNAIRES
20	20	7	MALACO 4445 THANK YOU MAMA FOR PRAYING FOR N THE KURT CARR SINGERS LIGHT 73043*/SPECTRA TOGETHE
21	19	61	WALTER HAWKINS MALACO 6007 LOVE ALIVE
22	27	69	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO HAVING CHURC
23	24	43	SAVOY 7099/MALACO MIGHTY CLOUDS OF JOY WORD 48587*/EPIC PRAY FOR M
24	23	13	AS ONE LIGHT 730350*/SPECTRA AS ON
25	26	5	MYRNA SUMMERS SAVOY 14801/MALACO I'LL TELL THE WORL
26	30	5	YOLANDA ADAMS TRIBUTE 790113/SPECTRA THROUGH THE STOR
27	25	37	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO SEE A WORL
28	35	83	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGH
29	21	23	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193 YOUNG ARTISTS FOR CHRIST WORKSHOP 'E
30	34	37	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192 LIVE & IN PRAIS
31	NE	WÞ	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGER
32	28	31	RICKY DILLARD'S NEW GENERATION CHORALE
33	NE	-	MUSCLE SHOALS 8008/MALACO THE PROMIS KEITH DOBBINS AND THE RESSURECTION MASS CHOIR
34	29	3	TRIBUTE 2116/SPECTRA THE RESSURECTION MASS CHO
35			THE INSTITUTIONAL RADIO CHOIR
	31	5	AIR 10167 I FEEL LIKE PRESSING MY W. THE GOSPEL MUSIC WORKSHOP OF AMERICA
36	-	w Þ	SAVOY 7104/MALACO LIVE FROM WASHINGTON I REV. GERALD THOMPSON/OKLAHOMA STATE FELLOWSHIP CHOIR
37	32	7	AIR 10168 I CAN'T STOP NO
38	36	27	PILGRIM JUBILEES MALACO 4442 FAMILY AFFA
39	40	13	SENSATIONAL NIGHTINGALES MALACO 4448* A MESSAGE FROM THE BOX
40	38	3	TRINITY TEMPLE FULL GOSPEL MASS CHOIR TYSCOT 40234/SPECTRA I WANT TO BE LIKE YO

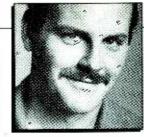
"It's not a hit until it's a hit in Billboard."



Top Latin Albums...

INH rann vinali9™									
	THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.					
inic	THIS	2 WK	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL					
,	1	1	15	DANIELA ROMO AMADA MAS QUE NUNCA CAPITOLEMI LATIN 42489					
	3	10	7 21	VIKKI CARR COSAS DEL AMOR SONY 80635 PANDORA AMOR ETERNO CAPITOL-EMI LATIN 42451					
	4	3	13	RICARDO MONTANER ULTIMO LUGAR TH-RODVEN 2864					
	5 6	5 2	35 43	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG ANA GABRIEL EN VIVO SONY 89303					
	7	7	5	AZUCAR MORENO MAMBO SONY 80633					
	8	6	27	LOS BUKIS A TRAVES DE TUS OJOS FONOVISA 9009					
	9 10	16 9	9	GLORIA TREVI TU ANGEL DE LA GUARDA ARIOLA 3087/BMG GIPSY KINGS ESTE MUNDO ELEKTRA 61179					
	11	8	19	RAUL DI BLASIO BARROCO ARIOLA 31 07/BMG					
	12	19	5	SIMONE SIMONE SONY 80592 FRANCO DE VITA EXTRANGERO SONY 80528					
집	13 14	12 14	31 17	XUXA XUXA 2 GLOBO 31084					
-	15	18	27	EDNITA NAZARIO LO QUE SON LAS COSAS CAPITOL-EMI LATIN 42394					
	16 17	11 17	13 5	H2O KNOCK OUT LEADER 80562/SONY GARIBALDI OUE TE LA PONGO TH-RODVEN 2792					
	18	25	65	LUIS MIGUEL LUIS MIGUEL-20 ANOS WEA LATINA 71535-4					
	19	24	13	INDUSTRIA DEL AMOR QUIERO VOLVERTE A VER RAMEX 1254					
	20 21	22	12	ALEJANDRA GUZMAN FLOR DE PAPEL FONOVISA 9010 MIJARES OUE NADA NOS SEPARE CAPITOL-EMI LATIN 42479					
	22		4	MECANO AIDALAI ARIOLA 3181-2/8MG					
	23	21	5	VARIOS ARTISTAS EXITOS '91 SONY 80525					
	24	— 23	34 19	XUXA XUXA GLOBO 9113 WILKINS SERENO RCA 3077/BMG					
	1	1	33	JERRY RIVERA ABRIENDO PUERTAS DISCOS INTERNATIONAL 80426/SONY					
	2	2	37	JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN 109					
	3	3 4	15 21	RUBEN BLADES CAMINANDO DISCOS INTERNATIONAL 80593/SONY XAVIER SERE CAPITOL-EMI LATIN 42464					
	5	9	5	NINO SEGARRA ENTRE LA ESPADA Y LA PARED M.P.I. 6050					
	6	11 6	5 13	TONY VEGA UNO MISMO RMM 80641/SONY VARIOS ARTISTAS LOS TRANCAZOS DEL ANO GLOBO 3125					
	8	7	19	GRUPO NICHE CIELO DE TAMBORES DISCOS INTERNATIONAL 80508/SONY					
•	9	5	13	OSCAR D'LEON AUTENTICO TH-RODVEN 2855					
S 11	10	8 10	7 11	TITO NIEVES DEJAME VIVIR RMM 80630/SONY WILLIE CHIRINO OXIGENO DISCOS INTERNATIONAL 80600/SONY					
8	12	14	41	LUIS ENRIQUE LUCES DEL ALMA SONY 80473					
3	13	_	1	ORQUESTA DE LA LUZ SIN FRONTERAS RMM 80652/SONY					
TROPIC	14 15	18 17	7 27	CELIA CRUZ THE BEST SONY 80587 JOHNNY RAY SALSA CON CLASE CAPITOL-EMILATIN 42468					
£	16	16	1 .	ANTONI CRUZ ALGO NUEVO M.P.I. 6039					
	17 18	20 13	4 11	REY SEPULVEDA UN POQUITO MAS RMM 80599/SONY BANDA BLANCA FIESTA TROPICAL SONOTONE 6017					
	19	15	35	BANDA BLANCA BAILE PUNTA SONOTONE 6007					
	20	_	1	VICTOR VICTOR INSPIRACIONES SONOTONE 1195					
	21 22	19	17	MANOLO LESCANO FASCETAS FRAMA 1010 EL GENERAL MUEVELO RCA 3190/BMG					
	23	_	43	TITO ROJAS TITO ROJAS (SENSUAL) M.P.I. 6035					
	24 25	12	1 11	JOSE ALBERTO DANCE WITH ME RMM 80598/SONY TONO ROSARIO ATADO A TI PRIME 1013/PRIME					
	1	2	5	VICENTE FERNANDEZ Y RAMON AYALA ARRIBA EL FREDDIE					
	2	4	5	80628/SONY ANA GABRIEL MI MEXICO SONY 80605					
	3	5	12	BANDA MOBIL SOMOS BANDA MOBIL FONOVISA 8893					
	4	3	15	LA SOMBRA PORQUE TE QUIERO FONOVISA 3006					
	5	10	15 43	GRUPO MAZZ PARA NUESTRA GENTE CAPITOLEMI LATIN 42367					
	7	6	5	GRUPO SAMURAY TIERNAS MENTIRAS FONOVISA 8890					
Z	8	7 8	47 51	SELENA Y LOS DINOS VEN CONMIGO CAPITOL-EMI LATIN 42359 BRONCO AMIGO FONOVISA 9003					
REGIONAL MEXICA	10	_	1	VARIOS ARTISTAS MEXICO ES LO NUESTRO GLOBO 80637/SONY					
9	11	13	15	LOS YONICS POR QUE VOLVI CONTIGO FONOVISA 9012					
	12 13	9	83	JOAN SEBASTIAN CON TAMBORA MUSART 90014 LOS INVASORES DE NUEVO LEON VETE CON EL FONOVISA 8898					
3	14	<u> </u>	1	LITTLE JOE 16 DE SEPTIEMBRE DISCOS INTERNATIONAL 80619/SONY					
9	15	12	Ι.	VARIOS ARTISTAS MEXICO VOZ Y SENTIMIENTO SONY 80437					
	16 17	11	1	JUAN VALENTIN CUANDO LOS HOMBRES CAPITOLEMILATIN 1555 RAMON AYALA Y LLORO POR EL MI GORRION FREDDIE 1555					
	18	25	12	EMILIO NAVAIRA SHOOT IT CAPITOL-EMILATIN 42455					
	19	19	1	LOS TEMERARIOS DE LO NUEVO LO MEJOR TH-RODVEN 2717 VICENTE FERNANDEZ EL CHARRO DISCOS INTERNATIONAL 80631					
	20	14	3	LOS REHENES CORAZONES ROTOS DMY CD-226					
	22	15	1	LA MAFIA MAFIA-1991 CAPITOL-EMILATIN 42452					
	23	16	1	LOS FREDDY'S LA ORGANIZACION ROMANTICA FONOVISA 3005					
	24	22	32						





by John Lannert

S THE ONGOING Spanish-language reggae/dancehall rage merely a passing fancy or a long-term trend? According to Carol Cooper, Columbia's national di-

According to Carol Cooper, Columbia's national director of black A&R, Latin reggae is here to stay. She is backing her enthusiastic rhetoric with "Dancehall Reggaespanol," an ambitious compilation of Englishlanguage reggae and dancehall favorites, accompanied by several Spanish-language covers that have become hits of their own accord.

The generous 21-song set is to be released simultaneously on Columbia and Sony Discos the third week in October. The leadoff 12-inch single—slated to be put out the first week of October—will contain two A sides: "Que Lo Que Es" by Rude Girl (Spanish moniker "La Atrevida") backed with "Punanneytegereg" by Little Lenny, along with its huge Spanish-language remake "Pu Tun Tun" by El General. Most of the Hispanic singers and ragamuffins on the album are from Panama, Honduras, and Puerto Rico.

"I know that the motivations of the people who do this music come from a social need, which means that this is not a fad," declares Cooper, who initiated the package. "Therefore, it behooves us to participate in it the same way that Jerry Wexler decided to get involved in R&B."

Adds Cooper: "What I wanted to do is not to exploit what was happening, but to show that we understood where it came from and pay tribute to the English-language originators, as well as the Spanish-language practitioners who were inspired by them and went on to create this new hybrid."

Cooper also points out that "Dancehall Reggaespanol" will be treated as a dance project. Record pools and power station "mix shows" will be serviced with the product. "I think that we have strong enough dance records in this compilation," she says. "I put this together partially on prereleased material that already had a sales profile."

Videos featuring performance and interview footage are to be sent to video outlets such as BET and Second Generation. Moreover, five of the album's 14 acts—Marcony, Rude Girl, Arzú, Little Lenny, and Lisa M.—are expected to release solo discs for Columbia in the future

Cooper says several of the album's artists are scheduled to begin performing with Ralph Mercado's RMM acts, beginning in October. Future tours to Central America and the Caribbean are being planned.

"One of the things that I think would happen," says Cooper, "is that if we do develop a successful touring

Columbia album captures Spanish-language reggae rage

network for this particular package, what I would like to do is use it as a way to mainstream certain of the other bilingual projects in the Sony Discos family.

"RMM has Tito Nieves and Orquesta de la Luz, both of whom I think could potentially cross over in a big way. I think Lisa M. is a perfect crossover. It's a perfect opportunity, too, for us to experiment with being able to naturally cross these acts instead of force them."

VIDEO NOTE: "No Basta"—the former No. 1 Hot Latin Track by Sony Discos artist Franco de Vita snagged the winning Latin-video kudo at the MTV Video Music Awards Sept. 5.

ALBUM UPDATE: Taking advantage of the current tambora revival, **Musart** is shipping "Los Grandes de la Tambora," a 15-song compilation of current tambora favorites, supported by an extensive TV promo campaign that is slated to begin Sept. 23.

MEXICO ES...LO NUESTRO

"Mexico Es...Lo Nuestro" is a wonderful compilation featuring artists who won awards, or were nominated in the 1991 Billboard/Univision "Lo Nuestro" awards, the latin equivalent to the Grammys, Included are Vicente Fernandez, Ana Gabriel, Los Bukis, Los Tigres del Norte, Grupo Mazz and Bronco just to name a few. "Mexico Es...Lo Nuestro" is certain to be one of this year's

"Mexico Es...Lo Nuestro" is certain to be one of this year best selling albums.



MEXICO ES...LO NUESTRO 6CC-COZ-80637

A OONDE VAYAS "LOS BUKIS" / AMOR DE LOS DOS "VICENTE FERNANDEZ" (DUO CON Alejandro Fernandez) / SOLO LOS TONTOS "LOS CAMINATES" / DEJAME EN PAZ "ANGELES OCHOA" / AHDRA QUIERO QUE ME QUIERAS "MAZZ" / QUE NO QUEDE HUELLA "BRONCO" / FRENTE A FRENTE "LOS YONICS" / ARBOLES DE LA BARRANCA "JUAN VALENTIN" / CORAZON USADO "LOS TIGRES DEL NORTE" / MAS ALLA DE LAS ESTRELLAS "RAMON AYALA"

LA MAFIA

La Mafia's new album "ESTAS TOCANDO FUEGO" (Playing With Fire), comes to us on the heels of their award-winning, three gold album streak, and once again delivers the kind of music their many fans have come to expect from their amazing group.

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NEWSMAKERS



Forever Gold. Columbia Records president Don lenner, standing, center, is shown along with other Columbia executives presenting members of the Psychedelic Furs with Recording Industry Assn. of America gold-record plaques for sales of their "Forever Now" album. The Furs, pictured, from left, holding gold records, are John Ashton, Richard Butler, and Tim Butler.



Proud Of PC Quest. Members of RCA recording act PC Quest are shown talking about the success of their single "After The Summer's Gone" with proud RCA label executives. Shown, from left, are Steve Petree of PC Quest; RCA senior VP of marketing Randy Goodman; band member Kim Whipkey; RCA Records president Joe Galante; band members Chad Petree and Drew Nichols; and David Gales, VP of artist development for RCA.



Like Father Like Son. Atco recording group and ASCAP member Enuff Z'Nuff performed at the recent opening of the Chicago China Club. Popular Chicago violinist Johnny Frigo, father of the band's Derek Frigo, made a guest appearance on stage. Pictured backstage, from left, are ASCAP Midwest director of member relations Debra Cain; Johnny Frigo with son Derek; and band member Chip Z'Nuff.



Yabba-Dabba-Do. Kid Rhino, the newly formed children's division of Rhino Records, has signed a marketing and distribution agreement for North America for audio product from Hanna-Barbera Productions. Shown celebrating the new agreement, from left, are Steve Winogradsky, director of music business affairs, Hanna-Barbera; Mary Mueller, director of sales and marketing. Kid Rhino; Fred Flintstone; Jack Morrow, senior VP and GM of licensing, Hanna-Barbera; and Bob Emmer, executive VP, legal and business affairs, Rhino Records.

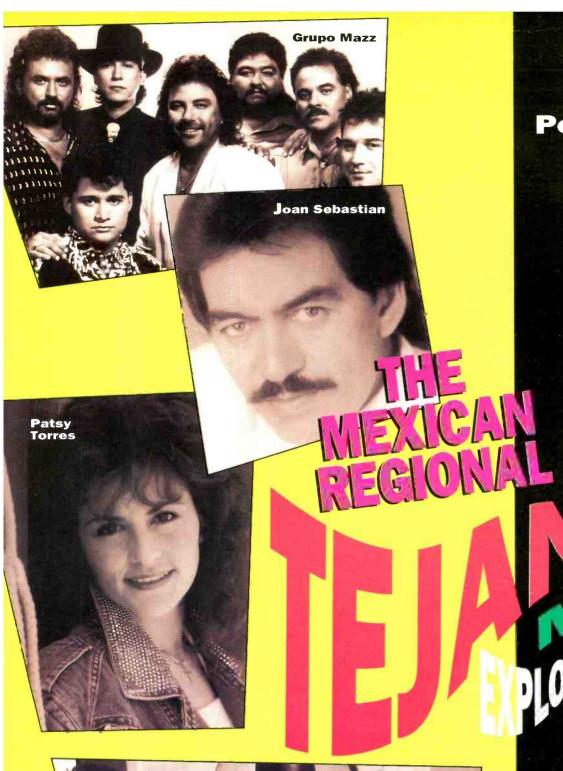


Platinum Luck. Bonnie Raitt is pictured here with her latest platinum album, "Luck Of The Draw," and Capitol Records president Hale Milgrim.

Yes, Union's Gone Gold. Backstage at a recent New York show, members of Arista recording group Yes were presented with a gold plaque for their "Union" album by Arista Records president Clive Davis, shown standing eighth from left. The members of Yes are shown as follows: Steve Howe, second from left; Tony Kaye, third from left; Rick Wakeman, fourth from left; Bill Bruford, fifth from left; Jon Anderson, sixth from left; Chris Squire, seventh from left; Trevor Rabin, ninth from left; and Alan White, tenth from left.



Quality Signing. Quality Records has just signed rock artist Steve Plunkett to the label; an album release is scheduled for late September. Plunkett, center, is shown with Quality Records president Russ Regen, left, and music publisher Billy Meshel.



Top Mexican Acts Follow Population Flow to Penetrate New U.S. Markets

By JOHN LANNERT

ncreasingly and inexorably, regional Mexican acts are grabbing stateside recognition formerly reserved for international pop and tropical artists. And why not? As the U.S. Mexican population continues to grow and spread across the country, top Mexican performers such as Los Bukis, Los Tigres Del Norte, Joan Sebastian, and Los Caminantes are poised to expand on their already-growing share of the U.S. Hispanic market. Until recently, explosive could also best describe the Tejano music arena, currently considered to be evolving into a more stable—but still expanding—entity by most industry observers. Top-flight Tejano groups such as La Sombra, Grupo Mazz, and La Mafia are platinum sellers who are slowly penetrating non-traditional markets such as California and New York.

While Billboard's regional Mexican chart includes Tejano acts, the two musical genres and attendant markets (while overlapping somewhat) are distinct and deserve investigation as separate musical categories.

REGIONAL MEXICAN: A very prosperous planet within an increasingly successful U.S. Hispanic musical solar system, the regional Mexican market may soon became the proverbial tail that wags the dog.

While hard statistics are difficult to come by in the U.S. Hispanic music industry, most record label executives and distributors of regional Mexican music say the musical general accounts for nearly 50% of the

Mexican music say the musical genre accounts for nearly 50% of the

(Continued on page M-17)



With Record Sales Robust and Major Labels Entering the Market, Regional **Mexican Music Is Spreading Across the Country, While Tejano Music Is No Longer** a Southwest Phenomenon.

H

The Future Looks Bright, **But There's Still Plenty of Room for Growth**

By RAMIRO BURR

n the past two years the Tejano music industry has been the most active and fastest-expanding genre of all regional forms of Mexican music.

forms of Mexican music.
The multi-nationals record companies have snapped up the top groups and the no-names. Sales records are being set.
Corporate sponsors are signing up spokesmen, Tejano radio stations are seeing consistent rating increases and promoters, who can't seem to book enough outdoor concert series throughout the Southwest, are looking at mainstream concert venues. And this on top of an already proliferating nightclub scene.
The bottom line?

The bottom line?

The bottom line?

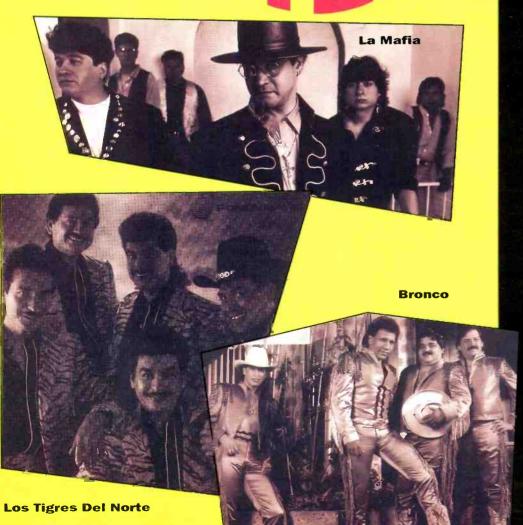
All barometers seem to indicate the increasing commercialization of the Tejano market will continue unabated for the forseeable future.

Most industry officials however, are singing a similar siren: this is NOT a time for unbridled celebration or the easing of expectations.

Amid the expected shifts, adjustments, picks and pans for the future: "Looking back, 1990-91 will be remembered as one of the biggest years for Tejano music," says DJ Albert Calvo, a 12-year radio veteran working at KEDA-AM. "As a whole, the industry has been getting better. Already there have been better production values in the recordings. But in turn, everyone [artists] will have to do better [in sales]. They'll simply have to or they'll get left by the wayside."

For the bands, who stand to benefit the most, signing with the majors may mean added marketing and promotional support. Not to mention prestige. But it also means a lot more pressure to succeed.

According to Manuel Rangel, owner of Rangel Record Distributors, (Continued on page M-12)

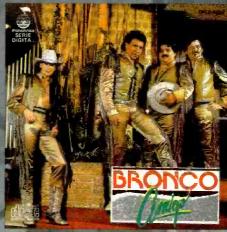




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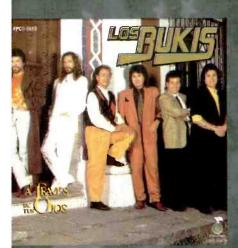
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Industry Focus: The Key Players

Regional Mexican Scoring With Distributors;

U.S. Retailers Give Boost to Tejano Market

By RAMIRO BURR

ike the mainstream industry, Tejano music has had its own movers and shakers that helped develop the industry from its once seemingly backwater, isolated days into its status today as a formidable economic force in regional mu-

The following is a brief glimpse at some of the biggest, most influential names in the industry and their accomplishments: FREDDIE MARTINEZ: Mention the name of Tejano legend Freddie Martinez and Freddie Records is quickly brought up.

Freddie Records was established 22 years ago in Corpus Christi, Texas by Tex-Mex artist Freddie Martinez Sr., whose early '70s tune "Te Traigo Estas Flores" was one of the biggest hits in Tejano history.

Although he scored big with several hits and regularly toured the U.S. and Mexico, Martinez established his label to better control his own fortunes as an artist. He was not the first to do so but he certainly has been the most successful

Today, Freddie Records is the largest, self-contained Spanish music label in the U.S.

Through the '70s and'80s, Freddie signed up other acts,

which, says "Bird" Rodriguez, veteran observer and disc jockey for Laredo, Texas' KJBZ-FM radio, offered

an alternative to many a group turned down by the majors and other indies:

'Besides, Freddie was a 'name' label, and more important, he was also an artist, which I think for many groups meant he understood where they were coming from more so than, say, an A&R executive.

Today, Freddie Records is a completelyself contained label with annual revenues estimated at about \$5 million. The label has 22 full-time employees and their facilities include a 32-track studio, warehouse, promotion and distribution offices, printing and cassette duplicating equipment. Freddie also has its own song publishing arm, Marfa Publishing

Two of Freddie's top-selling artists are norteno king Ramon Ayala and the hot Tex-Mex band La Sombra, the Corpus Christibased band which was signed up by FonoVisa last March.

LITTLE JOE: A pioneer in the Tejano industry, Little Joe has always a major musical and political force. His mid-'70s hit "Las Nubes (The Clouds)," has arguably been considered the national anthem of Tejano music.

His band, La Familia, was one considered one of the premier groups during the heyday of the big brass band. He was into his radical Brown Power phase in California before the Chicano movement peaked across the country in the '70s; and he scored record contracts with various major labels before anyone else.

He was the first Tex-Mex act to perform at "Siempre en Domingo," in Mexico City and at Willie Nelson's Farm-Aid concerts in Austin.

"Little Joe has almost always been the first to do a lot of things in this business," says Albert Esquivel, president of the San Antonio-based Tejano Music Talent, one of the biggest booking agencies in the industry. "He's always been the one to open a lot of doors for other in the industry.

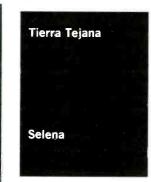
Little Joe has been courted and sought out by politicians and corporate sponsors alike. Regardless of his political posture, Little Joe has always remained true to his music and culture.

The son of a sharecropper whose parents fled the Mexican revolution, Little Joe began his career at 16 as Little Joe and the Latinaires, dressed in the glitzy tuxedos reminiscent of the black acts of the day in the late '50s. In the early '70s he went to the opposite extreme, changing his act to Jose Maria De Leon Hernandez y La Familia.

Little Joe, 51, is the epitome of Tejano culture: when he sings about poverty and the migrant life, it comes through with an authenticity because he's lived the life.

There's more to the Little Joe legacy: younger brother Johnny Hernandez and Rocky Hernandez have established their own

(Continued on page M-16)





La Sombra



Los Bukis

Los Yonics

Lalo y Los Descalzos



he retail environment for regional Mexican sounds remains ever-buoy-ant, while the Tejano music arena continues to find a comfortable stability within its natural market. Distribu-

tors and retailers of both regional Mexican and Tejano music are reaping the commercial fruit of an increasingly sturdy market, courtesy of increased

By JOHN LANNERT

Although the entrance of the American retail chains into the Hispanic market in recent years has offered an additional sales outlet for some distributors, many firms still cater to Latin mom-and-pop stores and swap meet vendors.

Noteworthy, too, is the increasing popularity sweep of regional Mexican acts across the country. Product by Mexican ballad groups Los Bukis, Los Yonics, and Los Temerarios, as well as the more traditional "bands" artists Antonio Aguilar and

Joan Sebastian, are as readily available in Miami as they are in

Although most Tejano acts retain robust album sales only in Texas, a group of hybrid Tejano acts La Mafia, La Sombra, Grupo Mazz, and Selena are forging new marketing outlets for their music

"What I see happening with Tejano, is that little by little it is integrating with the California music," says Arturio Sanchez, sales manager of retailer/wholesaler Discos Azteca, based in Stockton, Calif. "So you're getting a kind of mixture of conjunto bands with the Tex-Mex style. A lot of the Tejano groups that didn't play cumbia before are playing it so they can hit in the

"La Sombra and Tierra Tejana Band, those are really Mexican cumbia groups and they just try to integrate Tex-Mex into it.'

Still, Sanchez-like other California-based distributors-ad-

mits selling mostly product from regional Mexican acts. He also points out that the Mexican market is maintaining a strong upward bias. "We'll buy \$90,000 to \$100,000 in a couple of given months from Fonovisa and that's a pretty large quantity to buy from one label. And that's supposed to be a small label, but they're not small anymore.

Neither is the Mexican market. At least not for Richard Meruelo, president of retailer/distributor Musica Latino, who owns two Los Angeles area music stores that he says "look like a typical Music Plus or Wherehouse, but everything is in Spanish." Domestic chains he notes have helped boost sales of Mexican product, but not impressively. "They'll reach a certain point in their sales, but they won't get beyond that because their main focus is domestic music

David Massry, president of San Diego distributor Fiebre Latino, demurs and points out that the U.S. Hispanic distribution system itself has improved because American marketing techniques are being employed.

"I think in the Latin market as a whole, people are getting organized," declares Massry, who sells to domestic retailers Camelot and Music Plus. "The bigger labels are helping everybody through their know-how of the American market and bringing it over to us.

But Valentin Velasco, president of Balboa Records, says working with American retail chains was difficult because of the copious returns, caused primarily, he opines, from lack of product knowledge.

"They buy from us as if it were a favor and they don't work with you," he comments. Velasco says his Los Angeles-based company sells primarily to mom-and-pop stores and swap-meet operators.

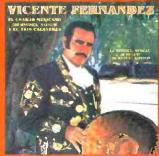
Indeed, says Debora Villalobos, who buys Latin product for Los Angeles-based retailer Wherehouse, the market for Mexican acts still lies within the smaller retail shops. "But," she states, "once somebody comes into my stores and sees that I have the same thing that mom-and-pop does for like \$5 less...

(Continued on page M-17)

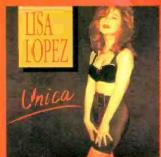




LITTLE JOE



VICENTE FERNANDEZ



LISA LOPEZ



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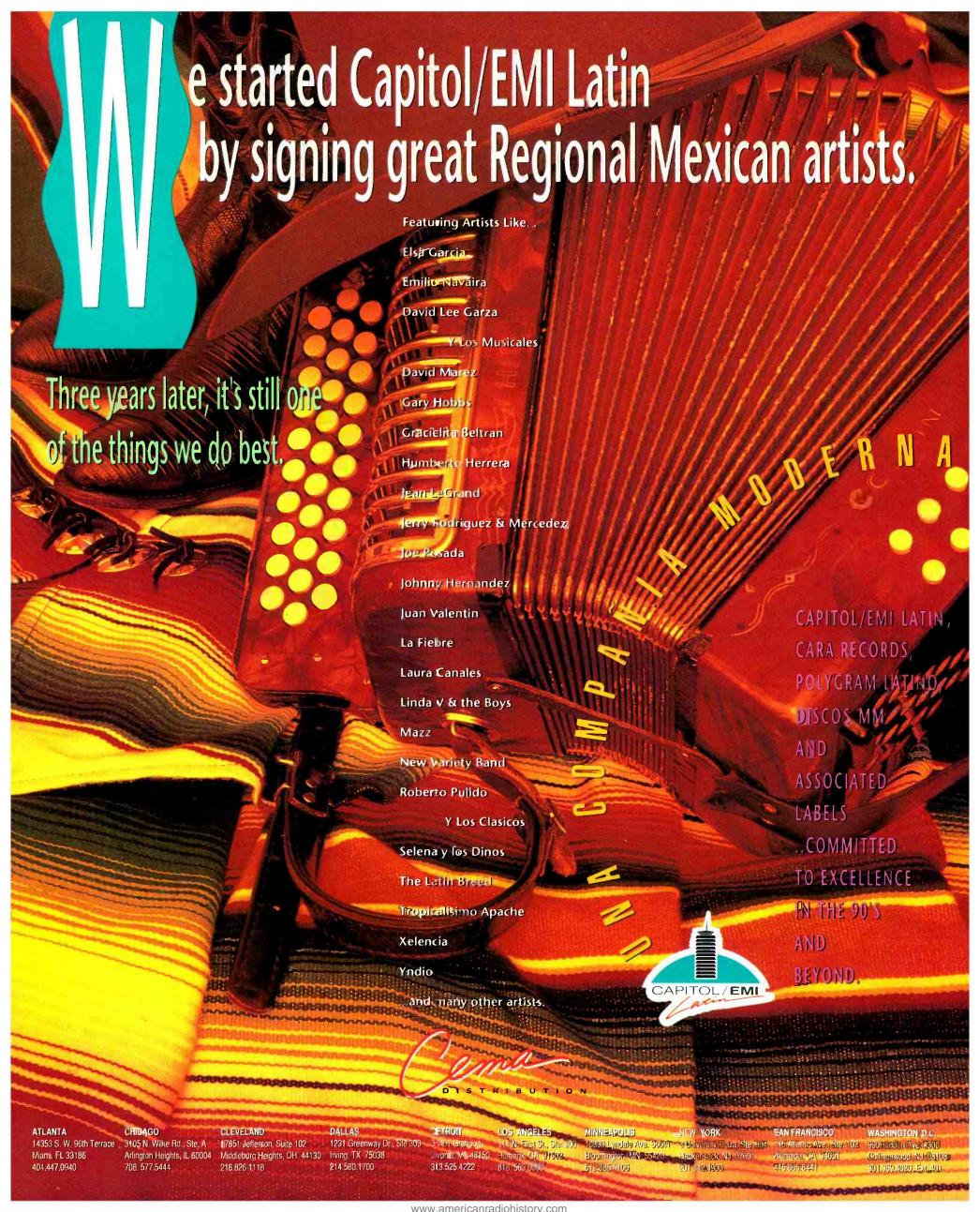
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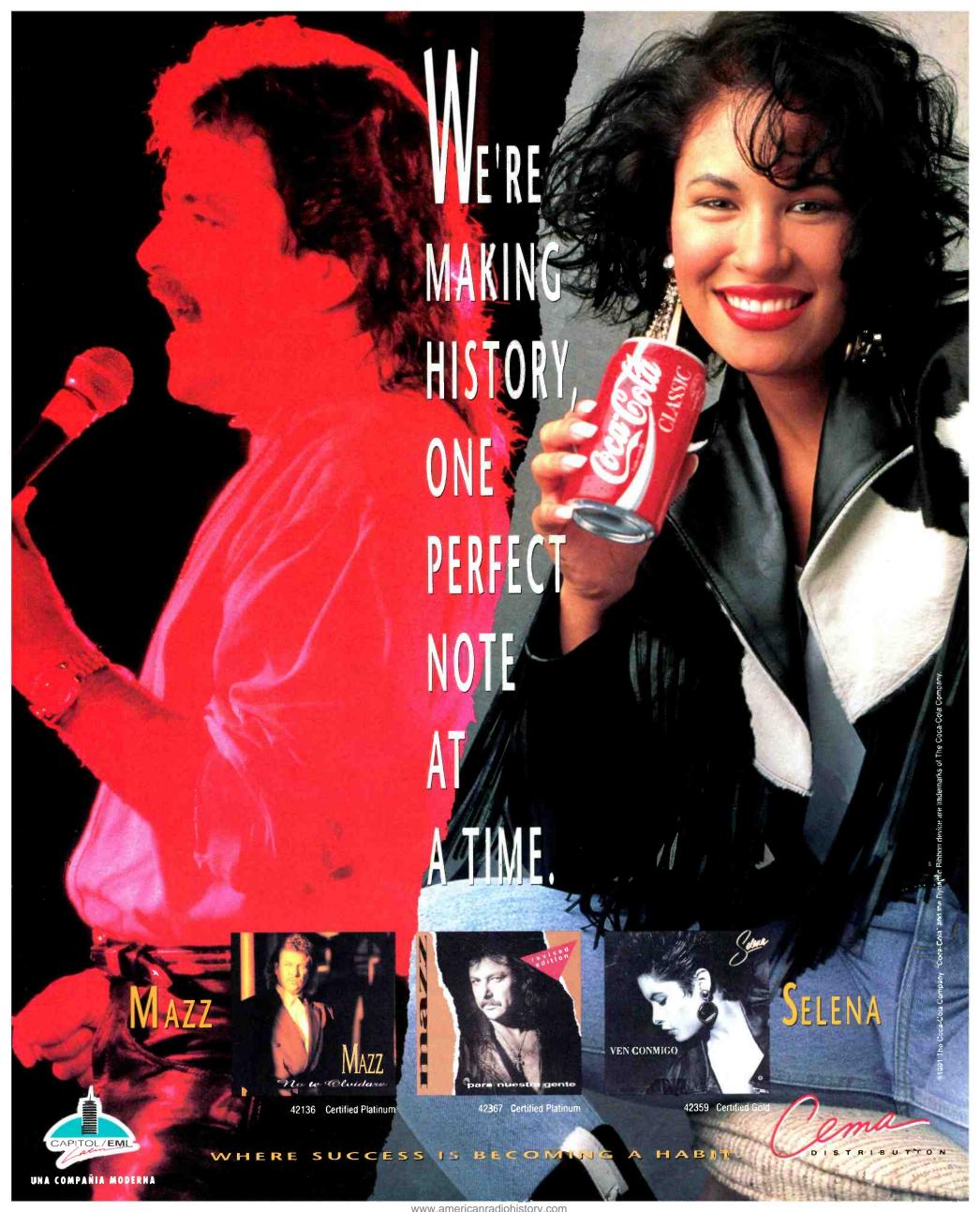
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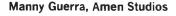








Bob Grever, A&R, Capitol/EMI



Concert Promoters Remain Upbeat, Despite Drop in Corporate Sponsorship

By JOHN LANNERT

ime was when regional Mexican artists would be top concert attractions only in California, Texas and the Midwest. Now regional Mexican acts Los Bukis, Bronco, Los Temerarios, and Antonio Auguilar are meeting concert success in the eastern U.S.—particularly in New York where the sprouting Mexican population heartily supports their homegrown favorites.

Tejano acts remain overwhelmingly popular only in Texas, although crossover Tejano groups La Sombra and La Mafia are slowly beginning to penetrate California.

While Hispanic promoters have benefitted tremendously by the flourishing record industry, the soft U.S. economy has greatly dented sponsorship participation from American multinationals. Meanwhile, cross-market concert presentations between various Latino promotion firms has ensured solid, organized coverage in most U.S. cities.

CARDENAS & FERNANDEZ: Headed up by Henry Cardenas and Ivan Fernandez, this well-known, Chicago-based firm dominates the Hispanic concert scene in the Midwest. The company also co-promotes in Los Angeles and New York, and is currently promoting the U.S. tour of Dominican supergroup Juan Luis Guerra y Grupo 440.

Cardenas, president of C&F, says that while demand for re-

hough the regional Mexican market has long

been dominated by Fonovisa, other indepen-

gional Mexican acts remains buoyant, "we see here and in New York that Tejano is going down." He credits regional Mexican's enduring popularity to a doubling of full-time Mexican-music radio stations in Chicago (four from two) in the last two years, plus intensified TV promotions for the artists' shows

Cardenas claims Los Temerarios, Bronco, Los Bukis, Los Yonics draw 18,000-20,000 fans to their "concert dances," which typically cost "\$25 to \$30." He adds the market is "going to keep growing and growing. The problem is finding a venue to seat 30,000 or 40,000 people." Los Tigres Del Norte and Los Caminantes also do well in the Midwest, Cardenas states.

PACO FLORES PROMOTIONS: Paco Flores is a transplanted Spaniard, former publisher of Disco Show, and now president of Paco Flores Promotions. He brings in top Mexican ballad groups and ranchero acts to his home market in Laredo, as well as south Texas. Yet he does not promote shows by Tejano acts.

"There are a lot of Texans here, but the Mexicans along the



border don't like Tejano music very much," explains Flores. "They like some of the artists, but not enough for them to be commercially successful.

Flores, who presents Vincente Fernandez in October in San Antonio, says Laredo as a huge local market and adds that construction of a new 8,000-seat venue is now underway.

EMPRESA FRIAS: "Real good" is how company president Cruz Frias describes the U.S. concert market. Though Frias' 17 year-old company-located in Stockton, Calif.-usually handles concerts for pop superstars such as Juan Gabriel and Ana Gabriel, he also promotes ranchero king Vincente Fernandez and "banda" favorite Antonio Aguilar. The only blight on the market, says Frias is "that dances have gone down

INTERNATIONAL TALENT MANAGEMENT (ITM): Unlike the rosy concert scenes painted by other promoters, ITM's president Hector Villalobos sketches a conservative touring landscape that he thinks will improve by year's end. "Actually, he says, "the general market has been quite depressed as a whole. The tours have not been as well attended as the others in the past.

"We anticipate a turnaround with more coordination and development of packages—offering a headliner, plus a good secondary act. While people may continue to be discretionary about their dollars, they'll come out for these major events."

Villalobos, who also owns a chain of radio stations in the Sali-(Continued on page M-14)

Balboa Records president Valentin Velasco and parent company's CEO Eduardo Baptista join longtime Mexican regional stars Flor Silvestre and Antonio Aguilar at a reception prior to the pair's recent major U.S. tour.

As Santiso tells it, the broadening appeal of his acts has helped contribute to the label's success.

'Our sales have increased every day of every year because

we have more artists and we're not just doing regional acts," he declares. "If we have artists—be they from Texas, Chicago, or California—we give them a national promotional campaign.

Fonovisa's veteran Mexican artists which have enjoyed solid U.S. success

include Los Bondadosos, Los Humildes, and Beatriz Adriana. Among newer acts gaining stateside acclaim are Banda Mobil, Los Invasores De Nuevo Leon, Los Mier, Los Baron De Apodaca, Impacto de Montemorelos, Los Leones Del Norte, and Mr.

According to Santiso, Fonovisa snags about "35% to 40%" of the regional Mexican market. Yet despite the label's pre-eminent position, other independent record companies have prospered and see album sales for the regional Mexican segment as moving upward indefinitely.

Valentin Velasco, president of Balboa Record Co., says unit sales for his distributed labels Musart, CoDiscos, Balboa, and DLV have doubled in the past five years.

"Sales have increased, but there have been certain changes," Velasco says. "Nowadays, boleros have started to sell and there is a resurgence in banda.'

Musart's promotion director Fernando Gonzalez adds that the company's strong catalog sales amply proves that Mexican consumers are loyal and active purchasers. "The more you give

them, the more they buy," he says.

Balboa's parent, Discos Musart, funnels in many acts from its Mexican base to the U.S. Company president Eduardo Baptista, (Continued on page M-14)



dent labels carrying regional Mexican acts-including Joey, Freddie, Mar International, Musart, and Luna—have been successful as well. Sony Discos, Capitol/EMI Latin, TH-Rodven, and WEA Latina are among the major labels which are developing acts for this flourishing segment of the U.S. market.

Most record label executives cite two key elements which support the steadily growing popularity of regional Mexican music in the U.S. Hispanic market: The ever-widening dispersal of Mexican immigrants throughout America and the in-

creased number of radio stations playing regional Mexican acts. While those twin, positive factors would suggest that the majority of record companies are enjoying boom times, there is but one label which clearly rules the regional Mexican roost-Fonovisa.

Fonovisa has prospered mightily not only because of their long-time participation in the regional Mexican market, but also because the Los Angeles-based label offers promising Mexican artists to the Mexican immigrant populace who cling to their homegrown music.

Indeed, no other record company possesses a Mexico/U.S. talent pipeline that has brought to the U.S. top-flight acts such as Los Bukis, Los Yonics, Bronco, and Los Tigres Del Norte. Representaciones Apodaca, a production company based in Monterrey, has provided a motherlode of new Mexican acts for FonoVisa who have hit it big in the U.S. with stateside Mexican

Jose Behar, VP/GM of Capitol/EMI Latin, calls Fonovisa's VP Guillermo Santiso a pioneer in the regional Mexican arena and says he is largely responsible for the development of the regional Mexican market in the U.S. "I have to credit Guillero Santiso for having gotten involved with regional Mexican music," states Behar, "because when everybody was worried about the pop

-which they continue to do today, because they are the lifeline of what we do-nobody was paying attention to Los Bu-

Fonovisa Reigns as King of Regional Mexican;

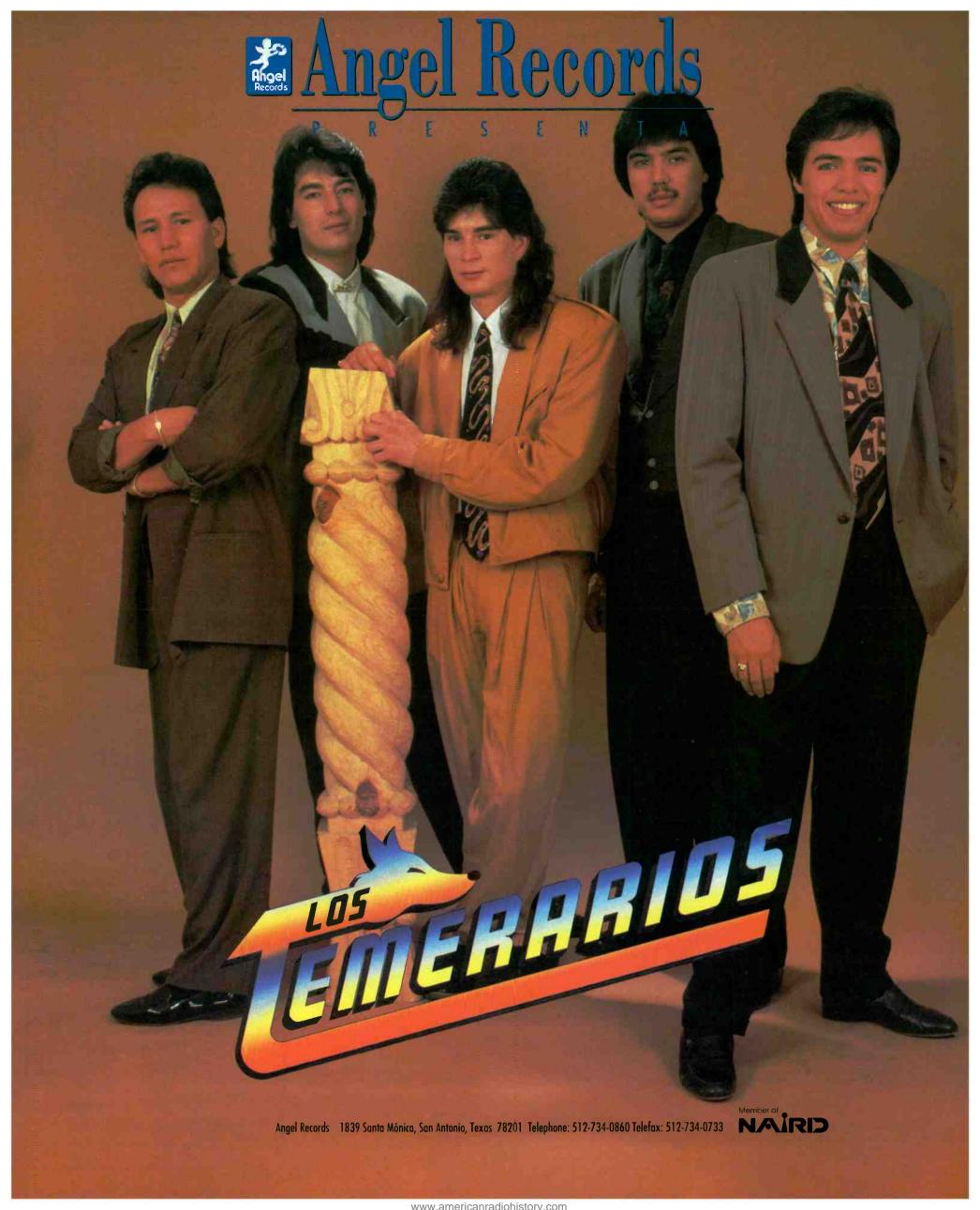
Other Labels Chase the Action

Says Santiso, "We were the first company that appreciated them [regional Mexican acts] as artists." With his label's predominance in the regional Mexican market established, Santiso adds Fonovisa's prosperity is now "more horizontal than vertical. We're growing in more product and service and we're growing in controlling and selling in more markets and retail ac-

Equally impresssive is the radio penetration that the different types of regional Mexican acts-categorized loosely as ballad groups, norteno, ranchera, solo artists, banda and conjuntohave achieved. Two years ago Los Angeles radio station KALI-AM switched from pop to norteno and saw their ratings ascend immediately against their rival station KWKW-AM, which continued to play pop. KWKW, now known as "La Mexicana," changed to norteno and regained its lost market share.

In Chicago, the number of radio stations rotating regional Mexican sounds has doubled from two to four in the past two years. Ballad groups such as Los Bukis, Los Yonics, and Los Temerarios, as well as soloists Jose Javier Solis, have long been accepted as crossover material for pop radio stations across

M-8 BILLBOARD SEPTEMBER 21, 1991 A Billboard Spotlight

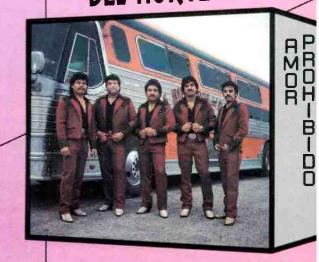




LOS PAISANOS

LOS RIELEROS DEL NORTE

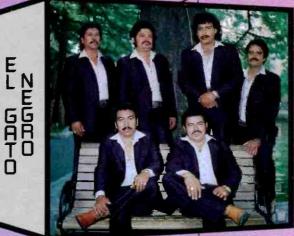
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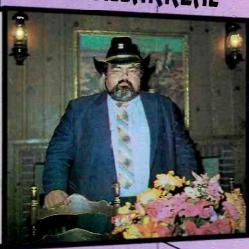
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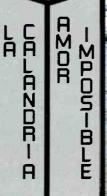








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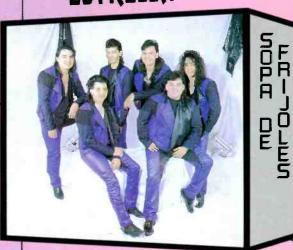


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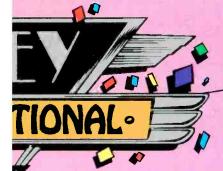
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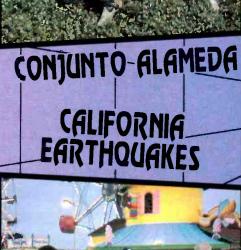


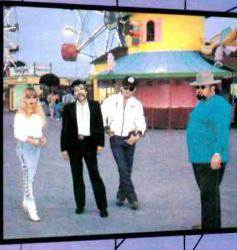
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ROOM FOR GROWTH

the largest independent Spanish record distributor in the Southwest, any record company, major label or independent, expects to recoup its investment in a group: "But with the majors paying more on some contracts, those groups will have to sell more product to cover that.

"A year from now Sony Discos and Capitol/EMI Latin will look at their rosters and, perhaps after studying sales figures, may decide to drop some artists."

The downside, claims Rangel, is that "there are fewer independent labels in the industry. So when an act gets dropped, there's not going to as big an independent label circuit to fall back on.'

Officials with Capitol/EMI Latin, which so far has signed up 32 acts in two years, are optimistic that the market can continue to expand:

"I think that the Tejano market has been blown wide open, says Jose Behar, VP & GM of Capitol/EMI Latin. "The fact that the majors have gone in there, has brought a spotlight to that region which is was really handled by small independents, which unfortunately didn't have the clout that the majors do as far as nationalizing and internationalizing this kind of product.

"Selena is probably going to go gold in a few weeks," said Behar in July. "For somebody who was selling 2,000 units on a little independent, to be able to sell 50,000 units is impressive. Now you know, you have a lot of huge pop artists—and my competitors know this—who don't go gold. They have great images sell out shows everywhere they go, but they can't sell 50,000

Now everyone in the industry however, agrees with Behar's assessment of independents. By contrast, Jesus Guillen, president of the San Antonio-based indie Angel Records says indie is still the way to go:

"The truth is, we wanted to get a taste of the business," says Guillen. "We had some bad experiences in the past. Now we want to know, for ourselves, what kind of numbers we can get in terms of distribution and record sales.'

Established in May 1990, Angel's top dog is Los Temerarios, who have been repeat winners at the Billboard/Univision Latin Music Awards. Their roster also includes Grupo Imagen, Amigo and Superband Latino.

Capitol's purchase of the independent Tex-Mex Cara Records last year set off a chain reaction which resulted in several labels diving into the Tex-Mex market. "CBS [now Sony] had already been in the market several years before Capitol came along, says Manolo Gonzalez, associate director of A&R and administration of Capitol/EMI Latin. "What made it work was [VP Jose] Behar and his aggressiveness in the market.'

Frank Welzer, VP of Sony Discos, had a different view of the Cara purchase at the time: "We simply didn't think it was worth what Capitol was willing to pay for the label. We had done our own study, we knew what it was worth. I think they [Capitol] paid too much for it."

Nonetheless, Sony Discos, which already had Little Joe signed directly, began signing other bands starting with La Mafia and then later picking up Manny Guerra as exclusive producer and Luis Silva as promoter. In the interim Sony has picked up almost a dozen other bands including Bandango, Ruben Ramos, Pio Trevino, as well as distributing and marketing the artists on Guerra's RP label.

Sony Discos reports a steady increase in sales for the Midwest region, where most of their 16 Tejano acts are based. "Our newer groups are coming along fine," says Ray Martinez, director of sales for Sony Discos' Western region. "Rocky Hernandez, for example, did very well with his 'Milagro,' LP.

Whether one calls it aggressiveness, enthusiasm or sense of urgency, Capitol/EMI Latin's hustling is the key to the label's future according to Gonzalez: "We care for this music and we've always been serious about it," he says. "All some of them [groups] needed was the right promotion. I remember one indie label executive talking about one of their artists we had just signed up. He said, 'Manolo, this guy has never sold more than 5,000 or 8,000.' Well, his last two albums have sold close to 20,000 each for us.'

Last year, Capitol/EMI Latin bought out the catalog of the now-defunct Falcon label, acquiring old masters by several groups including Roberto Pulido and Laura Canales. They entered into a promotion and distribution contract with the Houston-based Discos MM, an independent label whose artists include relative newcomers Rick Gonzales & the Choice, Jerry Rodriguez and veteran Elsa Garcia.

When the giant Mexican label Fonovisa signed La Sombra last March, they quickly made it apparent they were all business. The label flew in 66 industry people (radio DJs, media, promoters, distributors) at an approximate cost of more than \$30,000 which included airfare, accommodations and meals. That promotional expense is twice what most bands in this industry get signed up for.

La Sombra signed a three-year, two-albums-per-year contract worth something in the "middle, six-digit figures," says band manager Frank Zuniga. The marriage seems to be off to a good start: La Sombra's first album "Por Que Te Quiero" reportedly sold more than 75,000 in its first two weeks in July, thanks in large part to a telemarketing campaign by Fonovisa.

San Antonio-based label Joey International has also come on strong of late with the California Earthquakes and Estrella, a former opening band for La Sombra. Company VP Joe Lopez Jr. credits the label's bend-over-backwards client service as a primary reason for its upswing in business.
"About three or four years ago," Lopez recalls, "we started

doing what no other company does. We sent trucks carrying our product all over the U.S. and they visited all of the little record stores and distributors and dropped off a cassette at each place.

TH-Rodven, located in Miami, scored big this year with Tierra Tejana's "Where's The Party Dude?" San Antonio-based Canabrava is also on TH-Rodven's Tejano roster. Label VP Jose Martinez says TH-Rodven is looking to expand into the Tejano market slowly and cautiously.

Other companies that jumped in to test the waters of Tejano music were WEA Latina, which signed up Inocencia and Patsy Torres, and PolyGram which has a short-lived promotion and distribution agreement with Discos MM. While most record company officials like to talk about their rosy expectations, Jessie Salcedo, sales manager of Freddie Records, says he believes the recent record label activity is bound to hit the low cycle: "We all know many of these acts signed up by them [major

labels] do not have a history of selling a lot. I think things are going change when these companies see the reality of the situation.

Salcedo says that although a lot of talent was signed up last year, "in the next six months, when the rackjobbers come back with unsold units, they [majors] will see a real reflection of what the artists can do in the market. I've been in the business since 1965 and I'm surprised at how persistent these big companies have been at going after really, little fish."

Bob Grever, who ran his independent Cara Records for 15 years before selling lock, stock and barrel to Capitol/EMI Latin last year, has a more sanguine view. "Just look at Fonovisa and how they went after La Sombra. The companies would not have come into the market unless they expected to get a return for their investment. The sales potential is always there.

Grever, who now finds and develops talent for Capitol/EMI Latin, says there are also other possibilities. "There are always the opportunities that crossover success offers. Sure, we're not making huge record sales, but we're selling more."

He notes the recent recordings by Emilio Navaira and Jean Le Grand in Nashville and Selena's pop recordings as moves by Capitol/EMI Latin to develop these artist for crossover potential.

On balance, says Manuel Rangel, the bands that have been perennial hot album-sellers and top concert draws will continue their success. Groups that have been marginal in the past however, will probably be dropped from the major label rosters.

He adds Tejano music seems to be making strong gains, at least in the Southwest, on the Latin pop genre in radio airplay, record sales and performance revenues.

But Rangel also believes that while there seems to be a lot of commotion and interest in Tejano music, sales potential may not have a great outlook for the '90s.

He notes that over the last decade international Latin pop and Mexican artists like Jose Jose, Vicente Fernandez and Los Yonics consistently outsold their Tejano counterparts, sometimes by as much as a three-to-one ratio.

Rangel contends that trend may not only continue, but perhaps even increase. He points to two indicators: the constant influx of Mexican immigrants, particularly into the Southwest and the steady assimilation of second- and third- generation Mexican-Americans.

"I would say the majority [Tejanos] are assimilating, either totally or partially," Rangel says. "And if they go back to listening to Mexican music, they probably listen to pop stars like Julio Iglesias, Roberto Carlos or Rocio Durcal."

But Ruben Cubillos disagrees with Rangel saying, "Capitol and CBS would not have come into the market so heavy if they thought sales would not pan out." Formerly a musician with the Latin Breed and now an art director with Sosa & Associates, a prominent Hispanic ad agency, Cubillos also says, "Then you have guys like Little Joe, Mazz and Mafia getting gold records for album sales of 50,000. So there are potential sales there. You just have to have aggressive promotions.

PRIME TIME: On the creative side, the smart bands are realizing the current climate in Tejano market is affording their best shot at scoring top sales. To keep pace with the bustling market, several Tejano bands have used synthesizers and new song structures creatively, such as La Mafia with its left-field, militaristic-sounding "Yo Quiero Ser," La Sombra with their thunderous rap fusion "El Sancho" and Tierra Tejana with their rapcumbia "Las Hijas de Don Simon."

On the other hand, acts like Roberto Pulido y Los Clasicos just keep pumping out a rock-steady flow of the traditional, polka-based Tejano rhythms with spicy touches of saxophones and the accordion.

Rangel believes the less regional a Tejano song sounds, the better chance it will have at selling both on the East and West Coast. "The hits by La Sombra and Tierra Tejana are your best examples," he says. "Both get away from the traditional Tejano polka-based sound."

Making a move backward musically was Mazz-one of the biggest selling and top drawings acts in the market— which paid tribute to their Mexican roots on its last two albums. Their 1989 release "No Te Olvidare" contains a five-song mariachi medley; their latest "Para Nuestra Gente" sports a similar fivesong musica de trio medley, which pays tribute to masters like Trio Los Panchos.

Mazz's musical strength however has always been their dance-inducing polkas and cumbias. Their two latest albums have sold an average of 75,000. "If there's anything that our people do at our dances, it's DANCE," says band guitarist and producer Jimmy Gonzalez. "I know it sounds like a cliche but it's true. You gotta give the people what they want."

Younger bands like Emilio Navaira, Los Desperadoz, Selena and La Sombra are well aware of the importance of image. Navaira and Los Desperadoz are into the country look, with hats, jeans and boots, while Selena and La Sombra wear the contemporary leather, spandex and lace fashions similar to the pop

None of the groups, however, not even the top five bands, has released any commercial video. A few may have produced low budget (by mainstream standards) videos for circulation on the dozen or so local music TV programs in Laredo, San Antonio, Houston, Austin, El Paso, and the Rio Grande Valley.

Historically, Sony Discos and Capitol/EMI Latin have utilized traditional TV marketing for their groups with new record releases. The bands' itinerary in the Southwest, for example, would include the "Johnny Canales Show," airing on the Spanish-language Univision TV network which reaches an audience estimated in the millions in the U.S.

Local TV shows in the Southwest would include "Tejano Beat" and "Estrellas Musicales" in Laredo; "El Show de Placido Salazar" and "Video Estelar," in San Antonio. Other Texas cities have comparable programs.

Perhaps more critical for the top groups is their label's coordination of appearances on Univision programs like "Tu Mujer, and "Sabado Gigante" as well as Telemundo's "La Feria de La Alegria." On the West Coast, the "Paul Rodriguez Show" would be the main TV stop.

Another program where groups have made appearances, albeit less frequently, is the Univision dance show "Bailando," produced in San Antonio. Only the best groups with more of a pop, crossover potential have been on the show, including Joe Lopez of Mazz and Selena.

MEXICO MOVES: Looking to expand their traditional Southwest base, several of the top Tejano bands, including Mazz, La Mafia and La Sombra have started extensive tours into Mexico, performing in the major cities like Monterrey, Guadalajara, San Luis Potosi and Mexico City. While there may have been limited touring along the border by some groups, extensive tours were never undertaken before on a large scale.

The logic is simply, according of Henry Gonzalez, manager of

La Mafia: "The immigration from Mexico isn't going to stop anytime soon. We just wanted to play with the best [groups] of Mexico, to play to the same audience. In this way, we can built a new

Frank Welzer agrees, citing La Mafia's extensive touring efforts in Mexico have the set the groundwork for a coordinated simultaneous release. He says La Mafia's album will be the first Tejano album released simultanously in the U.S. and Mexico.

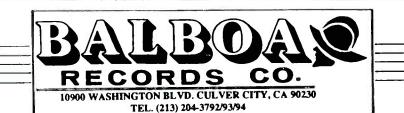
Manolo Gonzalez of Capitol/EMI Latin says he believes Mazz' Mexican roots music is the key to that group's success in Mexico: "Mazz has always played the same type of cumbias, ballads, and polkas Mexican audience likes to hear. So we felt was a natural to push into Mexico."

So far both Sony Discos and Capitol/EMI Latin record companies have had their U.S. and Mexico offices coordinate their efforts for promotional and distribution in Mexico.

Like La Mafia, Mazz had to start from the bottom of the ladder as well, receiving minimal radio play and press coverage in Mexico at the outset. Today, both groups are considered top draws by the Mexican music industry there.

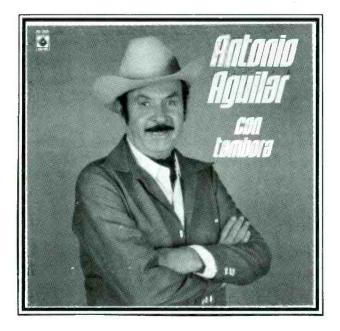
La Sombra has benefitted from their association with Fonovisa which does not come as a surprise to band manager Frank Zuniga: "We've been wanting to make a move into Mexico for quite a while. A big part of the reason we were so interested in them [Fonovisa] was what they could do for us in Mexico, in terms of TV and radio promotion."

Ramiro Burr is a San Antonio-based correspondent for Billboard and freelance writer covering the music industry.

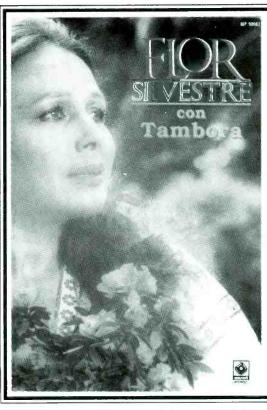


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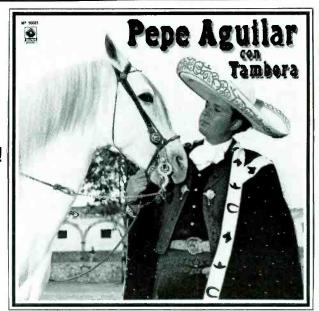
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MEXICAN REGIONAL MUS



CONCERT PROMOTERS

(Continued from page M-8)

nas, Calif. area, says his flagship act Los Temerarios—who drew an average of 7,500 concert-goers on their trek—currently is touring with Los Freddy's in a new series of two three-week swings. The groups previously made two-month runs. He also says Los Yonics are touring with the same type of package as well. Ticket prices generally run from \$18 to \$30.

Villalobos, who does not use sponsorship dollars, asserts that the updated "banda" acts Banda Mobil, Banda Musical, and Ixtapa Band are "what's happening now." He adds that he is looking for strong tour showings from pop acts Industria Del Amor, Indio, Grupo Anhelo and Caracoles.

MANNA PRODUCTIONS: American concert promoter J. Elliott Cunningham has thrived in the Tejano market since first entering with his company two years ago. Headquartered in San Antonio, Cunningham has worked with American sponsors American Airlines, Kraft Foods, and Pep Boys, promoting shows in the San Antonio, Dallas, Houston triangle, as well as Harlin-

While Cunningham states Tejano's prosperous jump from FM radio to AM radio has contributed to the healthy concert scene, he also notes that the bands have helped themselves by polish-

ing up their acts.

'Selena has put together a real nice show," he says. "A lot of the bands are moving beyond the cowboy/Tejano orientation. Country western and Tejano go very much hand in hand, but you've got a lot of groups like La Sombra who are moving Tejano along a much more general-market orientation. Emilio Navaira is strong and I think La Mafia is probably the best packaged, best presented and most professional group.

Thus far, claims Cunningham, Tejano acts outdraw international artists "by 10-to-one. These acts can draw up to 15.000.

RALPH MERCADO/DAVID MALDONADO: New York would hardly seem to be a viable market for Mexican acts, but according to David Maldonado, Mexican shows "are being done here more and more frequently. The Mexican community is growing here by leaps and bounds. In the next decade that's a community you're going to have to reckon with because there is a lot of

According to Maldonado, Antonio Aguilar pulled in 20,000 this summer to a rodeo at Kingsbridge Armory, while the Festival Del Charro-featuring Los Charras, Beatriz Adriana, and Juan Valentin sold out the Armory both June 15 and 16.

"All of this stuff [rodeos] is played out in Chicago, but it's brand new here," says Maldonado, who presents concerts in conjunction with RMM Records president Ralph Mercado. He also says top groups play anywhere from the 4.500-seat Roseland Ballroom to the 20,000-seat Madison Square Garden. The top-drawing acts are Los Caminantes, Los Bukis, Los Yonics, Bronco, and Los Temerarios. "It's a market to be developed."

Maldonado says Miller Brewing Company and Budweiser have sponsored most of the Mexican shows, which command

anywhere from \$25 to \$50 a ticket.

OPTIMO/PACE PROMOTIONS: Last March Houston-based Pace Concerts became the first major U.S. promoter to take a full-time dive into the Tejano market when the firm formed Optimo/Pace Producciones with Lopez/Negrete Communications and Latin Expertise.

More than 10,000 fans turned out at the Houston Summit for the fledgling company's July 19 inaugural concert date, headlined by La Mafia.

"The Tejano market in Texas is ripe for developing and we want to be a part of it," says Jane Holman, Pace's special events coordinator. "We have an interest in the Hispanic market for quite some time and we've been involved in production of some shows—particularly at Astroworld.

"We felt the time was right to bring it back to the Summit and to some of the larger venues. They've been limited to clubs and convention centers, which isn't the best forum for the artist or

Despite their out-of-the-box success Holman remains cautiously optimistic, while eyeing other potential markets.

'We intend to bring another event to the Summit again focusing on Tejano," says Holman. "We would like to explore going into the venues into some larger cities-Austin, San Antonio, and Dallas. At this point, we don't want to overlook any aspect of Hispanic music, but we want to go slowly. Right now we're learning the Tejano market."

GEORGE AGUILERA AND ASSOCIATES INC.: Aguilera, now promoting out of the San Fernando Valley for 20 years, presents top regional Mexican acts Los Temerarios, Los Bukis, and Los Yonics in package shows that often include Ramon Ayala and Los Tigres Del Norte.

'The market is very strong right now," says company president Aguilera, who co-promotes shows across the country with Cardenas/Fernandez, Rainbow International, and Arie Kaduri in Miami. Ticket prices for Aguilera's concerts range from \$20 in Texas to \$25 on the East Coast.

FONOVISA REIGNS

(Continued from page M-8)

one of the elder statesmen of the Mexican music scene, says he is optimistic about the future of regional Mexican artists. "With the continued Mexican immigration to the States, the market will enlarge and I foresee our music penetrating well.

While Joan Sebastian and Antonio Aguilar remain strong sellers for Musart-which received most of its product from its Mexican parent Discos Musart—the label is directing promotional efforts toward newer, homegrown pop acts such as Sparx, Lorenzo Antonio, and Bianca.

Mar International's publicist Arturo Sanchez Jr.—recently appointed sales manager of the label's sister company Discos Azteca—says the regional Mexican market is "increasing tremendously. Norteno and conjunto-style groups are selling well.'

Anhelo, La Migra, Catarino Lara Benavidez, Grupo Vennus, Los Acuario, and Grupo Madera are among the groups that

have been the top performers for Mar.

Arelia Garcia, GM of Los Angeles-based Luna Records, describes the regional Mexican market as booming, but unlike most California record companies that import Mexican talent, says "we do it the other way around. We sign them from California, they do lower California and then we bring them to Mexico."

Los Caminantes, El Tiempo, Los Dinnos, Los Carlos, and Los Gamma are groups that have reaped the commercial benefits of Luna's reverse-crossover promotional campaigns.

Freddie Records, based in Corpus Christi, Texas, has also scored solidly in the regional Mexican market with Ramon Ayala and Los Terribles Del Norte. The label recently opened an affiliate in Mexico in an effort to ferret out new Mexican talent. "Regional Mexican is a very stable, solid market, although sometimes cumbia groups or ballad groups will get hot," says Jesse Salcedo, production and sales manager for the label.

Joe Lopez Jr., of San Antonio based Joey International, says business in the regional Mexican sector is booming and points to increased radio airplay as a principle reason for the genre's booming popularity.

"A lot of stations that were playing international music are being forced to play norteno music," he comments. Los Rieleros Del Norte, Conjuncto Primavera, Los Marineros Del Norte, and Los Rebeldes Del Bravo are among the regional Mexican acts that have contributed to Joey's blackening bottom line.

Thus far, the independent labels' participation in the regional Mexican segment, has largely outstripped the major labels' involvement.

Still, Capitol/EMI Latin, Sony Discos, TH-Rodven, and WEA Latina are planning to become increasingly active in the regional Mexican arena.

After having made a substantial dent in the Tejano market in the past two years, Capitol/EMI Latin amplified its presence in the regional Mexican market last year when it began to distribute PolyGram Mexico's artists, including Apache and Grupo Indio. Jose Behar says Capitol/EMI Latin's own acts such as the veteran ranchero Jaun Valentin, Estrella Del Norte, and Gracielita Beltran should perform well in the market.

Fran Welzer, president of Sony Discos, says he "is working very close with Sony Mexico" in search for Mexican acts to bring into what he calls "a huge market." Ranchero legend Vincente Fernandez continues as the top-selling regional Mexican act for Sony, but Welzer has high hopes for newcomers Angeles

Ochoa, Adalberto, Ann Roman, plus recent signee Lisa Lopez.
TH-Rodven has prospered in the past four years on the regional Mexican scene distributing acts from the Mexican labels Peerless (Los Filis, El Padrino, and Grupo Lluvia) and Guia (Los Babys, Los Acostas Grupo Latino). Now, says company VP Jose Martinez, "we are slowly learning and getting involved in this

Los Temerarios, formerly distributed by TH-Rodven, is now signed to upstart Angel Records, based in San Antonio. Company president Jesus Guillen is bullish on regional Mexican artists and is continuing to search for new acts to sign.

Like his counterparts, WEA Latina's VP Luis Pisterman—

whose act Lalo Y Los Descalzos scored a top-10 hit earlier this year with "El Orgullo"—also views the regional Mexican arena as very important and one that we will continue to explore." Pisterman says that the label is high on a new group called Techno Banda.

—JOHN LANNERT



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INDUSTRY FOCUS

(Continued from page M-4)

BOB GREVER: In the late 1970s, Grever started up Cara Records, a then-fledgling independent label with a handful of unknown Mexican artists. He soon initiated his move in the Tex-Mex market but it would be a few years before he could even compete in the established industry.

But compete he did. By the early '80s Cara Records was well on its way to becoming the biggest and most successful independent record label in the Southwest.

Breaking it big first with Mazz and then La Mafia, Cara would eventually sign almost every group that ever made it big in Tejano music including Ramiro Herrera, David Lee Garza, David Marez, Patsy Torres, Selena, La Fiebre, Xelencia, Emilio Navaira and others.

With its stable of songwriters, producers and promoters, Cara became a hit factory of songs and top Tejano artists.

The company may have been a victim of its own success however. In 1989, Capitol/EMI Latin bought the company lock, stock and barrel for a price reportedly in "the lower six digit figures," says Grever. As part of the deal, Grever, 54, would remain as president of Cara for five years at \$100,000 a year.

Albert Esquivel, of Tejano Music Talent, says Grever gave many unknown groups their first recording opportunity.

many unknown groups their first recording opportunity.

"Some groups say Grever took advantage of them when they were young and new to the business, but it was always their choice," Esquivel notes. "Grever took a lot of chances with a lot of groups. Many of them today are some of the biggest names in the business."

MANNY GUERRA: Guerra and his Amen Studios are recognized as the most influential producer/studio combo in Tejano music history

For more than 30 years, Guerra has been producing Tejano hits, beginning with Sunny & the Sunglows and their immense 1963 R&B hit "Talk To Me," which landed the group on "American Bandstand." A drummer in the band, Guerra also helped produce the recording sessions.

He recently moved his Amen studio to a new state-of-the art 32-track facility. His old Amen studio building, which resembled an old tin shack from the outside, held a huge part of Tejano history.

Almost anyone who made it big in Tejano recorded there including Joe Bravo, Jimmy Edward, and the Latin Breed during their heyday in the mid-'70s. Guerra also produced albums by the seminal but, now-defunct bands, like the Royal Jesters and Tortilla Factory. He also produced the early albums by a still-emerging Roberto Pulido and then-unknown La Mafia and Mazz. Also in the Amen's list of Who's Who are Joe Posada, Patsy Torres, David Lee Garza, Ramiro Herrera, Emilio Guerrero, David Marez, Selena, and Emilio Navaira.

"I used to call Manny 'elephant ears'," recalls Bob Grever of Cara Records, who regularly used to send his groups to Amen Studio. "Manny always had an ear for perfectionism. He would give groups a hard time in the studio but it was only because he knew they could do better. He never let a master go unless he was sure it was the best it could be."

Amen was the recording site of many landmark Tejano superhits through the years including "Soy Chicano," by the Royal Jesters, "Tejano Enamorado," by the Latin Breed," "Memories," by Jimmy Edward and the most recent—the self-titled debut album by Emilio Navaira which garnered the singer a 1990 Grammy nomination.

Guerra, 52, founded Sunglow Records in 1960, the first of

several labels he would establish. Last year, Sony Discos signed him up as exclusive producer. Guerra's business today includes Manny Music, a publishing arm.

LUIS SILVA: Perhaps the most prolific and successful songwriter in the history of Tejano music, Luis Silva has left an indelible imprint on Tejano music. His songs have been recorded by an A to Z array of top Tejano groups. Silva holds the records for the most consecutive songwriter of the year honors at the annual Tejano Music Awards—seven.

KEDA-AM DJ Albert Calvo, a longtime industry observer, says Silva songs helped many of today's top dogs break through in the industry in the early '80s including Mazz with "Laura Ya No Vive Aqui" and La Mafia with "Regresa a Mi."

"There's always been a shortage of original material in Tex-Mex," he says. "That's one reason Silva and his music have always been in demand in the industry."

However, Silva's influence has been felt in other ways: He hooked up with Grever's Cara Records in the late '70's to locate and sign up new talent. Together they helped develop and promote a slew of bands including La Mafia, Mazz, David Lee Garza, Ramiro Herrera and others. Silva, 47, also served as producer for several of the label's groups. Today, Silva is a promotions executive for Sony Discos but he continues to crank out songs, many of which are sought put by the established heavyweights as well as the new emerging groups.

JOHNNY CANALES: Aired on the Univision Network, the Johnny Canales Show may well be the most influential Tex-Mex music show in the industry. Canales started the show in 1980 when the local Coors distributor asked him to host a half-hour border music show on Corpus Christi, Texas' NBC affiliate.

Eventually TV stations in Laredo, San Antonio and the Rio Grande Valley began airing the program and the show was well on its way to self-syndication. In 1988, Univision picked up the show, providing a potential viewing audience estimated in the millions through its 522 affiliates in the U.S., Mexico and Latin America.

Despite the network syndication, the program lacks the pop sheen and mainstream production values of say, "American Bandstand," which program promoters often like to compare the show to.

The music is interspersed around the comic bantering of Canales whose flamboyant, on-camera style includes a Spanglish delivery. But his informal approach and emphasis on Tex-Mex puns has endeared him to his viewing audience for 10 years.

However in the relative sophistication of the '90s and with the increasing competition from an array of new and younger copycats, Canales, 48, is beginning perhaps to be seen as old school.

Without question however, as veteran disc jockey Albert Calvo points out, Canales' main trump card is his Univision syndication and its awesome promotional value: "There's just so many people that see that show. It can help any group, whether new and already established."

RUDY TREVINO: Rudy Trevino was one of the founding members of Texas Talent Musicians Assn., a private, non-profit group created in 1980 to provide a forum to recognize talent in Teiano music.

Trevino and TTMA, are better known as the presenters of the annual Tejano Music Awards, now in its 13th year. They are basically a "People's Choice" type of awards.

Trevino has served as TTMA's executive director since its inception. TTMA's stated objectives have always been "To promote excellence within the Tejano music industry," but to date, the awards ceremonies have been the only concrete steps in

that direction.

In the last three years the organization began awarding scholarships to students interested in pursuing a music degree.

From the beginning, Trevino has been at the helm, steering the TTMA and the awards to their present position as the most important event on the Tejano music calendar. For the last three years more than 13,000 people, including most industry officials, have filled the Convention Center Arena to see the awards which are later broadcast to a potential national radio and TV audience estimated at 13 million.

More than 11 years ago, Trevino, 47, founded TTMA because he said "Tex-Mex musicians were not getting the recognition they deserved. Mainstream artists have the Grammys, but not our people."

Today, Tejano musicians get more than that at the awards, including mass exposure, not only to an adoring public, but to interested corporate sponsors and record label executives.

JUAN TEJEDA: Juan Tejeda founded the Tejano Conjunto Festival in San Antonio in the early '80s out of a potent combination of frustration, rage, pride, and self respect.

tion of frustration, rage, pride, and self respect.

The Golden Age of the '60s and '70s behind it, conjunto was increasingly neglected and ignored. The first generation of conjunto pioneers like Narciso Martinez and Santiago Jimenez Sr. were aging and almost forgotten.

"I noticed that other forms of music were getting attention but these guys [conjunto musicians] were getting ignored," says Tejeda. "Conjunto was considered old hat, a lower form, musica del rancho [music from a ranch]."

The first festival in May 1982 featured 18 bands performing over three days. An average of about 5,000 people attended each day.

In recent years the festival attendance has ranged from 28,000 to 40,000 depending on weather conditions, locations and schedules. More than 40 bands regularly perform.

Tejeda, 38, has been one of the most instrumental figures in Tejano conjunto music's rise from its rural, folk origins to a healthy and vibrant form of regional music.

MANUEL RANGEL: Rangel started his Rangel Record Distributors business in 1966, at a time when the Tejano music industry was just developing. His father had been a jukebox supplier who established one of the first independent labels in the Southwest—Corona Records. The elder Rangel such luminaries as Santiago Jimenez, Daniel Garces, Flaco Jimenez, and Valerio Longoria.

Longoria.

"The industry was still in its infancy in 1966," Rangel recalls.

"The mainstream rackjobbers were vaguely aware of our music and because I spoke the [English] language, I was able to convince prominent rackers like Handleman and Pickwick to pick up the independent labels."

Through the years Rangel steadily prospered to the point in the mid-'80s where Rangel Distributors was widely considered the largest independent Spanish record distributor in the Southwest, handling both rackjobs and regular accounts.

In 1986, Rangel delved into record production when he teamed up with producer Manny Guerra to create the RP Records label. It was a short-lived effort which saw minimal success for its artists which included Laura Canales.

In 1990, Wal-Mart, an English mainstream distributor, purchased Rangel's top distribution competitor—Western Merchandisers, and in the process eroding Rangel's 25% market penetration in Texas.

Today, Rangel, 50, oversees his company, and estimates his annual revenues at just over \$1 million. Since 1982 he has also operated his Big Star label, which is essentially a "premium line of recordings" (masters that he either owns outright or leases). The catalog consists mostly of out of print or very early material by many of the industry's top stars like Sunny Ozuna, Little Joe, La Mafia and Selena Quintanilla.

JOEY LOPEZ: Like Freddie Martinez, Joey Lopez got his start as a musician. He began in 1959 as a studio musician, playing bajo sexto for Armando Marroquinn's Ideal Record label.

Lopez previously had been touring with his group, Los Guadalupanos, in the mid '50s but in in 1959 he scored his first big hit "Andan Diciendo." The upbeat, catchy tune was written by band accordionist Mingo Saldivar, widely considered one of the best squeezebox men in the Southwest.

best squeezebox men in the Southwest.

Lopez scored with two other hits—"El Gallo Copeton" in 1968 and "Alitas Rotas" in 1970 but he became increasingly involved in record production.

In 1971, he established ZAZ Studios, a 24-track facility where he recorded several groups including Los Pavos Reales. In 1977, he founded Joey Records and opened his record pressing plant at the same location. Eventually he created EI ZAZ Publishing and installed cassette duplicating machinery, completing his self-contained independent label.

Today, Joey Records has a roster of about 30 artists. Annual revenues are estimated at under \$1.5 million. His biggest sellers include norteno group Los Rieleros del Norte, Tex-Mex accordionist Nick Villarreal and tropical-cumbia band Grupo Aventurero.



MEXICAN REGIONAL MUSI

TOP MEXICAN ACTS

album sales for stateside Latino market—now generally considered to be hovering around \$60 million wholesale.

Moreover, record distributors claim regional Mexican sales continue on the upswing because of the ever-steady immigrant flow from Mexico to the U.S. and the numerical increase of Hispanic radio stations now playing the music.

Arturo Sanchez Jr., VP of Stockton, Calif.-based distributor Discos Azteca, echoing the sentiments of many distributors, opines the regional Mexican acts will prosper for years to come.

"Regional Mexican is growing," Gonzalez states, "because people's musical tastes are switching from a finer type of music to a more down-to-earth, real Mexican sound. I think it's a longterm trend, even though the market is really wishy-washy.

Guillermo Santiso, VP of Fonovisa Inc.—an independent Los Angeles-based record company generally acknowledged as the top regional Mexican label-agrees the market is expanding, but for a different reason.

'This market has always existed much like before," Santiso asserts, "but it has improved and records have been sold in greater quantities and more areas because there are better communications and promotions, especially TV promotions.

Indeed, for Fonovisa artists, as well as for acts from regional Mexican labels Musart, Mar International, Luna, Freddie, Joey International and Angel, times could not be better. Platinum status (100,000 units sold) is routinely reached by Fonovisa acts such as Los Bukis, Los Yonics, Bronco, and Los Tigres Del Norte. Other regional Mexican artists who routinely strike gold include Antonio Aguilar (Musart), Los Caminantes (Luna) and La Migra (Mar International), Ramon Ayala (Freddie), Los Rieleros Del Norte (Joey International), and Los Temerarios (An-

While Fonovisa's dominance in the regional Mexican market seems impregnable, major labels such as Sony Discos and Capitol/EMI Latin have also mined platinum success with venerable ranchero artists Vincente Fernandez (Sony) and Juan Valentin (EMI-Capitol Latin). Meanwhile, TH-Rodven perhaps is the only independent label on the East Coast which is cultivating a presence in the regional Mexican market.

Impressively, regional Mexican "balada" groups such as Los Bukis, Los Yonics, and Los Temerarios continue to break new radio markets—particularly on the East Coast—thus further amplifying the sales and penetration of the genre.

In addition, regional Mexican acts are looking to the eastern U.S. for concert exposure. This summer, Los Bukis became the first regional Mexican act to tour eastern U.S. cities.

The only blight on the regional Mexican's glowing report card is the seemingly intractable twin plagues of parallel imports and piracy. Industry observers are hoping the pending economic unification between Mexico and the U.S. will equalize prices on both sides of the border, thereby alleviating illegal sales of U.S. Hispanic product.

TEJANO: Industry opinion may be divided as to whether the Tejano market has reached its commercial peak in the U.S., but one point is certain: The album sales of established Tejano acts such as La Mafia, Grupo Mazz, and La Sombra keep heading skyward with each release.

In fact, Fonovisa's unprecedented TV push for La Sombra's latest effort "Porque Te Quiero" broke the Chicago act in virgin markets heretofore unfamiliar with the band's hybrid "techno-Mex'' groove.

But according to most distributors. La Sombra's nationwide penetration is the exception, thus far, not the rule for most Tejano acts whose strongest non-Texan markets include the Midwest, northern California, and of late, Mexico.

Nonetheless, the Tejano market remains attractive to majors and independents, even though the Tejano acts generate—according to most distributors—only betweeen \$3 and \$4 million in wholesale revenue each year. Why? Two reasons: One, rapid acceleration in Tejano music sales in the past five years, initiated originally in part when Jose Behar signed Little Joe to Discos CBS (now Sony Discos) into the market in 1985. Two, a lingering perception by the majority of labels that there is still room for Tejano acts to find prosperity in other markets.

Behar, now GM of Capitol/EMI Latin, remains ebulliently bullish about the future prospects for Tejano acts, claiming that "the market has blown wide open.

"Six years ago, it was unheard of that a Tex-Mex artist would be signed to a major," Behar says. "But the next thing you know, he was doing TV shows out of Puerto Rico and the next thing the national spotlight was on him. There was a ripple ef-

fect as far as image and sales were concerned.
"When I signed Little Joe, to sell 25,000 to 30,000 units was considered a major feat. Today when I release [Grupo] Mazz, to go platinum is no longer a huge undertaking."

Behar's rosy forecast—shared by executives from fellow Tejano labels Joey International and Angel Records-rests on the major label's ability to market their acts nationally. But Jesse Salcedo, of Tejano independent Freddie Records, alleges that the majors have not gone nearly far enough in promoting Te-

"They [the majors] haven't exploited the talent they have on their hands," Salcedo says flatly, adding that the majors have failed to crack Tejano acts in the lucrative California market.

Major-label participation in the Tejano market has not addressed the Tejano market's most pressing problem: A dearth of promising new groups with enough commercial potential to squeeze onto crowded radio station playlists.

As Nelson Balido of Southwest Distributors tells it: "I don't see more new acts coming along. Of course, Tejano has been on the upswing and the major labels are signing a lot more acts and pushing a lot of people, but there is only so much room on the radio stations for any type of music."

John Lannert is Billboard's Latin Music Editor in Miami and author of the weekly "Latin Notas" column.

DISTRIBUTORS

(Continued from page M-4)

Whatever their differences toward the Anglo accounts, California distributors are in harmonious unanimity when talking about the future of regional Mexican acts. "The market is going to continue to grow stronger," says Nissom Baly, president of Baly Distributors, located in Los Angeles.

Baly recently expanded his warehouse space by more than five-fold when he moved to an 8,000-square-foot facility in June. He attributes the growing success of the regional Mexican market to the stabilizing economy in Mexico, as well as the improved service given to customers.

Unsurprisingly, the increasingly Mexican Midwest has become a boom narket for regional Mexican acts and, to a lesser degree, Tejano groups. Boue, owner of Chicago-based distributor Musica Latino, says his market is steadily growing.

Distributors in the eastern half of the U.S. are equally san-

guine about the sales prospects for regional Mexican music.

In New York, Marta Hernandez, owner of Antilla Records. says in the past two years album sales for Mexican artists have soared 60%. Mexican acts now account for 30% of her total revenue. She also notes that while Tejano does not sell well, the TV promotional campaign conducted for Fonovisa's Tejano act La Sombra helped boost sales. "Anything promoted on TV here will help move an album," she says.

Celso Ahumada, sales manager for Miami-based distributor Reyes Records, says the Mexican music market is growing in south Florida and adds that in the past three years, the Mexican portion of Reyes' overall sales "has risen from 1% to 6%." Lazaro Fernandez, president of Acapulco Records and Distributors—the only Miami company which distributes exclusively Mexican music—has seen sales rise "10% to 15%" annually, excluding last year which he says was slow. Fernandez distributes his product in central Florida and southwest Florida.

Tejano artists are about as strong in Texas as their Mexican counterparts in California, but according to Nelson Balido, president of San Antonio-based distributor Southwest Entertainment, the market is consolidating. "I think it reached its peak earlier this year," he says, adding, "from now on I guess sales are going to be stable." Balido notes that American retail outlets participating in the Tejano market "are opening doors that were closed two or three years ago."

Balido also says the regional Mexican acts will remain popular in Texas, as well. "Norteno music has been around for a long time; it hasn't diminished any. It's a music that has longevity and once a group establishes itself, it will be popular

Unlike Balido, Manuel Rangel, president of Rangel Distributors, sees the Tejano music scene as exploding

'The major companies that have come in the last five, six years have really made a difference in the distribution of the product and making it more palatable to a greater number of people. It used to be considered something very regional which it still is. It didn't have a good image and now I think it has a much better image." He also says the regional Mexican acts are

From a distribution standpoint, Rangel notes the disappearance of the mom-and-pop stores, which he believes will signal the beginning of the end for one-stop distributors, as well as catalog sales of Tejano artists. In addition, he notes the U.S. retailers such as Camelot and Sound Warehouse are beginning to garner a significant share of the Hispanic market in Texas.





Pro Audio

Real World Project Boasts Wide Universe Of Talent

■ BY JOHN BRIDGER

BOX, England-Peter Gabriel, wellknown for his quirky collaborations topped all previous records last month by assembling almost 100 producers, engineers, and musicians from 20 countries at his Real World Recording Studios in Box, Wiltshire, "to see what would happen.

What happened during this Real World Week of Recording, Aug. 15-21, was the taping of approximately 100 hours of music, the completion of seven albums for Real World Records, three TV documentaries, and a one-day concert for the village, all for a cash outlay of about \$300,000.

Phil Ramone, Rupert Hine, Tony Berg, and Karl Wallinger were among the producers lending their

. Much of the work was recorded live, with artists dancing, singing, and playing in the studios. Among the performers were Remmy Ongala and Orchestre Supre Matimila from Tanzania, Toto la Momposina y sus Tambores from Colombia, the Holmes Brothers from the U.S., Toumani Diabate from Mali, Roaring Lion from Trinidad, and Juan Canizares from Spain.

Artists such as Ireland's Van Morrison and Sinead O'Connor, Samiland's (Lapland) Mari Boine Persen, Japan's Joji Hirota, China's Guo Yue, and Uganda's Geoffrey Oryema were on hand to contribute to the many sessions

Gabriel admitted cheerfully that the seven-day event was yet another diversion from finishing his belated follow-up to "So." But while that project may be frustratingly drawn out for Virgin Records, the artist has proven that he really can pull the stops out when motivated.

Organized chaos was the mode of the week, as dazed musical veterans clearly running on adrenaline after

the 200-year-old mill buildings that make up Real World Studios. "Where does everyone sleep?" asked one journalist. "Who sleeps?" responded a weary neighbor.

MULTINATIONAL COLLABORATION

Albeit exhausted, everyone was enjoying themselves too much to stop. Clannad's ex-composer/keyboard player Pol Brennan walked around in a trance coordinating his own productions, a recording collaboration and gig rehearsal with Chinese flautist Hirota, and sessions on the keyboard for Hine, Gabriel, and anyone else who needed him. "I've recorded some lovely music this week," he said.

Everywhere, people were making music and all of them were smiling. Ramone, clearly sad at having to leave a day early, was happy with the results of his sessions producing Colombian singer Toto la Momposina and her band of drummers. "I don't know how Peter put all this together. He seems like such a nice, polite to Gabriel's team of organizers, but "Why?" is a more interesting ques-

CAPTURING WOMAD'S SPIRIT

The idea was born out of the organization of the WOMAD tour. Founded in 1982, WOMAD (World Of Music And Dance) is a charitable organization headquartered on Real World's 15 acres and close to Gabriel's heart. Previous tours of WOMAD's world music artists had produced some fascinating combinations of musicians

said, "Someone suggested that it might be a good idea to capture that spirit on a record."

Real World, with its five studios and ample local accommodation, was the ideal place for the event. Two studios were set aside for album projects. Gabriel's Work Room became a collaboration room, and a Solid State Logic console was borrowed to convert the Writing Room in the garden into another 24-track recording room.

In another room, a 16-track Fostex machine and substantial MIDI setup became the home for the Grid, who sampled and mixed everything from African thumbpianos to Fairlights throughout the week.

The atmosphere could not have been more creative. Hine roamed the site accosting artists to contribute to his own experimental project. "There is a grinning epidemic here," he said, smiling. "This is just like a holiday for me. No PR men, no A&R people that you could recognize as such, no one worrying about radio play or how it will go over in America. All anyone is interested in is making great mu-

Peter Gabriel Brings The World To His Door Reflects On Int'l Recording Fest At His U.K. Studio

NEW YORK-Still reeling from an intense, weeklong recording fest at his Real World Recording Studios in late August (see story, this page), Peter Gabriel comments on the experience for Billboard technology/ pro audio editor Susan Nunziata.

Billboard: What are your feelings on the outcome of the recording week?

Peter Gabriel: I think we had no idea exactly what we had unleashed when we first discussed the ideas of a recording week. It was one of the most incredible musical experiences I have ever had. Musicians from 20 countries working together from 10 a.m. to 6 p.m. every day; people working together in and out of sessions and trying all sorts of wild and wonderful collaborations.

BB: What was your involvement?

PG: I was working in a room as a producer with Karl Wallinger from World Party, but we ended up playing and singing, participating in a lot of great music.

We didn't want a collection of freeform improvised jams, so we encouraged people to think compositionally of songs and structure. We also invited some poets to work on

lyrical ideas as we were developing the music.

BB: Did you work on any material for your own album?

PG: Although I would have liked to have recorded

with many of the musicians for my own project, that was not the pur pose for collecting everyone, and I only did one 10-minute overdub on my work. There will be an album of collaborative material-we did much of the work for 12 tracks in the five days.

BB: What other releases are in

the works from this week?

PG: There will be releases from the Holmes Brothers [U.S.], Remmy Ongala [Tanzania], Toto la Momposina y sus Tambores [Colombia], Terem Quartet [Russia], Gorwhane [Mozambique], and Roaring Lion [Trinidad]

BB: What was the highlight of the week?

PG: There were so many high points for me. Mari Boine Persen. Geoffrey Oryema, Remmy Ongala, Toto la Momposina, from the Russian group Terem Quartet working on an Afro/Flamenco song, and Sinead [O'Connor] singing a Japanese melody, steaming through grooves with Jah Wobble, Justin Adams, Karl Wallinger, and Arona N'Diaye, and a great version of an old Sam Cooke classic with Van Morrison and the Holmes Brothers.

BB: How was most of the work recorded?

PG: The sessions used all three of (Continued on page 43)

A 'BRILLIANT' AFFAIR

World Party's Wallinger was equally enthusiastic, repeating the catchphrase of the week: "It's been brilliant." Elsewhere on the site, Berg, George Acogny, Gabriel, Brennan, and Ramone shared the four SSLs, two Mitsubishi X850s, numerous 24-track machines, and the mass of gear on site and rented in from Hilton Sound, Britain's largest rental op-

On the last day, with the sun shining as brightly as it had all week, bemused villagers gathered on the landscaped grounds to see and hear why all these foreigners had been around for the last few days. The concert (Continued on page 43)



Brewer & Friends. Caught during a break in a session, from left, are Teresa Brewer, trumpeter Wynton Marsalis, and producer Bob Thiele at New York's BMG Studios. Marsalis is one of several trumpeters backing Brewer on her album, "Teresa Brewer And Friends." The album, with a Sept. 24 release date, is one of the first releases on Thiele's new Red Baron label, distributed by Sony Music Distribution.

Nashville's Digital Recorders Closes Shop Owner Reportedly Wants To Pursue Production Biz

■ BY DEBBIE HOLLEY

NASHVILLE-After approximately five years in the recording studio business, Norbert Putnam has closed the doors of his facility here, Digital Recorders.

Putnam was not available for comment at press time, but, according to his daughter Janet Putnam, who has been working as Digital's receptionist, recording ceased the week of Sept. 1. Norbert Putnam made the decision "to get out of the studio business. says Janet Putnam, and plans to pursue the development of his production company.

"He had stopped producing to [open Digital]," Janet Putnam says. "His heart and soul is in producing, so he just decided to not worry with this company any long-Recently, Norbert Putnam produced tracks on rock artist

Darrell Scott for SBK Records.

Digital's equipment has been moved out and put in storage, according to Janet Putnam, who says the studio's owner has no plans at this time to sell any gear.

Sources say the facility and its equipment constituted one of the most expensive ventures in Nashville. The two-room facility contained a Solid State Logic and a Neve VR console, as well as Otari MTR 90 multitrack recorders with Dolby SR noise reduction, and a variety of MIDI gear. A full equipment list was not available at press time.

Some sources say the closure could be due to financial difficulties, while others speculate that Norbert Putnam fell prey to a problem plauging many studios: clients who are demanding lower rates and better technology. Norbert Putnam told Billboard in an

earlier interview that his studio's rates were \$1,500 per day for the larger studio and \$750 for the smaller MIDI room.

According to Janet Putnam, Digital Recorders is not for sale, nor is it involved in any sort of bankruptcy. At press time no record of bankruptcy filing could be found in Federal Bankruptcy court

The staff-which consists of Janet Putnam, studio manager Bill Heath, and two assistant engineers-are currently securing other job opportunities. There were no staff engineers.

At one time, Norbert Putnam owned one third of Georgetown Mastering, but sold his interest four years ago to Denny Purcell and Ron Bledsoe, Georgetown's current owners.

BILLBOARD SEPTEMBER 21, 1991 www.americanradiohistory.com

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT.14, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	THE PROMISE OF A NEW DAY Paula Abdul/ V.Jeffrey Smith (Virgin)	LET THE BEAT HIT 'EM Lisa Lisa & Cult Jam/ R.Clivilles,D.Cole (Columbia)	BRAND NEW MAN Brooks & Dunn/ D.Cook, S.Hendricks (Arista)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R."Mutt"Lange (A&M)	O.P.P. Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	GREENE STREET/ STUDIO MASTERS/Z (NY/LA/NY) R.Hui,G.Laney D.Feinberg	AXIS (New York) Bob Rosa,Acar S.Key	TREE (Nashville) Mike Bradley	BATTERY (London) Nigel Green	UNIQUE (New York) Angela Piva
RECORDING CONSOLE(S)	APC 1000 Neve 8248/ MCI 428B	Amek Angela	MCI JH 500	SSL 4000 E Series	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-827 A-80	Otari MTR-90	Sony PCM 3348	Studer A-800 Mark
STUDIO Monitor(S)	Quested/ Augsberger/ Yamaha NS10 URE1809	System 12 DMt Tannoy	UREI 813 Yamaha NS10	Yamaha NS109	Westlake
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE SOUND (Los Angeles) Keith"KC"Cohen	PLATINUM ISLAND (New York) Bob Rosa	CASTLE (Nashville) Scott Hendricks	MAYFAIR (London) Bob Clearmountain	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G Series	SSL 4000 G Series	SSL 6072 G Series	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-800 Mark III	Mitsubishi X-880	Sony PCM 3348	Studer A-800 Mark
STUDIO MONITOR(S)	Yamaha NS10M Custom Augsbergers	Tannoy System DMT UREI 813B	B&W,UREI 813	Yamaha NS10M KRK 703	Westlake
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	MASTERDISK Bob Ludwig	HIT FACTORY DMS Cris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Disc Manufacturing Inc.	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Sonopress	Sonopress	WEA Manufacturing

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PETER GABRIEL

(Continued from page 41)

Real World's control rooms plus the Writing Room, which was equipped as a 24-track studio with Solid State Logic kindly supplying us with a console for the week. Also, the Rehearsal Room was equipped with a 16track set up for collaborative work.

All the studio sessions were recorded on 24-track analog with Dolby SR, and the Gala Performance on the last day was recorded by Pete Walsh onto 32-track digital in the Big Control

One of the original principles for Real World Records was to provide excellent quality recording facilities for the artists, as many have extremely limited possibilities in their own countries. The Recording Week provided an opportunity for these artists to have access to this level of technology.

BB: What are your feelings on the progress of World Of Music And Dance [WOMAD] and the Real World label? Are they a profit-making venture?

PG: I am very excited to see the recent success of WOMAD, who are now functioning in 14 countries, and the enthusiasm with which Real World Records has been greeted.

Both are still hand-to-mouth operations, but are now being handled with a new confidence. I hope both WO-MAD and Real World Records will become profitable, but at the moment everything is being ploughed back into the work.

Since the first year I have not been directly involved with the management of WOMAD but have continued a close relationship as a friend and adviser, and recently as joint partner in Real World Records. WOMAD has continued to build on its experience and is beginning to present festivals around the Pacific. I hope the U.S.A. and East European countries might be future venues.

As for the studio, we would like to continue to develop our own technology and experiment with recording techniques, and work on many more Real World Records.

This Recording Week showed us just what it is possible to do with this site and an unforgettable experience for all of us who live and work here: a fulfillment of a dream.

REAL WORLD PROJECT

(Continued from page 41)

was filmed by Tribute Productions and recorded in the cavernous main control room onto 64 tracks of Mitsu-

Barring an opening set from Brennan and his eastern collaborators, and a brief cameo role for Gabriel and Wallinger in Oryema's set, this was a gig for the artists, a demonstration of the breadth of music the world has to offer. The audience loved it. Gabriel, O'Connor, and Morrison drifted though the crowdthere was no room for star trips here.

The next day seemed like a massive anti-climax. Gabriel wandered into his office clutching a couple of empty beer cans he picked up off the grass and was berated by his staff for drinking on the job. He laughed quietly and said, "I guess we'll have to do it again next year. It's been an amazing experience. It's been bril-

Hugh Padgham makes a career out of listening. But when it comes to our digital 1 he wants to do all th

Grammy®-award winning producer and engineer, Hugh Padgham, is a man of few words. So when we asked him about Sony's PCM-3348 DASH 48-track recorder, we had no idea he'd have so many.

He spoke about its incredible

record, Soul Cages, I did a lot of multitrack editing from the original tracking sessions very simply. And I mean 'simply.' Edits that would

be unbelievably difficult on another

machine are actually very easy on the 3348. In fact, I don't think we could have

machine allows the engineer, or even the artist, to be more creative made that particular record

> mentioned its 48 tracks. "When I was recording Phil Collin's Another Day in Paradise, I got ahold of a 3348 halfway through the session. It completely eliminated the need for another slave. Which made overdubbing much, much easier."

And, he had a few words about its user-friendly design.

reliability and precise performance let vou concen trate on what really matters—the music.

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more words,

it's there. That's when you know a machine is good."

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easily move around

of a sax solo, for ex-

ample, without chang-

The PCM-3348's incredible transport works so quickly and accurately, the

43 BILLBOARD SEPTEMBER 21, 1991

AUDIO TRACK

New York

MELI'SA MORGAN was in Wish Studios working on her upcoming Pendulum project with musicians Najee, Hiram Bullock, Buddy Williams, Steve Finkelstein, and Tom Barney. Michael O'Hara produced, with Aman Malik at the board. Melba Moore tracked vocals on an anthem number for the National Civil Rights Museum in Memphis. New Voices Of Freedom backed her on vocals. Malik

engineered and O'Hara produced. Judy Collins and Sybil (Next Plateau Records) tracked vocals for their new projects, with O'Hara producing and Malik at the board.

Gregory Johnson (former member of Cameo) cut live tracks at Unique for his upcoming album debut on Allspice Records. Johnson engineered, assisted by Peter Robins.

Producer/engineer Mark Plati was in Electric Lady recording and mixing six tracks for the debut BMG album by Karl Keaton. Michael White assisted. Singles for BMG rock band Plan B, assisted by Jen Bette, and for Virgin artist Lalah Hathaway, one of which is a remake of the Sly Stone track "Family Affair," were mixed by Plati, assisted by Marc Glass. Plati also mixed the single and 12-inch finals for indie artist Carl Douglas.

LOS ANGELES

DIRTY LOOKS recorded its new album at **Dodge City Sound**. Pro-

ducer/engineer Max Norman and assistant Jeff Shannon were at the board on the Columbia project. Geffen act the Hangmen recorded and mixed tracks with producer/engineer Jeffers Dodge. Shannon assisted. Jeff Scott Soto produced tracks on PolyGram/Scandinavia act Lady Antoinette, with Dodge at the board.

Graveyard Train completed a second batch of material for its upcoming Geffen release at Valley Center Studios. Dave Jenkins engineered and co-produced with band leader Todd Griffin. Michael Winslow also worked on his new release on Grudge Records. Bryan Nemecek engineered.

L.L. Cool J recorded a track for Christmas release at Studio Masters with engineer Wolfgang Aicholz. Richard Longlee assisted. Producers David Gamson and Roger Troutman worked on Troutman's upcoming Warner Bros. album project. Tony Alvarez assisted.

At Sigma Sound, producer John Luongo, who mixed Jesus Jones' "Right Here, Right Now," and comixer Gary Hellman worked on mixes for two new single releases: one by PC Quest, titled "After The Summers Gone," and the other by Restless Heart, titled "Till I Loved You." Luongo and Hellman also completed mixes on Westworld's Savage/MCA album and an upcoming Savage single titled "Dream Building" by the Believ-

NASHVILLE

OE DIFFIE stopped in the Bennett House to cut album tracks for Epic with producers Johnny Slate and Bob Montgomery. Gene Eichelberger engineered with Shawn McLean.

OTHER CITIES

FELTON PILATE AND M.C. Hammer shared production chores mixing Hammer's Bust It/Capitol album "Too Legit To Quit" at Paisley Park Studios in Minneapolis. The album is scheduled for release in October. Michael Koppelman engineered, assisted by Ray Hahnfeldt.

Kansas City hard rock act Mooncalf mixed its Big Chief Records album at Hyde Street Studios in San Francisco. Tom Doty engineered, with Ross Yeo assisting.

Jermaine Jackson (LaFace Records) was in Doppler, Atlanta, recording vocals for his upcoming album. Daryl Simmons and L.A. Reid produced, with Jim Zumpano at the board. Steve Schwartzberg and Mitch Eaton assisted. Color Me Badd (Giant/Reprise) provided background vocals. Female rap trio T.L.C., also on LaFace, was in tracking with producer Dallas Austin (Another Bad Creation, Boyz II Men). Darin Prindle engineered, assisted by Eaton and Schwartzberg.

Bonnie Hayes and Jimmy Pugh (keyboardist in the Robert Cray band) co-produced an album by the Gospel Hummingbirds for Blind Pig Records. Steve Savage engineered, with Tom Doty assisting.

Nashville-based Fifteen Strings completed tracks, overdubs, and mixing for its debut on Atlantic Records at House of Music in West Orange, N.J. Elektra artist Howard Hewett completed several tunes with Dave "Pic" Conley (Surface) producing.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.





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Music Video

R.E.M. In The Spotlight As Vid Cops 6 MTV Awards

(Continued from page 5)

sons: ratings is one, but edge and im-

age are important, too.

In addition to best video of the year, R.E.M.'s "Losing My Religion" also won best-group video, breakthrough video, best direction in a video (to director Tarsem), best art direction (Jose Montana), and best editing (Robert Duffy).

Chris Isaak, who walked away with three awards for "Wicked Game," and two-time winner C&C Music Factory were the night's only other multiple winners.

However, it was not the awards honors that caught the public and media's attention so much as the show's opener, Pee-wee Herman, who made his first public appearance since his arrest earlier this summer.

Herman walked out unannounced, surprising the audience, which responded with a sustained standing

Visibly nervous, he asked the crowd, "Heard any good jokes lately?" and in typical fashion, responded to their outbursts with, "That was so funny I forgot to laugh.

He then relinquished the show to Arsenio Hall, who hosted the awards for the fourth consecutive year.

Van Halen, performing on television for the first time ever, was just one of the several acts whose playing punctuated the doling-out of awards. Also appearing were Paula Abdul, C&C Music Factory, Don Henley, Metallica, Mariah Carey, L.L. Cool J, Poison, Queensryche, Prince, and— live from Europe—EMF and Guns N'

In a move that seemed destined to top Madonna's breast-squeezing episode of last year, Prince staged an elaborate Roman empire set, complete with scantily clad, writhing dancers and burning columns. He performed in a tight yellow suit that revealed see-through pants when he

turned his back to the audience .
R.E.M. declined MTV's request to perform, but had plenty of stage time. With each trip to the acceptance podium, lead singer Michael Stipe wore a different T-shirt, each embossed with a politically correct word or slogan, ranging from "Rainforest" to "Choice" to "Wear Condoms."

When the band accepted the last award of the evening, for video of the year, Stipe ripped off layer after layer of T-shirts with new messages. have one for each time we were nominated," he explained.

Backstage, he said the band had developed a new attitude toward music video. "We never liked videos much. But with this record, we really tried, and [the medium] served us well," he said. When asked if trends in MTV programming would affect the kinds of music R.E.M. makes in the future, Stipe emphatically replied, "Lord, no !

Isaak, who was filming the "Twin Peaks" movie in Seattle, took the trophies for best male video, best cinematography, and best video from a film. Interestingly, the best-male and best-cinematography award-winning version of "Wicked Game" is different from the version that won for best video from a film. It's believed to be the first time two versions of the same song have won awards.

C&C Music Factory performed prior to winning for best dance video and best choreography in a video with "Gonna Make You Sweat (Ev-erybody Dance Now)." Lead singer Zelma Davis, who was in an embroglio last year when it was revealed that Martha Wash was actually singing on "Sweat," thanked MTV "for showing I can sing and am talented."

Janet Jackson, who won two awards last year, captured the best female video this year for "Love Will Never Do Without You.'

Another repeat winner, Aerosmith, won best metal/hard rock video for the second year in a row. Last year, it won for "Janie Got A Gun." This year's winner was "The Other Side"

'That was so funny I forgot to laugh,' said Pee-wee Herman

it marked the first video music award for director Marty Callner.

However, the director of the night was Wayne Isham, who, along with Bon Jovi, was presented the Michael Jackson Video Vanguard Award for

outstanding contributions to the music video field.

L.L. Cool J took best-rap-video honors with "Mama Said Knock You Out"; he later performed a version of the song with full band and dancers.

Jane's Addiction took the best-alternative-video award for "Been Caught Stealin" with Perry Farrell's wife, Casey Niccoli, accepting.

Jesus Jones lost in the best-alternative category to Addiction but snared the best-new-artist award for "Right Here, Right Now." The video aired on the channel for more than 30 weeks, setting a new record.

Another first-time award winner was Faith No More, who along with David Faithful and director Ralph Ziaward for "Falling To Pieces."

Multiple nominee Queensryche took one prize, the viewer's choice award, for "Silent Lucidity."

International viewer's choice awards also went out to Roxette ("Joyride"), chosen by MTV Europe; Cui Jian ("Wild In The Snow"), MTV Asia: Yothu Yindi ("Treaty: Filthy Lucre Mix"), MTV Australia; Sepultura ("Orgasmatron"), MTV Brasil; Franco De Vita ("No Basta"), MTV Internacional; and Flipper's Guitar "Groove Tube"), MTV Japan.

A new category for best longform music video was created this year. The inaugural winner was Madonna for "The Immaculate Collection."



by Melinda Newman

WHAT CAN YOU SAY about a show in which the two people who get the longest standing ovations both have arrest records?

Of course we're talking about the eighth annual MTV Video Music Awards, held Sept. 5 in Los Angeles. The aforementioned parties were Peewee Herman, who opened the show, and James Brown, who presented and strutted his stuff with M.C. Hammer. MTV, which is no stranger to outrageous attention-getters, outdid itself by having Herman open the show. No one knew what to expect, and it gave Herman a chance to make a pubic appearance in a warm, accepting environment. Kudos to MTV on that brilliant coup.

This year's show was a vast improvement over last year's, and we can't exactly figure out why. For one thing, Arsenio Hall, whom we've complained about in the past, was reined in and, in his own words, was little more than "the glue that holds the whole thing together." Now while this may not be utilizing Hall's strong points, he was much more effective, and less distracting in commentary and dress, than last year.

Another improvement was the audience, composed of contest winners and others, who partied in the pit in front of the stage. They gave the show a fun vibe that all the record execs in the world couldn't provide in years past. And it was evident that the dozen performers appreciated playing to a live, excited audience rather than a bunch of suits.

Perhaps that is why the performances seemed consistently better than last year, though there were still some misfires. Coming up on the plus side were Queensryche with a beautifully orchestrated version of "Silent Lucidity"; L.L. Cool J, who took his "Unplugged" version of "Mama Said Knock You Out" one step further with a horn-laden version, and Metallica, with a ferocious version of "Enter Sandman." Paula Abdul certainly gets points for effort, but just couldn't carry off "Vibeology." And what was that Natalie Wood wig action? Mariah Carey is growing as a live performer but her calling-all-dogs high notes were simply shrill rather than amazing. And Prince merely made a spectacle of himself in his bun-baring outfit rather than creating what could have been the performance of the night (other than Pee-wee, of course).

But we bet no one felt worse the next day (not even an admittedly inebriated Casey Niccoli, who accepted for Jane's Addiction) than director Wayne Isham, who forgot to thank his producer/partner Curt Marvis when accepting the Michael Jackson Video Vanguard award with Bon Jovi. And how do you tell the video director? He's the one with the attitude and sunglasses indoors. Unfortunately, we've gotten used to

artists forgetting to thank directors and producers, but it's really embarrassing when a director forgets to thank his producer, who should have

been up on stage with him.

At three hours and 15 minutes, the show was simply too long. We recommend cutting performances and getting it down to two hours or 21/2 hours maximum. MTV doesn't need to prove to anyone anymore that it can draw the big names. However that's a small complaint in a show that otherwise did so much right, from the great performances and short acceptance speeches to amazing little compilation films that highlight the nominees and no inane presenter banter.

It was the second year that MTV had taken over the production of the show from dick clark productions and it continues to learn from its few mistakes. We can't wait to see what next year brings (and how any performer is going to top Prince and manage not to get blacked out).

AND NOW FOR SOME OBSERVATIONS from Los Angeles-based Billboard reporter Deborah Russell, who covered the action in the press tent:

Aerosmith's Steven Tyler, when asked what the band will do with all the cash generated by a new contract with **Sony Records** worth an estimated \$25 million, said, "It's already spent."

And in the wake of recent megadeals snagged by Aerosmith and Motley Crue (\$35 million), we wondered whether Van Halen would renegotiate for major bucks on its next deal. Vocalist and politically astute Sammy Hagar noted, "We're with Warner Bros. because it's like a family. We have a really good record deal right now." Added guitarist extraordinaire Eddie Van Halen, "We make music, not business.

On the touring front, Metallica will hit the road sans any opening act for the "An Evening With Metallica" tour starting soon ... Paula Abdul's tour starts Oct. 26. She promises a "pure visual . Lenny Kravitz is gearing up extravaganza". for U.S. dates in October and November, followed by a European stint . . . Hardcore rap act N.W.A confirmed reports it plans to tour with Guns N' Roses in the future. However, neither band's la bel could confirm the information.

HOORAY FOR HOLLYWOOD: A tuxedoed

Dennis Hopper claimed he attended the MTV awards as a representative of "the establishment." Yikes ... Supermodel Cindy Crawford admitted she was just there to meet Prince (and retrieve her yellow pants?) ... Rapper L.L. Cool J revealed he's interested in pursuing movie projects, but will consider only scripts that defy traditional racial stereotypes. "I'll do any film as long as I'm not in blackface and acting like the 1991 Al Jolson," he said ... Spinal Tap is planning a reunion tour, although the members admitted they didn't know where, when, or why. And they're having difficulty attracting drummers willing to sit down and audition. The most positive prospect is Stray Cats drummer Slim Jim Phantom, they said, since he stands when he plays.

WHILE WESTWARD, THE EYE took advantage of all the other parties surrounding the awards. The trip started with the Music Video Producers Assn.'s second annual bowling party. The organization took over Shatto Lanes with more than 150 directors, producers, assistant directors, cinematographers, and others joining together to throw gutter balls and laugh at how funny everyone looks in bowling shoes. It was a great chance to put faces with names.

We ended with the Artists & Musicians Protecting Tomorrow auction benefiting The Rainforest Action Network, Sept. 7 at Spice in Hollywood. The brainchild of National Video Subscription's Jeff Anderson, it raised more than \$21,000 through the auction at Spice and a separate one held on Request Video. Donations are still rolling in, says Anderson. Although the expenses haven't been tallied, Anderson says he expects at least \$12,000 to go to the cause. In addition to NVS and Request Video, other sponsors were the Music Video Assn. and L.A. Weekly.

The top bid was \$1,500 for a guitar autographed by Van Halen, followed by \$1,400 for one of Madonna's outfits from the "Truth Or Dare" tour, and \$1,300 for a guitar signed by members of Queensryche.

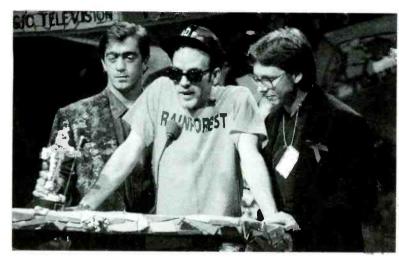
CH-CH-CHANGES: Former Charisma Records video promotion manager Jeanne Samois has joined independent video promotion company Endless Music and will be working out of her New Jersey home. However, she says a move to Los Angeles is imminent.

In a totally unrelated move, Caroline True has left RSA Productions to join Charisma as director of video production in Los Angeles. Her first projects are two John Lee Hooker clips and one for Nia Peeples.

Director Mark Ryzeka has left his longtime home, Mark Freedman Productions, to start his own L.A. production company, U.S. 95.

Tuning In The MTV Awards

Vid Honors Bestowed At L.A. Bash





Linda Hamilton and Aerosmith's Steven Tyler present the award for best group video. Tyler later returned to the stage to claim the award for best metal/hard



Mariah Carey performs her new hit

R.E.M.'s Bill Berry, Michael Stipe, and Mike Mills receive the award for best group video, for "Losing My Religion." (Photos: Frank Micelotta)



Pee-wee Herman opened the show, making his first public appearance since his arrest earlier this summer



L.L. Cool J wins for best rap video for 'Mama Said Knock You Out.'



Surrounded by a phalanx of dancers, Prince plays "Gett Off,"

Billboard. THE CLIP LIST.



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EXCLUSIVE

Bryan Adams, Can't Stop This. . . Bell Biv DeVoe, Word To The Mutha
*Mariah Carey, Emotions

Tom Petty, Into The Great Wide Open

RU77 RIN

HEAVY

Paula Abdul, Promise Of A New Day Boys II Men, Motownphilly Extreme, Hole Hearted Guns N' Roses, You Could Be Mine Jesus Jones, Real Real MC Skat Kat, Skat Strut Marky Mark, Good Vibrations Metallica, Enter Sandman Richie Sambora, Ballad Of Youth Van Halen, Runaround

The Farm, Groovy Train
*Nine Inch Nails, Head Like A Hole
Siouxsie/Banshees, Kiss Them...
White Trash, Apple Pie

EMF, Lies Motley Crue, Primal Scream

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FIVE STAR

Taj Mahal, Don't Call Us

Extreme, Houston, My Name Is...
Martika, Love... Thy Will Be Done
Aaron Neville, Everybody Plays...
Roxette, Fading Like A Flower
Luther Vandross, Don't Want...
Karyn White, Romantic Vanessa Williams, Running.

Paula Abdul, Promise Of A New Day Bryan Adams, (Everything I Do) . . . Michael Bolton, Time, Love & . . . Natalie Cole, Unforgettable Huey Lewis/ News, It Hit Me Like A . . Bonnie Raitt, Something To Talk About Rod Stewart, The Motown Song

Francesca Beghe, Something. Dire Straits, Calling Elvis Curtis Stigers, I Wonder Why Sting, Mad About You Alan Jackson, Someday

STRESS

Color Me Badd, I Adore Mi Amor *Commitments, Try A Little... Fire Straits, Calling Elvis
Firehouse, Love Of A Lifetime
Heavy D., Now That We Found.
L. Cool J, 6 Minutes Of Pleasure
Prince, Gett Off Skid Row, Slave To The Grind
*Tesla, Edison's Medicine
Karyn White, Romantic

ACTIVE

ACTIVE

Alice In Chains, Sea Of Sorrow
Anthrax, Bring The Noise
B.A.D. II, Rush
Toni Child, I've Got To Go Now
Billy Falcon, Power Windows
Chesney Hawkes. The One And Only
**Crowded House, Fall At Your Feet
Joan Jett & The Blackhearts, Backlash
Kiss, God Gave Rock And Roll To You
Latin Alliance. Low Rider Kiss, God Gave Rock And Roll To You Latin Alliance , Low Rider *Ziggy Marley, Good Time Martika, Love . . . Thy Will Be Done Naughty By Nature, O.P.P. N.W.A. . Alwayz Into Somethin' *Ozzy Osbourne, No More Tears Bonnie Raitt, Something To Talk About Salt-N-Pepa, Let's Talk About Sex

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The Farm, Groovy Train
Diana Ross, When You Tell Me. ..
Collins/Dozier, The Quiet's Too. ..
The Dylans, Godlike
Paula Abdul, Promise Of A New Day
Or-N-More, Everyotherday
A Tribe Called Quest, Check ...
The Scream, Man In The Moon
Robyn Hitchoock, So You Think. Robyn Hitchcock, So You Think Metallica, Enter Sandman Sting, Mad About You Another Bad Creation, Jealous Girl Van Halen, Runaround



ADDS

Buddy Guy, Mustang Sally Chris Isaak, Blue Spanish Sky Simply Red, Something Got Me Started

Gloria Estefan, Live For Loving

ARTIST OF THE MONTH

BeBe & CeCe Winans, Addictive Love Lisa Lisa, Let The Beat Hit 'Em Vesta, Special Phyllis Hyman, Don't Want To... B Angie B, So Much Love Luther Vandross, Don't Want... Brand New Heavies, Never Stop Color Me Badd, I Adore Mi Amor

GREATEST HITS

WHAT'S NEW

ADDS

Bobby Jimmy, Erotic Psychotic
Joan Jett & The Blackhearts, Backlash
MC Lyte, When In Love
Poor Righteous Teachers, Shakiyla
Posse NFX, Black Or Ya White
Sway & King Tech, In Control
WC & The MAAD Circle, Dress Code

AMERICA'S NO. 1 VIDEO

Boyz II Men, It's So Hard To Say Goodbye

PEOPLE-POWERED HEAVIES

PEOPLE-POWERED HEAVIES

2 Live Crew, Pop That Coochie
A Tribe Called Quest. Check...
Above The Law, 4 The Funk Of It
Another Bad Creation, Jealous Girl
B Angie B, So Much Love
Boys II Men, Motownphilly
Bryan Adams, (Everything I Do)...
BWP, No Means No
Clarence Carter, Strokin'
Color Me Badd, I Adore Mi Amor
Compton's Most..., Growing Up...
DJ Jazzy Jeff, Summertime
DJ Quik, Tonite
H.E.A.L., Heal Yourself
Hi-Five, I Can't Wait Another Minute
Johnny Gill, I'm Still Waiting
Kiss, God Gave Rock And Roll To You
L.L. Cool J, 6 Minutes Of Pleasure
Latin Alliance, Low Rider
MC Breed & DFC, Ain't No Future
Aughty By Nature, O.P.P.
N.W.A., Alwayz Into Somethin'
TKO Posse, Daddy's On The Pipe
Prince, Gett Off
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Lisa Fischer, Save Me
Marc Nelson, I Want You
Gene Rice, You're A Victim
LL. Cool J, 6 Minutes Of Pleasure
F.S. Effect, I Wanna B U're Lover

HEAVY

Color Me Badd, I Adore Mi Amor Ex-Girlfriend, Why Can't You. ... Vanessa Williams, Running. ... Natalie Cole, Unforgettable Tevin Campbell, Just Ask Me To Lenny Kravitz, It Ain't Over Till It's Over Whitney Houston, My Name Is. ... J.T. Taylor, Hot Summer Night Keith Washington, Are You Still In. ... Gladys Knight, Men Oaktown 3.5.7. Turn It Up Peabo Bryson, Can You Stop The Rain Prince, Gett Off Special Generation, One Night Lover

Prince, Gett Off Special Generation, One Night Lover James Brown, Move On Ziggy Marley, Good Time Sounds Of Blackness, The Pressure Small Change, Teardrops

Karyn White, Romantic Chris Pittman, Show Me Johnny Gill, I'm Still Waiting Mic Murphy, Give Me Just A... Riff, If Your Serious Aretha Franklin, Everyday People Starleana, I'll Take You There Guy, D-O-G Me Out

ADDS

Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chitlin'... Ronnie McDowell, Just Out Of Reach Degarmo And Key, Family Reunion HEAVY

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ADDS

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

Mary-Chapin Carpenter, Down At...
Sawyer Brown, The Walk
Tanya Tucker, Down To My.
Brooks & Dunn, Brand New Man
Lionel Cartwright, Leap Of Faith
Ronnie Milsap, Since I Don't Have You
Mark Chesnutt, Your Love Is A Miracle
Doug Stone, I Thought It Was You
Diamond Rio, Mirror Mirror
Ricky Van Shelton, Keep It...
Lorrie Morgan, A Picture Of Me
Travis Tritt, Anymore
Alan Jackson, Someday
B.B. Watson, Light At The End... B.B. Watson , Light At The End . . Marty Stuart, Tempted

MEDIUM

Aaron Tippin, She Made A Memory. . . McBride And The Ride, Same Old Star Linda Davis, Three Way Tie Pam Tillis, Put Yourself In My Place Linius Davis, Ince Way Ite
Pam Tillis, Put Yourself In My Place
Vern Gosdin, The Garden
Davis Daniel, For Crying Out Loud
Patty Loveless, Hurt Me Bad (In A...
Whitley/Conley, Brotherly, Love
George Jones, You Couldn't Get...
Highway 101, The Blame
Trisha Yearwood, Like We Never...
Neal McCoy, This Time I Hurt Her More
Great Plains, A Picture Of You
Little Texas, Some Guys Have All...
Marc Cohn, Walking In Memphis
Ricky Skaggs, Life's Too Long
Sammy Kershaw, Cadillac Style
Dean Dillon, Don't You Ever
Desert Rose Band, You Can...
Emmylou Harris, Rollin' & Ramblin'



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ADDS

Dawn Sears, Good Goodbye Kathy Mattea, Asking Us To Dance Mark O'Connor, Bowtie Reba McEntire, For My Broken Heart Alison Krauss, I've Got That Old Feeling Chris Ledoux, Riding For A Fall

HEAVY

Aron Tippin, She Made A Memory.
Alan Jackson, Someday
Bo T, Angel Fire
Brooks & Dunn, Brand New Man
Collin Raye, All I Can Be
Davis Daniel, For Crying Out Loud
Dean Dillon, Don't You Even.
Diamond Rio, Mirror Mirror
Dolly Parton, Eagle When She Flies
Doug Stone, I Thought It Was You
Emmylou Harris, Rollin' & Ramblin'
George Fox, I Know Where You Go
George Jones, You Couldn't Get.
Highway 1 01, The Blame
Holly Dunn, No One Takes The.
James Blundell, Time On His Hands
John Gorka, Houses In The Field Highway 101, The Biame
Holly Dunn, No One Takes The...
James Blundell, Time On His Hands
John Gorka, Houses In The Field
Whitley/Conley, Brotherly Love
Kelly Willis, The Heart That Love Forgot
Linda Davis, Three Way Tie
Lionel Cartwright, Leap Of Faith
Little Texas, Some Guys Have All...
Lorrie Morgan, A Picture Of Me
Mario Martin, Keep It On The...
Mark Chesnutt, Your Love Is A Miracle
Martin Delray, Lillie's White Lies
Marty Brown, High And Dry
Marty Stuart, Tempted
Mary-Chapin Carpenter, Down At...
McBride And The Ride, Same Old Star
Neal McCoy, This Time I Hurt Her More
Pam Tillis, Put Yourself In My Place
Patty Loveless, Hurt Me Bad (In A.
Ricky Skaggs, Life's Too Long
Ricky Van Shelton, Keep Lt...
Ronnie McDowell, Just Out Of Reach
Ronnie Milsap, Since I Don't Have You
Sammy Kershaw, Cadillac Style
Sawyer Brown, The Walk
Taylor/Lynne, The Very First...
Tanya Tucker, Down To My...
Desert Rose Band, You Can Go...
Kentucky Headhunters, It's Chitlin'...
Travis Tritt, Anymore
Trisha Yearwood, Like We Never...
Vern Gosdin, The Garden
Vince Gill, Look At Us



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CURRENT

CURRENT

Rod Stewart, The Motown Song
Fishbone, Everyday Sunshine
Psychedelic Furs, Until She Comes
Robyn Hitchcock, So You Think.
Sounds Of..., The Pressure.
Russ Irwin, My Heart Belongs To You.
Jesus Jones, Real Real Real
The Farm, Groovy Train
Huey Lewis/News, It Hit Me Like A...
Extreme, Hole Hearted
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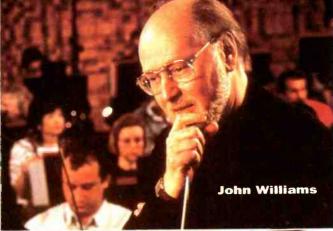
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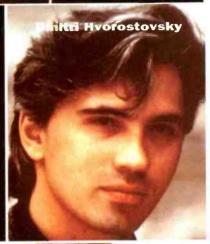
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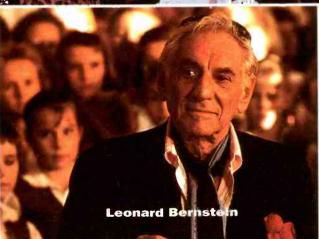
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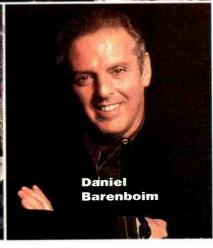














Despite a General Softness
at Retail and Ongoing
Product Glut, Classical
Continues to Give an Overall
Command Performance
With Budget and Crossover
Delights That Excite
Consumers and
Marketers Alike.

By SUSAN ELLIOTT

he classical record business is either immune to or ignorant of the laws of supply and demand. Label executives virtually everywhere are crying the blues about slow sales, yet few indicate any plans to cut back. As a result, the market remains glutted, even as stores order fewer and fewer titles.

"Stores are empty and people are buying less," says Deutsche Grammophon VP Karen Moody, echoing her colleagues' perceptions. Yet DG will continue to issue eight or nine full-price titles per month. Fall priorities include Leonard Bernstein's "Candide" and a Bernstein-Vienna Philharmonic Mahler Eighth, recorded from a radio broadcast in 1975. Moody says the label will simultaneously release a specially priced 13-CD set of the complete Bernstein-Mahler cycle, with Vienna, Amsterdam's Royal Concertgebouw, and the New York Philharmonic.

DG recording plans in '92 include "Otello" with Placido Domingo and Cheryl Studer, Giuseppi Sinopoli conducting. Studer will also record "Aida" with the same conductor. Kathleen Battle plans a recital disc with Andre Previn. Big news for DG is the completion of the James Levine-Met Opera "Ring" with the release of "Siegfried" early next year.

Like her colleagues, Moody sees the increasing popularity of budget product and to that end plans to revitalize DG's Galleria line. She calls cassettes a "dead breed," pointing out that superbudget CDs have eaten substantially into the cassette market.

Luciano Pavarotti's "Otello" on London will precede Domingo's new one on DG. Former is slated for Fall release and features Kiri Te Kanawa, Leo Nucci, Sir Georg Solti, and the Chicago Symphony under Solti. It was recorded live in New York's Carnegie and Chicago's Orchestra halls. London will also issue a "Pavarotti Songbook" this fall, "intended," says PolyGram Classics and Jazz president David Weyner, "for all those who went bonkers over the Three Tenors." Label also plans a Rags and Tangos disc from Joshua Rifkin, a Christopher Hogwood "Orlando," and a Solti "Magic Flute."

London continues to promote composer Michael Nyman in all his guises, from soundtracks to string quartets, and Ute Lemper will sing his "Songbook" for Spring '92 release. The revitalized Argo line will issue about 20 titles, including Michael Torke's "Color Music" with David Zinman and the Baltimore Symphony, and William Bolcom's Fifth Symphony with the American Composers Orchestra under Dennis Russell Davies. John Mauceri will continue his Kurt Weill series with "Street Scene."

Weyner points to the increased sophistication of marketing techniques in classical music and the "extraordinary persistence of the top line. If people want a particular art
(Continued on page C-3)



CLASSICAL MUSIC

THE CLASSICAL MARKET: A COMMAND PERFORMANCE

(Continued from page C-1)

ist, the issue of price seems less important." Out of Poly-Gram's 500 classical titles per year, he says, the Top 25 are impervious to price.

He points to the Three Tenors phenomenon as an indicator that "with the right record there's an extraordinary audience out there." Perhaps thinking of Sony Classical's recent Carreras-Domingo-Pavarotti reissue, he adds, "If we go out and market cheap imitations of the Three Tenors, we have failed as an industry.

Philips' 180-disc/44-volume complete Mozart edition should be complete by early '92. VP Nancy Zannini reports "spectacular success" with the set, which has thus far sold over 4-and-a-half million CDs worldwide and has been entered into the Guinness Book of Records as the largest collection of recordings ever devoted to a single composer.

Jessye Norman celebrates her 20th anniversary on Philips with several projects, including a spirituals repackage. New recordings are expected from Russian baritone Dmitri Hvorostovsky, Mauceri and the Hollywood Bowl Orchestra, and Kiri Te Kanawa, who'll record a new "Fledermaus" with Andre Previn.

Philips will also launch a new-music label, Point, with Philip Glass as A&R chief. Zannini calls Point "a realization of the musical context of Philip Glass, directed at the person who is beyond rock'n'roll and who goes to Serious Fun and BAM's Next Wave." Point will issue about eight discs in 1992.

Zannini echoes her colleagues in reporting a softening at the retail level, especially with full-price product. Among market shifts, she notes "marketing has to be more creative

in that we no longer have any music magazines to speak of."

Marketing is key, concurs Elektra International Classics
VP and GM Kevin Copps. "The audience for classical music is not growing," he says, "so we're all trying to outmarket each other." After an 18-month startup, he reports EIC is now up to speed, with about 300 Erato titles out and half that number on Teldec. "We have great visibility now," reports Copps. "People know who we are."

Copps notes the importance of budget lines. He says Erato's new Residence series has been highly successful, selling twice as many titles as a full line would during its first release month (May). Teldec launched its Esprit budget line in August and plans a midline chamber music reissue series in 1992. Copps likens the current abundance of budget CD reissues to the LP days of Victrola, Seraphim, and Odyssey. "The classical business has become the crossover and reissue business," he says

Among new recordings, Barenboim and the Chicago Symphony are a continued priority on Erato, while Teldec remains committed to baritone Thomas Hampson and conductors Hugh Wolff and Kurt Masur, whose opening night New York Philharmonic concert, featuring the Bruckner Seventh, will be recorded and released in November of this

Among promotional strategies, EIC has begun publishing an 800 number in all its ads; the caller can hear artist interviews and receive information about tours and upcoming re-

It's increasingly difficult to market frontline product at the retail level, other than the HMV and Tower chains, reports Harold Fein, VP/GM of Sony Classical, USA. "A lot of the major national chains are only interested in budget product," he says, "and in the most major names, like James Galway and Itzhak Perlman—people who've been on the 'Tonight Show.' " As a result, says Fein, Sony Classical is looking at alternatives such as direct mail.

Like Philips' Zannini, Fein reports difficulty in finding targeted outlets for ad dollars, what with the demise of the classical music magazines within the last several years, including High Fidelity, Opus, Ovation, Keynote, Classical, and the North American edition of Classic CD. He also says, "Our business would be healthier if we had more cooperation from classical radio and from record reviewers, who always seem to be looking for negative things to say."

Sony will issue 250 to 300 titles in the coming season,

about a third of which will be front-line product. Among priority artists, Fein named Yo-Yo Ma, Midori, Claudio Abbado, Zubin Mehta, Lorin Maazel, and James Levine, and emphasized that classics is an artist-vs.-label-driven business.

Coming operas include Cherubini's "Lodoiska" with Riccardo Muti conducting live at La Scala; "La Fanciulla del West," also at La Scala with Maazel leading Mara Zampieri and Domingo; and a Met Opera "Luisa Miller" with Aprile

Millo, Domingo, and Levine conducting.
Sony's early-music series Vivarte is "doing terrific," says Fein, "despite our anxiety that the market would be glutted." He likens the series to "baseball cards—people who buy one want to buy the whole line." In October comes the Sony Broadway launch, a full-price reissue series that will be supplemented by an occasional new recording, such as "Kismet" with Samuel Ramey, Julia Migenes, and Jerry Hadley. Fein has found "great accep-

tance" for the Essential Classics budget line, the first 20 titles of which were issued in April. In '92 Sony will launch a midprice Glenn Gould series and continue the Isaac Stern and Pierre Boulez retrospectives. And by the 75th anniversary of Leonard Bernstein's birth in 1993, Sony (Continued on page C-12)



Thomas Hampson



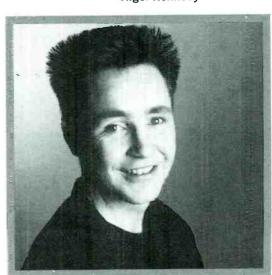
Vladimir Horowitz



Neeme Järvi



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CLASSICAL MUSIC



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CLASSICAL SYNDICATORS SERVE STATIONS BY PROVIDING FRESH PROGRAMMING OPTIONS THAT ATTRACT LISTENERS

By PHYLLIS STARK

ompared to the array of syndicated programming available for top 40 and other, more mass-appeal formats, there is relatively little out there for classical broadcasters. Among the syndicators that do provide classical programming, the competition is heating up as the number of commercial classical outlets decreases—from 52 last year to 49 this year. But despite the shrinking classical radio pie, the 49 commercial and 294 non-commercial classical stations in the country still have several syndication options.

The newest entry in the classical syndication market is "Classical Countdown," a weekly show based on the Billboard Top Classical Albums chart. The show, which debuted July 10, is owned by KSCN Los Angeles and produced and hosted by classical radio veteran Rich Capparela. At press time, the program claimed 40 non-commercial affiliates.

The show aims to capture more than just the core classical audience. "We produced 'Classical Countdown' to be of interest to both the serious classical audience and the casual listeners," explains KCSN GM Ken Mills, who serves as the show's executive producer. He describes the show as "light hearted, witty, tightly produced, and rather commercial-sounding. The pacing appeals to younger listeners." In fact, Mills claims the show is often compared to Westwood One's top 40 staple "Casey's Top 40 With Casey Kasem."

Capparela says the philosophy behind the show is to take classical music to "people on the periphery. There are a lot of people who would love to love classical music but they are put off by the aura."

Capparela says he was put off himself by classical programmers' oft-stated aim to "bring classical to the masses" which seemed "more like social work than entertainment. I'm trying to make the music fun and attractive and sexy. I'm trying to destroy the negative image of classical music being inaccessible and only for the Mercedes set," he says. "The show is unabashedly slick and fast paced, [but] it allows me the freedom to be goofy every once in a while."

While Mills admits that "by its very nature, classical is difficult to [make] mass-appeal," he says the show takes an "every person approach. We're trying not to be too high-

"Classical Countdown" is targeted at non-commercial stations because "that is primarily where classical music is found," according to Mills. But, he claims, "it's only a matter of time before we're on 150-200 stations."

of time before we're on 150-200 stations."
"Classical Countdown" is available free to non-commercial stations and Mills is trying to solicit a national underwriter. The show is currently using funds from the Corporation for Public Broadcasting and KCSN and "a lot of sweat equity," according to Mills.

Several other weekly programs come from the New York-based Concert Music Broadcasting Inc. which provides an

array of classical programs for sponsors which are then syndicated to commercial classical stations. Programs include the PaineWebber-sponsored "Traditions," which runs weekly all year, the Lincoln automobile sponsored Lincoln's "Music In America," a weekly show that runs 26 weeks a year, Alamo Rent-A-Car's "Alamo Classical Music Hour," a 14 week program, and a series of holiday specials sponsored by the American Gas Assn. Concert Music president Peter Cleary says each program has approximately 40 affiliates.

One monthly option for commercial classical stations is Sharp's "Classic Line" which is produced by the Los Angeles-based Entertainment which also produces "Hitline" and "Country Line" for other formats. "Classic Line," a 90 minute call-in program, is available to its affiliates on a barter basis and is hosted by WNCN New York morning man Elliott Forrest.

Entertainment co-chairman Dana Miller says it was an easy decision to try the call-in format with classical music. "You have these thoroughly interesting mega stars in the world of classical and their fans are as rabid for them as the kids are for top 40 artists," he says. But unlike its counterparts in other formats which are primarily talk, "Classic Line" is 80% music although the show still features interaction between that month's featured artist and callers to the program's 800 telephone line. Recent guests have included Itzhak Perl-

man and Placido Domingo and future plans include broadening the artist base to include Broadway stars.

Entertainment also has another monthly show in the works that would feature live concerts by classical superstars. Miller hopes to launch that program in January 1992.

While classical programmers have several weekly and monthly programs available, they have very few options when it comes to full time classical formats. Chicago Educational Television Assn. produces two full time formats, the WFMT Fine Arts Network and the Beethoven Satellite Network. Seattle-based Broadcast Programming provides a third classical format.

WFMT, which claims to be the largest syndicator of classical programming in the country, produces programming that is mainly heard on non-commercial stations although it is available to

commercial stations as well.

The Beethoven network provides 11 hours of programming on weekdays and 14 hours a day on weekends. Director David Levin says the programming is "designed to be used in any daypart." The network, which claims 167 affiliates, has been on the air for five years and, Levin says, "has proven itself to be the most successful format service in classical music history."

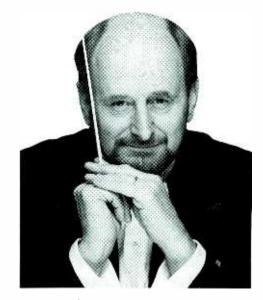
The Fine Arts Network is "a compilation of concert, folk, and news programs," according to Levin. The format was launched five years ago to syndicate the Chicago Symphony Orchestra and the Lyric Opera of Chicago. Today, the network continues to syndicate both as well as the San Francisco, Milwaukee, Montreal, and Atlanta symphony orchestras. Other programming includes chamber music and folk programs, a program of new and rare releases, and two BBC weekly comedy programs.

Levin says the programs are available to stations at no charge because "we kill ourselves to get underwriting for most of the programs." Only the BBC programs require a "modest fee" from the stations. Both WFMT networks are available to "any stations that want to have some classical presence commercial or non-commercial," Levin says

Broadcast Programming's VP/programming Tom Ca-

sey describes his classical format as "very mainstream. I think anyone who has a passing knowledge of classical music would know most of what we play." The format is broken into dayparts so stations can use as much or as little as they want. Casey says the format currently has between 10 and 15 affiliates including three outside the U.S.

In addition to the full-time format, Broadcast Programming produces a wide array of classical specials. These include 24 different composer birthday specials, which are three hour salutes to composers like Schubert, Bach, and Debussy. Other programs include a variety of holiday specials and a series of 26 Mozart programs. These specials are sold to stations on a cash basis and, like the full-time format, Casey says they are "real mainstream." Phyllis Stark is Billboard's Associate Radio Editor.



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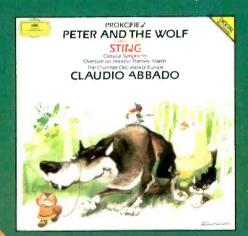
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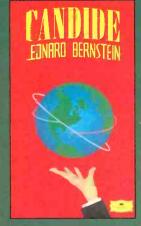
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VIDEO LABELS LOOK BACK AT 'MIRACLE' YEAR WITH WONDER, AHEAD WITH **ANTICIPATION AND FRESH IDEAS**

By MELINDA NEWMAN

ast year, many classical music labels were gingerly testing the music video waters unsure of how interested fans were in not only listening, but seeing the music.

They learned what several veteran video companies, such as Kultur Video, Pacific Arts Video, Paramount Home Video, and View Video and VAI already knew: the water's fine.

Now virtually every label has expanded, if not introduced, their entries into the market. Many are looking back at the past year with wonder and delight, and ahead with great anticipa-

Funny how a double platinum title

Released last fall, "The Three Tenors In Concert," has sold more than 200,000 copies. The music video, which captures the once-in-a-lifetime performance of Placido Domingo, Luciano Pavarotti and Jose Carreras at the 1990 World Cup in Rome surpassed everyone's expectations by selling into the stratosphere. The Poly-Gram Video title not only outsold any other classical title released, it was the company's top-selling music video beating out titles by such artists as Bon Jovi and Tears For Fears.

Talk to people in the classical music video field and they'll call the success of "The Three Tenors" "a miracle" or

"a unique phenomenon that everyone will be chasing for the next 10 years," everything but repeatable.

While its success may never be duplicated, it did turn attention to a medium that had previously not received the credit it deserved from some retailers, and made some distributors and manufacturers look at the market a little dif-

'The success of 'The Three Tenors' was the best thing that's happened to classical music video since its inception," says Harold Fein, VP/GM of Sony Classical USA. "It opens up all kinds of avenues. We're glad PolyGram did it; we wish we had."

Among the eyes it opened were a number of retailers who were previously resistant. "I think 'The Three Tenors' proved the point that classical music video sells. In video stores, they had always been very reluctant. It's always been accepted by the public," says Brad Carty, national marketing manager for Kultur Video, which has a mailing list of more than 100,000 patrons. 'What happened is what every retailer assumed— that no one wants to see opera on video or own classical music titles—was false."
Several companies that entered

the market for the first time discovered for themselves that there was a receptive audience waiting for quality titles.

Sony Classical's first foray into the video marketplace came last

November with the first four titles from the 45-title "Karajan Legacy," a collection of works linked to the late Herbert von Karajan. Several other titles were released during the year. "We're still feeling our way around, but we're pretty pleased with what we accomplished," says Fein. "With every audio release, we're thinking is there a companion video release? We're very encouraged by the configuration.

Sales on a laserdisc title are considered to be good if they're in the 2,000-unit range, a target Fein says Sony is meeting with the Karajan titles.

Fourteen of the 45 titles have been released, and Fein says, "We're finding that with the Karajan, it's like baseball cards. People have to have the whole series." In addition to more Karajan titles, Sony expects to release 50 new titles over the upcoming year.

Similarly, BMG Classics, which took the official plunge in April 1990 with a Toscanini series, is happy with the results. Actually, we're quite pleased," says BMG Classics president Guenter Hensler. "They look pretty spectacular and got a lot of critical acclaim.

Teldec Video bowed in March with more than 10 titles, five of which its distributor, Elektra International Classics, has had to repress. "The demand has exceeded our expectation," says Elektra VP/GM Kevin Copps. Copps expects to have 14 titles out be the end of this year and another 20 by the end of 1992.

The programming, taken from 100 titles licensed from the Allegro, Metropolitan and NVC catalogs, includes Elektra's top-selling title "The Trout" from Christopher Nupen. Made in the late '60s, originally for television, the show chronicles a week in the lives of five musicians who were coming into their own, including Zubin Mehta, Itzhak Perlman, Jacqueline du Pré, Pinchas Zukerman and Daniel Barenboim, and concludes with a performance of Shubert's "Trout Quintet." Elektra plans to release all 25 of the titles in the Nupen collection over the next several years.

Unlike some of the Toscanini titles, which were taken from kinescope and hard to restore, Elektra had no problem with the Nupen series. "They didn't have the technology available as something that was filmed last year would, but his stuff was filmed at a high level," says Copps. "Nupen wouldn't

sleep for three days straight to get one edit right."

Elektra's first NVC titles will be released in September.

Leading the way are selected one act operas by Rossini.

Other labels getting to step into the spotlight included EMI Classics/Angel, which will began releasing titles in the U.S. in January 1992. Many titles are already available in

NOT JUST FOR THE ELITE ANYMORE

The success of "The Three Tenors" made many companies realize that people who wouldn't ordinarily buy classical music or attend a concert, would buy a classical music video if it was presented to them in an entertaining and enjoyable

"There are a lot more people who don't like classical music than who do," says Fein.

While not abandoning quality for commerce, he says "If there's a project that we can make more palatable to a broader audience, we will." Such is the case with an upcoming title featuring the popular Wynton Marsalis and Kathleen Battle. Additionally, Sony is optimistic about the success of "The Loves Of Emma Bardec." The title, slated for a fall release, is a concept telefilm set in Giverny and Paris. It features the music of Debussy, Faure and Bizet performed by Katia and Marielle Labeque. "It has an interesting tone to it because it's conceptual instead of straight performance,' Fein says. "We're thinking more along those lines because of 'The Three Tenors.' "The release will be available on both laserdisc and VHS

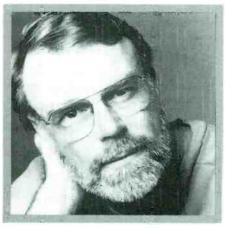
"We have to create events and make things exciting," agrees Hensler. Among its upcoming releases are "Classic Visions" series from BMG Classics. The first three titles will be released in October.

Originally shown on Swiss television, the projects, created and directed by Adrian Marthaler, look at classical music from a slightly different tack. "These are weird classical videos," says Hensler. "There are always musicians involved, but Marthaler films them in an interesting way. For example, there's a Ravel piece where the conductor and violinist are in a bullring and the orchestra is the audience. Another title (Continued on page C-10)



Erich Kunzel

Isaac Stern



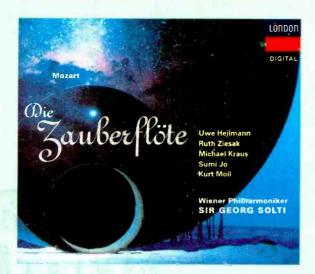
Yo Yo Ma





Murray Perahia





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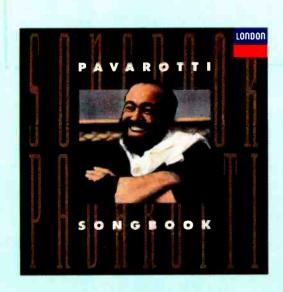
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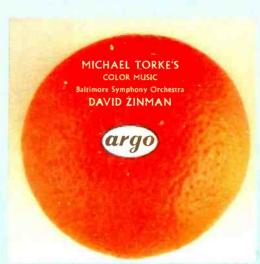
SHINE BRIGHTEST ON

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&

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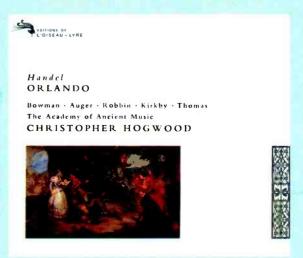












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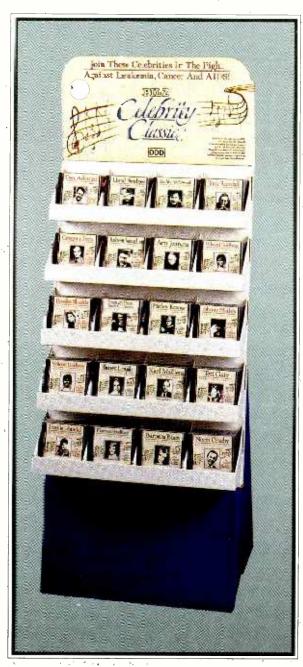


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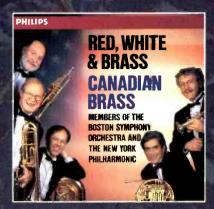
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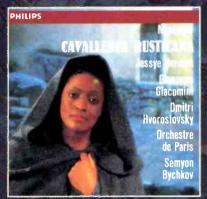
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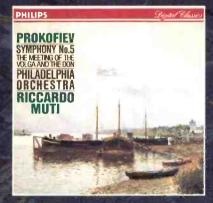
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Philips Classics's Conversation Pieces





VIDEO LABELS

(Continued from page C-6)

has a classical music conductor on roller skates." Three more titles will be released in Spring 1992.

Similarly, PolyGram has crossover dreams for four upcoming versions of Mozart operas by noted director Peter Sellers, recorded at State University of New York—Purchase during the '80s. "They're in really wild settings," says David Weyner, president of PolyGram Classics and Jazz. "They're done in such a way that we stand a greater chance of reaching new audiences for classical and opera. 'Cosi fan tutte' takes place in a 1950s diner.

PolyGram also has high hopes for the Oct. 15 release of "Pavarotti At Hyde Park," which highlights the artist's July London concert. However, Weyner's careful to caution against overoptimism. "I've really placed a preminum on not creating expectations as per 'The Three Tenors'," he says. "I really believe there are things that are singular and I think that is. That's not to suggest that the Hyde Park concert isn't important, but in terms of repeat action, we're not looking for anything even remotely identical."

The fact that there is no accompanying audio is a bit of a mixed blessing: "That will draw attention to the video-only status," says Weyner, "but we lose some of the synergy we had with 'The Three Tenors'."



LASERDISC VS. VHS

While laserdisc is the preferred vehicle by purists for classical titles because of the technological superiority, VHS units still far outsell discs. Virtually each classical music video company has a different slant on what works best.

For example, Sony's Karajan series is available only on la-

serdisc, as per the maestro's instructions.

"Right before Karajan died, he was doing these recordings and he wanted the representation of sound and picture only on laser. He felt it would be the best representation of his legacy," Fein says. He adds that eventually, after the first 45 titles are out, some issuing on VHS will begin.

PolyGram initally released titles only on laserdisc, but now it's rare not to release titles on VHS as well, Weyner says. "Our European labels felt that laserdisc was the carrier of choice, VHS is a particularly American thing. We lobbied with Philips and Deutsche Grammophon and it took some time to get them to release stuff on VHS, but we're very, very pleased with what's happening on classical VHS.'

BMG titles on VHS outsell laserdisc more than two to one, says Hensler, even through he finds that "laserdisc is a much more suitable medium" for the music. "With VHS

we're touching a larger existing market."

Elektra International's Copps also prefers laserdisc because of the added capabilities. On a few of the opera titles, Elektra has mastered the last side on longer playing CAV so 'we could add supplemental information like a beginner's guide to opera.'

On the other hand, the 11-year old Kultur Video released its first titles on laserdisc last year when it licensed 11 titles to Pioneer. Carty says they have been very successful and that the company is discussing releasing other titles with several laserdisc companies.

Similarly, Home Vision made its laserdisc debut last fall with two operas taped at La Scala.

BACK TO THE FUTURE

The vast majority of classical music video titles are acquisitions from television. For example, Kultur is releasing an unlimited number of titles from the "Bell Telephone Hour" taken from the late '50s and early '60s. "The show featured everyone big in classical music, dance, opera, and theater,'

In September, VAI continues to release more titles culled from its "Voice Of Firestone" series, taken from more than 100 hours of televised concerts that aired between 1949 and 1963.

While most companies see the day that labels begin to produce events simply for the longform market quite a ways off, they do see it happening. Hensler notes that things are already moving in that direction because most productions are too expensive for television if home video rights to the event haven't been secured before it is produced. "And in four-to-five years there will probably be productions done just for video."

Weyner agrees. "More and more this company is interested in the notion of cooperative ventures whether they be theaters or opera houses or television and to work with them rather than just acquire catalog. However, the bulk of our catalog is still going to be acquisition."

"I think there will be a time when record companies negotiate with an orchestra for the audio project and video will be factored in," sums up Copps. But it could be a while. "I'm not involved in negotiating contracts with an orchestra but right now to record alone, you're talking around \$70,000. To negotiate rights with unions for cameras and videos, it's a lot more. It gets to be monstrously expensive. But I think more and more orchestras will want the video. They all suffer from vanity and want to see themselves in perfor-

Other important distributors releasing classical programming include HBO Video and Proscenium Video.

Melinda Newman is Billboard's Music Video Editor.



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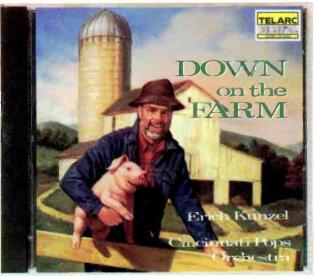




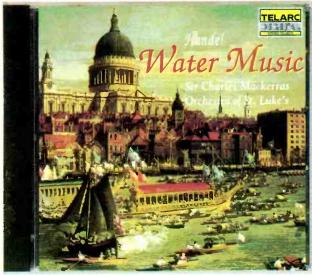
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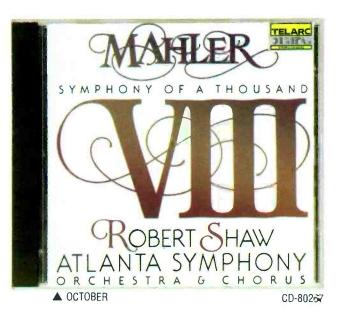


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CLASSICAL MUSIC

COMMAND PERFORMANCE

(Continued from page C-3)

plans to have some 120 titles out in all three price categories.

BMG Classics' release of "Le Nozze di Figaro," Red Seal's first operatic venture in 10 years, signals a major vocal initiative for the label. Carol Vaness and Marilyn Horne each have new discs coming and will sing in a new "Falstaff" together; Mirella Freni will record "Pique Dame" in the fall with Seiji Ozawa, the Boston Symphony and Dmitri Hvorostovsky; and Leonard Slatkin will issue a "Fanciulla del West" next year. The St. Louis conductor will continue his Americana series with the label and start a Vaughan Williams symphony cycle. President Guenter Hensler says new recordings will also be coming from Pinchas Zukerman, Alicia de Larrocha, Colin Davis, James Galway, Vladimir Spivakov, Barry Douglas, and Yuri Temirkanov.

BMG Classics issues about 250 discs per year, including full-price Red Seal and RCA Victor; midprice Gold Seal (which includes the Toscanini Collection); budget Silver Seal and Victrola; and Deutsche Harmonia Mundi, which comes in both full- and mid-price guises. This month, BMG launched RCA Victor's Greatest Hits, a new mass-market budget line that should have about 35 titles by the close of

Hensler concurs that moving front-line product is difficult and that the national chains, excepting Tower and HMV, have become "extremely selective" in what they'll carry. He says innovative marketing is key, noting that BMG has added several classical specialists to its field staff. "That should make a major difference," he says.

Partly as a result of its year-old distribution pact with BMG, **Musicmasters** has shifted its A&R strategy, cutting back its classical release schedule by 50% and focussing on "long-range projects with long-range value and aggressive marketing potential," says president Jeffrey Nissim. By way of example, Nissim cites the St. Luke's-Robert Craft project

to record all of Stravinsky's orchestral works and his company's four-year agreement with the New York City Opera.

Otherwise, MM will continue with guitarist Eliot Fisk, conductor Dennis Russell Davies (with the Beethovenhalle Orchestra), and composer Lou Harrison. Nissim says the word "Classics" is being added to MM packaging, since jazz now constitutes about half the company's offerings.

In addition to Steven Murphy's appointment to the presidency last February, Angel/EMI has been undergoing major changes, including moving its base of operations from L.A. to New York and hiring new marketing, finance, and A&R personnel. Murphy points out that the company will step up its U.S. recording activities considerably and expand its artist roster. He and Blue Note head Bruce Lundvall are already looking at several Broadway cast recording projects, and some studio re-creations are also planned. Continued classical priorities include Roger Norrington, Nigel Kennedy, Kiri Te Kanawa, Thomas Hampson, Simon Rattle, Riccardo Muti, Anne-Sophie Mutter, and Paul McCartney's "Liverpool Oratorio," recorded in June with Te Kanawa and Jerry Hadley.

Murphy, whose background is in the book business, says he feels the current tendency at retail to carry only budget and superstar product is "short sighted. Our research shows that a very high percentage of people know what they want when they go into stores. Therefore carrying a breadth of inventory is imperative. Without it, you lose a huge segment of the customer base that isn't coming in to browse." He also says he wants "to move away from knee-jerk discount across all lines and more toward thematic programs and consistent marketing."

Telarc releases its first opera this fall with "The Magic

Telarc releases its first opera this fall with "The Magic Flute," conducted by Sir Charles Mackerras. Soloists are Barbara Hendricks, Jerry Hadley, Thomas Allen, and June Anderson. No other operatic ventures are planned; CEO Jack Renner is taking a "wait and see" approach.

The label currently has about 200 full-price titles in its catalog and issues about 45 front-line discs a year. Recent signings include the Cleveland Quartet and Banchetto Musicale, a Boston-based early-music group. Other A&R priori-

ties include the Atlanta Symphony under both Robert Shaw and Yoel Levi, David Zinman and the Baltimore Symphony, Andre Previn, Mackerras, and the Orchestra of St. Luke's. Renner says he is feeling the slowdown of the economy but remains pleased with Telarc's behavior at retail. He adds that Telarc's quarterly newsletter, mailed to 115,000 names, is a major marketing tool.

"There's too much product out there and we're all fighting for space," reports Roger Holdredge, GM for Virgin Classics, USA. This fall the company launches Virgo, its first budget series. The all-digital line starts with 20 newly recorded titles designed for the novice classical buyer. Holdredge says the early-music series Virgin Veritas is doing "exceptionally well," accounting for 25% of overall sales. The full-price crossover line Virgin Variations will this Fall carry recordings by the Gay Men's Chorus, Sharon Isbin, and the Swingle Singers, while flagship Virgin Classics will feature "Salome" with Karen Huffstodt in the title role and Kent Nagano conducting l'Opera de Lyon Orchestra. Holdredge reports more unusual repertoire to come from the Plymouth Music Series as well.

Nonesuch Records continues to branch out in directions additional to mainstream classical, including soundtracks, jazz (through Elektra Musician), ethnic music, and contemporary. Its most recent tributary is the American Explorer Series, a full-price line of new recordings of grassroots American music, which complements the midprice Explorer Series reissues.

VP of marketing and creative services Peter Clancy says guitarists Sergio and Odair Assad will have a new Baroque record out in late fall. Sanford Sylvan has recorded Schubert's "Die Schoene Muellerin," and Richard Goode will continue his Beethoven cycle. New discs are also expected from the Boston Camerata, the Kronos Quartet, John Zorn, and John Adams, whose new opera "The Death of Klinghoffer," is due in the Spring, conducted by Kent Nagano. Also, David Zinman leads the London Sinfonietta in Polish composer Henryk Gorecki's Third Symphony, with Dawn Upshaw as (Continued on page C-14)





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CLASSICAL MUSIC

COMMAND PERFORMANCE

(Continued from page C-12)

soloist.

The nonprofit label New World continues to move beyond classics with jazz and such crossover items as Cole Porter's "Fifty Million Frenchmen" (due this fall). But President Herman Krawitz maintains that "our main priority continues to be classical music," and reports music by composers John Harbison and Ezra Laderman (on a disc recorded by Hugh Wolff and the New Jersey Symphony), Bright Sheng, Bernard Rands, and Ned Rorem to be issued this year.

Among trends, marketing director Paul Marotta notes the potentially competitive "swarm of American music" coming out on Delos, Koch, and the newly reactivated Louisville label. But he reports the past year as New World's "biggest ever," attributing that to the use of mail order and to the

increased number of stores he services direct.

ECM continues to navigate both jazz and classical waters, with the latter increasingly represented on the label's New Series, which issues about six recordings annually and has about 40 titles in the catalog. Seth Rothstein, director of ECM U.S., says the New Series represents composers from Gesualdo to Meredith Monk to mainstay Arvo Part, whose 'Miserere" is due out presently.

Delos president Amelia Haygood says her label will "run faster to stay ahead of the pack" of Americana reco.dings, keeping as a priority the Great American Composers series with Gerard Schwarz and the Seattle and New York Chamber symphonies. A mid-priced introductory disc to the GAC line tentatively titled "Made in the U.S.A." is due out this fall. Haygood also reports positive response to the Music for Young People series, with a Lee Remick/Handel's "Water Music" among additional issues expected. Delos will release discs by tenor Vinson Cole and, for the first time, soprano Alessandra Marc in '92.

New music ventures at Bridge Records focus on neglected composers and on young bloods such as Jonathan Harvey, label mainstay Tod Machover, Stephen Jaffe, and Danish composer Poul Ruders. President David Starobin has a new period-guitar recording due and reports an early-instrument Beethoven Trio in the works. Starobin, who switched domestic distribution to Koch about 18 months ago, says

Bridge's sales are repertoire-driven and reports a receptive market outside of the U.S. "The market for new classical music just doesn't exist in this country," he says.

"There is no market whatsoever for standard repertoire by unknown people," says **Harmonia Mundi** president Rene Goiffon, adding that "there are too many CDs out there." HM has dropped a "substantial" number of labels for distribution, resulting, says Goiffon, in a 20% increase in dollar volume this fiscal year. The L.A.-based distributor used to carry 50 classical labels and is now down to about 35.

Goiffon's next move is to bring more European artists to the U.S., since he feels touring bears tremendous impact on record sales. HM USA, the company's U.S. label, will continue early-music projects with Nicholas McGegan and the Philharmonia Baroque Orchestra, as well as more contemporary fare through its Modern Masters series. The big priority at the moment is the McGegan-PBO "Messiah"; the same forces will record Handel's "Theodora" presently, yielding in 1992 the only complete recorded version available. Lorraine Hunt and Drew Minter are among the soloists.

Koch International has also pared down its label roster to good end results. President Michael Koepfle reports that the company has dropped about 10 classical labels and now distributes 30, including Chandos and Melodiya, whose N.A. distribution it picked up this year. Koch's classical sales for '91 are up about 20%, says Koepfle, who adds that his

company will start a mail-order division.

The company's own label, Koch International Classics, now has 80 titles in its catalog, with 50 more projected by the end of '92. Principal Michael Fine says KIC will continue to focus on unusual American repertoire. This year he plans to record the Phoenix, Oregon, San Diego, and Chicago symbolic of the Phoenix or the Ph phonies. This last will be a live Barber recording, conducted by Andrew Schenck.

Distributor Qualiton Imports has not dropped any labels, reports George Volckening. He agrees, however, that the market for standard repertoire has dwindled and says his suppliers are "much more conservative" about recording it. Coming highlights include late-'80s Earl Wild Liszt recordings on the Onyx label, more Alfred Schnittke works on Bis, and Respighi's opera "The Sunken Bell" on Hungaroton. Volckening also says that "high-price CDs are a thing of the

Allegro Imports president Joe Micallef agrees, noting that

he's seriously thinking about phasing out any CDs that list for more than \$15.95. Unlike his colleagues, Micallef reports success on the retail front, stating that sales are "just under 50% ahead of last year." Allegro last year bar-coded all product for the U.S. market and this fall will begin using electronic ordering for stores so equipped.

Larry Kraman, principal of Newport Classic, calls the retail scene dismal and glutted. What with the majors issuing product in such huge quantities, he says, Newport relies on direct mail. Current Newport catalog contains 105 titles, with 40 more due by the end of '92. Kraman says he will continue to focus on obscure romantic composers, periodinstrument recordings including Handel oratorios, and new music, with composers William Bolcom, John Cage, and Jacob Druckman to be represented in the coming year. Anthony Newman and Barbara Nissman are among the label's

mainstays.
Allegro-distributed **Dorian** has lowered its prices to conform with regular full-line product. Publicity representative Randall Fostvedt reports domestic sales are almost double those of last year, with strong activity in Europe as well. (An office will be set up shortly in Brussels to oversee distribution on that continent.) Priorities for the coming season include the Dallas Symphony, whose first Dorian disc is due in October, Julianne Baird, the Baltimore Consort, pianist Ivan Moravec, and French organist Jean Guillou. Fostvedt projects about 30 discs due for release by the end of 1992.

Nimbus' priorities this year will be the Prima Voce reissue series and a Spirit of England campaign that emphasizes repertoire by British composers. The British company will also launch its midprice Hermes line, devoted to vintage jazz and light classics. Among the first releases will be a 1930s recording of Lawrence Tibbett performing Gershwin under the composer's supervision. According to marketing VP Peter Elliott, Hermes will use the same unique transfer technology as the Prima Voce line. "Nimbus is also considering the possibility of carrying soundtracks with classical overtones," reports Elliott. Company is experimenting with interactive CD.

Expect new recordings by the Vienna Chamber Orchestra, Mexico Philharmonic, San Diego Symphony, and Dallas Symphony from **ProArte**, says A&R man Rob Enslin. The coming year will see increased emphasis on chamber and contemporary repertoire by the likes of the group Cello. ProArte will also issue some Surround Sound discs in '92.

Since reacquiring the Vanguard classical catalog from the Welk Music Group, Seymour Solomon has split his Omega Record Group into two labels. **Vanguard Classics** is devoted exclusively to classics, while Omega carries pop, folk, and jazz. In addition to reissues, Vanguard Classics has occasional new recordings by violinist Josef Suk and pianist Rudolf Firkusny, among others. Solomon reports the catalog has 50 titles, with another 50 projected by the end of '91. He is looking at the possibility of a Vanguard Classics budget line to complement the full- and midlines already avail-

MCA Classics will continue its relationship with the Royal Philharmonic Orchestra (RPO) label and reissue recordings from the archives of Westminster, Command, American Decca, and Kapp. New releases from Art And Electronics, the Soviet-American joint venture between Mobile Fidelity Sound Lab and MCA Records, will feature major Soviet artists (e.g., pianist Nikolai Petrov) and regional ensembles (the Vilnius String Quartet from Lithuania). Repertoire will include modern Russian composers, Russian opera, and traditional folk music. Label spokesman Nat Silverman says the release schedule has not been affected by the recession; if anything MCA will step up its reissue program.

Arabesque issues about a dozen recordings per year, most of them new. Artists include the Lincoln Center Chamber Music Society, which has a Gunther Schuller disc coming, pianist lan Hobson, and the Portland String Quartet. In October the label will release the first of three Garrick Ohlsson Chopin CDs.

Japan-based **Denon** plans to record more Americans in America, a practice already started with the Boston Early Music Group. That ensemble appears on the Aliare Series, a period-instrument line spearheaded by Japanese flutist

Other major artists for Denon include pianists Helene Grimaud and Michel Dalberto and conductor Eliahu Inbal. Classical promotions director Melanne Sacco underscores the importance of marketing, saying that Denon, once perceived as a primarily audiophile label, is trying to cater to a broader

Susan Elliott is a New York-based freelance writer specializing in classical music.

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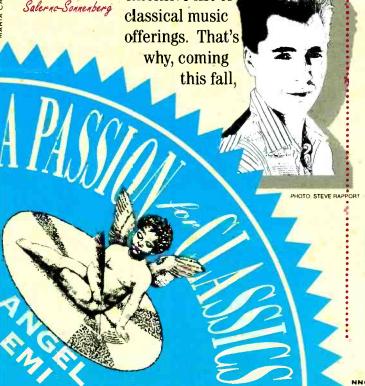
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Retail

Musicland Confab Fetes Its Survival As The Fittest

■ BY ED CHRISTMAN

MINNEAPOLIS-While the recession played havoc with most other highly leveraged retailers, The Musicland Group celebrated its status as a survivor at the company's convention, held here Sept. 4-7

More importantly, the chain laid down the groundwork at the convention for the company to enjoy what Musicland officials expect to be a strong fall and holiday selling season.

About 400 attended the convention, held at the Marriott City Center, including 125 label executives. As befitting Musicland's status as

the largest music account in the world, the labels responded by bringing a plethora of stars, including M.C. Hammer, Alice Cooper, Lita Ford, and Steve Vai, to mingle with the chain's staff. Also, Tin Machine, which includes superstar David Bowie, performed at the conven-

"We are pleased with surviving as well as we have through the recession," said Jack Eugster, chairman, CEO, and president of Musicland, which runs 805 music stores under that name and Sam Goody, and an additional 208 sell-through-only outlets under the Suncoast Motion Picture Co. logo. (See story on Suncoast, page 60.)

In his opening address to employees, which was closed to the press, Eugster said he noted that even though the company is highly leveraged, it has notched many accomplishments.

"Since the buyout [in May 1988], we have opened 400 stores and promoted 1,200 people," he repeated to Billboard. "We have spent \$80 million remodeling and relocating stores. We have opened in the U.K. and Puerto Rico, and have exploded Suncoast from 16 to over 200 stores.

Eugster quoted a recent study on all retail chains by Management Ho-

rizons Inc.—a Dublin, Ohio-based retail consultant—that said half the chains that exist today will not be here in the year 2000. "I intend to see that Musicland is one of the survivors," he said.

SLOWER MALL DEVELOPMENT

Meanwhile, Musicland will continue to grow its business, while improving productivity of existing operations, Eugster said. But he acknowledged that there are not many mall-based chains with more than 1,000 units in a concept. "We don't think there is stupendous growth [left for Musicland] on the music side in the U.S.," he said. 'There are new festival centers being built and redevelopments of other centers going on. We must pick up 30-50 stores that way a year. Some sites we will buy but it all kind of adds up into plenty of opportuni-

ties.
"When it comes to making real estate deals, our company is always open for business. We may not be as

aggressive as we were but we will open more stores."

Musicland will probably open 80-100 stores this year, which is significantly less than the 189 it rolled out last year. But Eugster called 1990's growth an aberration.

The company also has not been aggressive in pursuing acquisition. "We were interested in some things," Eugster said. "But we have not been someone who will pay top dollar. Therefore, acquisitions have been done without us.

Keith Benson, Musicland executive VP and chief financial officer, added that the company measures deals against its own internal cost of growth, and as a result passed up a couple of deals that did not make sense. "In some of the deals that were done, the acquirer was looking to buy an organization," Benson said. "We aren't in that mode."

OTHER AREAS OF GROWTH

Although sitting on the sidelines (Continued on next page)

Eugster Says His Co.'s Balances Are In Check Expects Profits, Revenues To Rise In Fourth Qtr.

MINNEAPOLIS-Many in the music industry continue to worry that The Musicland Group will succumb to the recession because of the huge debt load the company carries, the weak numbers it has reported in three of the last four quarters, and its unsuccessful attempt to raise capital by going public in 1990.

But at the company's convention, held here Sept. 4-7, Jack Eugster, Musicland's chairman, CEO, and president, and Keith Benson, executive VP and chief financial officer, said such worries are without merit.

Musicland still carries about \$250 million in debt related to the company's buyout from Primerica. In its most recent financial statement, the company reported it lost \$9.1 million in the sixthmonth period ended June 25. In the same period last year, the company posted a loss of \$3.7 million. Sales were \$342.3 million for the first half of 1991, while 1990 revenues totaled \$836 million.
"People who show concern over

the numbers don't understand the dynamics of the fourth quarter. Eugster said. Most of the companies profits, as well as about 40% of revenue, are generated in that time period, he said.

But observers are concerned that eventually Musicland will choke on its debt payments. This year, the company must make a \$20 million principal payment as well as approximately an additional \$40 million in debt service. Eugster, however, pointed out that "most retail leverage buyouts that get into troubles have a cash-flow of 12 or 13 dollars for every dollar they have to pay to cover debt service. We have a very healthy coverage level. It had been about 2 to 1 and it is now a little less, maybe 1.9 or so to 1, but it is still healthy."

Moreover, Musicland has a revolving loan that allows it to draw down as much as \$175 million, depending on certain constraints. Benson said the chain is in compliance with all financial ratios set forth under the revolver loan

According to its most recent 10-Q filing with the Securities and Exchange Commission, the highest outstanding balance under the revolver was \$122 million, while the daily average balance was \$86.6 million. Both those totals are well below the \$175 million revolver ceiling, which leaves Musicland with access to a considerable amount of cash, if needed. Also, another way to generate cash would be to simply stop building stores.

Eugster noted that most other retail LBOs quit growing, and sell off divisions, while Musicland has opened more stores than any other chain in the music sector. "So we are pleased with surviving as well as we have through the recession.'

Today, Musicland is poised to take advantage of what Eugster characterized as a tremendous selling season. "There is great product out there and more com-" he said. The music business will have a very positive fall, even (Continued on next page)

A 'Heart' Of Platinum. A&M recording artist Amy Grant is met backstage at the Greek Theatre in Los Angeles by A&M and PolyGram execs. Grant had just received a platinum award for sales of her current album, "Heart In Motion. Shown, from left, are PolyGram Group Distribution sales manager Rick Rieger, PGD branch manager Bill Follett, Grant, A&M regional director Mike Regan, and A&M senior VP of sales and distribution Billy Gilbert.



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National Record Mart's Future Clouded By Collapse Of Planned Refinancing Deal

THE LONG-AWAITED deal that would refinance ailing National Record Mart has fallen through, leaving the chain's future clouded. National Record Mart, the 120-unit, Pittsburgh-based chain, is in arrears in payments to many of the major suppliers. Bill Teitelbaum, chairman, CEO, and president of the chain, declines to comment on widely circulating rumors that he would raise capital by selling off some stores.

But he did say his first order of business would be "doing something internally to raise cash. He declined to elaborate beyond that.

At National Record Mart's annual convention in late July, Teitelbaum reported that he was on the verge of completing a deal with Saratoga Partners, an investment fund managed by New York-based Dillon Read, that would have injected about \$25 million into the chain in exchange for equity in the company (Billboard, Aug. 10). Dillon Read officials were unavailable to comment on the latest turn of events.

The breakdown of negotiations with Dillon Read represents the third time an investment bank has negotiated a deal with National Record Mart only to pull out before signing on the dotted line. In the summer of 1990, Teitelbaum announced a deal in the works with Stamford, Connbased GE Capital that would have provided \$38 million to the chain. And the year before that a deal fell through with New York-

based Oppeneheimer & Co.

Teitelbaum says the Dillon Read deal fell through because the investment bank was unable to understand the dynamics of music retailing. Dillon Read "said they were uncomfortable with the fact that we earned \$600,000 in the first quarter of 1990 and only \$200,000 in the first quarter of 1991," Teitelbaum says. "They couldn't seem to grasp that the financial performance of music retailing fluctuates because it is a

RETAIL TRACK

by Ed Christman

hits-driven business."

Although the deal fell through, Teitelbaum says the chain has come a long way in reducing its debt. "I have reduced debt by 40% since the [1986] leveraged buyout of the chain," he says. Practically all the debt used to finance the acquisition has been paid off, according to Teitelbaum. Now, NRM's major concerns are accounts payables and the chain's revolving loan, he says. He declines, however, to reveal how much is owed in both of those categories.

WHO'S ON FIRST? Label executives were kept busy in the first

week of September, as both The Musicland Group and Trans World Music Corp. held their company conventions. Retail Track attended the Musicland convention in Minneapolis, where suppliers had either just arrived from Trans World or were on their way there.

Label executives arriving from Saratoga Springs, N.Y., carried some interesting news in with them. They said Trans World had announced at its convention that it had signed a lease to take over one of Musicland's best-known locations, the 12,000-square-foot, Rockefeller Plaza store in New York. Things got even more interesting when Musicland executives said "Not so" to Trans World's claims.

Bruce Bausman, Musicland's senior VP, in charge of real estate, says his company is still involved in negotiations to renew the lease on that store. Trans World's Jeff Jones, the chain's senior VP and chief financial officer, says, "Musicland can say what it wants, we have a signed lease for that location."

One label executive, echoing the sentiment of several others, said, "With Trans World saying they have the store, and Musicland claiming the store is still theirs, someone's going to have egg on their face when this one's all over."

Calls to the New York real estate community failed to clear up the mystery at press time. Most said they heard that Musicland had lost the store to Trans World but regarded the talk as rumors that had yet to be substantiated. Stay tuned.

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MUSICLAND CONFAB FETES ITS SURVIVAL AS THE FITTEST

(Continued from preceding page)

for acquisitions, Musicland has been pursuing other growth vehicles. The Suncoast chain may be adding stores more slowly, but it will continue to grow, Eugster said. "Our other key endeavor is in the U.K., where we have four stores," he added. "We will continue to add stores there. We won't say how many we will roll out but Paula Connerney [president of European operations] is there and we want her to build a function that can operate a larger chain. Growth there will be slow and careful."

In the U.S., mall stores continue to be the music chain's bread and butter, accounting for 86% of total locations, and averaging 3,200 square feet. Freestanding and stripcenter stores average 4,500 square feet. The chain runs 20 stores with 8,000 square feet or more.

Musicland continues to refine its music stores. "Going forward, we will focus on comparable-store gains," Eugster said. "Also, we will be opening larger stores, which will generate larger amounts of revenue. In addition, we hope to develop new product lines within stores."

As part of improving overall performance, the company has become more aggressive in closing unprofitable stores. Sixteen stores were closed in the first half of 1991 and 25

will be closed in the second half. In the chain's music stores, audio represents about 72% of total business. Of that, cassette singles generate 7% of revenues, while the rest is split almost evenly between the CD and the cassette. But the disc format, which enjoys sales slightly above cassette, is growing, Eugster said.

The remainder of the business is divided between electronics at 4%, accessories at 12%, and video at 12%. "We have eliminated video games from the music stores," Eugster said. "In some stores, we are doing a narrower selection of video sell-through."

At the company's biennial convention, Musicland officials are emphasizing that stores improve service, increase efficiency, and add more pizazz to merchandising, Eugster said.

"You have to be good in our sector of retail," he said. "We have some pretty good competition."

The Musicland convention carried the theme, "Simply the best," referring to the award Musicland won at the National Assn. of Recording Merchandisers' convention in March as the best large retailer.

But in addition to that, Eugster said, "Our people are the best, and we are proud of them. Times have been tough and they came through fine. We really do believe that we are the best."

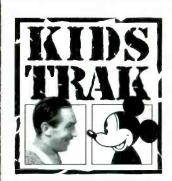
MUSICLAND'S BALANCES

 $(Continued\ from\ preceding\ page)$

without an underlying strength in retail, he added.

Eugster and Benson said there is a lull in the recovery and implied that if Musicland does decide to do a public offering, it will wait for both the economy in general and retail in particular to strengthen.

"We tried to [go public] last summer and Iraq stopped us," Eugster said. "But we didn't have to do it." Benson added that if Musicland decides to do a stock offering, "we want to have a fairly good feeling about the coming quarters. We don't want our performance to disappear after we go public because of the economy." Eugster agreed, saying, "We want the investor to be happy, so we want to leave something on the table for them."



This Crab Has Legs

WHAT CRAB?

Sebastian the calypso crab from The Little Mermaid!

After climbing to prominence with Academy and Grammy Awards for his songs, "Under the Sea" and "Kiss the Girl," Sebastian stepped out on his own with a self-titled album that sold over 350,000 units in less than one year!

The Sebastian juggernaut continues this fall with the October release of his new album, Party Gras. This eclectic mix of reggae, soca and Caribbean dance rhythms is a sure-fire hit, and with the success of The Little Mermaid soundtrack and his first album, Sebastian is hot. hot, hot.



To get a leg up on the sales beat, Sebastian will engage in some high-stepping multimedia promotions: A Disney Channel special of Party Gras and his own home video release are planned for November.

This is no soft shoe crab.

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- · A new record
- · A Disney Channel special
- · A home video release

In this business, those are nice legs.



DJ Quik, N.W.A Lead NARM Indie Awards Nominations

by Deborah Russell

PROFILE rapper DJ Quik and Priority's hardcore rap act N.W.A lead the nominations for the National Assn. of Recording Merchandisers Independent Music Awards to be presented Oct. 5 during the trade group's annual Wholesalers Conference.

The sixth annual Independent Music Awards banquet is a key highlight of the "mini-NARM" con-fab to be held Oct. 4-9 in Newport Beach, Calif. The awards recognize the best-selling independently distributed titles of the year, beginning July 1, 1990, and ending June

30, 1991.

The awards feature several revisions and new categories this year.

with an emphasis on genre as opposed to configuration. The list of categories is similar to the NARM best-seller awards.

DJ Quik and

N.W.A collected three nominations apiece for the 1991 Independent Music Awards, and Profile and Priority

were listed among nominees for label of the year.

The list of nominees follows:

Independent label of the year: Next Plateau, Priority, Profile, and Quality.

Best-selling album: "Back To Haunt You," Vicious

Base, Featuring DJ Magic Mike; "Efil4zaggin," N.W.A; "Kill At Will," Ice Cube; "This Is An EP Re-

lease," Digital Underground; "Time After Time," Timmy T.

Best-selling single: "Born And Raised In Compton," DJ Quik; "Do You Want Me," Salt-N-Pepa; "One More Try," Timmy T.

Best-selling black music album: "De La Soul Is Dead," De La Soul; "I'll Always Love You," Tyrone Davis; "This Is An EP Release," Digital Underground.

Best-selling rap album: "100 Miles And Runnin'," N.W.A; "Back From Hell," Run-D.M.C.; "Back To Haunt You," Vicious Base Featur-(Continued on next page)







The Blue Team (including Arma Andon, president of SBK Management) gives a mighty pull in the tug-of-war competition.



Relaxing in the sun, from left, are Billboard talent editor Thom Duffy: Billboard associate publisher Gene Smith: Frankie of SBK recording group Kingofthehill: and SBK artists Russ Irwin, Phoebe Snow, and Francesca Beghe.

Spied At 'Spa': SBK Staff, Acts

ROSLYN HARBOR, N.Y.—SBK chairman/CEO Charles Koppelman recently welcomed SBK staff and recording artists to his estate here for the label's second annual sales and marketing meeting. The "Spa Fest," as it was called, included a full day of competitive athletics as well as performances by SBK artists Billy Dean and the Barrio Boys.



Dinner is served as the day draws to a close. Shown, from left, are SBK president/chief operating officer Martin Bandier; event coordinator lvy Booksin; Gerri Kyhill, executive assistant to Charles Koppelman; Koppelman and his wife, Bunny Koppelman; VP of marketing Ken Baumstein (front); and VP of creative services Garv Klein (far right).



The day begins with a rousing rendition of "The Star-Spangled Banner," performed by SBK recording group Riff.



Members of the Gold Team give a cheer as they receive plagues for winning first place in the athletic competition



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GRASS ROUTE

(Continued from preceding page)

ing DJ Magic Mike; "Efil4zaggin," N.W.A; "Kill At Will," Ice Cube; "Quik Ís The Name," ÓJ Quik.

Best-selling country album: "I've Got That Old Feeling," Alison Krauss; "Music N' Me," Clinton Gregory; "Too Late To Cry," Alison

Best-selling jazz album: "Got That Thang," Craig T. Cooper; "Pensyl Sketches #3," Kim Pensyl; "Sax Appeal," Kim Waters; "Sweet And Saxy," Kim Waters; "Why Not!," Houston Person.

Best-selling new age album:
"Canyon Dreams," Tangerine
Dream; "Fresh Aire 7," Mannheim Steamroller; "Nouveau Flamenco," Ottmar Liebert; "The Mind's Eye," James Reynolds.

Best-selling world music album: "Best Of Juluka," Juluka; "Chamunorwa," Thomas Maptumo; "Elegibo," Margareth Menezes; 'Vodou Adjae," Boukman Eksper-

Best-selling gospel album: "Live With Mississippi Mass Choir," the Reverend James Moore; "Live," Tramaine Hawkins; "Love Alive Walter Hawkins; "Mississippi Mass Choir," Mississippi Mass Choir.

Best-selling contemporary Christian album: "For The Sake Of The Call," Steven Curtis Chapman; "Sleep Sound In Jesus," Michael Card; "War And Remembrance," Petra.

Best-selling comedy album: "As Kosher As They Can Be," 2 Live Jews; "Best Of Lenny Bruce Lenny Bruce; "Dangerous," Bill Hicks; "Fiddlin' With Tradition," 2 Live Jews

Best-selling blues album: "20th Anniversary Collection," various artists; "Midnight Run," Bobby Bland; "Still Trapped," Denise La-

Best-selling children's album: "Fantasia," various artists; "For Our Children," various artists; "The Little Mermaid," various artists.

Best-selling music video: "Club MTV To Go," various artists; "Mon-

ster TV Rap Hits," various artists; "The Mind's Eye," James Reynolds.

Best-selling movie/TV original cast album: "Marked For Death,"
"Star Trek II," "The Big Easy," "The Little Mermaid."

NARM member independent distributors made the nominations and the association's regular member retailers, rackjobbers, independent distributors, and one-stops voted on the finalists.



Play Ball. The Rhino Incredible Collections co-ed softball team, boasting a .500 average for the season, is shown here in full attire. The team includes executives from Rhino Records, CEMA Distribution, Lieberman Enterprises, and Navarre Corp.

ALBUM RELEASES

 $The following \ configuration \ abbreviations \ are$ used: CD-compact disc; CA-cassette; LP-vinyl album; EP-extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

DAVE ALVIN Blue Blvd.

CD Hightone 8029 CA 8029

BAD ENGLISH Backlash

CD Epic 46935 CA 46935

BIG DRILL CAR Batch CD Cruz 018 CA 018

CRIMSON GLORY Strange And Beautiful CD Atlantic 82239 CA 82239

THE GRAPES OF WRATH CD Capitol 96431 CA 96431

GUITAR SLIM Sufferin' Mind CD Specialty 7007 CA 7007

JOHN LEE HOOKER Mr. Lucky CD Pointblank/Charisma CA 91724

POWERGLIDE Where Do We Go From Here CD Muggy Records MR 3333/\$10 CA MR 3333/\$7

PROCOL HARUM The Prodigal Stranger CD Zoo 72445 CA 72445

QUEEN Flash Gordon CD Hollywood HR-61203 CA HR-61203

QUEEN A Night At The Opera CD Hollywood HR-61065 CA HR-61065

BORRY RADCLIFF Universal Blues CD Black Top 1067 CA 1067

THE SMITHEREENS

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CD Capitol 94963 CA 94963

TESLA Psychotic Supper CD Geffen 24423 CA 24424

FRANK ZAPPA The Best Band You Never Heard In Your Life CD Barking Pumpkin 74234 CA 74234

FRANK ZAPPA Make A Jazz Noise Here CD Barking Pumpkin 74233 CA 74233

R&B/RAP/DANCE

NOMAD Changing Cabins CD Capitol 96727 CA 96727

THE ORB Adventures Beyond The Underworld

CD Big Life/Mercury 511034 CA 511034

POOR RIGHTEOUS TEACH-ERS Pure Poverty CD Profile 1415 CA 1415

OUEEN LATIFAH Nature Of A Sista CD Tommy Boy 1035 CA 1035

LYDIA RHODES More To Life

CD This Beat's Workin'/MCA 10186 CA 10186

COUNTRY

GARTH BROOKS Ropin' The Wind

CD Capitol 96330 CA 96330

ROGER MILLER Best Of/His Greatest Songs CD Curb 77511 CA 77511

WILD ROSE Listen To Your Heart CD Capitol 95857 CA 95857

JAZZ/NEW AGE

BLUESIANA II

CD Windham Hill Jazz 10133 CA 10133 CHICK COREA ELEKTRIC

BAND

Beneath The Mask CD GRP 9649 CA 9649

PETER LEITCH Trio/Quartet '91

CD Concord Jazz CCD-4480 CA CJ-480-C

JOE LOVANO Landmarks CD Blue Note 96108 CA 96108

THE RIPPINGTONS Curves Ahead

CD GRP 9651 CA 9651

MARIO ROSSINI Magamusic

CD Innovative Co 710119 CA 710119

WORLD MUSIC

KURT PAHLEN CD Milan 35604-2/\$13.98 CA 35604-4/\$9.98

PAULO RAMOS

CD Mesa 79028 CA 79028

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Karen O'Connor, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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OTTMAR LIEBERT

Top Adult Alternative...

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* * No. 1 * *

2	2	19	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
3	3	67	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI
4	4	17	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
5	12	5	LIVE IN AMERICA GEFFEN 24323"	KITARO
6	5	15	THE CITY ATLANTIC 82248*	VANGELIS
7	7	9	CALIFORNIA GROOVES INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
8	8	73	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
9	9	7	LOST FRONTIER NARADA ND-62012*	PETER BU FF ETT
10	10	13	CLOSE YOUR EYES AND SEE MUSIC WEST MW-251*	OYSTEIN SEVAG
11	6	31	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
12	13	19	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
13	19	3	WATER COLORS MIRAMAR MPCD 4001*	PETE BARDENS
14	11	21	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
15	16	6	POLAR SHIFT PRIVATE MUSIC 2083*	VARIOUS ARTISTS
16	18	20	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
17	17	7	GUITAR SAMPLER VOLUME II WINDHAM HILL WD 1106*	VARIOUS ARTISTS
18	NE	wÞ	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
19	25	3	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
20	14	47	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
21	23	7	DIVINE BLUSH THRIVAL PRODUCTIONS 037*	MARNIE JONES
22	NE	wÞ	SIRENS HEARTS OF SPACE HS11026-2*	MYCHAEL DANNA
23	20	43	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
24	24	33	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
25	22	15	MOUNTAIN LIGHT	ROB WHITESIDES-WOO

WORLD MUSIC ALBUMS...

		TOTILD MIGO	IO ALDONIOM	
1	5	AMEN MANGO 539 910/ISLAND		ГΑ
2	9	ESTE MUNDO ELEKTRA 61179*	GIPSY KING	ìS
5	7	CAJUN CONJA RHINO R2 70525*	BEAUSOLE	IL
8	3	JAH KINGDOM MANGO 539 915/ISLAND	BURNING SPEA	\R
3	7	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONT	ГΕ
4	15	IRON STORM MESA R2 79035*	BLACK UHUR	≀U
6	11	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKER	₹S
9	5	AXE WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZ	IL
13	3	ZING ZONG HANNIBAL HNCD 1366*/RYKO	KANDA BONGO MA	N
12	7	EYES ON TOMORROW POLYDOR 849-313-2*	MIRIAM MAKEE	3A
10	9	VICTIMS MCA 10172*	STEEL PULS	ŝΕ
7	19	VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYAN	1 S
11	15	WE MUST CARRY ON SHANACHIE 43082*	RITA MARLE	Υ
NE	wÞ	EASY TO CATCH RHYTHM SAFARI 57159*	THE ITAL	_S
NE	wÞ	LOOK AT LOVE SHANACHIE 43087*	JUDY MOWAT	ГТ
	2 5 8 3 4 6 9 13 12 10 7	2 9 5 7 8 3 3 7 4 15 6 11 9 5 13 3 12 7 10 9 7 19	1 5 AMEN MANGO 539 910/ISLAND 2 9 ESTE MUNDO ELEKTRA 61179* 5 7 CAJUN CONJA RHINO R2 70525* 8 3 JAH KINGDOM MANGO 539 915/ISLAND 3 7 MAIS WORLD PACIFIC 96104*/BLUE NOTE 4 15 IRON STORM MESA R2 79035* 6 11 JAHMEKYA VIRGIN 91626* 9 5 AXE WORLD PACIFIC 95057*/BLUE NOTE 13 3 ZING ZONG HANNIBAL HNCD 1366*/RYKO 12 7 POLYDOR 849-313-2* 10 9 VICTIMS MCA 10172* 7 19 VODOU ADJAE MANGO 539 899-2/ISLAND 11 15 WE MUST CARRY ON SHANACHE 43082* NEW RAST CATCH RHYTHM SAFARI 57159* NEW LOOK AT LOVE	1

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Country

Rogers & Co. Back On Happy Trails RCA Album 'Tributes' King Of Cowboys

■ BY EDWARD MORRIS

NASHVILLE—RCA Records is bowing its Roy Rogers "Tribute" album with a broad-based campaign aimed at re-exciting the public about the "King Of The Cowboys" and his western music legacy.

"Tribute," which will be released Sept. 24, is a 12-cut album that show-cases the 79-year-old Rogers in duets or trios with 11 top country acts. Also included on the album is a Rogers solo, a solo by his son, Dusty, and a version of Rogers' theme song, "Happy Trails," that features a chorus of 24 country acts.

The CD version of the album is in a Digitrak package and is the first country music project to use the environmentally friendly case, according to Shorewood Packaging.

For collectors, RCA is also making available a vinyl picture-disc version, with a color picture of Rogers superimposed on each side. Only 5,000 such albums will be pressed, and retailers

may order them on a first-come, first-served basis. They will carry a suggested retail price of \$10.98.

"Hold On Partner," a duet with Clint Black and the first single from the album, will be out Sept. 26. An accompanying music video is being shot. It will be previewed at a label press conference in Nashville Sept. 30

Consumer ads for the album will run from October through December in "Tune In," "Music City News," and "Country Music," as well as in the "DISCoveries" and "Goldmine" record-collectors' magazines.

To familiarize radio programmers with the project, the label is sending out a CD that contains the four songs that feature RCA artists, plus an extended interview with Rogers. An interview-only CD is being distributed to others in the media.

Retail accounts will be serviced with a 15-inch Roy Rogers standup.

In addition to Black, these acts are paired with Rogers on the album: K.

T. Oslin and Restless Heart, Lorrie
Morgan and the Oak Ridge Boys, the
Kentucky Headhunters, Randy Travis, Ricky Van Shelton, Willie Nelson,
Emmylou Harris, and Kathy Mattea.
Singing on the "Happy Trails"
chorus are Harris, the Headhunters

chorus are Harris, the Headhunters,
Mattea, Morgan, Oslin, Restless
Heart, Shelton, Travis, Dale Evans,
Dusty Rogers, Daniele Alexander,
Kathy Baillie, Michael Bonagura,
Holly Dunn, Alan Jackson, Roger
Miller, Reed Nielsen, Marie Osmond,
Eddie Rabbitt, Riders In The Sky,
Johnny Rodriguez, Marty Stuart,
(Continued on page 58)



Digging Diamonds And Stone. Epic artist Doug Stone is surrounded by members of Arista act Diamond Rio at the "Heroes of the Heart" benefit in Atlanta, where both acts recently performed. Pictured, from left, are Gene Johnson, Jimmy Olander, and Marty Roe, all of Diamond Rio; Stone; and Brian Prout, Dana Williams, and Dan Truman, all of Diamond Rio.

Rifling Remingtons Debut BNA Single Plus: The Judds' Sitcom Song; Hank Sr.'s Statue

PERFECT PITCH: Just when we had almost forgotten, the Remingtons came calling to remind us how gloriously transporting vocal music can be when it's performed by masters. Newly named and repackaged, the Remingtons are Jimmy Griffin, of Bread and Black Tie, and Richard Mainegra and Rick Yancey, of Cymarron ("Rings"). They're signed to BNA Entertainment and their first single, "Long Time Ago," is due out Friday (20).

A week or so back, the trio traipsed up and down

Music Row, lugging acoustic guitars, and visiting the trades and radio. It was a perfect pitch. Not since the Judds made their similar get-acquainted rounds in 1983, has a new group met with such instant adulation. At the Billboard stop, certain office workers who are frequently

more excited by a new pot of coffee than a new act, listened, applauded, and asked for more.

listened, applauded, and asked for more.

At the heart of the Remingtons' appeal is their angelic vocal harmonies, as pure and powerful as those of the Eagles or Crosby, Stills & Nash—but imitating neither. Griffin, Yancey, and Mainegra also write their own songs. There's not a lot of thematic variety in them: Love is Paradise Sought, Found, Lost, or Regained. But within these boundaries, the lyrics are wise, well-crafted, and sharply etched. All three men take turns at singing lead.

What it comes down to is that the Remingtons can—and do—sing the quotation marks off "beautiful music." In an era in which coarseness and loudness are too often viewed as the only proper musical avenues for passion and authenticity, it is liberating to hear sounds like these. We shall listen for more.

MAKING THE ROUNDS: Paul Simon will donate proceeds from his Sunday (15) concert at Starwood Amphitheatre to the W.O. Smith Nashville Community Music School and to the Country Music Foundation's Words And Music Program . . . Charles Dorris & Assocs. has acquired the Lisa Jones Agency and will now book its former roster of artists, including Steve Camp, Kenny Marks, Patty Cabrera, Prism, and Tony Melendez. . . . That's the Judds you'll be hearing singing the theme song of the new NBC-TV sitcom, "The Torkelsons." . . . Fiddler Jana Jae hosted a 10-year anniversary celebration for her fan club presidents last month in Oklahoma City. . . . Randy Travis has recorded a public service announcement

for the Partnership For A Hunger Free America.... Mary Matthews, co-owner of Studio Productions here, has been named a finalist for Avon cosmetics' Women Of Enterprise Award. As such, she will participate in the company's national mentoring program, which provides advice to women who need assistance in starting and managing their own businesses.

Warner Bros. Records sponsored an "It's All About To Change ... Right Now" promotion in support of Travis Tritt's

by Edward Morris

port of Travis Tritt's current album, "It's All About To Change," and his new long-form video. The event tied together radio stations and retail record stores in Atlanta, Seattle, Cincinnati, Houston, Nashville, Tampa, Fl., Dallas, Los Angeles, Indianapolis, and Louisville, Ky. Radio did giveaways and

urged consumers to visit stores to see Tritt displays. The grand prize was a trip to Los Angeles for winner and guest to see the artist in concert at the Greek Theatre, have dinner with him, and attend a post-concert party. The promo ran from mid-August through the first of September. . . . Montgomery, Ala., is scheduled to dedicate a statue of favoriteson Hank Williams on Tuesday (17). Hank Williams Jr. is to do the unveiling. . . . George Jones, Ferlin Husky, and Faron Young are this year's nominees for the Golden ROPE Artist Award, given by the Reunion Of Professional Entertainers. The winner will be announced at a banquet Sept. 29 at the Opryland Hotel.

MARK YOUR CALENDAR: The Songwriters Guild Of America has scheduled three educational programs: On Oct. 14, Jana Talbot of the Peer-Talbot publishing company will critique Guild members' songs; Oct. 16, producer Garth Fundis (Don Williams, Keith Whitley, Trisha Yearwood) will answer questions about producing; and on Oct. 19, Woody Bomar, president of Little Big Town Music, will conduct an all-day seminar on the writer/publisher relationship. Non-members may attend these sessions for a fee.

SIGNINGS: Merle Haggard has signed with the Harp Agency to offer a line of personalized merchandise. It will be distributed to more than 9,000 retail outlets, Harp says.

Copper Mountain WestFest Shines With New Gigs, Exhibits

■ BY GERRY WOOD

COPPER MOUNTAIN, Colo.—Michael Martin Murphey's fifth annual WestFest at Copper Mountain Resort provided a quantum leap for the event, its participants, and those attending. Record crowds—estimated at some 40,000 total for the Aug. 31-Sept. 2 festival—saw the shows and exhibits that merged the varied cultures of Native Americans, cowboys, mountain men, and musicians with an emphasis on country and western

Among the performers entertaining on the stage situated at the base of a Rocky Mountain ski slope were Merle Haggard, John Denver, Vince Gill, Holly Dunn, Aaron Tippin, Molly & the Heymakers, R. Carlos Nakai, Red Steagall, Don Edwards, Bearheart, Robert Mirabal, Bill Miller, cowboy poet Waddie Mitchell, the Dennis Alley Wisdom Indian Dancers, and Murphey, who opened and closed the shows all three days with his inimitable blend of pop hits, country classics, and cowboy songs.

The \$15-per-day tickets (children 12 and under admitted free) gained access to the 10 a.m.-7 p.m. montage of entertainment, crafts, and food. The music started at noon daily and stretched to the closing hour. Produced by Bob Burwell and presented by Justin Boots, the event was christened Aug. 30 by the WestFest Art Collectors Preview & WestFest Ball. Proceeds from that event

Nashville's Digital Recorders closes ... see page 41 benefit the Justin Cowboy Crisis Fund for rodeo competitors who are seriously injured when competing and families of cowboys who are fatally injured in the arena. Expanded activities this year in-

Expanded activities this year included the Cactus Kids' Corral aimed at the younger pards (Indian dance lessons, story-telling, and games) and two popular late-night events held at Copper Mountain's new Copper Commons convention center—the Wild West Jam and the Cowboys & Indians Music and Poetry Gathering. There was a \$5 cover charge for the shows at the Commons and the performances drew standing-room crowds.

Entertainment highlights included Edwards' booming voice that makes western songs like "Tumbling Tumbleweed" seem eternal, Haggard's set, Denver's hilarious musical skewering of Gary Hart, Gill's powerful performance that earned him two encores, Mirabal's mastery of the flute, Bill Miller's sensitive and stirring songwriting and singing, Mitchell's laconic and lyrical poetic thrusts, and Murphey's masterful vocal and guitar work on such songs as "Wildfire."

Murphey closed the final show Labor Day evening with an Indian circle dance that merged performers and audience members. Then he promptly gathered organizers of the event for a six-hour dinner session on how to improve and expand WestFest '92. "I want this event to eventually become a conference, a dialog on what's going on out here in the American West," the Warner Bros. Records artist told Billboard. "I want to make people think as (Continued on page 58)

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Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
				* * No. 1 * *	
2	2	2	52 15	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98) 41 weeks at No. 1 NO FENCES TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98) IT'S ALL ABOUT TO CHANGE	2
(3)	7		2	RANDY TRAVIS WARNER BROS. 26661* (9.98) HIGH LONESOME	3
4	3	4	16	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ) BACKROADS	3
5	4	3	10	TRISHA YEARWOOD MCA 10297* (9.98) TRISHA YEARWOOD	2
6	5	5	17	ALAN JACKSON ● ARISTA 8681* (9.98) DON'T ROCK THE JUKEBOX	2
7	6	6	123	GARTH BROOKS ▲ 2 CAPITOL 90897* (9,98) GARTH BROOKS	2
8	8	7	44	CLINT BLACK ▲ RCA 52372 (9.98) PUT YOURSELF IN MY SHOES	1
9	9	8	52	REBA MCENTIRE ▲ MCA 10016 (9.98) RUMOR HAS IT	2
10	10	9	10	TANYA TUCKER CAPITOL 95562* (9.98) WHAT DO I DO WITH ME	9
11	11	10	25	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98) EAGLE WHEN SHE FLIES	1
(12)	13	15	4	DOUG STONE EPIC 47357*/SONY (9.98) I THOUGHT IT WAS YOU	12
13	12	12	21	LORRIE MORGAN RCA 30210-4* (9.98) SOMETHING IN RED	12
14	14	13	15	DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO	13
(15)	24	32	4	BROOKS & DUNN ARISTA 18658* (9.98) BRAND NEW MAN	
16	15	14	123	CLINT BLACK ▲ 2 RCA 9668 (9.98) KILLIN' TIME	
17	16	11	24	GEORGE STRAIT ● MCA 10204* (9.98) CHILL OF AN EARLY FALL	
18	18	17	79	ALAN JACKSON ▲ ARISTA 8623 (8.98) HERE IN THE REAL WORLD	4
19	17	16	78	TRAVIS TRITT ● WARNER BROS. 26094* (9.98) COUNTRY CLUB	3
20	19	18	161	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98) GREATEST HITS	1
21	21	21	51	THE JUDDS • CURB/RCA 52070*/RCA (9.98) LOVE CAN BUILD A BRIDGE	5
22	20	23	47	MARY-CHAPIN CARPENTER SHOOTING STRAIGHT IN THE DARK	20
23	22	20	22	COLUMBIA 46077*/SONY (8.98 EQ) THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98) ELECTRIC BARNYARD	3
24	23	19	26	VINCE GILL ● MCA 10140* (9.98) POCKET FULL OF GOLD	5
25	25	24	97	THE KENTUCKY HEADHUNTERS A PICKIN' ON NASHVILLE	2
				DIDATES OF THE MISSISSIPPI	\vdash
(26)	32	27	58	CAPITOL 94389* (9.98) PIRATES OF THE MISSISSIPPI	12
27	29	28	23	BILLY DEAN SBK 94302*/CAPITOL (9.98) YOUNG MAN	12
28)	34	29	48	MARK CHESNUTT MCA 10032* (9,98) TOO COLD AT HOME	12
29	28	26	32	AARON TIPPIN RCA 2374* (9.98) YOU'VE GOT TO STAND FOR SOMETHING	23
30	26	22	67	ALABAMA ● RCA 52108* (9.98) PASS IT ON DOWN	3
31	30	34	31	SAWYER BROWN CURR/CAPITOL 94260*/CAPITOL (9.98) BUICK	26
32	35	35	56	KEITH WHITLEY ● RCA 52277* (9.98) GREATEST HITS	5
33	27	30	24	KATHY MATTEA MERCURY 846 975* (9.98) TIME PASSES BY	9
34	33	25	20	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98) PURE HANK	8
35	37	37	44	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9,98) IF THERE WAS A WAY	7
36	36	33	89	VINCE GILL ● MCA 42321 (8.98) WHEN I CALL YOUR NAME	2
37	38	36	75	DOUG STONE EPIC 45303*/SONY (8,98 EQ) DOUG STONE	12
38	31	31	54	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ) A COLLECTION OF HITS	8
39	43	46	4	LIONEL CARTWRIGHT MCA 10307* (9.98) CHASIN' THE SUN	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
40	39	38	19	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) MCBRIDE & THE RIDE MCA 42343* (9.98) BURNIN' UP THE ROAD		
41	44	45	12	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	41
42	40	43	43	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
43	47	48	86	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
(44)	50	39	7	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
45	42	44	86	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.9	8 EQ) RVS III	1
46	NE	NÞ	1	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	46
47	41	40	6	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
48	46	52	4	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	46
49	48	50	25	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
50	52	42	67	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
51	54	53	118	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
52	51	51	32	PAUL OVERSTREET RCA 2459* (9,98)	HEROES	17
53	45	41	18	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
54	55	54	102	REBA MCENTIRE MCA 8034* (8.98)	REBA LIVE	2
55	67	_	2	SHELBY LYNNE EPIC 47388*/SONY (9.98)	SOFT TALK	55
56	53	47	51	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
57	49	4 9	10	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
58	56	60	8	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
59	58	58	12	HIGHWAY 101 WARNER BROS, 4-26588* (9.98)	BING BANG BOOM	36
60	60	_	2	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	60
61	59	57	10	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
62	75	_	31	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
63	64	56	101	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
64	63	64	32	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
65	61	59	47	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
66	69	65	48	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
67	62	62	128	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
68	68	61	19	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
69	57	55	7	THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12	2.98) LIVE TWO FIVE	50
70	65	63	68	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
71	66	73	3	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	66
72	71	71	51	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
73	RE-E	NTRY	55	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
74	70	67	6	RAY STEVENS CURB/CAPITOL 95914*/CAPITOL (9,98)	#1 WITH A BULLET	60
75)	RE-E	NTRY	56	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
() AI	bums w	ith the g	reatest :	sales gains this week. Recording Industry Assn. Of Americ	a (RIAA) certification for sales of 500,000	units.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. 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 SEPTEMBER 21, 1991

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV)	ALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 2 MCA 12 (8.98) 1	8 weeks at No. 1	GREATEST HITS	18
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)		A DECADE OF HITS	18
3	2	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)		GREATEST HITS	18
4	4	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)		ALWAYS & FOREVER	18
5	7	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE S	TRAIT'S GREATEST HITS	18
6	5	GEORGE STRAIT ▲ MCA 42035* (8.98)		GREATEST HITS, VOL. 2	18
7	10	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8,98)		HEARTLAND	18
8	6	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)		ROLL ON	18
9	11	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	1	WENTY GREATEST HITS	18
10	8	VINCE GILL RCA 9814-4R* (4.98)		BEST OF VINCE GILL	18
11	9	THE JUDDS RCA 2278-4* (3.98)		COLLECTOR'S SERIES	17
12	12	ALABAMA ▲ ³ RCA 7170 (8.98)		GREATEST HITS	18
13	14	GEORGE JONES EPIC 40776*/SONY (9.98)		SUPER HITS	8

THIS	LAST WEEK		WKS. ON CHART
14	13	GEORGE STRAIT ▲ MCA 42114 (8.98) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	18
15	21	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) GREATEST HITS	15
16	19	REBA MCENTIRE ▲ MCA 2789 (8,98) GREATEST HITS	18
17	17	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98) GREATEST HITS	8
18	18	DOLLY PARTON ▲ RCA 4422 (6.98) GREATEST HITS	16
19	20	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98) GREATEST HITS VOL. 2	5
20	22	REBA MCENTIRE ● MCA 6294 (9.98) SWEET SIXTEEN	16
21	16	K.T. OSLIN ▲ RCA 5924 (8.98) 80'S LADIES	3
22	15	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98) MOUNTAIN MUSIC	16
23	_	REBA MCENTIRE ● MCA 42134 (8.98) REBA	3
24	24	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) WHY NOT ME	16
25	25	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98) GREATEST HITS	15

Catalog albums are older titles which are registering significant sales. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

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One Times Three. Songwriters Anna Lisa Graham and Tony Haselden celebrate their No. 1 record "You Know Me Better Than That" (George Strait) at a recent ASCAP No. 1 Club party. The song held the No. 1 spot on Billboard's Hot Country Singles & Tracks chart for three consecutive weeks. Pictured at the reception, from left, are Harold Shedd of Sheddhouse Music; Graham; ASCAP's John Briggs; and Haselden.

COPPER MOUNTAIN WESTFEST SHINES

(Continued from page 56)

well as be energized and entertained. The best way to make people think is to entertain them while they think."

Murphey noted the importance of adding Justin Boots as a sponsor. "Some of the western and cowboyrelated businesses that make western wear and boots are real conservative, and they've been locked into the belief that rodeo is the only

The best way to make people think is to entertain them while they think'

thing that really sells stuff. We aren't a rodeo, and it took us years to even convince them to come check us out, but as soon as they did, they wanted to be part of it. Other promotional tie-ins included The Nashville Network, Coca-Cola, KYGO-AM-FM Denver, KCNC-TV, and TicketMaster.

Murphey took WestFest on the road this year and stopped at eight cities between June and September, including Houston and Indianapolis. Though no evaluations have been made for 1992 sites (except for Copper Mountain, which is a given), Murphey is considering aiming

WestFest toward California and Canada. A WestFest television special is also under consideration for next year. "Although big names are not necessarily what we're all about, we had enough big names this year for a great TV special," he said. He credited TNN for its promotional help, including a live satellite feed on "Nashville Now" and coverage by the "Crook And Chase" show.

Murphey hopes to stage a western writers conference and book fair in conjunction with WestFest '92. Additionally, the fund-raising dinners might be expanded from one to three and a golf tournament benefiting the Indian people is being considered, as well as an all-day cowboy poetry session.

Murphey is conducting research for a third cowboy-oriented album to he recorded next year and themed on the outlaw element of the old West. Warner Bros. has given Murphey his own label, Warner Western, and he will produce album projects on Sons Of The San Joaquin, Don Edwards, and Mitchell, with a deal for three more albums in 1992. Cook, Chick Rains, and Murphey are writing songs for a movie titled "Paper Heart," and they may produce the soundtrack album. Cook and Rains co-wrote one of the hits off Murphey's "cowboy songs" album, "Cowboy Logic."

ROGERS & CO. BACK ON HAPPY TRAILS

(Continued from page 56)

Sweethearts Of The Rodeo, and Tanya Tucker.

The collection mixes such standards as "Happy Trails," "Tumbling Tumbleweeds," "Little Joe The Wrangler," and "When Pay Day Rolls Around" with newer songs, some of which were written especially for the album. All the songs have a western motif.

Although Rogers is best known as a movie and television star, he started in show business as a singer. He was a founding member of Sons Of The Pioneers in 1934 and is in the Country Music Hall Of Fame, both as a member of the Sons and as an individual performer.

Talent manager Stan Moress first approached Rogers about doing an album and then pitched the idea to RCA and producer Richard Landis. After all the parties agreed, Landis scheduled recording sessions in Nashville. Recording started last spring, and mastering was completed this summer. In most instances, Rogers and the other acts recorded their tracks separately.

"[Rogers] was just a consummate old pro," Landis says. "He was funny, he was witty, he was very cooperative." Landis recorded "Happy Trails" during last year's Country Music Month because all the participating acts were available at one

In spite of his age, Rogers still has a strong, clear voice. He even yodels on several of the cuts. "I defy you to find any other 79-year-old man sing-ing like that," Landis says.

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

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

- ALL I CAN BE (IS A SWEET MEMORY) (Suny-Tree,
- BMI) HL
 ANGELS ARE HARD TO FIND (Bocephus, BMI) CPP
 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI
 ApyM. ASCAP/Heartland Express, ASCAP)
 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues,
- AS SIMPLE AS THAT (AIMO, ASCAP/Brio Bibes, ASCAP/Hayes Street, ASCAP) CPP BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/AImo, ASCAP) CLM/CPP THE BLAME (Call Cac, ASCAP/Sony Tree,
- BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) BLUE MEMORIES (Irving, BMI/Littlemarch, BMI)
- BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL 32 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI)
- 31 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
- ASCAP/Forerunner, ASCAP/Colgems-EMI, A: CLM/WBM CORNELL CRAWFORD (Risky, Sesac/Mazdu, SESAC/JPM, ASCAP/Arthur Aaron, ASCAP) DON'T ROCK THE JUKEBOX (Mattie Ruth,
- ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrath, BMI) CPP/WBM DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love,
- DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL DOWN TO MY LAST TEARDROP (Paul & Jonathan,
- EVEN NOW (With Any Luck, BMI/Sleepy Time,
- ASCAP)
 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
 FOR CRYING OUT LOUD (Ivan James, ASCAP)
 FOUR SCORES AND SEVEN BEERS AGO (Texas
- FOUR SCORES AND SEVEN BEERS AGO (1828)
 Wedge, ASCAP/Pitch 'N' Run, ASCAP/
 THE GARDEN (Bobby Fischer, ASCAP/Hookem,
 ASCAP/Young World, BMI/Hookit, BMI)
 HANG UP THE PHONE (Eddie Rabbitt, BMI)
 HERE'S A QUARTER (CALL SOMEONE WHO CARES)

- (Sony Tree, BMI/Post Oak, BMI) HL
- HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross
- Keys, ASCAP) HL HURT ME BAD (IN A REAL GOOD WAY) (Posey,
- 47 HURT ME BAD (IN A REAL GOOD WAY) (Posey BMI/Rockin'R, ASCAP)
 65 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
 8 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Marner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
 72 IT'S CHITLIN' TIME (Pri, BMI/Practice House, ASCAP/Three Headed, ASCAP)
 48 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)
- Blackwood, BMI)
 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis
- BMI) HL
 1 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run,
- 52 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug,
 ASCAP/Sony Tree, BMI) HL
 LIGHT AT THE END OF THE TUNNEL (Of Music,
- ASCAP/Sony Cross Keys, ASCAP) HL
 46 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer,
- ASCAP/Forerunner, ASCAP)
 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch,
- BMI)
 36 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL
 10 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP)
- NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP NOTHING'S CHANGED HERE (Coal Dust West,
- MUIRING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM
- ONE SHOT AT A TIME (Tillis, ASCAP)

- ONE SHOT AT A TIME (Tillis, ASCAP)
 PICTURE ME (Nickel Nugget, BMI/WB,
 ASCAP/Bamatuck, ASCAP) WBM
 A PICTURE OF ME (WITHOUT YOU) (AI Gallico,
 BMI/Algee, BMI) CPP
 PUT YOURSELF IN MY PLACE (Polygram,
 ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
 RODEO (Rio Bravo, BMI)
 SAME OLD STAR (Violet Crown, BMI/Blame,
 BMI/Sony Cross Keys ASCAP/CMI ASCAP) HI //
- 40 SAME OLD STAR (Violet Crown, BMI/Pilame,
 BMI/Sony Cross Reys, ASCAP/CMI, ASCAP) HL/CPP
 68 SEVENTH DIRECTION (Almo, ASCAP/Micropterus,
 ASCAP/Mighty Nice, BMI/Add-in, BMI)
 19 SHADOW OF A DOUBT (Fame, BMI/Bobworld,
 BMI/Rick Hall, ASCAP)
 55 SHE MADE A MEMORY OUT OF ME (Acuff-Rose,
 BMI/
- 39 SHE'S GOT A MAN ON HER MIND (David 'N' Will
- 39 SHE'S GOT A MAN ON HER MIND (DAVIG N WILL ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM 21 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CPP 41 SILVER AND GOLD (Brick Hit, BMI) CPP 6 SINCE I DON'T HAVE YOU (Bonnyview,
- ASCAP/Southern, ASCAP) CPP
- SMALL TOWN SATURDAY NIGHT (Bait And Beer



by Lynn Shults

EAPING TO NO. 1 is Lionel Cartwright's self-penned "Leap Of Faith" (5-1), the debut release from Cartwright's third MCA album, "Chasin' The Sun." The track, produced by Barry Beckett and Tony Brown, marks the first No. 1 for Cartwright. He initially hit the charts in December 1988 with "You're Gonna Make Her Mine," which peaked at No. 45. He has hit the top 10 three times before: with "Give Me His Last Chance" (3) in September 1989; in May 1990 with "I Watched It All (On My Radio)" (8); and in October 1990 with "My Heart Is Set On You" (7). Radio stations leading Cartwright's charge to the top were WSIX Nashville; WBEE Rochester, N.Y.; WKHK Richmond, Va.; WGEE Green Bay, Wis.; and KRTY San Jose, Calif.

NSIDE THE TOP 10: The most active track within this elite group is Diamond Rio's "Mirror Mirror," which slashes its way from No. 12 to No. 10. Also rapidly gaining ground is Doug Stone's "I Thought It Was You," which moves from No. 10 to No. 8, and "Where Are You Now" (4-2) by Clint Black. The three tracks that were pushed back a slot last week all recover this week. Mark Chesnutt's "Your Love Is A Miracle" bounds from No. 6 to No. 3 and Garth Brooks' "Rodeo" moves from No. 7 to No. 5. Ronnie Milsap's "Since I Don't Have You" stays at No. 8.

WHAT'S HOT: Travis Tritt's "Anymore" is quickly darting up the chart and surges from No. 36 to No. 20. The duo of Keith Whitley & Earl Thomas Conley powers from No. 48 to No. 32. Others flexing their muscles early are Alan Jackson's "Someday" (24-17); "Like We Never Had A Broken Heart" (74-46) by Trisha Yearwood; and "Hurt Me Bad (In A Real Good Way)" (61-47) by Patty Loveless.

HE ALBUMS CHART: Patty Loveless' "Up Against My Heart" debuts at No. 46 and is the week's only new entry. Randy Travis' "High Lonesome" storms from its debut at No. 7 to No. 3; Brooks & Dunn's "Brand New Man" continues to roll up impressive gains and moves from No. 24 to No. 15. Doug Stone's "I Thought It Was You" moves from No. 13 to No. 12 and Lionel Cartwright's "Chasin' The Sun" continues its steady climb up the chart by jumping from No. 43 to No. 39.

UN THE RETAIL FRONT: Garth Brooks' much publicized album "Ropin' The Wind" hit the retail stores Sept. 10 with a bang. Initial reports from retailers across the country indicate very strong sales, particularly in the heart of America. In Dallas, Sound Warehouse's University Park location reports the album selling in greater numbers than heavy metal superstar Metallica's "Metallica," which debuted at No. 1 on The Billboard 200 Top Albums chart three weeks ago and has held the position since. If you think this phenomenon is limited to middle America, guess again, as Strawberries' Harvard Square store in Cambridge, Mass., reports "very good" sales. It must be noted that Boston has no country radio outlets, which makes one curious as to how the Harvard community can be aware of country product. At Musicland's Mankato, Minn., store, the response is reported as "great." Most of the buyers are identified as students from Mankato State who became aware of Brooks through play in the area's local bars. Sales are even reported in Hoboken, N.J., at Campus Record Shop-not in large numbers, mind you, but there were sales. Sam Goody's Compo Acres Shopping Center store in Westport, Conn., has the album prominently displayed and also reports early sales. Meanwhile, back in the "Heartland," Lincoln, Neb., Pickles' Univ. of Nebraska location had sold out of CDs and cassettes by 3 p.m. its first day out. Now, if I were a sporting man, I'd be seeking out a bookie to see what the odds are on next week's debuts for both the Top Country Albums and The Billboard 200 charts.

- ASCAP) CLM

- ASCAP) LLM
 SOMEDAY SOON (WB, ASCAP)
 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son,
 ASCAP/EMI April, ASCAP) HL/WBM
 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits,
 ASCAP/Square West, ASCAP)
 SPEAK OF THE DEVIL (Great Cumberland,
- BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- DMI/Flawractor, DMI/Dear & DIII, DMI/ CFP
 STEEL RAILS (One Note, BMI/Sawgrass, BMI)
 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of
 PolyGram, BMI) CPP/HL
 THIS TIME I HURT HER MORE (THAN SHE LOVES
 ME) (Zomba, ASCAP/Blue Moon, ASCAP)
 THE THUNDER ROLLS (Bait And Beer,
 ASCAP/Expurings ASCAP/Mair Beh, ASCAP)
- ASCAP/Forerunner, ASCAP/Major Bob, ASCAP)
- TO BE WITH YOU (Silverline, ASCAP)
 TOO MANY HONKY TONKS (ON MY WAY HOME)
 (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods,
 ASCAP/Tommy Barnes, ASCAP) CPP
 - THE VERY FIRST LASTING LOVE (Les Taylor sden, BMI/Zomba, ASCAP/Thrill On The

- Hill, ASCAP)
- THE WALK (Zoo II, ASCAP)
 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music
 Of The World, BMI) HL
- Of The World, BMI) HL
 WHEN YOU WERE MINE (Fame, BMI/WarnerTamerlane, BMI)
 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
 WHOLE LOTTA HOLES (Sheddhouse,
- ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
- YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
 YOU DON'T COUNT THE COST (Polygram,
 ASCAP/Mc Bec, ASCAP/Edge O' Woods,
 ASCAP/Kinetic Diamond, ASCAP/Moline Valley,
- YOU KNOW ME BETTER THAN THAT (Millhouse
- BMI/Sheddhouse, ASCAP) HL
 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI
 Blackwood, BMI/Wrightchild, BMI) CPP/WBM

BIBOARD HOT COUNTRY SINGLES, COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	10	12	★ ★ NO. 1 ★ ★ LEAP OF FAITH B.BECKETT, T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
2	4	11	9	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62016-7
3	6	5	11	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
4	1	1	14	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN. K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
(5)	7	6	6	RODEO A.REYNOLOS (L.BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
6	8	7	11	SINCE I DON'T HAVE YOU R.GALBRAITH, R.LANDIS, R.MILSAP (J.ROCK, J.BEAUMONT, THE SKYLINERS)	◆ RONNIE MILSAP (v) RCA 2848-7
7	2	4	16	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
8	10	12	10	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
9	3	2	14	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
10	12	15	10	MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
(11)	15	17	10	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
12	14	21	10	BALL AND CHAIN B.BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
13	9	3	20	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
14)	16	19	8	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J.SLATE (L.WILSON, J. DIFFIE)	JOE DIFFIE (y) EPIC 34-73935
15)	17	27	5	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
16	11	8	15	YOU KNOW ME BETTER THAN THAT J.BOWEN, G. STRAIT (T. HASELDEN, A.L. GRAHAM)	GEORGE STRAIT (V) MCA 54127
17)	24	37	4	SOMEDAY S.HENDRICKS, K.STEGALL (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
18	22	29	11	AS SIMPLE AS THAT S.BUCKINGHAM (M.REID.A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
19	13	9	17	SHADOW OF A DOUBT R. LANDIS (R. BYRNE, T. WOPAT)	◆ EARL THOMAS CONLEY (v) RCA 2826-7
20	36		2	ANYMORE G.BROWN (T.TRITT, J.COLLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
21	19	14	19	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
22)	25	32	8	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N.WILSON, G. RICHEY)	◆ LORRIE MORGAN (v) RCA 62014-7
23	20	18	16	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN.V.GILL)	ALABAMA (V) RCA 2828-7
24)	28	35	7	NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM, KOSTAS)	DWIGHT YOAKAM (v) REPRISE 7-19256/WARNER BROS.
25	18	22	12	WHOLE LOTTA HOLES A.REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (v) MERCURY 868 394-7
26)	33	38	6	PUT YOURSELF IN MY PLACE P.WORLEY,E.SEAY (C.JACKSON, P. TILLIS)	◆ PAM TILLIS (v) ARISTA 8642
27	21	13	18	FALLIN' OUT OF LOVE T.BROWN.R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
28	23	16	20	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN, K.WHITLEY, D.COOK) ◆ LEE G	GREENWOOD & SUZY BOGGUSS CAPITOL PRO 79690
29	27	23	17	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
30	35	42	6	TEMPTED R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (v) MCA 54145
31	31	34	13	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
(32)	48	52	3	***POWER PICK/AIRPI	LAY * * * TLEY & EARL THOMAS CONLEY (V) RCA 62037-7
(33)	38	40	9	SPEAK OF THE DEVIL	PIRATES OF THE MISSISSIPPI
34	30	28	19	J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYO) DON'T ROCK THE JUKEBOX LYNDRIVES (STEEDLY A MCCON) B.MURDALK STEEDLY A MCCON)	◆ A LAN JACKSON
(35)	43	43	7	S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K. STEGALL) LIGHT AT THE END OF THE TUNNEL C BROOKE & POPERTY OF BEGAN K WILLIAMS STANDARD AND AND AND AND AND AND AND AND AND AN	(C) (CD) (V) ARISTA 8681 ◆ B.B. WATSON (C) (CD) (V) BNA 52039.4
36	34	31	19	C.BROOKS,S.ROBERTS (R.FAGAN,K.WILLIAMS,M.WILLIAMS) LORD HAVE MERCY ON A COUNTRY BOY	(C) (CD) (V) BNA 62039-4 DON WILLIAMS
(37)	39	39	7	D. WILLIAMS, G. FUNDIS (B. MCDILL) ONE LOVE PERSON (C. CARTER M. ERRYEN)	CARLENE CARTER
38	26	20	14	H.EPSTEIN (C.CARTER, H.EPSTEIN, P.LAMEK) EVEN NOW SCHARD TO LINDS (P. SLARD M. SEESON)	(V) REPRISE 7-19255/WARNER BROS. ◆ EXILE
(39)	47	51	5	R.SHARP,T.DUBOIS (R.SHARP,M.BEESON) SHE'S GOT A MAN ON HER MIND C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER)	(V) ARISTA 2228 CONWAY TWITTY (V) MCA 54186

COCHTIT HADIO DI DICADONOI DATA CICILIIO.	-			
S L SYST TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	WKS. ON	2 WKS AGO	LAST WEEK	THIS
8 SAME OLD STAR 1. BROWN,S.FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON) (V) MCA 54.125 (V) MCA 54.125		46	46	<u>40</u>
16 SILVER AND GOLD S.BUCKINGHAM, G.SMITH (C.PERKINS, G.PERKINS) (V) COLUMBIA 38-73826	16	24	32	41
16 ALL I CAN BE (IS A SWEET MEMORY) J.FULLER, J.HOBBS (H.HOWARD) COLLIN RAYE (V) EPIC 34-73831	16	30	41	42
15	15	25	40	43
19 THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS) ◆ GARTH BROOKS (V) CAPITOL 44727	19	41	42	44
4 FOR CRYING OUT LOUD RHAFFKINE (J.COMPTON,P.W.WOOD) ↑ DAVIS DANIEL (C) (V) MERCURY 868 544-4	4	62	52	45)
2 LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER) ◆ TRISHA YEARWOOD (V) MCA 54172	2		74	46)
3 HURT ME BAD (IN A REAL GOOD WAY) E.GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY) ◆ PATTY LOVELESS (V) MCA 54178	3	75	61	47)
2 JOHN DEERE TRACTOR B.MAHER (L.HAMMOND) THE JUDDS (V) RCA/CURB 62038-7/RCA	2	_	54	48)
4 YOU COULDN'T GET THE PICTURE	4	57	57	49
5 WE'RE STRANGERS AGAIN KLEHNING (M.HAGGARD, L. WILLIAMS) TAMMY WYNETTE WITH 'RANDY TRAVIS (C) (V) EPIC 34-73958	5	49	49	50
6 HANG UP THE PHONE R.LANDIS (E.RABBITT) EDDIE RABBITT CAPITOL PRO-79808	6	53	50	51
6 LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS, M.M.CANALLY (D.WILSON, D.COOK, JJARVIS) • RICKY SKAGGS (V) EPIC 34-73947	6	56	55	<u>(52)</u>
5 THE GARDEN B.MONTGOMERY (B.FISCHER, F. WELLER) 5 VERN GOSDIN (V) COLUMBIA 38-73946	5	55	51	53
2 YOU DON'T COUNT THE COST BILLY DEAN CHOWARD,T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS) (V) CAPITOL NASHVILLE/SBK 44773/SBK	2	-	73	(54)
5 SHE MADE A MEMORY OUT OF ME EGORDY,JR. (A.TIPPIN) AARON TIPPIN (V) RCA 62015	5	59	56	(55)
2 SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON) SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL	2		63	<u>(56)</u>
2 SOME GUYS HAVE ALL THE LOVE J.STROUD.C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN) ↓ LITTLE TEXAS WARNER BROS. PRO-4967	2		75	(57)
2 THE BLAME P.WORLEY,E.SEAY (C.MOSER,P.NELSON,G.NELSON) ↑ HIGHWAY 101 (V) WARNER BROS. 7-19203	2		71	(58)
6 ANGELS ARE HARD TO FIND B.BECKETT,H.WILLIAMS,JR.J.E.NORMAN (H.WILLIAMS,JR.) (V) WARNERCURB 7-19193/WARNER BROS.	6	64	60	59
3 WHEN YOU WERE MINE R.HALL.R.BYRNE (R.BYRNE,G.NELSON) SHENANDOAH (V) COLUMBIA 38-73957	3	70	69	60
TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK, B. SHAW, T. BARNES) TOM WOPAT (C) (V) EPIC 34-73862	13	48	53	61
3 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E.T.CONLEY,M.LARKIN) ◆ NEAL MCCOY (V) ATLANTIC 7-87636	3	68	68	62)
2 CORNELL CRAWFORD J.SCAIFE,J.COTTON (K.T.OSLIN.J.MILLER) K.T. OSLIN (V) RCA 62053-7	2		67	63
9 THE VERY FIRST LASTING LOVE J.STROUD (L.TAYLOR,L.WILSON,P. HOLLOWELL) ◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904	9	50	58	64
12 IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT) ◆ EDDIE LONDON (C) (V) RCA 2821-7	12	45	59	65
20 BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS) PATTY LOVELESS (V) MCA 54075	20	63	64	66
1 FOUR SCORES AND SEVEN BEERS AGO J.SLATE (D.MORRISON,K.PHILLIPS,A.SPOONER) *** *HOT SHOT DEBUT *** RAY BENSON (C) ARISTA 2340	1	w >	NEV	67)
1 SEVENTH DIRECTION TIM RYAN P.WORLEY,E.SEAY,A.MARTIN (D.LOWERY,W.NEWTON) (V) EPIC 34-73959	1	NÞ	NEV	68)
20 PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS) (C) (V) MERCURY 878 972-4	20	61	70	69
11 ONE SHOT AT A TIME	11	54	62	70
18 TO BE WITH YOU LARRY BOONE S.BUCKINGHAM,M. MORGAN (G.PETERS) (CD) (V) COLUMBIA 38-73813	18	60	72	71
1 IT'S CHITLIN' TIME THE KENTUCKY HEADHUNTERS (C) (W) MERCURY 868 760	1	W >	NEV	<u>72</u>)
1 STEEL RAILS B.VOMDICK, J.DOUGLAS (L.BRANSCOMB) A LISON KRAUSS ROUNDER 1008	1	W >	NEV	73
1 LOOK AT US 1.BROWN (V.GILL,M.D.BARNES) 1 LOOK AT US (V) MCA 54179 (V) MCA 54179	1	W >	NEV	74)
DON'T YOU SYEN (THANK ADON'T LEAVING)	1	NÞ	NEV	(75)

Records moving up the chart with airplay gains this week. lacktriangle Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	_	-	1	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
2	1	1	7	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
3	_	_	1	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
4			1	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
5	2	2	8	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC
6	5	5	24	WALK ON FAITH S.BUCKINGHAM (M.REID, A.SHAMBLIN)	◆ MIKE REID COLUMBIA
7	4	3	6	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN RCA
8	6	4	5	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
9	3	7	7	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON, P.BELFORD)	◆ GEORGE STRAIT MCA
10	11	8	5	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS ARISTA
11	8	6	10	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
12	_	_	1	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH COLUMBIA
13	9	10	18	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	♦ BILLY DEAN SBK/CAPITOL

NLUU	MUF	.1816)		
14	7	9	38	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
15	10	11	12	DRIFT OFF TO DREAM G.BROWN (T.TRITT, HARRIS)	◆ TRAVIS TRITT WARNER BROS.
16	12	19	- 54	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
17	14	21	10	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
18	13	13	8	HEROES B. BANNISTER. P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET RCA
19	18	16	13	TWO OF A KIND, WORKIN' ON A FULL HOUSE A REYNOLDS (B.BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL
20	17	18	9	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM.S.STONE)	RONNIE MILSAP RCA
21			44	THE DANCE A.REYNOLDS (T.ARATA):	◆ GARTH BROOKS CAPITOL
22	19	-	27	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
23	-	23	5	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT
24	_		- 7	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
25		_	28	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA

◆ 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.

Billboard. Market Billboard. M

IN THIS SECTION

VSDA	R	eg	ionals	Fire	Their	F	Cn	gir	1	es	65
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2nd Features: 'Crooked Hearts' & More

'Fantasia': Around The World In 1 Day

Fitness Vid Market Heats Up In Fall

Suncoast Execs Predict Bright Future Remain Upbeat Despite Chain's Slow Start

BY ED CHRISTMAN

MINNEAPOLIS—Although the Suncoast Motion Picture Co., the nation's largest chain of sell-throughonly video stores, suffered a disappointing first half of 1991, company executives remain upbeat about the chain's future.

That was the message executives of The Musicland Group, the parent of Suncoast, sent to their troops at the company's biennial convention, held here Sept. 4-7 at the Marriott City Center. In fact, after an upturn in business during July and August, Suncoast used its company convention to prepare for the all-important holiday selling season. (For details on Musicland's 805 music stores, see story, page 51.)

After acknowledging in May 1990 that Suncoast had yet to see black ink, Jack Eugster, chairman, CEO, and president of the Minneapolis-based Musicland, told Billboard at the convention that the 208 unit, sell-through-only chain is now marginally profitable. However, the chain still has some more progress to make before it can be labeled a success, he acknowledged. "Suncoast has done OK

but has not met all expectations," he said. In a separate interview, Suncoast president and Musicland executive VP Gary Ross added, "We are still optimistic about [the chain's]

The recipe for the chain's success depends on the maturation of the

'We will still open Suncoast stores, but only in very good locations'

overall sell-through business, as well as the chain's stores, they emphasized. "We have many profitable stores," Eugster said. "But Suncoast has almost all new stores. Half of them are less than a year old." Once those stores mature, the chain will be doing alright, he added.

Already, Suncoast's catalog sales are showing strength. Even without hit titles, catalog sales enjoyed a healthy increase over last year's revenue in that product line for stores open more than a year, Ross said.

In a session attended by Suncoast personnel, Ross, using numbers compiled by consultant Paul Kagan Associates, said, "Last year sell-through achieved \$2.7 billion in sales and this year it will grow to \$3.1 billion, which is a 14.8% growth rate. Over the next six years, Suncoast estimates that sell-through will grow at a 12.5% clip."

clip."
While total sales are growing, the number of stores competing in the sell-through marketplace has peaked at about 80,000 outlets, Ross said. Some stores now are dropping the product line, even as other outlets reduce their commitment to sell-through.

MASS-MERCHANTS ON DECLINE

Mass-merchants, Suncoast's main competition, have seen their market (Continued on page 66)

New Vids Give Fans Their Pick Of Doors No. 1 Or No. 2

BY JIM BESSMAN

NEW YORK—Fans of the Doors will have their choice of perspectives on the legendary L.A. band this month with the near simultaneous release of MCA/Universal Home Video's "The Doors: The Soft Parade—A Retrospective" and LIVE Home Video's release of the Oliver Stone film "The Doors."

The Stone biopic caused some controversy when it came out theatrically because of its heavy focus on Jim Morrison, the band's singer who died in 1971, and on the general excesses of the '60s that Morrison and the Doors are shown as personifying

The critical reception the film received was mixed, although the con-

troversy it aroused helped create significant consumer awareness of the film, which could translate into solid rentals. "The Doors" was a modest box-office hit.

Even in its video incarnation, however, controversy seems to follow the Stone film. This time it is being fanned by one of the Doors' own.

For Ray Manzarek, the group's keyboardist and director of "The Soft Parade," the Sept. 12 release of the \$19.95 title is a case of video justice.

Manzarek frowns upon the Stone work, and considers his piece "more than anything, a rebuttal" to the director.

"It shows the real Jim Morrison, (Continued on page 67)

2 Adult Vid Proponents Link Vs. Censorship

BY PAUL VERNA

NEW YORK—The Adult Video Assn. and the Free Speech Legal Defense Fund have joined forces in an effort to fight mounting censorship of the adult video industry.

The groups' mission is to strike back at the Child Exploitation and Obscenity Section of the Criminal Division of the U.S. Justice Department, which they charge has been seeking multiple indictments in some of the country's most conservative communities in an attempt to pressure purveyors of adult material to plead guilty in order to avoid several costly trials.

Doug Tillett, spokesman for the obscenity unit, calls those charges "complete bunk. We indict where there are violations of federal law," he says.

According to a press release from the Legal Defense Fund, the group will wage a public-awareness campaign featuring extensive print and direct-mail advertising and trailers placed in 1 million adult videos.

The organization ran an open letter to the president in the Sept. 11 editions of The Washington Post and The New York Times blasting the government's actions against adult video dealers.

The letter noted that "mom-andpop video stores across the country are being raided by police while violent crime skyrockets." Furthermore, it stated, "the most outrageous assault on freedom has been directed against the adult-entertainment industry, which generates thousands of jobs and millions of dollars in taxes."

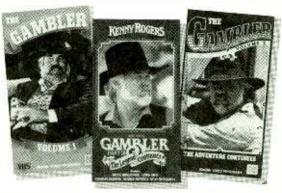
The Adult Video Assn. will "handle the legal side of the war [against the Justice Department], attacking censorship with courtroom battles," according to the press release.

"The Adult Video Assn.'s agenda is to sue the government wherever it can," says Mark Schwed, spokesman for the Free Speech Legal Defense Fund. "When the government uses a particularly offensive tactic or strategy that may not be above board—like applying [Racketeer Influenced and Corrupt Organizations Act]-type statutes to raid warehouses and seize every asset of a company—the association just sues the government."

He adds that the association "has a fine stable of attorneys, including [prominent First Amendment attorney] John Westin."

Louis Sirkin, the Cincinnatibased attorney who won the Robert (Continued on page 67)

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'Banner' Performance. John Clayton, center, arranger of Whitney Houston's recent rendition of "The Star-Spangled Banner," and his two mentors, Johnny Mandel, left, and Henry Mancini, display two platinum and one gold video award garnered by the Arista release. Mandel and Mancini are also holding gold cassette single and gold record single plaques, respectively.

Sensitive 'Hearts'; Little 'Big Dis'; Grand 'Canal'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Crooked Hearts" (1991), MGM/UA Home Video, prebooks 9/19.

In this emotionally charged family drama, Peter Coyote and Cindy Pickett play parents who desperately try to hold onto their kids by unintentionally holding them back from maturing. It's a familiar story on the surface that becomes entirely gripping due to exceptional performances by Vincent D'Onofrio, Jennifer Jason Leigh, and particularly newcomer Pete Berg. Though it deals insightfully with all the pains of a dysfunctional family, the only



by Michael Dare

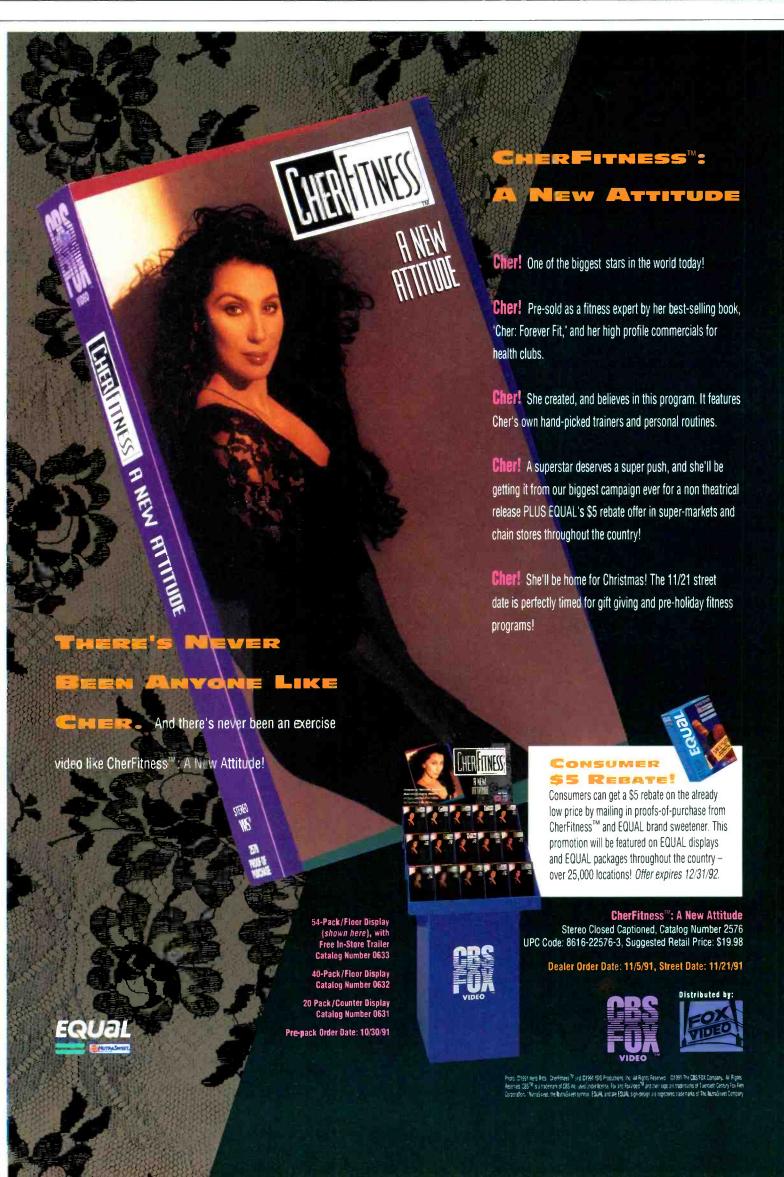
depressing thing about it is that 11 years ago "Ordinary People" won the Academy Award for best picture, yet "Crooked Hearts" couldn't even find theatrical distribution. These two films are equals in every way, so rent them together.

• "The Big Dis" (1990), First Run Features, now available.

A horny sailor on a weekend pass tries desperately to find sex, gets close many times, but in the end his desperation is his downfall. This uniquely charming film, with an incredibly low budget (\$8,500!) and deliberately crude black-and-white camerawork, is so loose and naturalistic that it looks less like film-making than eavesdropping. "The Big Dis" is easy to overpraise because what's so appealing is the seeming lack of professionalism. It's Spike Lee without any of the pretensions or anger, and totally refreshing because, despite the multiracial cast, the subject of race never comes up. Fans of slick Hollywood product should steer clear, but everyone else should rent it with Lee's "She's Gotta Have It.'

• "A Day On The Grand Canal With The Emperor Of China, Or Surface Is Illusion But So Is Depth" (1991), Milestone Film & Video, now available.

A fascinating documentary by David Haas, featuring artist David Hockney, who simply explains a piece of Oriental art—only it's not so simple. He takes us on a luxurious journey down a 72-foot-long 17th-century Oriental scroll, pointing out details, explaining the complexity of the craftsmanship, putting it into historical perspective, and exploring the whole nature of art and its relationship to man's view of the universe. It's an amazing performance, full of humor and (Continued on page 64)

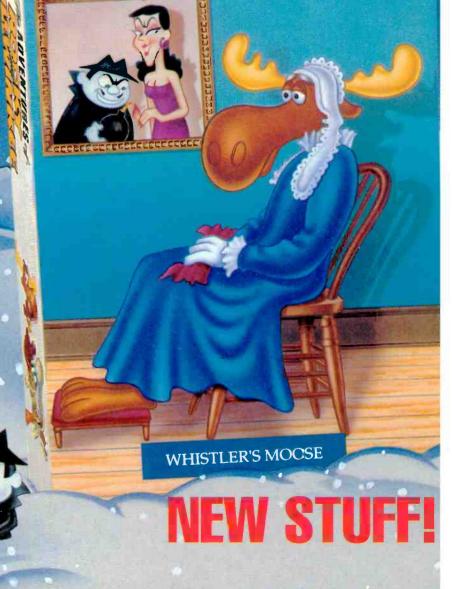


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2ND FEATURES

(Continued from page 61)

remarkable insights. This is far beyond all other art tapes; it's informative, witty, and enlightening. Rent it with "Sunday In The Park With George."

• "An Englishman Abroad" (1983), Prime Video, now available.

A BBC film directed by John Schlesinger that's an incredible recreation of a true episode in the lategreat actress Coral Browne's life. She plays herself in a very strange escapade with the British traitor Guy Burgess, played by Alan Bates. Rent it with "The Russia House."

• "The Last Hour" (1990), Academy Entertainment, now available.

"Die Hard" in a big building. Wait a minute, "Die Hard" was in a big building. I guess this is "Die Hard" in a big building with a blonde. Michael Pare plays an excop trying to save his ex-wife, Shannon Tweed, from the dastardly hands of the hoods who have left her hanging from the skylight of the aforementioned big building. Director William Sachs manages to pull off a reasonable number of thrills in this low-budget action film, and one scene where the blood from a bad guy gets splattered across a canvas, becoming an abstract painting, is delightfully disgusting. Rent it with "Die Hard II" for some vari-

"The Indian & His Homeland" (1991), Holiday Video Library, now available.

This documentary traces the history of the American Indian through 300 years of art done by explorers of the time. It's a standard piece of film-making, but an intriguing piece of history that should be mandatory viewing with "Dances With Wolves."

• "An American Summer" (1990), SVS, prebooks Monday (16).

A Chicago teenager who's into hockey comes to California for the summer and gets into surfing and calling other guys "dude." Things get rocky when he meets a girl and witnesses a murder, then enters the big surfing competition. Teens who dig Brian Austin Green from "Beverly Hills 90210" will undoubtedly get off on this hip tale of coming of age, but adults who climb aboard will just want to get off. Rent it with "Beach Blanket Bingo."

• "A Family Matter" (1990), Vidmark, prebooks Tuesday (17).

A young girl witnesses her father getting mowed down by machinegun fire. Years later, when she's blossomed into fashion model Carol Alt, she unknowingly falls in love with Eric Roberts, the man who did the shooting. It's not often you see a film that's hurt by the editing, but this oft-told tale of mafia vengeance, drug dealing, and gun running features one poorly constructed sequence after another. A lot of people get killed, but it's the director's execution that's the most deadly. Rent it with "Godfather III" so Sofia Coppola's performance will actually look good in comparison.

Top Video Sales...

F.C						T	Т	
THIS WEEK	LAST WEEK	WKS, ON CHART	COMPILED FROM A NATION TITLE	ONAL SAMPLE OF RETAIL STORE SALES REF Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	HOME ALONE	Macaulay Culkin	.1990	PG	24.98	
2	2	41	THE TERMINATOR	Hemdale Film Corp.	Joe Pesci A. Schwarzenegger	1984	R	14.9
3	3	5	TEENAGE MUTANT NINJA TURTLES	Hemdale Home Video 7000 New Line Home Video	Paige Turco	1991	PG	22.9
4	5	19	THE SECRET OF THE OOZE THE JUNGLE BOOK	RCA/Columbia Home Video 75183 Walt Disney Home Video 0602	David Warner Animated	1967	G	24.99
5	4	22	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
6	6	7	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.9
7	7	49	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo -	1990	NR	24.9
8	8	47	PRETTY WOMAN	Touchstone Pictures	Pavarotti Richard Gere	1990	R	19.9
9	10	22	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures	Julia Roberts William Shatner	1989	PG	14.9
10	9	69	THE LITTLE MERMAID	Paramount Home Video 32044 Walt Disney Home Video	Leonard Nimoy Animated	1989	G	26.99
11	15	49	RICHARD SIMMONS: SWEATIN' TO	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	12	3	THE OLDIES > PLAYBOY: WET & WILD III	Playboy Home Video	Various Artists	1991	NR	19.98
13	11	10	THE NAKED GUN	HBO Video 90625 Paramount Pictures	Leslie Nielsen	1988	PG-13	14.95
14	13	51	PETER PAN	Paramount Home Video 32100 Walt Disney Home Video 960	Animated	1953	G	24 99
15	19	5	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
16	14	10	IT'S A MAD, MAD, MAD	MGM/UA Home Video 302193	Milton Berle	1963	G	29.98
17	NE		DANCES WITH WOLVES	Orion Pictures	Sid Caesar Kevin Costner	1990	PG-13	NL
18	NEW >		CITIZEN KANE: 50TH ANNIVERSAY	Orion Home Video 8786 Turner Home Entertainment 6097	Orson Welles	1941	NR	19.98
19	18	6	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	Joseph Cotton The Cure	1991	NR	19.98
20	17	4	LONESOME DOVE	RHI Entertainment Inc.	Robert Duvall	1989	NR	99.95
21	22	2	PLAYBOY VIDEO CENTERFOLD:	Cabin Fever Entertainment 8378 Playboy Home Video	Tommy Lee Jones Morgan Fox	1991	NR	19.98
22	16	15	MORGAN FOX EXTREME: PHOTOGRAFFITTI	HBO Video 90624 PolyGram Music Video	Extreme	1991	NR NR	14.95
23	27	2	PLAYBOY: SECRETS OF MAKING	75026 17140-3 Playboy Home Video	Various Artists	1991	NR	29.98
24	37	9	THE ADVENTURES OF ROBIN HOOD	HBO Video 90477 MGM/UA Home Video 101377	Errol Flynn	1938	NR	19.95
25	21	17	THE MIND'S EYE	Miramar MPV6001	Olivia de Havilland Computer Animated	1991	NR	19.95
26	28	3	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
27	20	25	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
28	33	176	TOP GUN	Paramount Pictures	Tom Cruise	1986	PG	14.95
29	30	261	THE SOUND OF MUSIC ◆	Paramount Home Video 1629 FoxVideo 1051	Kelly McGillis Julie Andrews Christopher Plummer	1965	G	24.98
30	24	13	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
31	26	33	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
32	NEV	v >	ALICE COOPER: PRIME CUTS	PolyGram Music Video 083631	Alice Cooper	1991	NR	19.95
33			PLAYBOY FANTASIES II	Playboy Home Video HBO Video 457	Various Artists		NR	19.99
34	RE-ENTRY		PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1990	NR	19.99
35	29 19 PLAYBOY'S 1991 PLAYMATE OF THE YEAR			Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
36	38 3 LEARNING TO FLY: THE WORLD			FoxVideo (CBS/Fox) 3272	Various Artists	1991	NR	19.98
37	39	47	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
38	25	5	T.M.N.T.: TURTLES AT THE EARTH'S CORE	Family Home Entertainment 48851	Animated	1990	NR	15.95
39	40	4	ICE-T: O.G. ORIGINAL GANGSTER VIDEO	Warner Reprise Video 3-38249	Ice-T	1991	NR	16.98
40	34	21	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95

■ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 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 certication 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. © 1991, Billboard/BPI Communications, Inc.

VSDA Regionals Roundup; 'Sting' Tipoffs Bemoaned

REGIONALS ROCKIN': Video Software Dealers Assn. regional groups are in full swing, with many trying new meeting formats. Case in point is the Southern Ohio Chapter, which is hosting a luncheon Tuesday (17) at

Blake's in Cincinnati. rather than the usual evening meeting. A number of chapters are

sufficient funds") checks, and hot sheets. The meeting is Sept. 24 at Shilo Inn in Portland. And how about an Octoberfest? That's what the Southern California Chapter is holding Oct. 8 at the Phoenix Club in Anaheim. PIRACY

PUSH: The Motion Picture Assn. of America's drive against video piracy is sometimes

by Earl Paige

seminars on collection of late charges and delinquent debts. The Oregon/Southwest Washington Chapter plans to cover the waterfront: legal concerns, late fees, check guarantees, Visa/MasterCard issues, collections, skip tracing, NSF ("non-

scheduling

sabotaged by overzealous and impatient informants who angrily confront the alleged culprits, either threatening to turn them in or actually warning them they have been reported. After being alerted the suspects wise up (Continued on next page)

NEWSLINE

Disney's 'Fantasia' Will Get Simultaneous Worldwide Release

The Nov. 1 release of "Fantasia" will be the first simultaneous worldwide release of a Disney animated classic, according to the studio. As in North America, "Fantasia" will be available for a limited time only. However, it will be available for 100 days in the 46 international territories where Disney cassettes are distributed, compared with 50 days in the U.S. and Canada. The title also will be released on laserdisc in Germany, France, Japan, and Hong Kong.

'Backdraft' To Sport 'Pre-Viewed' Pitch

MCA/Univeral Pictures Home Video will place an "entertaining" "previously viewed" message at the front end of "Backdraft," one of the summer's major hits. It's the first time the studio has done that with any major rental title. The title arrives in stores Nov. 7, backed by a substantial trade and consumer campaign. Paramount used a specially tailored, "previously viewed" message for "Ghost," and is repeating the concept for "The Godfather, Part III." Disney has also used the approach on "Dick Tracy." In other MCA/Universal developments, the restored "Spartacus" will also be made available Nov. 7. The three-hour, 160-minute epic will have a surprisingly low suggested retail of \$19.98.

HBO Vid Announces First Goldwyn Strike

HBO Video has announced the first seven catalog titles to be released from the Samuel Goldwyn library under the recently concluded distribution pact between the companies (Billboard, Sept. 14). The seven titles, each priced at \$19.98, are "Hans Christian Andersen," "The Kid From Brooklyn," "The Princess And The Pirate," "The Thief Of Baghdad," "The Secret Life Of Walter "Elephant Boy," and "The Ghost Goes West." Each title has been remastered, and enhanced stereo sound has been added. Most of the videos will also include the original theatrical trailers from the '40s and '50s

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To Your Health: Plethora Of Fitness Vids Spring Onto Shelf

LOS ANGELES—It's the battle of the health-conscious superstar actresses as Jane Fonda enters the fall health-and-fitness sweepstakes with "Lower Body Solution."

The Warner Home Video title arrives in stores Oct. 30 priced at \$19.97 suggested list.

Just recently, CBS/Fox Video announced plans for a high-profile fitness tape featuring superstar actress Cher (Billboard, Sept. 7), her first. At a suggested \$19.98, "Cher-Fitness: A New Attitude" will arrive in stores Nov. 21 with tie-in partner NutraSweet and a major consumer ad campaign.

Meanwhile, two other major health-and-fitness names— Kathy Smith and Callan Pinckney—have major fall titles and promotions set.

The new Fonda tape, her 15th in the health-and-fitness area, combines a 35-minute aerobic (Continued on page 68)

Billboard®

FOR WEEK ENDING SEPTEMBER 21, 1991

Top Kid Video_™

FEK	AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	41	ted
THIS WEEK	2 WKS.	WKS. C	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			* * No. 1 * *		
1	1	160	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
2	2	19	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
3	4	69	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	3	7	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
5	5	51	PETER PAN Walt Disney Home Video 960	1953	24.99
6	6	101	BAMBI Walt Disney Home Video 942	1942	26.99
7	7	312	DUMBO ◆ Walt Disney Home Video 24	1941	24.99
8	10	156	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	8	25	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
10	9	13	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
11	15	171	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
12	14	93	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
13	11	114	PETE'S DRAGON ♦ Walt Disney Home Video 10	1977	24.99
14	12	257	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	24.99
15	18	5	TEEN MUTANT NINJA TURTLES: TURTLES AT Family Home Entertainment	1990	15.95
16	13	53	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	24.98
17	16	29	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
18	NEV	V >	TALE SPIN: FEARLESS FLYERS Walt Disney Home Video 1211	1991	12.99
19	NEV	V >	TALE SPIN: TRUE BALOO Walt Disney Home Video 1145	1991	12.99
20	NEV	V	TALE SPIN: THAT'S SHOW BIZ Walt Disney Home Video 1146	1991	12.99
21	17	165	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	24.99
22	NEV	V >	TALE SPIN: JACKPOTS AND CRACKPOTS Walt Disney Home Video 1147	1991	12.99
23	20	153	CINDERELLA Walt Disney Home Video 410	1950	26.99
24	21	29	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
25	NE	N >	THE BABY-SITTERS CLUB: KRISTY GoodTimes Home Video 9199	1991	12.95

♦ 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 certication 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. © 1991, Billboard/BPI Communications, Inc.

STORE MONITOR

(Continued from preceding page)

"We just had a raid in Miami and seized only a couple of the alleged pirated pieces, yet in our initial investigations we found 10 of 11 tapes in the place suspect," says Mark Harrad, communications director, anti-piracy, for the MPAA. "We're sure they were tipped. We wouldn't go to the trouble of a raid if there were only a few pieces in a store."

When there are a number of raids in the area, stores selling pirated tapes become suspicious that the MPAA is closing in. There were recently raids in Puerto Rico, where Harrad says the action is furious because "it's expensive for us, [so] we go after an aggregate of cases." In New York, there were 25 raids in a period of two weeks.

The MPAA pursues pirates in isolated instances, too. "If there's a case in Oregon or Pennsylvania.

then we'll go out there," says Harrad, adding that the MPAA is gaining on piracy "in the back-to-back area, that is, a store doing its own duplication. We are making a dent with the labs and wholesale distribution places, but there are so many of them."

MAKING THE CUT: The boxes containing rental videocassettes cannot withstand the wear and tear of rental activity. For years, many stores have tediously snipped apart the boxes and tucked them under the covering of the sturdy Amaray case. But this practice undermines the value of used tapes because the original box is ruined. Alpha, Amaray, and other rental-case manufacturers are helping video outlets avoid having to snip apart boxes. Newer, more transparent cases accommodate the box sans any cutting.

But one case has to be shaken vigorously to get the movie out, and dealers say they are frustrated. "We tried those new ones. We still go with the original Amaray. We never cut boxes, even years ago," says one retailer. "We fold them. It works. Then we unfold them when we sell off used copies."

MIDE-AWAKE SLEEPERS: Los Angeles combo chain Music Plus continues to refine its Sleeper program. New is a shelf-talker that shows when a title is rented. This way, explains Terrel Frey, video buyer, the movie still has something going for it even if it's out. Some current titles in the program: "Reunion," "Come See The Paradise," "Welcome Home," "5,000 Fingers Of Dr. T.," "Kid," "Flight Of The Black Angel," "Blue Desert," "Man Inside," "Run," and "Robin Hood: The Movie."

SUNCOAST EXECS PREDICT BRIGHT FUTURE

(Continued from page 60)

share decline to 36% from more than 50% a couple of years ago, he said. Moreover, many music chains, including Musicland, have decreased the number of video titles carried. "Sell-through doesn't work so well in record stores because it is an ancillary business that is not supported properly, as opposed to Suncoast, which is dedicated" to the product line, he added.

As some stores get out of the business, and others retrench, that will create opportunity for Suncoast, Ross said.

Musicland is giving the sell-through-only concept a vote of confidence by continuing to roll out Suncoast stores. The company plans to open a total of 40 outlets in 1991 to finish the year with 215-220 stores. Next year, 15-30 stores will be added.

The chain tries to open most of its planned stores in the fall, just in time for the holiday selling season. The Christmas holiday is even more crucial for Suncoast than it is for music stores, Eugster explained.

Both this year's and 1992's newstore allotment, however, is well below the 109 stores the chain opened in 1990. "The reason we rolled Suncoast out so quickly is because we wanted to establish a beachhead, and we have done that," Eugster said. "Now, we are slowing down. We will still open Suncoast stores, but only in very good locations,"

Ross elaborated by noting that Suncoast will limit future locations to malls averaging sales of more than \$240 per square foot and serving upper-income shoppers.

On the other hand, Musicland is being more aggressive in closing unprofitable stores, and as part of that strategy some underperforming Suncoast stores will be pruned from the portfolio.

Meanwhile, chain executives continue to tinker with the Suncoast formula to improve performance.

"We have reduced the capital requirement of stores by 20%, largely by building smaller stores," Ross said. "The chain used to average 2,500-square-foot stores, and now we are building 2,000-square-foot ones. Also, we have reduced monitors and

neon in the store."

Inside the store, Suncoast executives are strengthening and expanding product assortment. They have increased stores' allotment of new releases by 60% and have improved the stocking of top 150 titles by 20%.

Furthermore, the average Suncoast outlet has increased stock-keeping units to 7,000 from 6,300. But some product categories may have to be eliminated to accommodate the company's smaller prototypes.

GIVING LASER A SHOT

Suncoast is also trying out laserdiscs, adding 800-title sections to 33 stores, with 63 more outlets slated to carry the product line.

"The problem with laserdiscs is that they have fairly a low margin and don't turn fast," Ross said. "But the business seems to be growing and since we are a movie store, we are testing it."

In addition to laserdiscs, Suncoast is experimenting with selling original

animation cells from cartoons in 10 of the chain's stores. So far, Ross said, animation cells have done pretty well.

"Someday video games, now 4%-5% of our sales, will go away, and we will need something to replace it," he said. "Maybe that replacement line will be laserdiscs, or animation cells, or some other category."

or some other category."
On a larger scale, Suncoast has turned two stores into pure video stores, eliminating ancillary merchandise, but has expanded non-video product lines, such as t-shirts and plush toys, in 25 of the chain's outlets.

Suncoast is experimenting with "pure video stores because we want to see what happens when you put in 10,000 titles," Ross said. "On the downside, you lose margin by eliminating plush and other high-margin product lines."

In larger Suncoast outlets, the chain is expanding its assortment of nonvideo product lines in bigger stores by putting in more posters, apparel, and figurines.

THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

**	EEKLI M	• • • •	•	•	, , ,
THIS WEEK	PICTURE/ <i>(STUDIO)</i>	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Dead Again (Paramount)	4,366,330	789 <i>5,534</i>	2	17,325,031
2	Terminator 2: Judgment Day (Tri-Star)	3,106,995	1,800 <i>1,726</i>	9	187,253,083
3	Child's Play 3 (Universal)	3,003,305	2,130 1,410	1	9,673,095
4	Hot Shots! (20th Century Fox)	2,716,490	1,891 <i>1,437</i>	5	58,705,364
5	Doc Hollywood (Warner Bros.)	2,684,494	1,664 <i>1,613</i>	- 5	43,276,390
6	The Doctor (Buena Vista)	2,303,383	926 <i>2,487</i>	6	28,556,098
7	Robin Hood (Warner Bros.)	2,104,058	1,506 <i>1,397</i>	12	153,118,105
8	Double Impact (Columbia)	1,552,532	1,430 <i>1,086</i>	4	25,667,099
9	City Slickers (Columbia)	1,477,541	1,215 <i>1,216</i>	13	114,387,110
10	Boyz n the Hood (Columbia)	1,272,219	926 1,374	8	50,977,803

HOME VIDEO

Top Video Rentals...

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIO	NAL SAMPLE OF RETAIL STORE RENTAL REP Copyright Owner, Manufacturer, Catalog Number	ORTS. Principal Performers	Year of Release	Rating
	_	_		* * NO. 1 * *	Tenormers	-	
1	4	2	HOME ALONE ForVideo 1866 Macaulay Culkin		1990	PG	
	4		HOME ALONE FoxVideo 1866 Joe Pesci RCA/Columbia Pictures Home Video Robert De Niro				
2	2	5	AWAKENINGS	50563-5	Robin Williams	1990	PG-13
3	1	6	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
4	36	2	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
5	3	5	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
6	6	12	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
7	5	8	MISERY	New Line Home Video RCA/Columbia Home Video 7777	Kathy Bates James Caan	1990	R
8	7	4	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
9	8	7	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
10	9	10	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
11	16	3	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
12	10	13	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
13	12	7	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
14	13	3	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
15	11	7	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
16	15	11	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
17	14	6	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
18	20	8	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
19	21	9	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
20	22	3	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
21	17	5	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG
22	18	12	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
23	23	8	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
24	19	13	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
25	25	2	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
26	28	13	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video	Meryl Streep	1990	R
27	31	3	IF LOOKS COULD KILL	50553-5 Warner Bros. Inc.	Shirtey MacLaine Richard Grieco	1991	PG-13
28	24	7	FLIGHT OF THE INTRUDER	Warner Home Video 12071 Paramount Pictures	Danny Glover	1991	PG-13
29	27	6	ALICE	Paramount Home Video 32109 Orion Pictures	Willem DaFoe Mia Farrow	1990	PG
30	26	47	THE TERMINATOR	Orion Home Video 8773 Hemdale Film Corp.	William Hurt A. Schwarzenegger	1984	R
31	29	15	THE ROOKIE	Hemdale Home Video 7000 Warner Bros. Inc.	Clint Eastwood	1991	R
32	35	11	METROPOLITAN	Warner Home Video 12061 New Line Cinema	Charlie Sheen Carolyn Farina	1990	PG-13
33	33	15	JACOB'S LADDER	RCA/Columbia Home Video 75153 Live Home Video 68949	Edward Clements Tim Robbins	1990	R
34	30	15	MERMAIDS	Orion Pictures	Elizabeth Pena Cher	1990	PG-13
35	38	4	LONESOME DOVE	Orion Home Video 8770 RHI Entertainment Inc.	Bob Hoskins Robert Duvall	1989	NR
36	37	7	RUN	Cabin Fever Entertainment 8378 Hollywood Pictures	Tommy Lee Jones Patrick Dempsey	1991	R
37	39	17	QUIGLEY DOWN UNDER	Hollywood Home Video 1058 MGM/UA Home Video M902173	Kelly Preston Tom Selleck	1990	PG-13
38					Laura San Giacomo Steve Guttenberg		-
	40	6	DON'T TELL HER IT'S ME	HBO Video 90218 New Line Home Video	Shelly Long Chris Young	1990	PG-13
39	NEV		THE BOOK OF LOVE	RCA/Columbia Home Video 75143	Keith Coogan Paul Newman	1991	PG-13
40	32	9	MR. & MRS. BRIDGE	HBO Video 90533	Joanne Woodward	1990	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certication 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. © 1991, Billboard/BPI Communications, Inc.

NEW VIDS GIVE FANS PICK OF DOORS NO. 1 OR NO. 2

(Continued from page 60)

as opposed to Oliver Stone's interpretation of Jim Morrison. But, by the wheel of fame, fortune, and chance, they're both coming out at the same time. So you as the public can get both Oliver Stone's and Ray's versions, go home and slug the suckers in, and tell me where Oliver Stone went wrong!"

Stone's film, "The Doors," will be released Sept. 25 by LIVE Home Video. LIVE is planning a party to mark the release Sept. 28 at Whisky A Go-Go, the Los Angeles club where the Doors had early success.

"Soft Parade" centers on the Doors' last TV appearance, a PBS show in 1969 following Morrison's famed arrest at a Miami concert for indecent exposure, which caused cancellation of the tour.

"I'd always intended on using footage from the PBS show, which was really quite boring," says Manzarek. He also incorporated into "Soft Parade" newly discovered cinéma vérité footage of the "Wild Child" recording session, as well as a composite of "The Unknown Soldier" edited from all existing performances and a Euro-



Doors' keyboardist Ray Manzarek, left, at work on "The Soft Parade" at Editel/LA, a video editing and postproduction house. Also pictured is Larry Helscher, director of photography at Editel. (Photo: David Goggin).

Doors drummer John Densmore, who served as a consultant on the film, is scheduled to attend the LIVE release party.

Manzarek says he had seen Stone's movie before cutting "Soft Parade," though he had previously conceived his title as the third in a Manzarek-directed MCA/Universal Doors video trilogy. The first two titles were the 1985 "The Doors: Dance On Fire" clip compilation and the 1987 "The Doors: Live At The Hollywood Bowl" concert tape, both of which went platinum.

pean staging of "Hello, I Love You" from Doors' archives.

Rounding out the tape are behindthe-scenes footage, interviews, and additional archival material.

"It's basically a look inside Jim Morrison's head—and inside the collective mind of the Doors," says Manzarek.

MCA/Universal has released "Soft Parade" both singly and in a limitededition collector's three-pack containing the other titles, priced at \$59.95.

Manzarek, meanwhile, is shopping an original script for a feature film based on the lyrics to "L.A. Woman." He has also collaborated with Michael McClure in "Love Lion," a videocassette coming out Sept. 24 from Mystic Fire Home Video featuring McClure's poetry readings to Manzarek's piano improvisations.

"A 1958 trip—beatnik poetry and jazz," Manzarek says of the Mystic Fire program. "A guy reading and a guy playing piano, and it builds and builds, to where you go, 'Holy shit! I'm starting to trip out here.""

ADULT VID PROPONENTS

(Continued from page 60)

Mapplethorpe case and defended rap group N.W.A against obscenity charges, welcomes the news of the two groups joining forces. "The more people fighting censorship, the better," he says. "It's a matter of trying to form a coalition rather than having people separately trying to do the same thing."

Sirkin adds that "the Free

Sirkin adds that "the Free Speech Legal Defense Fund is a broader-based group than the Adult Video Assn. The adult video industry was pretty much limited to a market that consisted of adult video distributors and adult bookstores. Hopefully, the Free Speech Fund will attract a variety of interests, from book sellers to record distributors to video retailers."

Al Bloom, president of adult label Caballero Home Video and a member of the Free Speech Fund's board of directors, says that the adult video industry is "going to let the public know we're not child pornographers. We do not promote violence and we have a code of ethics."



TO YOUR HEALTH: PLETHORA OF FITNESS VIDS SPRING ONTO SHELF

(Continued from page 66)

workout designed to burn fat and improve cardiovascular conditioning with a 25-minute, one-on-one floor routine led by Fonda.

According to Warner, "Jane Fonda's Lower Body Solution" will be supported by the "largest multimedia ad campaign in Fonda video his-

Extensive multimedia campaigns will tout the Jane Fonda and Callanetics titles

tory," including TV, national magazines, and major-market newspa-

Warner also claims \$19.97 is the lowest price ever for a full-length Fonda fitness title, a strategy designed to take aim at fourth-quarter video gift buying.

At the same time, Warner is also offering, for a limited time, special

4 87

12 20 9

15 16 44

16 NEW

17

19 12 20

20 18

85

trade pricing on 10 of Fonda's bestselling workout tapes, including "Lean Routine" and "The Complete Workout.'

MCA/Universal Home Video plans to release three "Quick Callanetics" titles Oct. 3 at suggested lists of \$14.95 each. Included are 'stomach," "legs," and "hips-andbehind" versions.

The label is planning a substantial multimedia campaign with national consumer magazines, national TV, and radio promotions. Retailers are also being encouraged to create "Callanetics Merchandising Centers" in their stores.

Smith's new "Instant Workout" from Media Home Entertainment, distributed by FoxVideo, arrived in stores Sept. 5 at a \$19.98 suggested

Tenth in the Kathy Smith Workout Series, the new tape is a 60-minute modular workout divided into three 20-minute segments called "Toning," "Cardio," and "Stretch-



Top-selling fitness instructor Kathy Smith, whose 10th video, "Instant Workout," was released this month by Media Home Entertainment.

Billboard.

FOR WEEK ENDING SEPTEMBER 21, 1991

Top Special Interest Video Sales...

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of reta store sales reports. TITLE Program Supplier, Catalog Number
		RE	CREATIONAL SPORTS™				HE	ALTH AND FITNESS
1	2	29	★ ★ NO. 1 ★ ★ MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	1	1	55	★★ NO. 1 ★★ RICHARD SIMMONS: SWEATIN' TO TI OLDIES ♦ Warner Home Video 616
2	1	5	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98	2	2	245	CALLANETICS MCA/Universal Home 80429
3	10	109	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98	3	3	245	KATHY SMITH'S BODY BASICS JCI Video 8111
4	15	32	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95	4	4	137	JANE FONDA'S COMPLETE WORKOU Home Video 650
5	5	13	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95	5	5	47	JANE FONDA'S LEAN ROUTINE Warne Video 654
6	11	22	HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95	6	6	99	BEGINNING CALLANETICS ♦ MCA/Un Home Video 80892
7	3	232	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98	7	7	35	KATHY SMITH'S WEIGHT-LOSS WORK FoxVideo (Media) M0323732
8	6	30	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95	8	10	33	GILAD'S THE NEW BEST OF BODIES I MOTION JCI Video 8128
9	13	16	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	9	8	84	KATHY SMITH'S ULTIMATE STOMACI THIGHS WORKOUT \diamondsuit FoxVideo (Media)
10	14	25	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95	10	12	62	DENISE AUSTIN'S SUPER STOMACHS Video 27

FoxVideo (CBS/Fox) 2173	19.98
FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95
JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95
BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD \Diamond VidAmerica VA 39	19.98
HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95
CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.95
COACHING HOCKEY Kartes Video Communications	14.95
LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
GOLF YOUR WAY Sports Marketing Group	23.99
BASEBALL CARD COLLECTING JCI Video 8212	9.95
WIMBLEDON '90 HBO Video	14.99
ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423	14.98
BASEBALL FUNNIES Simitar Ent. Inc.	14.95
NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98

1	1	55	★★ NO. 1 ★★ RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98		
2	2	245	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95		
3	3	245	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95		
4	4	137	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98		
5	5	47	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98		
6	6	99	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.9		
7	7	35	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98		
8	10	33	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95		
9	8	84	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT & FoxVideo (Media)	19.98		
10	12	62	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.9		
11	19	215	JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069	29.98		
12	14	65	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98		
13	16	123	ANGELA LANSBURY: POSITIVE MOVES Wood. Knapp Video WK1016	29.95		
14	9	245	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95		
15	15	67	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95		
16	17	112	KATHY SMITH'S TONEUP JCI Video 8112	14.95		
17	NE	w	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99		
18	NEW		DANCIN' GRANNIES MATURE FITNESS BEGINNERS The Maier Group TMG201	9.99		
19	18	NATITILIS DI US AEDODICS, DODY SHAPING				
20	11	149	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98		

♦ 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. © 1991, Billboard/BPI Communications, Inc.









A historical first... Blockbuster Video announces the opening of it's 2000th store! Join Billboard in celebrating this ground breaking event

DATES!

ISSUE DATE :OCTOBER 26 AD CLOSE: OCTOBER 1

NOTE NEW DATES!

For ad details... WEST Jodie Le Vitus (213) 859.5316 EAST Alex Kelly (212) 536.5223 MIDWEST Ken Karp (212) 536.5017

SOUTH Angela Rodriguez (305)448.2011



International

Stable Analog A Hit At High-End, Hi-Fi Berlin Show

■ BY MIKE HENNESSEY

BERLIN-Despite the massive attrition in sales of vinyl LPs-world sales estimated at below 300 million and sinking fast-analog hardware was far from being a low-key feature of the high-end section of the Berlin Consumer Electronics Show (Aug. 30-Sept. 8).

First introduced four years ago, the high-end part of the show was larger than ever, occupying four halls and testifying to the fact that there is a substantial and dedicated public for ultra hi-fi equipment.

Horst Sarfeld, head of German turntable manufacturer Thorens, established 108 years ago, notes that sales of analog players in Germany remain comfortingly stable, down just 6% at 256,000 units for the first half of this year, compared with the same period of

"The decline of the LP has not

been so precipitate in Germany as it has in other countries," Sarfeld says. "Last year, German consumers bought 40.5 million LPs, representing 36% of the total CD/LP market. And we note that buyers of analog players are getting younger," he says.

Germany has one of the biggest vinyl markets in the world, second to the Soviet Union and Brazil.

Sarfeld points out that German homes contain an estimated 17 billion vinvl LPs, which require players. "We believe there will always be a considerable number of peo-ple devoted to vinyl," he says. "We are currently selling 30,000 turntables a year in Germany and exporting another 30,000, with Italy our best foreign customer.

"I think we are seeing the beginnings of a 'back-to-vinyl' movement. An Audio Analog Assn. has recently been founded in Germany and we're expecting total domestic

sales of analog players to be 600,000 this year.'

Norbert Braasch, of State Of The Art GmbH, a German distributor of product manufactured by Scottish high-end company Linn, says sales rose 50% last year to 10 million marks (\$5.78 million) and 28% for the first six months of

'We note that buyers of analog players are getting younger'

Says Braasch, "There are many consumers who like the LP format-not only middle-aged sentimentalists-and who still regard high-quality vinyl as the best medium for purity of sound. The main reason for the advent of the compact disc was not a quality one but

companies to sell their catalogs all over again.

"There will always be a market for vinyl and for high-end analog players," Braasch continues. "We sold more than 5,000 units last year, and the cheapest of these costs was 1,000 marks (\$578). We also sold 478 pieces of our most expensive tone arm, the Ekos, which costs more than \$2,000.

Braasch points out that more and more analog buyers are recognizing that buying secondhand vinyl LPs is a cheap way to buy a record collection.

"And, at the other end of the scale," says Sarfeld of Thorens, "there are more and more people ready to pay 26 marks, or \$15, for a high-grade, extra-thick vinyl album instead of the regular price of \$11, because they want the best sound quality." Despite its firm commitment to

vinyl, Linn says it will market a CD player next year.

Among the more eccentric exhibits in the high-end section were two loudspeakers carved out of an oak trunk struck by lightning, by sculptor Marc Loerke, weighing 240 kilos and selling at \$8,670 each (John & Partner); a 3,000-watt amplifier equipped with a digital signal processor, selling at about \$35,000 (Burmester Audiosystems); and a 70-kilo analog record player with a 31/2-inch thick turntable, two adjustable pick-up arms. and three separate motors (Raeke HiFi Vertrieb).

Swedish Govt. **Puts CD Pricing Under Microscope**

■ BY DAVID ROWLEY

STOCKHOLM-The Swedish government's price and competition commission has begun an investigation into CD prices and what it sees as an apparent lack of competition in the Swedish record industry.

Lisbeth Segerlund, who will be running the investigation for the commission, says the inquiry is at

a preliminary stage.

She comments, "It would seem at the moment there is a large concentration of the market share in the hands of a few large companies. Six major record companies have between 85% and 90% of the market.

"There have also been complaints from consumers on the difference between LP and CD prices, and it is starting to become clear that prices have no relevance to cost."

Currently, she says, the commission has spoken only to Warner Music on both the CD pricing issue and the oligopoly question, but she adds, "We plan to speak to all of them."

Investigations so far have included a visit to Sweden's only CD plant in Malmo. A finished report with recommendations is expected to be given to the government at the end of the year.

Segerlund professes ignorance about a similar investigation now taking place in Australia under the auspices of the Prices Surveillance Authority, which has sent the local industry into panic at the possibility of parallel imports being allowed (Billboard, Aug. 17).

'The EC is more open to parallel imports than Sweden at the moment and, on the whole, imports are OK within the EC, although the question of whether this infringes the rights of licenseholders is less clear," Segerlund

CD Sales Soar 50.4% In Austria

■ BY MANFRED SCHREIBER

VIENNA-According to the Austrian IFPI group, sales of sound carriers here in the first half of the year were up 22% at wholesale value compared with the first six months of 1990. Predictably, the main increase was in the CD sector, with unit sales up to 2.76 million as against 1.8 million last

While CD has taken over the lead role in sales, the IFPI group, which represents 90% of the total market, insists it does not mean the end of vinyl. Says the group, "The developing markets in the old East European countries show still strong demand for vinyl albums. Our companies will certainly continue with both formats."

The new statistics show single sales here from January to June totalled 552,737 units (down 31.3%) at a factory value of \$1.2 million (down 29.9%). Twelve-inch singles were down 11% to 209,711 units, and value decreased 8.8% to

Vinyl albums were down 22.9% to 1.2 million units, at a value down 22.9% at \$7.6 million. Recorded cassettes jumped 15.6% to 1.4 million units, and their value

% rose 15.8% to \$7.8 million. CD sales soared 50.4% to 2.7 $\,$ million units with a factory value of \$28 million (up 51.3%).

Biggest music share of the halfyear trade went to international pop with 75.6%, up 2% on last year. National pop fell to 6.7% from 8.4%, and folk music was marginally down to 6.2%. Classical product held its position with a market share of 11.5%.

France Gives Succor (And Lucre) To Pop Music Culture Minister's Support, Govt. Subsidies Boost Biz

It has taken a number of years for the French government to get around to giving the music industry its due. But now that it has taken an interest, politicians are prepared to give financial support to most aspects of the creative, recording, and performance sectors. In Billboard's continuing series analyzing the attitudes of EC governments, we look at how French artists, labels, and concert venues benefit from government subsidies and

■ BY EMMANUEL LeGRAND

PARIS-Governments in France have a long tradition of involvement in the cultural activities of the country. But it is only recently that popular music has been wholeheartedly supported by the ministry of culture. Music's best friend in government is Jack Lang, who, in his eight years as culture minister, has consistently argued that contemporary music makes a contribution to the nation's artistic life.

The most visible part of his enthusiasm for music came with the nomination in 1989 of Bruno Lion as deputy assistant to the minister of culture, in charge of rock, jazz, and associated music forms. Often inaccurately dubbed "the minister of rock," Lion has mainly coordinated projects linked to the contemporary music field. Critics often say his primary goal is to boost the popularity of his minister, and is therefore concentrating on immediate, high-profile aspects instead of trying to set up a consistent, long-term policy.

Nevertheless, the ministry of culture is active in various fields related' to the music industry, including support for labels, financial backing for emerging bands, the creation and modernization of concert venues

(from clubs to arenas), training courses for young professionals, and support for export projects. The ministry often acts as a catalyst and says it has no involvement in the artistic content of the projects subsidized. In other words, there is no such thing as 'official rock bands," such as there used to be in Communist-controlled Eastern Europe.

Overall, financial support for music-related operations will reach approximately \$13 million by the end of the year, up from \$7 million last year and \$4.8 million in 1989. Much of the budget goes to the financing of longterm projects such as concert venues (\$3.6 million in 1991), classical orchestras, and music festivals.

Music-video production receives support from a fund financed by both the ministry of culture and rights societies, including SCPP and SPPF. The fund is managed by FCM (Foundation for Musical Creation), an umbrella organization covering all the contributing groups. Total financial support for music videos amounts this year to \$652,000, of which only 10% is from the ministry of culture. Grants can rise to a maximum of \$24,400 but must never exceed 25% of the video's total budget.

INDIE SUPPORT FUND

In 1991, and for the second consecutive year, the ministry of culture has set up a \$416,000 fund to give financial support to independent labels. The goal of the fund is to contribute to the "development of small structures of production whose main goal is the discovery of new talent."
To qualify for these nonrecoupable subsidies, labels must be at least 1 year old, have annual revenues of less than \$1.6 million, present details of the label's activity in the coming year, and show that the company plans to produce three albums that

are first or second recordings by new artists. In 1990, 18 different labels each received between \$25,000 and

The ministry has launched a program called FAIR to support emerging rock acts. Sponsored by beverage company Ricard, it consists of one year of tour support of \$6,500 for each of 15 bands, along with advertising of their concerts in the press and professional advice.

TRAINING MANAGERS

The ministry was also actively involved in the creation of a training scheme for managers, prompted by the lack of professional expertise in the field in France. The scheme consists of six months of training, which includes law, marketing, and learning how to read a contract. The project has been running for two years, and so far about 30 young professionals have benefited from it. Project organizers claim that most of the students have found jobs with record companies, concert promoters, or artist management.

The ministry of culture seeks to create partnerships with professional organizations, such as record company association SNEP and authors societies Adami, SACEM, SCPP, SPPF, and Spedidam. Some of these societies were created in the wake of the 1985 law on neighboring rights, known in France as the Lang Law. This law was unanimously passed by the French parliament and has radically changed the nature of the relationship between the industry and the government.

Along with the various trade bodies and the music industry as a whole, the ministry of culture is also a partner in the French Music Office set up last year in New York to promote French music.

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ISSUE DATE: NOVEMBER 2 AD CLOSE: OCTOBER 8



INTERNATIONAL

British Record Firms, Pubs Square Off Over Mechanicals

BY PAUL EASTON and JEFF CLARK-MEADS

LONDON-Two years of positioning and sparring exploded into open battle last week as the British music industry began the formal process of establishing new mechanical royalty rates.

Record companies association the British Phonographic Industry and publishers organization the Mechanical Copyright Protection Society outlined their cases Sept. 6 as the opening shots in a Copyright Tribunal hearing scheduled to last 22 days.

The two sides have been in dispute since the Copyright Act of 1989 abolished statutory mechanical rates and created an open market. Diametrically opposed on what the new rate should be-the BPI wants a reduction on old levels, the MCPS argues for an increase—they are now before a tribunal that will impose a rate upon them.

Presenting the BPI's case, attorney Sydney Kentridge referred to the now superseded 1956 Copyright Act, which decreed a mechanical royalty rate of 6.25% of the "ordinary retail price" of a record.

Since 1956, he said, the recording process had changed so that the process of producing a record was often as creative as composing the work in the first instance. In addition, he said. record companies were now far more active in finding artists and were investing substantial sums of money in that process.

He suggested that another significant change was the fact that in "90% of popular music" the composers and the artists are now the same people. What earned money for those people was no longer sales of sheet music but the recording of their works; the popularity of records was the source of their income. Because the sales of

records had increased, that meant vastly increased mechanical royalties being paid, Kentridge argued.

However, for record companies, profits as a percentage return on investment had not risen and overall profits were not excessive, he stated. Net profit per record for the record company was less than the mechanical royalty payment received by the publisher.

Kentridge argued against the MCPS' contention that the new mechanical rate should be based on the IFPI/BIEM agreement that is applied in continental Europe. He said this rate—reckoned to be 12% higher than traditional U.K. levels-ignored the U.K.'s unique position in developing international talent.

For the MCPS, Robert Engelhard argued that harmonization of the U.K. with the other nations in the IF-PI/BIEM agreement was sensible and logical. He said that, given the international nature of the music business, there was no valid reason why U.K. companies should pay a different rate on the same records than do labels in other territories.

He pointed to the domination of record manufacturing by the multinationals and contended that the BIEM/ IFPI agreement was a natural starting point for negotiations.

Engelhard disputed the BPI's suggestion that U.K. record companies work harder to find, and spend more money to develop, talent than companies in other territories. He said BPI comparisons between the U.K. and continental Europe are between different arms of the same companies that usually have an intragroup rate for licensing.

He pointed out that mechanical royalties are charged only on records actually sold; they are not a tax on recording.

B'buster Consolidates U.K. Biz Merges With Major Franchise Holder

LONDON-Motivated by the need to cut overhead and reduce staff, Blockbuster Video in the U.K. is merging with its largest franchise holder, Century Entertainment.

Century managing director Mike Toll will head the restructured chain's U.K operations, with Blockbuster VP Taylor Devine responsible for franchising operations across Europe. Blockbuster's former managing director, Roby Swan, has left the company. Century will be moving out of its own offices and into Blockbuster's headquarters in west London.

Blockbuster Video's first store was opened in February 1989 in London, and its expansion has not been as swift as some observers had anticipated. Following the merger with Century, Blockbuster has 26 stores in the U.K., a figure Toll wants to expand to 50-100.

"The merger is a good business decision," he says. "We had split overheads and were duplicating efforts. I think we can say with this merger that Blockbuster is showing it feels

positive about the U.K. and now we have a team in place which will allow us to go forward, depending on the availability of good sites.

Toll claims Century showed double-digit increases in turnover last year, and he says June this year was the company's record month.

Overall, though, it has been a bad year for the U.K.'s video chains. The 120-strong Video Store group went into receivership in February, owing its bank the equivalent of \$74 million; 66 Azad Video stores were put into the hands of receivers in March, and in November Xtra-Vision was taken over by Cambridge Leasing, with stores in England and Northern Ireland being sold off.

The latest casualty of recession and the downturn in consumer spending is the 93-store Video Magic chain, which has called in administrators, one step from going into receivership. Its outlets are still trading but are for sale. The chain reportedly has debts of more than \$5 million.

PETER DEAN

GL®BAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE WORLD

Edited by David Sinclair

JAPAN: Chinese musician **Guo Feng** is on a mission to alert fans of Chinese classical music worldwide to the overlooked charms of modern Chinese pop. His debut Japanese album, "Yellow," was released on Nippon Columbia's Denon label late last year. Feng's trick is to use state-of-the-art studio technology to create music steeped in the traditions of the Far East (the title refers to the "yellow" people of East Asia, China's Yellow River, and the color of the Chinese Emperor's robes). One of the standout tracks is the opener, "Snowflake," which features a heavily rhythmic, synthesized bass line overlaid with delicate melodic phrases taken from ancient Chinese music. Although "Yellow" has sold only 3,000-4,000 copies in Japan, it has already racked up sales of 30,000-40,000 units in other parts of Asia, such as Taiwan and Hong Kong.

FRANCE: At the cutting edge of the local rap scene is the group Supreme NTM, often referred to as "the French Public Enemy." The band comes from the metropolitan area of Seine Saint Denis in the northeast of Paris, not quite the Bronx but still one of the toughest urban environments in the country. Supreme NTM's debut album, "Authentik," is a raw, radical, and provocative mix of heavy ghetto attitude and social-idealist politics, rapped out in uncompromising French street-language. Unlike Public Enemy, it is a mixed-race group with a firmly integrationist philosophy. In the song "Blanc Et Noir" ("White And Black"), the band denounces the American black separatist leader Louis Farrakhan and the right-wing French National Front leader Jean Le Pen as two sides of the same coin. Despite zero radio play, "Authentik" has already sold 60,000 copies . . . At the other end of the rap spectrum is M.C. Solaar, whose lyrics are also entirely in French, but who emphasizes the more positive aspects of life in an upbeat, decidedly radio-friendly manner. He is currently enjoying top 50 success with his catchy single "Bouge De La" ("Move Your Ass"), the title of which is fast becoming a new national catchphrase.

POLAND: One of the most celebrated local attractions at last month's SOPOT '91 international music festival in Gdansk was jazz singer Lora Szafran. Last year she was a competitor at the festival, and walked off with the two main prizes—the Grand Prix award (for best performer) and the Amber Nightingale award (for best interpretation of a Polish song). This year she returned as one of the star performers. Born in Krosno, the 30-year-old Szafran began singing professionally in 1982, and scored her first notable success at the Jazz Vocalists' Competition in Zamosc in 1984. She has since recorded two albums and performed at FIDOF festivals in Europe and Los Angeles. A perfectionist with a fluent and highly accomplished singing style, Szafran jokingly calls herself a "dance hall singer," but, if anything, her music is too sophisticated for the mass market. She sings in Polish and English, and most of her material is composed by Polish songwriters. Her heroes include big international stars like George Benson and Alison Moyet, but Szafran herself seems more likely to remain a favorite of the connoisseurs.

IRELAND: Irish rock is taking a new direction thanks to the growing interaction of native acts with outside musicians from diverse musical and geographical backgrounds. One of the highlights of last month's Kilkenny Arts Week was a concert at St. Canice's Cathedral featuring Pol Brennan—the founder of perennial folk-rock group Clannad—collaborating with Japanese percussionist Joji Hiroji and Chinese flautist Guo Yue, a liaison that produced many strange contrasts and haunting moods . . . Country chanteuse Mary Black's new album, "Babes In The Wood" (Dara), has enjoyed a five-week run at No. 1 since its release in mid-July, fending off challenges by Tom Petty and Luciano Pavarotti. Her music is very much a homegrown product—mystical, beautiful, dreamy, a pure voice often pitched in a minor key. Her last two albums, "By The Time It Gets Dark" and "No Frontiers," both sold in excess of 70,000 copies, but "Babes In The Wood" looks set to overtake them with ease.

GERMANY: Like most of the big acts here, hard-rockers the Scorpions, who have dominated the singles and albums charts in recent months, have always sung in English. But lately there has been a surge of popular interest in German-language songs. The latest example is rock group BAP, which sings in a broad Cologne dialect that is not really understood outside Cologne, let alone internationally, and whose album "... Affrocke!!" ("Rock Till You Drop") entered the chart at No. 7. The group is in good company, with Achim Reichel, Herbert Groenemeyer, Westernhagen, and Heinz Rudolf Kunze among the rockers climbing the chart with songs performed in the mother tongue... At the other end of the style spectrum, the tradition of schlager—good old-fashioned Teutonic schmaltz—is making a comeback. Schlager singers on the charts include Hanne Haller, Rex Gildo, Rosanna Rocci, Michael Stein, Andy Borg, and Roland Kaiser.

INTERNATIONAL **E**

THE U.K. HAS CAUGHT A CASE OF THE BLUES

(Continued from page 32)

He says, "That suggests just another fashionable trend. I want to make records that will sell irrespective of whether there's a blues boom or not." With an artist roster that so far includes Collins, Larry McCray, the Kinsey Report, and Walter "Wolfman" Washington, Point Blank's colors are nailed firmly to the mast.

HOOKER'S HEALING POWER

At the masthead—and widely viewed as a major factor in the blues' current activity—is Hooker's worldwide best seller, "The Healer," which was recorded independently in the U.S. by Blue Rose Productions, released in the U.S. by Chameleon Records, and picked up in the U.K. by Silvertone.

To maintain that momentum, Silvertone has released Hooker's latest, "Mr. Lucky," in the U.K. and Europe, while Point Blank is marketing the album through Charisma in the U.S. and through Virgin Records elsewhere. The album features an all-star guest list including Cray on the title song.

Silvertone has also issued Willie Dixon's Grammy-winning "Hidden Charms" and the first album in more than a decade from Buddy Guy, its first direct blues signing. The album, "Damn Right, I've Got The Blues," featuring Eric Clapton, Jeff Beck, and Mark Knopfler, is on Silvertone in the U.S.

in the U.S.
"It was something I personally wanted to do," says Lauder. "It was

like, 'If you can't make a record with Buddy Guy, what's the point of making records anyway?' "

Point Blank's Wooler is of similar mind. "I always wanted to sign Albert Collins, just because I've loved his music. But he's the one exception to Point Blank's policy of seeking out a new generation of blues artists whose roots are influenced by the past masters, but who also have crossover potential in the rock market.

"We're trying to break down the barriers. We must forget the blues purist mentality. The type of audience I'm trying to reach doesn't understand the blues, anyway. As long as they enjoy the records, they don't need to. I've been criticized for saying I don't mind upsetting 500 purists if I gain 5,000 nonblues fans. To me, credibility is selling records."

And how credible are the sales? Hooker's "The Healer," which won the veteran bluesman his first Grammy after its 1989 release in the U.S., has sold in excess of 600,000 units in Europe, with Germany accounting for one-third of that figure and Britain more than 115,000.

By contrast, Bruce Iglauer, currently celebrating Alligator's 20th anniversary with a two-CD retrospective sampler, finds Britain his most frustrating market. "I'm always asked in interviews in the States, 'Isn't the blues immensely popular in Britain and Europe?' And I say, 'No. The people who love it go to every

blues event. But it's the same people at every event.' I know there's a hardcore of 5,000 to 10,000 blues fans in England and yet I'm selling records in the hundreds—and I don't know why."

INDEPENDENT ANGLE

Watching this battle from the independent-label sidelines are people like Ted Carroll of Ace Records, and Bob Fisher of Sequel Records, part of the Castle Communication group. Both are leaders in the reissue market and both heavily feature blues releases. "We find it hard to get decent, worthwhile sales with contemporary blues recordings, but otherwise sales are very buoyant," says Carroll. "If we saw the marketplace for contemporary blues improving, on the back of the success of people like Hooker and Buddy Guy, we'd definitely concentrate on it a little more.

"But we've been selling this music for 15 years now and we expect to be doing so in another 15 years."

Sequel has been successful with "The Blues Guitar Box," a three-CD set combining contemporary tracks by Cray, Collins, and Joe Louis-Walker—with classic performances by Hooker, Guy, and T-Bone Walker, as well as Clapton, Beck, George Thorogood, and the late Stevie Ray Vaughan. It has sold more than 25,000 units. Says Fisher, "The idea for the set came because there's a whole new generation getting into (Continued on next page)

peerpeople make music happen all over the world!

Lars Karlsson Creative Manager Sweden

PHILOSOPHY:

"The key to continued growth for Peer and the publishing community as a whole is to build our catalog with successful copyrights. I feel that the role of the music publisher has become more and more creative and less administrative. The aspect of my work I enjoy the most is the "hands on" role I play in developing new writers, and therein new copyrights for the organization."

BACKGROUND:

Lars is a former songwriter and musician. He has been with Peer Stockholm for five years and was recently promoted to head of their creative department.

TRACK RECORD:

Lars has had his strengths in placing songs confirmed time and time again with cuts by such famed local artists as Carola, Tommy Nilsson and Vikingarna. In the past year Lars has signed the band Big Money to their first recording contract with local label Sonet Records and has also signed local artist Pontus & Amerikanerna to an exclusive deal with Peer Stockholm. "Pontus" received the Swedish "Grammy" for Best Pop Group in 1990.



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Striking Up More Trouble For Music Biz

Canadian Industry Faces Federal Labor Walkout

■ BY LARRY LeBLANC

TORONTO—While the striking Canadian Union of Postal Workers agreed to end rotating mail strikes across the country, following the appointment of Quebec Superior Court Chief Justice Alan Gold Sept. 6 to mediate a dispute between the union and Canada Post Corp., the music industry here is trying to assess potential damage of a national walkout by federal civil servants that began Sept. 9.

In what is being called "potentially the largest strike in Canadian labor history," the 155,000-member Public Service Alliance of Canada walked out in protest of the federal government's decision to freeze public-service salaries this year while limiting increases to 3% in each of the following two years. Treasury board president Gilles Loiselle has said the federal government will not return to the bargaining table as long as PSAC continues to reject the existing wage proposal.

The most public signs of the new strike have been airline flight cancellations and slowdowns at border crossings. Customs officers, among 5,000 members in the union alliance classified as "essential" and who cannot strike, are, however, working to rule. In addition, air-traffic controllers, represented by another union, cannot—or will not—cross PSAC

picket lines, resulting in scheduling chaos at airports across the country.

"This kind of stuff drives me out of my mind," says Sam Feldman, president of the Vancouver, British Columbia-based S.L. Feldman & Associates booking agency. "We don't have an artist coming in or going out who's been affected so far but we do have top-level meetings going on with some people from L.A. this week and I don't know if they'll make it. Later this week I've got to go to L.A. and I might have to go to Seattle and fly down from there."

"Some of our people at our convention [which ended Sept. 14] from other parts of Canada got bogged down in Toronto with two- and three-hour delays," says Joe Summers, president of A&M Canada.

At press time, organizers of the Canadian Country Music Week in Hamilton, Ontario (Sept. 10-15), were unsure of the strike's impact.

However, the new strike has the potential of affecting wide-reaching areas of other sectors of the industry.

"When you're clearing negatives and album parts from around the world and the [customs] workers are screwing you up with work-to-rule, it's a problem," says Summers. "We don't have the luxury of a lot of time in a lot of cases. When you're planning a shipment on Monday and you get it Wednesday, you've virtually

lost that week. With the big releases, we're already in production but you have to be worried for what you have [to release] Oct. 15 and Oct. 20."

"I have a return, a skid or two, coming back from Los Angeles and with the strike on it's going to be a problem getting it into Canada," says Myles Dickinson, who handles U.S. sales for Nettwerk Productions in Vancouver. "I'm going to have to store it [in the U.S.] somewhere. Usually, we have the storage and the space and it's not a problem, but I want to bring it in now instead of letting it sit there."

Arthur Fogel, president of Concert Productions International here, says that current border delays could cause headaches for promoters. "For trucks coming across the border, there's lengthy delays which could cause a problem. They tend to come from another show, and there's a fairly tight schedule sometimes even overnight. If they were to lose two, three, or four hours or longer, it could create problems in putting on a show up here.

"If it becomes a problem in filing immigration papers for artists coming here, that could create difficulties," adds Fogel. "Once they have their papers, it's just a matter of inconvenience or delay."

MAPLE BRIEFS

MARIAH CAREY'S self-titled debut album heads the list of August certifications announced by the Canadian Recording Industry Assn. The album reached the quadruple-platinum level (400,000 units). Runner-up is Roxette's "Joyride," at triple-platinum. Domestic certifications include double-platinum for Lee Aaron's 'Bodyrock" and Les B.B.'s self-titled debut; and platinum certifications for "The Ghosts That Haunt Me," the debut album by Crash Test Dummies, "Lonely Avenue" by Barney Bentall & the Legendary Hearts, and "Acadie" by Daniel Lanois. There was one music video certification, Carey's "The First Vision," which was certified gold (5,000 units).

NINTENDO CANADA has signed a distribution deal with MCA Records Canada that includes the entire Nintendo catalog currently available, and the upcoming 16 Bit software and CD-ROM due here in early 1992. While Randy Lennox, VP of sales, notes the entire Nintendo catalog is available from MCA, the company is initially offering a four-tiered prepack system with pricing ranging from \$6,000 (Canadian) to \$29,500.

THE U.K. HAS CAUGHT A CASE OF THE BLUES

(Continued from preceding page)

the blues who need an easy way to fight through the vast amount of releases both by majors and a host of independents."

While confident of his own market position, he expressed caution for the future of labels like Point Blank. "I think everything they're doing is very laudable. I'm just nervous of a major like Virgin backing up an entity like this and then being disappointed in it not giving them the return they expect for their investment."

Wooler admits that at the moment sales are not spectacular but is confi-

dent of Point Blank's current and upcoming projects, including its new Johnny Winter album, "Let Me In," and a Pop Staples record to be produced by Ry Cooder, featuring vocal appearances by Aretha Franklin and Bonnie Raitt.

Silvertone's Lauder is also confident. "You're going to get bands that are influenced by the blues again. I'd really love to find another English R&B band that really rocks your socks off. It's difficult to say quite where it's going to go but, right now, it just feels really healthy."

GIOVANNI GOES TO FLORENCE...

... and Johannes goes to Cologne and Sean goes to Dublin and Jan goes to Copenhagen and Ian goes to Glasgow and next year Johnny just might be going to Manchester...

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HTS OF THE WORLD

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JAPAN

BAP AFFROCKE!! ELECTROLA
O.M.D. SUGAR TAX VIRGIN

ALICE COOPER HEY STOOPID EPI

SIMPLE MINDS REAL LIFE VIRGIN

AC/DC THE RAZORS EDGE ATCO

SAY YES CHAGE & ASKA PON

SEAL SEAL ZTT/WEA

(Music Labo) 9/18/91

SINGLES

ALBUMS

ACHIM REICHEL MELANCHOLIE UND STURMFLUT WEA MARC COHN MARC COHN ATLANTIC

EXTREME EXTREME II PORNOGRAFFITTI ARM SOUNDTRACK 21 JUMP STREET VOL. 1 CONTROL

DONNA TOKI MO NORUYUKI MAKIHARA WEA LOVE IS ALL HIDEAKLTOKUNAGA APOLLON

WON'T BE LONG BUBBLE GUM BROTHERS EPIC

KAKKOWARUI FURAREKATA SENRI OE EPIC/SONY

MOU NAKANAIDE AZUSA SENOU PONY CANYON EDEN NO MACHI ARISA MIZUKI COLUMBIA

MRS. MERMAID CHECKERS PONY CANYON
SAYANARA YESTERDAY TUBE SONY

WILL CHIKA UEDA WARNER MUSIC

MIKI IMAI LLUVIA FOR LIFE

TOM PETTY & THE HEARTBREAKERS INTO THE

GREAT WIDE OPEN MCA
SOUNDTRACK 21 JUMP STREET VOL. 2 CONTROL
ROD STEWART VAGABOND HEART WARNER BROS.
EURYTHMICS GREATEST HITS RCA



CWENEN (GLE) 8/11/91

NEW

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CA	NAD	A (The Record) 9/16/91
		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	2	YOU COULD BE MINE GUNS N' ROSES GEFFEN/
3	4	THINGS THAT MAKE YOU GO C&C MUSIC
4	6	FACTORY COLUMBIA/SONY IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ
5	7	VIRGIN/A&M ENTER SANDMAN METALLICA ELEKTRAWEA
6	5	FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
B	8	MORE THAN WORDS EXTREME A&M/A&M
10	14 10	UNFORGETTABLE NATALIE COLE ELEKTRAWEA SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
1	81	ALBUMS METALLICA METALLICA ELEKTRAWEA
2	2	NATALIE COLE UNFORGETTABLE ELEKTRAWEA
3	3	CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
4	4	EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
5	5	SOUNDTRACK ROBIN HOOD MORGAN CREEK/MORGAN CREEK
6	7	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
7	8	BONNIE RAITT LUCK OF THE DRAW CAPITOL/ CAPITOL
8	5	R.E.M. OUT OF TIME WARNER BROS./WEA
9	13	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
10	10	VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
AU	STR	ALIA (Australian Record Industry Assn.) 9/16/91
1	1	SINGLES (EVERYTHING DO) DO IT FOR YOU BRYAN ADAMS AAMPOLYDOR
2	4	LOVE THY WILL BE DONE MARTIKA COLUMBIA
3	5 2	HERE I AM (COME AND TAKE ME) UB40 VIRGIN/EMI MORE THAN WORDS EXTREME A&M/POLYDOR
5	3	UNFORGETTABLE NATALIE COLE ELEKTRAWARNER MUSIC
6	6	YOU COULD BE MINE GUNS N' ROSES GEFFEN/BMG
7	14	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA/BMG
8	NEW	DON'T CRY GUNS N' ROSES GEFFEN/BMG
9	7	I WANNA SEX YOU UP COLOR ME BADD WARNER MUSIC
10	11 12	ENTER SANDMAN METALLICA VERTIGO/PHONOGRAM TREATY (FILTHY LUCRE REMIX) YOTHU YINDI
11		MUSHROOM/FESTIVAL
12	8	CALLING ELVIS DIRE STRAITS VERTIGO/PHONOGRAM
13	13 NEW	PUMP II HARD (NICE AN'HARD) ICY BLU WARNER SEXY (IS THE WORD) MELISSA PHONOGRAM/
15	18	POLYGRAM WIND OF CHANGE SCORPIONS MERCURY/
1	_	PHONOGRAM

I'VE GOT TO GO NOW TONI CHILDS A&M/POLYDOR

THINGS THAT MAKE YOU GO ... C&C MUSIC

READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
WALKING IN MEMPHIS MARC COHN WARNER

EVERY HEARTBEAT AMY GRANT A&M/POLYDOR

NATALIE COLE UNFORGETTABLE ELEKTRAWARNER

ROD STEWART VAGABOND HEART WARNER BROS. METALLICA METALLICA VERTIGO/PHONOGRAM
TONI CHILDS HOUSE OF HOPE A&M/POLYDOR

EDITH PIAF 20 'FRENCH' HIT SINGLES EMI3
BABY ANIMALS BABY ANIMALS IMAGO/BMG
ELVIS PRESLEY ALL TIME GREATEST HITS RCA/

CROWDED HOUSE WOODFACE EMI
C&C MUSIC FACTORY GONNA MAKE YOU SWEAT

AMY GRANT HEART IN MOTION A&M/POLYDOR

NOISEWORKS LOVE VERSUS MONEY COLUMBIA RAY CHARLES THE CLASSIC YEARS COLUMBIA NAT KING COLE UNFORGETTABLE EMI

(EVERYTHING I DO) I DO IT FOR YOU BRYAN

ICH BIN DER MARTIN, NE KREBS, DIETHER &

YOU COULD BE MINE GUNS N' ROSES GEFFEN

GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL

ENTER SANDMAN METALLICA VERTIGO/PHONOGRAM
I WANNA SEX YOU UP COLOR ME BADD REPRISE

WIND OF CHANGE SCORPIONS MERCURY NOW THAT WE FOUND LOVE HEAVY D. & THE

ALOHA HEYA HE ACHIM REICHEL WEA MORE THAN WORDS EXTREME AAM THE SHOOP SHOOP SONG CHER EPIC

ROXETTE JOYRIDE EMI
MARTIKA MARTIKA'S KITCHEN COLUMBIA
LENNY KRAVITZ MAMA SAID VIRGINJEMI

DARYL BRAITHWAITE RISE COLUMBI SOUNDTRACK WAR OF THE WORLDS SONY
ROXUS NIGHTSTREET MELODIAN/FESTIVAL
SOUNDTRACK GREASE POLYDOR/POLYGRAM

17 9

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ALBUMS

GERMANY (Der Muşikmarkt) 9/3/91 SINGLES

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	12	DO THE LIMBO DANCE DAVID HASSELHOFF	4	2	MOTOHARU SANO SLOW SONGS EPIC/SONY
		WHITE	5	5	ASKA SCENE II PONY CANYON
	14	BOW DOWN MISTER JESUS LOVES YOU VIRGIN	6	NEW	RICHIE SAMBORA STRANGER IN THIS TOWN
i	20	PANDORA'S BOX O.M.D. VIRGIN			PHONOGRAM
i	19	BAILA ME GIPSY KINGS COLUMBIA	7	4	AYUMI NAKAMURA CALENDAR GIRL HUMMING
	NEW	CALLING ELVIS DIRE STRAITS VERTIGO/PHONOGRAM			BIRD
	15	SHINY HAPPY PEOPLE R.E.M. WARNER BROS.	8	3	METALLICA METALLICA SONY
	NEW	SUMMERTIME D.J. JAZZY JEFF & THE FRESH	9	7	YUKIE NISHIMURA DEMANDE EN MARIAGE
		PRINCE JIVE/BMG			POUR LA 101 EME FOIS PONY CANYON
	NEW	LOVE AND UNDERSTANDING CHER GEFFEN	10	NEW.	SOUNDTRACK NAMI NO KAZU DAKE
		ALBUMS		1 1	DAKISHIMETE SONY
	2	METALLICA METALLICA VERTIGO/PHONOGRAM	ГВ	ANC	F (Nictoral France 1) 8/20/01
	īl	SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM	FR	<u>anc</u>	(Nielsen/Europe 1) 8/29/91
	3	R.E.M. OUT OF TIME WARNER BROS.		1 1	SINGLES
	4	GIPSY KINGS ESTE MUNDO COLUMBIA	١.	Ι,Ι	
	5	ROXETTE JOYRIDE ELECTROLA	1	1 1	LA ZOUBIDA LAGAF AIRPLAY/CARERRE
	6	CHER LOVE HURTS GEFFEN	2	3	AUTEUIL, NEUILLY, LES INCONNUS PPL/SONY
	NICW	DAD ACCOCKELL	3	2	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG

	'''	DAKISHIMETE SONY
FR	ANC	(Nielsen/Europe 1) 8/29/91
		SINGLES
1	1	LA ZOUBIDA LAGAF AIRPLAY/CARERRE
2	3	AUTEUIL, NEUILLY, LES INCONNUS PPL/SONY
3	2	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG
	_	POLYGRAM/POLYDOR
4	10	DIS MOI BEBE BENNY B. OTB
5	7	DANCA TAGO MAGO KAOMA COLUMBIA
6	8	REGRETS MYLENE FARMER & JEAN LOUIS
		MURAT POLYGRAM/POLYDOR
7	4	SAGA AFRICA VANNICK NOAH CARERRE
8	6	TELL ME BONITA DANA DAWSON COLUMBIA
9	9	HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)
	1 _	MECANO BMG
10	5	LOSING MY RELIGION R.E.M WARNER BROS.
11	12	J'AI DES DOUTES SARA MANDIANO POLYGRAW POLYDOR
12	111	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL
12	''	WATERS PHONOGRAWPOLYGRAM
13	13	LE DORMEUR PLEASURE GAME TOUCH OF GOLD/
		POLYGRAM
14	14	LES BROUILLARDS DE LONDRES THIERRY
		HAZARD COLUMBIA
15	NEW	E VADO VIA FELIX GRAY & DIDIER BARBELIVIEN
	ا . ـ ا	TALAR/BMG
16	17	MISERY INDRA CARRERE
17	15	NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES COLUMBIA
18	18	ALA LI LA (SEGA) DENNIS AZOR ATO/SONY
19	NEW	DEJEUNER EN PAIX STEPHEN EICHER
13	INEAA	POLYGRAM
20	NEW	SEND ME AN ANGEL SCORPIONS POLYGRAW
		PHONOGRAM
		AI BUMS
1	1	MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR
2	3	JEAN-JACQUES GOLDMAN FREDERICKS.
_	_	GOLDMAN & JONES COLUMBIA
3	2	R.E.M. OUT OF TIME WARNER BROS.

PATRICK BRUEL ALORS REGARDE BMG

	6	6	FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS CASSEES BMG/TALAR
	7	7	FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYGRAM/PHONOGRAM
	8	10	UB40 LABOUR OF LOVE PART II VIRGIN
	9	16	DANA DAWSON PARIS, NEW YORK AND ME COLUMBIA
	10	9	THIERRY HAZARD POP MUSIC SONY/COLUMBIA
	11	NEW	ZUCCHERO ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR
	12	11	ENIGMA MCMXC A.D. VIRGIN
۲	13	14	SCORPIONS CRAZY WORLD POLYGRAM/POLYDOR
	14	13	GIPSY KINGS ESTE MUNDO COLUMBIA
٦	15	8	SOUNDTRACK GREASE POLYGRAM/POLYDOR
	16	NEW	STEPHANE EICHER ENGELBERG POLYGRAM/BAR
	17	NEW	MECANO DESCANSO DOMINICAL BMG
	18	12	MICHEL SARDOU BERCY 91 EMI/TREMA
	19	NEW	BENNY B. L'ALBUM SONY/OTB
	20	l new l	KAOMA TRIBAL PURSUIT COLUMBIA

311	EDI	(GEF) 0/11/91
	1	SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN
•	*	ADAMS A&M
2	2	YOU COULD BE MINE GUNS N' ROSES GEFFEN
3	7	NOW THAT WE FOUND LOVE HEAVY D. & THE
•	′	BOYZ MCA
4	8	MORE THAN WORDS EXTREME A&M
5	6	BABY BABY AMY GRANT A&M
6	NEW	CALLING ELVIS DIRF STRAITS VERTIGO
7	4	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG
•	`	LONDON
8	5	I WANNA SEX YOU UP COLOR ME BADD REPRISE
9	3	OMAOMIGEN PELLE ALMGREN & WOW LIKSOM
		METRONOME
10	NEW	OBSESSION ARMY OF LOVERS TON SON TON
	i	ALBUMS
1	1	VARIOUS ARTISTS ABSOLUTE REGGAE EVA
2	2	TOM PETTY & THE HEARTBREAKERS INTO THE
_	-	GREAT WIDE OPEN MCA
3	3	ROD STEWART VAGABOND HEART WARNER BROS.
4	5	METALLICA METALLICA VERTIGO
5	4	CHER LOVE HURTS GEFFEN
6	NEW	PETER LEMARC SANGEN DOM SPELAR NAR
		FILMEN AR SLUT MNW
7	NEW	AMY GRANT HEART IN MOTION A&M
8	7	O.M.D. SUGAR TAX VIRGIN

ARMY OF LOVERS MASSIVE LUXURY OVERDOSE

DAN REED NETWORK THE HEAT MERCURY

TMN EXPO EPIC/SONY SHOGO HAMADA EDGE OF THE KNIFE SONY ELMER FOOD BEAT JE VAIS ENCORE DORMIR SEUL CE SOIR POLYDOR/OTT

		SINGLES
1	1	(EVERYTHING I DO) I DO IT A&M BRYAN ADAMS
2	2	I'M TOO SEXY TUG/BMG RIGHT SAID FRED
3	3	CHARLY XL/WARNER MUSIC PRODICY
4	6	SUNSHINE ON A RAINY DAY M&G/POLYGRAM
		ZOE
5	8	INSANITY DEAD DEAD GOOD OCEANIC
6	4	GETT OFF PAISLEY PARK PRINCE & THE N.P.G.
7	13	LET'S TALK ABOUT SEX ffrr/POLYGRAM SALT-N-
		PEPA
8	5	I'LL BE BACK EPIC ARNEE & TERMINATORS
9	9	LOVE THY WILL BE DONE COLUMBIA MARTIKA
10	7	SET ADRIFT ON MEMORY BLISS GEE STREET/
		POLYGRAM PM DAWN
11	14	WHAT CAN YOU DO FOR ME ffrr/POLYGRAM UTAH
		SAINTS
12	10	ALL 4 LOVE GIANT COLOR ME BADD
13	15	20TH CENTURY BOY MARC ON WAX/BMG MARC
14	16	BOLAN & T-REX GOOD VIBRATIONS INTERSCOPE MARKY MARKY
14	10	FUNKY BUNCH/LOLEATTA HOLLOWAY
15	11	MORE THAN WORDS A&M EXTREME
16	18	WORD IS OUT PWL KYLE MINOGUE
17	31	PEACE EASTWEST SABRINA JOHNSTON
18	29	MAKIN' HAPPY A&M CRYSTAL WATERS
19	12	HAPPY TOGETHER PWL JASON DONOVAN
20	NEW	I WANNA BE ADORED SILVERTONE STONE ROSES
21	26	THE BIG L EMI ROXETTE
22	24	BE YOUNG, BE FOOLISH IQ/BMG SONIA
23	NEW	
24	20	MOVE ANY MOUNTAIN ONE LITTLE INDIAN/
		PINNACLE SHAMEN
25	NEW	CAN'T STOP THIS THING WE STARTED A&M
		BRYAN ADAMS
26	40	EVERYBODY'S FREE (TO PULSE-8/BMG ROZALIA
27	25	HEARTHAMMER CHRYSALIS RUNRIG
28	NEW	SUCH A FEELING VINYL SOLUTION/SOUTHERN
		BIZARRE INC.

COLD, COLD HEART ARISTA MIDGE LIRE WINTER IN JULY RHYTHM KING BOMB THE BASS HOUSECALL EPIC SHABBA RANKS (MAXI PRIEST

SUMMERTIME JIVE D.J. JAZZY JEFF & THE FRESH PRINCE SALTWATER VIRGIN JULIAN LENNON
SUCH A GOOD FEELING 4TH & B'WAY BROTHERS IN

NOW THAT WE FOUND ... MCA HEAVY D. & THE BOYZ DOMINATOR R&S/PINNACLE HUMAN RESOURCE
MAKE IT TONIGHT PRECIOUS ORGANISATION/
POLYGRAM WET WET WET

BRIDGE OVER TROUBLED WATER DANCE POOL

ONLY LOVE CAN BREAK YOUR HEART/FILTHY

WILD HEARTED SON BEGGARS BANQUET/

22 33 17

NEW

23

NEW

37

38 NEW

39 NEW

40 NEW

		L	
_			ALBUMS
	1	NEW	PAUL YOUNG COLUMBIA FROM TIME TO TIME/THE
		١.,	SINGLES COLLECTION
	2	1	JASON DONOVAN/CAST REALLY USEFUL JOSEPH AND THE AMAZING TECHNICOLOR
1	3	NEW	LEVEL 42 RCA GUARANTEED
-	4	5	R.E.M. WARNER BROS. OUT OF TIME
	5	3	COLOR ME BADD GIANT C.M.B.
-	6	2	CHER GEFFEN LOVE HURTS
	7	4	SEAL ZTT SEAL
į	8	NEW	PM DAWN GEE STREET/POLYGRAM OF THE HEART, OF THE SOUL & OF THE CROSS
	9	8	MADONNA SIRE THE IMMACULATE COLLECTION
ĺ	10	NEW	RUSH ATLANTIC ROLL THE BONES
	11	12	MICHAEL BOLTON COLUMBIA TIME, LOVE AND
			TENDERNESS
	12	10	DEACON BLUE COLUMBIA FELLOW HOODLUMS
	13	6 11	LUCIANO PAVAROTTI DECCA ESSENTIAL PAVAROTTI II
	14 15	NEW	EURYTHMICS RCA GREATEST HITS STEVIE NICKS EMI TIMESPACE/THE BEST OF STEVIE
	13	14511	NICKS
	16	9	OMD VIRGIN SUGARTAX
	17	21	SPECIALS 2 TONE THE SPECIALS SINGLES
	18	18	MARTIKA COLUMBIA MARTIKA'S KITCHEN
	19	7	BLUR FOOD LEISURE
	20	NEW	RICHIE SAMBORA MERCURY STRANGER IN THIS TOWN
	21	15	EXTREME A&M EXTREME II PORNOGRAFFITTI
	22	14	MEAT LOAF CLEVELAND INT'L BAT OUT OF HELL
	23	NEW	TIN MACHINE LONDON TIN MACHINE II
	24	13	BEVERLEY CRAVEN EPIC BEVERLEY CRAVEN
	25	19	STRANGLERS EPIC GREATEST HITS 1977-1990
	26 27	25 NEW	AMY GRANT A&M HEART IN MOTION JETHRO TULL CHRYSALIS CATFISH RISING
	28	16	METALLICA VERTIGO METALLICA
	29	20	C&C MUSIC FACTORY COLUMBIA GONNA MAKE YOU
			SWEAT
	30	17	ALL ABOUT EVE VERTIGO TOUCHED BY JESUS
ı	31	24	JAM POLYDOR GREATEST HITS
	32	NEW	SLOWDIVE CREATION JUST FOR THE DAY
	33 34	22 37	CATHY DENNIS POLYDOR MOVE TO THIS ROXETTE EMI JOYRIDE
	35	32	SOUNDTRACK VARESE SARABANDE/PINNACLE
	33	32	TERMINATOR 2
	36	NEW	BLACK CROWES DEF AMERICAN SHAKE YOUR
	37	29	MONEY MAKER LUCIANO PAVAROTTI DECCA THE ESSENTIAL
	3/	29	PAVAROTTI
	38	33	BRYAN ADAMS A&M RECKLESS
	39	27	BOMB THE BASS RHYTHM KING/EPIC UNKNOWN
	40	28	TERRITORY ROD STEWART WARNER BROS, VAGABOND HEART
	40	- 28 I	ROD STEWART WARRINGS BRUS. VAGABOND HEART

	NETHERLANDS (Stichting Nederlandse Top 40) 9/6/91		
		Ι :	SINGLES
	1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS ARM
	2	2	ALL 4 LOVE COLOR ME BADD GIANT
_	3	6	CALLING ELVIS DIRE STRAITS VERTIGO
	4	3	ALWAYS THERE INCOGNITO #/JOCELYN BROWN
1	_	-	TALKIN' LOUD
	5	4	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
	6	5	WINTER IN JULY BOMB THE BASS RHYTHM KING
	7	10	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
1	8	NEW	LEKKER OP DE TREKKER MANNENKOOR
-			KARRESPOOR INDISC
	9	8	ZOMER ANDRES HAZES EMI
	10	NEW	MOOI MAN MANNENKOOR KARRESPOOR INDISC
		1	ALBUMS
	1	1	GIPSY KINGS ESTE MUNDO COLUMBIA
1	2	4	VARIOUS ARTISTS FIDO'S CHOICE 2 MAGNUM
	3	2	JUAN LUIS GUERRA BACHATA ROSA ARIOLA
ı	4	3	JULIO IGLESIAS THE 24 GREATEST SONGS
			COLUMBIA
1	5	8	METALLICA METALLICA VERTIGO
ļ	6	6	SEAL SEAL ZTT RECORDS
	7	9	COLOR ME BADD C.M.B. GIANT
1	8	5	BOB MARLEY & THE WAILERS LEGEND ISLAND
	9	7	SCORPIONS CRAZY WORLD MERCURY
	10	NEW	VARIOUS ARTISTS COUNTDOWN CLASSICS
			MAGNUM

7	9	COLOR ME BADD C.M.B. GIANT
8	5	BOB MARLEY & THE WAILERS LEGEND ISLAND
9	7	SCORPIONS CRAZY WORLD MERCURY
10	NEW	VARIOUS ARTISTS COUNTDOWN CLASSICS
		MAGNUM
EU	RUC	HART HOT 100 9/14/91
		SINGLES
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2	YOU COULD BE MINE GUNS N' ROSES GEFFEN
3	NEW	CALLING ELVIS DIRE STRAITS VERTIGO
5	4	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
6	5	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO & PAUL YOUNG LONDON
7	7	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
8	11	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
9	9	I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN
10	6	WIND OF CHANGE SCORPIONS MERCURY
		ALBUMS
1	1	R.E.M. OUT OF TIME WARNER BROS
2	2	METALLICA METALLICA VERTIGO
3	3	SCORPIONS CRAZY WORLD MERCURY
4	4	GIPSY KINGS ESTE MUNDO COLUMBIA
5	5	CHER LOVE HURTS GEFFEN
6	6	ROXETTE JOYRIDE EMI
7	7	SEAL SEAL ZTT
8	8	ROD STEWART VAGABOND HEART WARNER BROS.
9	9	EURYTHMICS GREATEST HITS RCA
10	11	TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA

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POP

TRIP SHAKESPEARE

PRODUCERS: Trip Shakespeare & Justin Niebank
A&M 75021

Twin Cities four-piece is as pixillated as ever on second A&M side. Heliumheaded harmonies and off-center lyrical concerns are once more hallmarks of the Shakespearean sound, which is even richer and harder-rocking this time through.
Title cut, "Will You Be Found," and
gorgeous "If You Miss Me" are
among fine tracks that should keep modern rockers Tripping for some time to come.

THE BLUE AEROPLANES Beatsongs PRODUCER: Larry Hirsch Ensign/Chrysalis 21856

Anglo-Aussie group plunges through latest offering with typical heat, led in the charge by glottal-voiced Gerard Langley. Producer Hirsch brings some hired guns on board this time, and sound is larger and keener-edged as a result. Modern rockers are pointed to "Huh," Godfathers-like "Yr Own World," and raw cover of Paul Simon's "The Boy In The Bubble."

* TITANIC LOVE AFFAIR PRODUCER: Albhy Galuter Charisma 91689

Illinois quartet will likely tire quickly of comparisons with the Replacements, but group's debut is redolent of the sound and attitude of that beloved Minneapolis combo. Don't sell band short, though—twinguitar broadsides and tough, melodic songs are winningly played and produced (by Galuten, who turned the trick with Jellyfish). Blazing "Only In The Past" and "Planet Strange" are excellent starters.

BLUES TRAVELER PRODUCERS: Jim Gaines & Blues Traveler

A&M 75021

New York quartet that has racked up a sizable Deadhead-like following via its live shows is in primo form on sophomore serving. Emphasis is again on mercurial rhythms, hot picking of guitarist Chan Kinchla, and the jazzy

NEW & NOTEWORTHY

PRODUCERS: Naughty By Nature; Luis "Louis Louis" Vega Tommy Boy 1044

Discovered by Queen Latifah, this trio has struck it big with the smash "O.P.P." While everyone's scratching their heads trying to figure out what that stands for, there's no wondering why this is going to be such a big hit. The beats going to be such a big nit. The beats are great, the rapping is better, and the whole project never sinks into monotony like so many rap projects. Though the group spells out more words than an average episode of "Sesame Street," there is plenty here spoken clearly that is too profane to make it onto radio, so screen carefully.

stylings of virtuoso harmonica player John Popper. Good choices for album rock include "Sweet Pain" (available as an edited track), "Bagheera," and "Onslaught"; nine-minute "Mountain Cry" features a guest shot by Gregg Allman.

STEPHEN STILLS

Stills Alone
PRODUCERS: Stephen Stills, Ron Albert, Howard
Albert, Steve Alaimo & Gerry Tolman
Gold Hill Records/Vision Records 3323

The S in CS&N releases his latest solo album, a decidedly low-key affair that features two wonderful instruments— Stills' voice and an acoustic guitar. This is a blend of Stills' originals and some well-chosen covers, including the Beatles' "In My Life" and Bob Dylan's "The Ballad Of Hollis Brown." Very nice. Contact: 13385 Brown." Very nice. Contact: 13385 West Dixie Highway, N. Miami, Fla.

SINGLE GUN THEORY Millions Like Stars In My Hands, Daggers In My Heart, Wage War PRODUCERS: Single Gun Theory & Anthony Valcic I.R.S./Nettwerk 13113

Electronic dance aggregation with three (or so) members, creates some surprisingly unique and satisfying grooves—awash in offbeat sounds and curious samples—that often juxtapose Middle Eastern rhythms and harmonies in a manner reminiscent of world music siren Amina. Highlights of an eccentric, intriguing set include the diffuse beats and dense mix of "From A Million Miles" and the lonely vocals of "Man Of Straw," along with more Indian-flavored dance tracks "Angels Over Teheran," "I Am What I See," and "Surrender."

CIRCLE C
PRODUCER: John Porter
DGC 24319

This is one powerfully strange band. U.K. foursome's debut volley is a collection of rough, chaotic numbers that sound like they could fall apart at any second, but which still maintain a curious charm and excitement. Best place to begin for modern rockers is with such compact tracks as "Epiphone Song" and "Dust."

SISTER DOUBLE HAPPINESS Heart And Soul PRODUCER: Kevin Laffey Reprise 26657

San Francisco band that created a stir with indie releases moves into the big time neatly on label debut. SDH excels at churning rockers that are pushed along by the meaty vocals of Gary Floyd. Modern rockers seeking sounds with teeth in them might want to spin "Exposed To You" or "Sweet-Talker."

AMERICAN MUSIC CLUB

Everclear PRODUCER: Bruce Kaphan Alias 15

San Francisco band fronted by the erratic yet endearing lead vocalist, Mark Eitzel, forges its strongest statement yet on debut for Alias. As usual, group interlaces a plethora of stylistic impulses (reflected best in the work of multi-instrumentalist Work of indictribution endance. Kaphan) and provocative lyrics with unnerving impact. Modern rockers will be engrossed by "Rise," "Crabwalk," and "Royal Cafe," among a very consistent slab of

LOUDHOUSE For Crying Out Loud PRODUCER: Joel Martin Virgin 91716

New four-man outfit has definitely studied the Jane's Addiction songbook: Tribal rhythms and blasting guitar-based expositions recall the work of Perry Farrell's little monster. Unfortunately, vision is not as intense, so band will likely remain a substitute item for Jane's acolytes. See "Faith Farm" and "Super Soul Killer" for a taste of group's imitative style.

SPOTLIGHT



GUNS N' ROSES Use Your Illusion I PRODUCERS: Mike Clink & Guns N' Roses Geffen 24415

Volume one of GN'R's rabidly anticipated, double-barreled studio opus is remarkable in nearly every way. Hour-plus, 16-track set includes current single "Don't Cry," a beautiful hard rock ballad that a beautiful hard rock ballad that should soar immediately at both album rock and top 40. Entire set is astonishingly rich: Best tracks include Izzy Stradlin's rocker "Dust N' Bones," full-force cover of Paul McCartney's "Live And Let Die," amazing Axl Rose confessional "Don't Damn Me," expansive ballad "November Rain," and jaw-dropping 10-minute "Coma." Even as a single album, this would be fantastic album, this would be fantastic stuff ...

R&B

MC LYTE
Act Like You Know
PRODUCERS: Various
First Priority/Atlantic 91731

Female rapper returns with a toughtalking effort that takes no prisoners. Best cuts are midtempo rapper "Eyes Are The Soul" and cautionary tale
"Poor Georgie," which borrows from the nursery rhyme "Georgie Porgie" as well as the Toto song of the same name. While her style is completely different than Queen Latifah's, the attitude is the same: tough but caring and, above all, smart.

ROBERTA FLACK
Set The Night To Music
PRODUCER: Arif Mardin
Atlantic 82321

After a three-year absence, Flack returns with mixed results. She sounds great throughout; the problem is Mardin has tried to make her sound too hip and trendy in some places, which is neither her strength nor his. She is exquisite on such tunes as the elegant "When Someone Tears Your Heart In Two" and "Always." Cover of Starship's "Set The Night To Music" with Maxi Priest will probably be an AC, if not top 40, smash, as should remake of the Stylistics' "You Make Me Feel Brand New," despite the hokey drum-machine beat in the background.

DANCE

B.G. THE PRINCE OF RAP The Power Of Rhythm PRODUCER: Jam Él Mar Epic 48667

U.S.-born rapper now based in Germany recently jammed dancefloors with No. 1 smash "This Beat Is Hot." While remaining true to core club audience, B.G. takes aim at radio acceptance with a debut that tempers "everybody party" rhymes with memorable hooks and crisply produced hip-hop beats. Next single, "Take Control Of The Party," has the juice to be the multiformat hit he

SPOTLIGHT



GUNS N' ROSES Use Your Illusion II
PRODUCERS: Mike Clink & Guns N' Roses
Geffen 24420

... But there's a second treasure trove as well. Alternate version of "Don't Cry" is here, as is "Terminator 2" soundtrack hit "You Could Be Mine." Among 14 songs, other immediately accessible tracks include ever-thrilling "Civil War," muscle-flexing cover of "Knockin" On Heaven's Door," and flabbergasting 9½-minute ballad "Estranged." Some of the wildest cuts, like one-two knockouts "Get In The Ring' and "Shotgun Blues," are definite radio no-no's, but, as with "Illusion I," there's more than enough here to keep programmers beaming. Artistic verdict: A brilliant vindication of America's top hard rock band.

deserves, while "Be My Girl," a charmer à la L.L. Cool J's "I Need Love," is a strong bet for urban approval.

JAZZ

DIZZY GILLESPIE The Winter In Lisbon PRODUCERS: Douglas Purviance & Stuart J. Allyn Milan/BMG 35600

For this elegant soundtrack to an asyet-unreleased film, the trumpet innovator/patriarch adds a string quartet and four french horns (on some tracks), as well as bassist George Mraz and drummer Grady Tate. Putting a classical, concert-hall spin on his singular stylings. highlights include the beautiful, moody "Opening Theme," the jaunty, bluesy "San Sebastian," the sharp, swinging "Burma," and the melancholy "Bill's Song." Sole vocal number "Magic Summer" features songstress Leola Jiles.

BARRY HARRIS Live At Maybeck Recital Hall, Volume Twelve PRODUCER: Carl E. Jefferson Concord 4476

Concord's solo piano series continues with this distinguished bop journeyman whose incessant, kinetic style will delight aficionados and ignite newcomers. Best of a highly enjoyable set include the bouncy, enjoyable set include the bouncy, bright "All God's Chillun Got Rhythm," the poignancy of George Shearing's "She," the gospel impressions of "Parker's Mood," and an amusing medley that conjoins Rodgers & Hart's "It Never Entered My Mind" with Harris-styled versions of "The Flintstones" and "I Love Lucy" themes.

COUNTRY

PATTY LOVELESS Up Against My Heart PRODUCERS: Emory Gordy Jr., Tony Brown MCA 10336

Loveless has the voice that never lies. Her most impassioned and memorable truth-telling here: "I Came Straight To You," "I Already Miss You (Like

SPOTLIGHT



MARIAH CAREY

PRODUCERS: Walter Afanasieff, Mariah Carey, David Cole & Robert Clivilles Columbia 47980

Hot on the heels of her multiplatinum debut smash, Carey returns with a full-bodied effort that shows growth in both her songwriting and delivery and should have no trouble surpassing the first album. The title track is already shooting toward No. 1 and virtually every song is a potential hit in the making. Slow soulful numbers, such as "If It's Over," "Vision Of Love" retread "So Blessed," and "Make It Happen" are the most effective. While everyone was amazed at the range displayed by Carey on her debut, that bag of tricks is overused here. She doesn't need to resort to vocal acrobatics to impress; a little restraint would be most welcome at this juncture.

You're Already Gone)," "God Will."

TIM RYAN Seasons Of The Heart PRODUCERS: Paul Worley, Ed Seay, Anthony Martin Epic 47842

Ryan is a first-rate ballad singer, although he has yet to find the killer song to set him apart. The best prospects for that on this album are "Just Another Chip," "I Miss The Romance," "Forbidden Ground."

CLASSICAL

HANSON: SYMPHONY NO. 4: SUITE FROM MERRY MOUNT; LAMENT FOR BEOWULF Seattle Symphony, New York Chamber Symphony Schwarz Delos DE 3105

Delos continues its "rehabilitation" of Hanson with a fine reading of the "Requiem" Symphony, a moving elegy in memory of his father. The "Beowulf" piece, an early choral work, also expresses a sense of mourning, but like the symphony can be accepted as deeply felt music without reference to the events that inspired them. The excerpts from Hanson's opera are pleasing, if no longer particularly relevant. Two attractive shorter pieces, a Pastorale and Serenade, both for solo winds, harp and strings, fill out the generous program.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new

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 (IMP): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (IMP): New releases, regardless of potential chart action, which the reviewer highly recommends because of their

gardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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POP

EMF Lies (3:38) PEMI LIES (3:38)
PRODUCERS: Pascal Gabriel, Ralph Jezzard
WRITER: I. Dench
PUBLISHER: Warner-Chappell
REMIXERS: J.G. Thirlwell, Bill Price
EMI 04778 (c/o CEMA) (cassette single)

U.K. band follows recent No. 1 smash, "Unbelieveable," with a somewhat similar slice of pop/funk. Razor-sharp guitars are countered by a chunky bassline and clever lyrics. Already a hit with modern rock and club programmers, track has a good shot at maintaining top-40 radio interest.

SIMPLY RED Something Got Me Started (3:59)
PRODUCER: Stewart Levine WRITERS: Hucknall, McIntyre PUBLISHERS: EMI Songs/So What East-West 4168 (c/o Atlantic) (cassette single)

First single from group's label debut, "Stars," maintains the Brit-eyed soul of previous hits. Frontman Mick Hucknall turns in an unusually restrained vocal, which adds depth and maturity to an already potent track. Beginning to pick up adds at pop, urban, and AC levels.

JAMES INGRAM Where Did My Heart Go (3:59)

(3:59)
PRODUCERS: Thom Bell, James Ingram WRITER: M. Shaiman
PUBLISHER: Castle Rock Entertainment Warner Bros. 19197 (cassette single)

Grand ballad appears on both the soundtrack to "City Slickers" and singer's forthcoming "The Power of Great Music" album. Ingram impressively rises above dramatic orchestration to give tune a realistic shot at top-40 and AC radio success.

LISETTE MELENDEZ A Day In My Life

(Without You) (3:48)
PRODUCER: Carlos "After Dark" Berrios
WRITERS: F. Reyes, L. Melendez, C. Berrios
PUBLISHERS: King Reyes/Funny Bear/Berrios,

ASUAP
REMIXER: Carlos "After Dark" Berrios
Fever/RAL/Columbia 73787 (c/o Sony) (cassette single)

Follow-up to "Together Forever" is a fine showcase for producer Carlos Berrios to further develop the "new school" freestyle sound popularized on Melendez's first single and on Corina's "Temptation." Infectious hook sits well within a context of percussive funk/hip-hop rhythms.

STEVIE B Dreamin' Of Love (4:08)
PRODUCER: Stevie B
WRITER: Stevie B
PUBLISHERS: SHR/Myat. BMI
LMR 62090 (c/o BMG) (cassette single)

Syncopated synth beats fuel this passionate, uptempo number as Stevie B's smoothly layered, sexy vocals add to a full-bodied production. Electronic dance music with heart.

EENNY KRAVITZ Stand By My Woman (3:16)
PRODUCER: Lenny Kravitz
WRITERS: L. Kravitz, H. Hirsch, S. Pasch, A. Krizan
PUBLISHERS: Miss Bessie/Henry Hirsch/P-Zan, Virgin 4099 (c/o Atlantic) (cassette single)

Contrite, heartfelt apology melds the universal pain caused by a broken relationship with a soulful piano melody. Production lends a Lennonesque "Double Fantasy" aspect to the vocals. Powerful, angst-ridden rock ballad should appeal to broad spectrum of listeners.

CONTRABAND Tonight You're Mine (3:51) PRODUCER: Randy Nicholas, Kevin Beamish

WRITER: not listed PUBLISHER: not listed Impact 001 (c/o Uni) (cassette single)

Headbangers temporarily tone down for a familiar-but-effective rock ballad, layered with tight harmonies, a sturdy chorus, and aggressive instrumentation. Look for track to go beyond album rock boundaries and score big at top 40.

TAJA SEVELLE Trouble Having You Near (4:07) PRODUCER: Ian Prince
WRITERS: I. Prince, T. Sevelle
PUBLISHERS: EMI/Ow, ASCAP
REMIXER: Tommy Musto
Reprise 19223 (c/o Warner Bros.) (cassette single)

Sevelle previews her sophomore set, "Fountains Free," with a wriggling popper that jacks along nicely with an underplayed hip-hop beat. Chirpy vocals and lush strings open options at top-40 and urban radio.

DE LA MOR Latin Lover (no timing listed)
PRODUCER: "Kickin" Carlos Mojica
WRITER: not listed
PUBLISHER: not listed
PEMIXER: Hector "Eddie" Crespo
Stooges International 11 (maxi-cassette single)

Femme act charms with a glossy pop/freestyle twirler. Remixes sport a break-conscious house beat that could work nicely on crossover radio and in clubs. Contact: 312-252-1127.

R&B

BARRY WHITE Put Me In Your Mix (4:32) PRODUCER: Barry White
WRITERS: B. White, H. Johnson
PUBLISHERS: Seven Songs/Two Sioux, BMI
A&M 7288 (c/o PGD) (cassette single)

White continues to prove why he will always be the true master of romance with this deliciously sexy slow jam. Track is an enticing blend of radiofriendly rhythms, spicy lyrics, and sensuous vocals. As White so poetically puts it, this one will make your toenails curl! From the upcoming album of the same name.

ERIC GABLE Can't Wait To Get You Home

(5:40)
PRODUCER: Paul Laurence
WRITER: P. Laurence
PUBLISHERS: MCA/Bush Burnin', ASCAP
Orpheus/Epic 73995 (c/o Sony) (cassette single) Title cut on singer's new album is a plush and sensuous R&B ballad. Gable's vocal growth is evident as he seductively stretches out over a deep bassline. Sounds like a smash.

CHERYL PEPSII RILEY Ain't No Way (3:49) PRODUCERS: Full Force

NEW & NOTEWORTHY

BASSCUT I'm Not In Love (5:54) BASSCU1 I'm Not In Love (5:54)
PRODUCERS: H. Zwahlen, E. Burchett
WRITERS: Heinrich Zwahlen, Elisa Burchett
PUBLISHERS: Virgin/Spike, ASCAP
REMIXERS: Basscut, Satoshi Tomile
Charisma 1701 (12-inch single)

Duo, fronted by enigmatic Elisa Burchett, has already begun collecting fans overseas thanks to its unique visual style and crafty way of blending dance, soul, and jazz influences. First taste of its "Art Of War" debut album is flavored with wafting flutes, a pumpin' house groove, and Burchett's confident scatting. Varied remixes by the group and Satoshi Tomiie cover all possible bases and should ensure exposure at club and urban radio levels.

BLUE TRAIN All I Need is You (3:41) PRODUCER: George Daly, Blue Train WRITERS: T. Osborne, S. Husbands, A. Fearn, P.

Betts
PUBLISHERS: Careers-BMG Music
PUBLISHING/Metafour West, BMI
REMIXERS: Chris Cox. JGB
Zoo 17034 (c/o BMG) (cassette single)

Alternative rock elements combine with electronic dance technology for an arresting crossover combination. Chorus hooks the listener, while the beat drives the dancer. Huge hit potential.

BILLBOARD

WRITER: C. Franklin PUBLISHERS: 14th Hour/Cotillion/Warner-Tamerlane, BMI REMIXERS: Full Force, Roger S. Columbia 73995 (c/o Sony) (cassette single) Slinky, sax-lined R&B ballad has

undergone reconstructive jazz-house mixes that are currently gathering kudos in clubs. Radio mix retains song's original concept, placing Riley's bluesy, acrobatic vocals frontand-center. Both versions are quite powerful and should increase chances for widespread attention.

ELEMENTS OF STYLE That's The Kind Of Girl (no timing listed)
PRODUCER: Donald Brown
WRITER: R. Rivera
PUBLISHERS: Frozen Soap Songs/Pay Up, ASCAP
WIId Pitch/EMI 50374 (c/o CEMA) (cassette single)

Biracial duo merge light rapping with smooth singing on pop-framed hiphopper. Fine for either urban or top-40 formats. Check out "Walking In Harmony" on the flipside, a topical jam that bites a bit harder.

ALTITUDE If You Believe (4:20)
PRODUCER: Mac McCain
WRITERS: P. Gibbs, M. Kaplan
PUBLISHERS: Bile Peach, BMI/Mika. ASCAP
REMIXER: Curlis Jones
Bahia 62078 (c/o BMG) (cassette single)

Emotional, keyboard-driven ballad makes effective use of gospel-spiced choir backing vocals and dramatic crescendos. Should play well with fans of Mariah Carey and Whitney Houston.

COUNTRY

TRAVIS TRITT Anymore (3:47) PRODUCER: Gregg Brown
WRITERS: T. Tritt, J. Colucci
PUBLISHERS: Sony Tree/Post Oak. BMI/EMIApril/Heartland Express, ASCAP
Warner Bros. 7-19190 (7-inch single)

A truly magnificent ballad that showcases Tritt's tender and vulnerable side. Single is supported by a dramatic video.

DESERT ROSE BAND You Can Go Home

(3:32)
PRODUCER: Tony Brown
WRITERS: C. Hillman, J. Tempchin
PUBLISHERS: Bar None/Bug, BMI/Night River,

Curb/MCA 54188 (c/o Uni) (7-inch single)

Set to an assertive beat, the band takes a trip back home-but finds only memories intact.

** SAMMY KERSHAW Cadillac Style (2:54)

AMMY RKNHAW Cadillac Style (2:54)
PRODUCERS: Buddy Cannon, Norro Wilson
WRITER: M. Petersen
PUBLISHER: Ray Stevens. BMI
Mercury 868812-7 (c/o PolyGram) (7-inch single;
cassette version also available. Mercury 868812-4) Although he says he has little to offer

and isn't much to look at, Kershaw's baby loves him "Cadillac style." Not quite honky tonk—and definitely not contemporary—this is simply good country music.

LARRY BOONE It Wouldn't Kill Me (3:06) LARKY BUUNE IT WOULDIN KIII Me (3:06)
PRODUCERS: Steve Buckingham, Marshall Morgan
WRITERS: L. Boone, P. Nelson, T. Shapiro
PUBLISHERS: BMG/Great Cumberland/Edge
O'Woods/Kinetic Diamond/Moline Valley,
ASCAP/BMI
Columbia 73992 (c/o Sony) (CD promo)

This is Boone's best offering since 'Don't Give Candy To A Stranger." Slow and deliberate story chronicles the dawning of one man's sensitivity.

WAYLON & WILLIE Tryin' To Outrun The Wind (3:30)
PRODUCER: Bob Montgomery WRITERS: T. Seals, E. Setser, T. Davey PUBLISHERS: Warner-Tamerlane/Face The Music, Epic 74024 (c/o Sony) (CD promo)

A solemnly delivered, midtempo appraisal of the hard-living and emotionally wounded.

DANCE

REACT 2 RHYTHM Intoxication (6:10) PRODUCERS: React 2 Rhythm writers: Wagstaft, Tappin, Charman, Dight PUBLISHERS: Guerilla/Virgin, ASCAP Tribal America/Guerilla 13832 (c/o CEMA) (12

Premiere single on I.R.S.' new custom

dance label, Tribal America, is a virtually flawless hard-house instrumental that kicks brash, militaristic drum breaks and drops well-placed word samples. As interesting to listen to as it is to dance

🖈 WORLD POWER FEATURING ALTHEA

MCQUEEN I'm Happy (7:21)
PRODUCERS: Jason Load, Pavel DeJesus
WRITERS: J. Load, P. DeJesus, A. McQueen
PUBLISHERS: Pavel/Load/Next Plateau, ASCAP
Cardiac 4021-0 (12-inch single)

Underground gem unleashes bright'n'jazzy synth pulses on top of a sinewy house bassline and tribal beat. True highlight, however, is McQueen's charismatic performance. Track goes through several interesting transformations in order to appeal to multiple formats, including hip-house, reggae, and urban/R&B. Get happy.

ACID OVERDOSE Peace Of Mind (no timing

listed)
PRODUCERS: Damon Wild, Ray Love
WRITERS: D. Wild, R. Love
PUBLISHER: not listed
Atmosphere 14 (c/o Northcott) (12-inch single)

Exhaustingly frenetic techno workout packs kitchen-sink keyboard effects into a steamy-but-subtle rhythm base. Should be of equal interest to rave and industrial enthusiasts. Cathartic. Contact: 212-472-7975.

7TH HEAVEN Drums Of Love (8:02)

PRODUCER: GT
WRITERS: W. Heinsfiner, S. Sterlingberger
PUBLISHER: not listed
Bianca 12237 (c/o Hot Productions) (12-inch
single)

Act warms a sleek freestyle twirler with a deep house vibe. Icing on the cake is well-written lyrical call for unity. A strong contender for crossover radio play as well as mainstream club action. Contact: 305-666-0445.

ΔC

JULIA FORDHAM (Love Moves In) Mysterious Ways (3:17)

PRODUCER: Peter Asher
WRITER: D. Pitchford
PUBLISHERS: Ensign/Pitchford/Snow, BMI
Virgin 9247 (c/o Atlantic) (CD promo)

Fordham's creamy, evocative vocals are the centerpiece of this stunning, R&B-inflected ballad. Track opens slowly and softly, building to a sweeping climax, replete with gospel-flavored choir support. Featured on both the soundtrack to "The Butcher's Wife" and singer's upcoming third album, "Swept."

ARETHA FRANKLIN Someone Else's Eyes (4:15)

PRODUCERS: Burt Bacharach, Carole Bayer Sager, Bruce Roberts
WRITERS: B, Bacharach, C, Bayer Sager, B. Roberts
PUBLISHER: not listed
Arista 2350 (c/o BMG) (cassette single)

Next up from Lady Soul's "What You See Is What You Sweat" set is wellstructured pop ballad, bolstered by a restrained vocal and inspiring pro-woman lyrics. Could do the trick in generating multiformat attention, though AC radio will likely jump on

GINO VANNELLI Sunset On L.A. (4:15) PRODUCERS: Gino Vannelli, Joe Vannelli WRITERS: G. Vannelli, R. Freeland PUBLISHERS: Black Keys/Margarine Moon/Longitude Vie 4300-4 (c/o BMG) (cassette single)

Most will remember Vannelli for his '70s pop hit "I Just Wanna Stop. First offering from his new "Inconsolable Man" album is a glistening midtempo gem, empowered with a charming vocal and bright, rambling keyboards a la Bruce Hornsby. Just lovely.

MARK EDWARDS Happy Just To Say (4:02) PRODUCER: Jack Holder WRITER: W.M.S. Barnowski PUBLISHER: Relation, ASCAP R&A 10524 (CD single)

As his fan base builds, Edwards continues to develop his knack for delivering sensitive performances without getting sappy. Romantic

ballad deserves immediate AC attention. Contact: 313-524-4730.

ROCK TRACKS

RED HOT CHILI PEPPERS Give It Away

(4:45)
PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, J. Frusciante, C. Smith
PUBLISHER: Moebetoblame, BMI
Warner Bros. 5042 (CD promo)

Band jumps onto new label with an appetizing slab of funk-rock from the forthcoming "Blood Sugar Sex Magik" collection. Raw production values focuses on fine musicianship and song's butt-shaking hook. Dance this mess around!

THE CULT Wild Hearted Son (4:25)

PRODUCER: Richie Zito'
WRITERS: I. Astbury, B. Duffy
PUBLISHER: Chappell Music Ltd., ASCAP
Sire/Reprise 5009 (c/o Warner Bros.) (CD promo)

Thoroughly smokin' track should be a big hit with album rockers and headbangers. Screeching guitars, bottom-heavy drums, and Ian Astbury's full-throttle vocals combine for a highly combustible, straightahead jam fest.

RAW YOUTH Matter Of Fact (3:11)

PRODUCER: Michael Beinhorn WRITERS: Thurman. Kolasa PUBLISHERS: Olive Juice/EMI-Blackwood, BMI REMIXER: Dave Dale Giant 4995 (c/o Warner Bros.) (CD promo)

Charming new band offers a rousing and refreshing strummer from its groovy "Hot Diggity" set. Brain-embedding hook and clever lyrics make this an easy fit for alternative playlists. Would also be a terrific choice for mainstreamers looking for something different.

* BANDERAS Why Aren't You In Love With

Me? (4:49)
PRODUCER: Stephen Hague
WRITERS: C. Buckley, S. Herbert
PUBLISHER: not listed
London 542 (c/o PLG) (CD promo)

Femme duo offer another jewel from their excellent "Ripe" debut. Hearttugging lyrics are sung with just the right combination of sorrow and strength. Unshakeable hook is enhanced by producer Stephen Hague's astute pop ear and guest vocals by Jimmy Somerville. Essential for alternative formats, though AC play would certainly be warranted,

RAP

BRAND NUBIAN All For One (4:00) PRODUCERS: Grand Puba Maxwell, Brand Nubian WRITERS: L, Dechalus, D, Murphy, M, Dixon PUBLISHER: Brand Nubian, ASCAP Elektra 8420 (CD promo)

Quartet drop serious science on a chunky hip-hopper that previews its sophomore effort, "One For All." Dope enough for purists, but clean enough to broaden growing clique of fans. Slammin'.

MC JR. CAS Perfect Beat (3:56) PRODUCER: M. Johnson
WRITER: not listed
PUBLISHERS: Simply Raw, BMI/Jobete, ASCAP
Bossman 5005 (cassette single)

Rapper raps about rapping, while onedimensional beat keeps track on course. It's questionable whether rap fans will find this artist's quest for the "perfect beat" interesting. Contact: 818-972-1785.

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

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.

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SPRINGSTEEN SETTLES

(Continued from page 8)

and, unlike crews hired by other touring artists, were paid year-round. Springsteen paid Batlin \$125,000 and Sutphin \$100,000 when they left their jobs in late 1985.

The oral-contract claim was the key issue remaining when Springsteen's attorneys moved for a summary judgment to dismiss the suit. A hearing on the motion had been scheduled for Sept. 5 before Superior Court Judge Florence Peskoe in Freehold. Instead, Peskoe continued closed-door discussions between the two sides. During a brief appearance on the bench during lunch time, the judge said talks were making progress. "For this reason, no decision on the motion will be made, although I should state that the motion has been reviewed and this court was prepared to rule on it."

The judge took the unusual step of suggesting what she planned to rule

While not acting on dismissal motion for the record, the judge took the unusual step of suggesting what she was prepared to rule. "The outcome would have been that the movant [Springsteen] would have been granted some relief but not all that was sought."

Hays said in a statement afterward that "in view of the rulings by the court on previous motions and comments made today by the court," he and his associates "recommended the settlement since there is no longer a matter of principle involved."

However, no resolution of the issues involved took place in open court for the public record.

Afterward, attorney Scheuler said "the matter has been amicably settled. I'll have no further comment."

Batlin, who was present when the settlement was announced, said, "I have to defer to what Steve has already said."

It was clear, however, from depositions and other court documents, along with remarks made earlier by Batlin, that they planned to put Springsteen's life under a microscope in a trial, raising questions of how he treated past girlfriends and attempting to examine his entire financial status through motions to introduce all of his income tax records.

Applications from press organizations throughout the country had poured in for two weeks for permission to cover the trial, which was to have begun Sept. 11.

GAYLORD GOING PUBLIC

(Continued from page 6)

million shares of stock in the U.S. and 1.35 million internationally.

Gaylord is awaiting approval of its IPO from the Securities and Exchange Commission. The company has also applied for listing of its shares on the New York Stock Exchange.

The company says it cannot disclose financial information at present because SEC requirements on filings for stock offerings call for a "quiet period."

I NEWSMAKERS

Spirit Of Giving Prevalent At Gala Honoring Al Teller



Recording artist B.B. King, left, chats with Andrew Strong of the Commitments during the benefit gala.

UNIVERSAL CITY, Calif.—"Building a City Without Limits" was the theme of the evening as the Music and Entertainment Industry Chapter of the City of Hope honored MCA Entertainment Group chairman Al Teller with its "Spirit of Life" Award at a fund-raising gala Sept. 4. The event was held at Universal Studios' Sound Stage 12 and was attended by 1,500 guests, who enjoyed performances by Reba McEntire, Gladys Knight, Stephanie Mills, and Jody Watley. The gala exceeded the fund-raising goal of \$2.5 million and raised more than \$3 million, which will be used to establish the Alvin N. Teller Research Fellowship at the City of Hope National Medical Center and Beckman Research Institute.



Enjoying the festivities, from left, are Zach Horowitz, executive VP, MCA Music Entertainment Group; Bruce Resnikoff, senior VP of special markets and products, MCA Records; Harold Berkman, president, Music Express; Fred Rosen, chairman of the board, Ticketmaster; Teller; Joe Rascoff, president, Rascoff Zysblat Organization Inc.; Sid Sheinberg, president, MCA Inc.; attorney Don Passman; and Jerry Sharell, executive VP of entertainment and marketing, Westwood One Companies.



Admiring the "Spirit of Life" award, from left, are MCA Records president Richard Palmese; Teller, and surprise guest Elton John, who performed a set of unrehearsed songs.



Artists and music executives gather to honor Teller. Shown, from left, are MCA Inc. president Sid Sheinberg; recording artist Jody Watley; Teller; City of Hope chairman of the board Dick Ziman; and recording artists Stephanie Mills and Reba McEntire.



Members of recording group Bell Biv DeVoe congratulate Teller on his award. Shown, from left, are Hiram Hicks, manager of Bell Biv DeVoe; band members Michael Bivins and Ronnie DeVoe; Jennifer and Al Teller; band member Ricky Bell; and Ernie Singleton, president, black music division, MCA Records.



Teller chats with his wife Jennifer, left, and recording artist Gladys Knight.

BRITISH INDIES: A ROUGH TRADE GETS SLICKER, SMARTER WITH AGE

(Continued from page 1)

and seat-of-the-pants A&R policies, with a penchant for the bizarre. However, beneath the often cultivated image of laissez-faire, the-music-is-all attitudes lies a wellspring of business acumen and maturity.

That maturity is the product of hard experience. In the indies' pioneer days 10 years ago, artistic credibility often completely obliterated commercial considerations. That attitude persisted in many quarters until quite recently. But the highly public collapse of Rough Trade Distribution earlier this year put a definitive end to any remaining notion that creative validity alone will pay the bills.

Among the 70-odd labels handled by Rough Trade was Some Bizarre. Stevo Pearce, head of Some Bizarre, recalls that, along with many other labels distributed by the company, he remained loyal and refused to simply claim what he was owed and flee to alternative distribution.

"Some of my artists said I should be loyal to them and not to the distributor," he says. "My loyalty to Rough Trade means I've been hanging around for five months just waiting to put stuff out."

Some Bizarre is about to sign with APT, which emerged two years ago from Red Rhino, a collapsed North England distributor. But some labels smaller than Some Bizarre were unable to wait this length of time, and many of the little ones went bust.

The indies have come of age. It has become a business'

Besides the Rough Trade situation, the indies' woes were compounded when Spartan, the company that effectively established indie distribution 13 years ago, quietly slid out of business, following an unabated decline in its market share.

But new companies are emerging from the ashes of both Rough Trade and Sparta. They hope they can come back as strongly as Pinnacle, which, seven years after going into receivership, has re-emerged as the dominant force in indie distribution.

Set up as an offshoot of an electronic component distributor, Pinnacle was the first front-line distributor to feel the cold grip of bankruptcy in 1984—an outcome that has been blamed on the company's inefficient systems and ineffective management at the time.

The man who rescued Pinnacle was music business entrepreneur Steve Mason. His injection of new management, new techniques, new systems, and new cash turned around the company to the extent where, on occasion in the last three years, it has secured a bigger share of total U.K. distribution business than some of the majors.

Mason, who sits on the council of trade body the British Phonographic Industry, notes that the indie sector has recently reasserted itself, partly due to increased airplay for independent acts. "All the emerging British bands last year—the Mondays, Charlatans, Inspiral Carpets, Electronic—were all independent," he says. They all emerged as chart-

breaking, top-five artists. You just couldn't have imagined that five or six years ago.

"The indies have come of age. It has become a business."

ILLUSTRIOUS HISTORY

That business was still in its infancy when Stiff Records made the mold for the modern U.K. indie at the end of the '70s. Though Stiff ultimately collapsed with multimillion-dollar debts, its unique A&R policy gave the world Madness, Ian Dury, Kirsty MacColl, and Elvis Costello, among others.

Andy Murray, who was head of press at Stiff from 1978-80, recalls that company founder Dave Robinson signed Madness a matter of days after he first heard the group playing at a wedding. "He was always on the ball and he always had his ears open," Murray says. "That was one of the things that made Stiff so successful."

As an example of Stiff's innovation, he points to the marketing of Ian Dury's "New Boots And Panties!!" album, which sold 1 million copies in the U.K. alone. Murray says, "It flew in the face of accepted marketing practice because the single wasn't on the album.

"I think we were more creative than the majors because we had a history of graphic design that was marketable. We also had [now Chrysalis president] Paul Conroy, who was a pure ideas man. Dave Robinson's attitude to him was: Never tell Paul how much it costs."

That attitude, says Murray, allowed Conroy complete creative freedom when it came to marketing and breaking new bands. "If Paul wanted to take a full-page ad for a single, he could do it. At a major, you never do marketing for singles. But singles were Stiff's whole raison d'etre. If you didn't break the Kirsty MacColl single, then you didn't have an act."

With the demise of Stiff, the mantle of pioneering labels was passed on to the second generation of indies: Factory (New Order, Happy Mondays, Electronic), Mute (Erasure, Depeche Mode), Beggars Banquet (the Cult) and its offshoots Situation Two (the Charlatans) and 4AD (the Cocteau Twins), Some Bizarre (The The, Marc Almond), Food (Jesus Jones, Blur), and PWL (Kylie Minogue, Jason Donovan).

In addition, there is now a third indie generation that includes such labels as Rhythm King (Betty Boo, Bomb The Bass), Big Life (Yazz, the Soup Dragons), KLF Communications (the KLF), and Shut Up And Dance (Ragga Twins).

INDIE EPITOME

By far the largest of the newer independent labels is PWL, whose Kylie Minogue and Jason Donovan were the U.K.'s biggest sellers in the last two years.

PWL is almost the epitome of the indie ethic. It was founded by record producers Pete Waterman, Mike Stock, and Matt Aitken and began putting out its own records when the majors declined to become involved with its quintessentially pop product.

Though many of its indie compatriots sneer at what they see as the superficiality of its records and their lack of creative merit, until it began a distribution deal with Warner this summer, PWL fulfilled



Members of Beggars Banquet/RCA recording group the Charlatans U.K. celebrate after their sold-out show at the Ritz in New York. The band was on tour in support of its debut album, "Some Friendly." Shown in back row, from left, are RCA director of national album promotion John Sigler; RCA VP of national promotion Geary Tanner; RCA VP of product development Randy Goodman; RCA director of marketing Robbie Snow; band member Jon Brookes; Beggars Banquet U.S. managing director Peter Gordon; RCA director of video promotion/artist development Janet Kleinbaum; RCA associate director of commercial alternative promotion Bruce Flohr; Beggars Banquet director of radio promotion Mike Stuto; and band member Jon Baker. Shown in front row, from left, are BMG Music International president/CEO Rudi Gassner; RCA president Joe Galante; band member Tim Burgess; Beggars Banquet managing director Martin Mills; and band member Rob Collins.

all the criteria for independence: all control was in the hands of its owners, its distribution was non-major, and it was releasing "alternative music" in that it had product the major record companies would not issue.

PWL executive and long-serving industry veteran Tilly Rutherford notes that there is still an element within the indie sector who profess that being politically and musically acceptable is more important than making a profit.

"The people who are indie and say they don't want to make money are lying," he says. "I've seen all these people at the New Music Seminar saying they are in it for the music, and I ask them who paid their airfare out here and who's paying their hotel bill. They're all in it for the music but they all want a hit."

Rutherford is nonetheless convinced of the indies' ability to produce innovative and exciting acts. "Indie people have always strived for that and, particularly in recessionary times, more so than ever. When you have a number of successful acts, you tend to ease off slightly. Right now, the market is dead slow and that makes you much more aggressive."

Rutherford argues, though, that it is becoming harder for new indies to become established, and not just because of the depressed U.K. market. He says that the U.K. singles chart is now so volatile that records do not spend long enough in it to attract attention from overseas—and that cuts off essential income for an emerging company.

Gem Howard, GM at rock specialist Music For Nations, sees another obstacle to new indie ventures getting off the ground. He says that with the demise of vinyl, unit pressing costs for records are that much higher because much of the LP market has been replaced by CDs. The increased costs of CDs can be the difference between profit and loss for a small label, he adds.

U.S. TIES ARE CRUCIAL

One factor that has contributed to U.K. indies' viability through hard

times is licensing and distribution deals with U.S. majors and, in some cases, with major labels worldwide. A brief rundown includes the following:

• Mute has a distribution deal with Elektra, which is handling such Mute acts as Cabaret Voltaire, Renegade Sound Wave, Fortran 5, and Miranda Sex Garden. Sire/ Warner has licensed Erasure and Depeche Mode from Mute.

• Although Kylie Minogue is now without a U.S. label deal, PWL America is doing well with Ed O.G & Da Bulldogs through the Poly-Gram Label Group.

• Beggars Banquet has U.K. distribution through Warner Music and a U.S. distribution deal with BMG. BMG also distributes Silvertone stateside.

• Rhythm King, though distributed by Sony worldwide, has licensed Betty Boo and Beatmasters to Sire/Warner.

• Besides its U.K. licensing deal with EMI, Creation Records has recently given SBK first-refusal licensing rights in the U.S. Sire/Warner has previously licensed Ride, My Bloody Valentine and Primal Scream from Creation.

 Gee Street is licensing PM Dawn to Island for the U.S.

• Big Life goes through Poly-Gram here for such acts as the Orb, Blue Pearl, and the Soup Dragons.

• Go!Discs' the La's and Trash Can Sinatras are licensed to London here.

• Elektra licensed the Happy Mondays from Factory for the U.S.

MAJORS MOVING IN

One impetus for the U.K. indies to hook up with majors here is that it has become increasingly difficult for them to promote and market their own records in the U.S. Martin Mills, managing director of Beggars Banquet and affiliate labels 4AD and Situation Two, notes, for example, that the majors are moving in on college radio, making it harder for indies to gain airtime. That is particularly significant because, as Mills and others contend, tighter U.S. controls on imported records mean the ability to gain a foothold for a band via imports

has virtually disappeared.

Mills feels that, in addition to their activities at college radio, the big record companies are now being much more aggressive in what has been traditionally indie territory.

Referring to the money a major will spend on signing and marketing a band, Mills says, "The majors have pushed up the entry price into the business." Mills is, though, confident about his companies' ability to keep bands after their initial breakthrough. "We haven't lost one to the majors yet," he states, adding that this situation stems from workable contracts, investment in the acts from an early stage, and good relations with musicians and managers.

Nevertheless, the close ties between many indies and majors raises the question of when a label stops being independent. Food Records, for instance, licenses its product to EMI in the U.K., but Food managing director David Balfe is adamant that his is an indie operation because "between myself and my partner, we own 100% of the company."

Balfe adds that he does not regard his company as simply an A&R operation for EMI. He and his colleagues are actively involved in every part of the creative and image-making process, he says.

EXPECT THE UNEXPECTED

One consistent thread running through the British independent sector is a confidence in its ability to continue producing internationally successful talent. Mills comments, "The dance phenomenon has been analogous to punk in terms of its spirit, and it's given a lot of life to the indie sector."

For Some Bizarre managing director Pearce, the whole essence of his company—and his ability to produce new talent—lies in doing the unexpected. As the man who first signed The The, he says, "I have always told my artists that they have got to be aware of people's expectations.

"Like a good chess player, you have to know how the other person—in this case the people buying the albums—is going to react to what you do. Some bands rise to the peak of a style, then everybody knows what the next album is going to sound like. I'd rather destroy that.

"When people were expecting from us another Depeche Mode, they got Psychic TV and Cabaret Voltaire. I remember a guy saying to me, "That's not Some Bizarre." I felt like taking a shovel there and then and going out and burying myself."

Pearce says it is important that people are surprised by what comes from the label next. He hopes his opera project, featuring Erasure's Andy Bell, will cause a few raised eyebrows.

Eric Longley, who until last week was managing director of Manchester-based Factory Communications, feels the real test of the indies will be whether they pick up the next important trend in music. "Something will come along which the Establishment will not like," he predicts. "That's when we will find out whether Factory and Mute and all the rest of the indies can still do it. The test will be

Assistance in preparing this story was provided by Larry Flick in New

whether they catch it or whether

they miss it.'

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STICKY BIZ OR NO. GN'R'S ORDERS AT 4 MILLION

(Continued from page 1)

original label will appear on the first commercial copies of the records.

The records by the L.A. hard rock hand, which are being issued simultaneously by the label, weigh in as the top preorder entry in industry history. By comparison, Michael Jackson's "Bad," thought to be the singlealbum leader, logged more than 2 million units in initial orders.

Due in stores Tuesday (17), the eagerly awaited albums will be launched at retail with "midnight sales" on the day of release at several major chains and other special promotions.

Geffen sales chief Eddie Gilreath says that Amarillo, Texas-based rackjobber Western Merchandisers, which is owned by Bentonville, Ark.based Wal-Mart and counts the chain as its largest customer, "did not buy [the albums] at all," while the Handleman Co. in Minneapolis is selling the albums to some accounts, but not to its K mart customers. He attributes the chains' hesitancy about the albums to Guns N' Roses' notorious reputation and concerns about the records' lyrical content.

Gilreath believes that, if K mart and Wal-Mart outlets, which total more than 3,000 stores, had handled the records, Geffen could have tallied another 1 million orders for the two albums.

"[The racks] are in what they call a host environment, and they tried very vigorously to convince K mart and Wal-Mart to take the project," Gilreath says. "It was a flat 'no' from K mart and Wal-Mart . . . They would prefer to lose all that revenue based on the fear of a complaint from a parent. They're doing a censorship job before they even find out if anyone has a problem with it.'

Executives of the Handleman Co., which racks K mart, were unavailable for comment. In the past, however, they have said that their accounts do not like to handle albums with controversial lyrics.

Western Merchandisers VP of sales Bob Cope says the rackjobber has not yet decided whether to buy the Guns N' Roses titles, although he notes that Hastings Books, Music and Video, a sister company of Western Merchandisers that is not owned by Wal-Mart, will carry those albums.

'FAMILY STANDARDS'

Cope explains that Western Merchandisers is not in the business of trying to censor artists, but that their material has to meet the family standards set by Wal-Mart.

"Basically, it's Wal-Mart's policy not to carry albums with RIAA stickers and/or objectional lyrics," Cope says. "But I have not heard or seen the albums yet. If they have stickers or objectionable lyrics, we will not carry the albums.

Many of the 30 songs on "Illusion I" and "Illusion II" feature strong profanity, and 11 tracks contain the word "fuck." While none of the new songs appears likely to excite the loud controversy ignited by "One In A Million" on the mini-album "GN'R Lies," some—notably "Back Off Bitch" and "Pretty Tied Up"—include harsh lyrics about women.

Anticipating objections about content from some quarters, Geffen will sticker the albums with not one, but two advisories-although, in the case of one sticker, it will not be the same sort of advisory that was initially envisioned

The jewel boxes of "Illusion I" and

"Illusion II" review copies delivered to writers Sept. 11 bore the droll caveat, "This album contains language which some listeners may find objectionable. They can F?!* OFF and buy something from the New Age section." This label was covered by a conventional RIAA parental advisory on the shrink wrap.

Gilreath says that the "F?!* OFF" sticker is present only on initial runs of the albums, and that it will be replaced by a more mildly worded sticker expressing the band's sentiments. He says the RIAA sticker will also appear on both packages.

"We're trying to be sensitive to our customer," Gilreath says. "This second sticker says the same thing, it just doesn't say it as pointedly.

A Geffen source says of the switch, "From the standpoint of the accounts, the releases were controversial enough. They thought the stickers might create further prob-

One problem, however, has been ameliorated: With the decisions of Wal-Mart and K mart not to carry the albums, the retailers' competition has been substantially reduced, at least in the long run.

Even if these chains carried the albums, "I just can't see a lot of Guns N' Roses fans lining up outside the local K mart on Tuesday morning. waiting for the store to open so they can buy the album," says Chuck Papke, VP of marketing and purchasing at 35-unit, Troy, Mich.-based Harmony House. "But I think it will increase our sales come the fourth quarter when Mom goes out shopping for the holidays. K mart is all over the Detroit and the South Michigan area, and their not carrying the album can be nothing but a plus for our sales.

Ron Phillips, director of marketing and purchasing at 57-unit, Miamibased Spec's Music & Video, agrees with Papke. "There is no question that we benefit," he says. "For the general consumer that buys this type of record, they will come to us if the discounters don't carry the album. Also, the next time an album like this comes out, they won't go to K mart and Wal-Mart, because they have experienced poor customer service due to those chains not carrying the album. So it will increase customer loyalty to Spec's.

GREAT EXPECTATIONS

Many of the retail accounts that are carrying the Guns N' Roses albums are gearing up for massive sales on the day of release.

A number of the largest chains in the country, including the Musicland Group, Tower Records, Hastings, the Wherehouse, Sound Warehouse, Camelot Music, Turtles Music and Video, and Trans World Music, will keep their doors open and put the GN'R albums on sale at midnight Tuesday (17). (Retailers recently followed a similar path with Elektra's "Metallica" album.) Gilreath says a large number of independent stores will also pursue such promotions.

According to Gilreath, Musicland, the Minneapolis-based chain with 1,000 stores, made the single biggest order, of 500,000 units. The chain has been taking advance orders from consumers, guaranteeing them that they will receive the albums Tuesday and offering a discount if both records are purchased. Gilreath says the chain anticipates 100,000 discount orders, representing 200,000 units.

HOT 100 A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist 3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP)

- 6 MINUTES OF PLEASURE (Marley Mari,
 ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)
 AFTER THE SUMMER'S GONE (George Tobin, BMI)
 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams,
 BMI/Power Artists, BMI)
 ALL ABOUT YOU (Virgin Songs, BMI/G.R.,
 BMI/Zomba, ASCAP)
 CAN'T STOP THIS THING WE STARTED (Badams,
 ASCAP/Almo, ASCAP/Zomba, ASCAP) CP
 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld,
 ASCAP/John Bettis, ASCAP) WBM
 CHORUS (Musical Moments/Sonet/Andy Bell)
 CRAZY (Beethoven/Perfect) MSC
 THE DEVIL CAME UP TO MICHIGAN (Cabin Fever,

- THE DEVIL CAME UP TO MICHIGAN (Cabin Fever

- BMI) WBM
 DO ANYTHING (Tuareq, ASCAP/Peasantmart,
 ASCAP/SkyFish, ASCAP)
 DON'T CRY (Guns N' Roses, ASCAP)
 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle
 Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
- EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL ENTER SANDMAN (Creeping Death, ASCAP) CLM EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI)
- EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL EVERYOTHERDAY (Slick Boyz, ASCAP/Beller, ASCAP)
- (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP)
- FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)
- (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Whitney
- FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Whitr Katherine, ASCAP) HL/WBM
 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
 GONNA CATCH YOU (Gli Gnomi, ASCAP)
 GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP)
 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayesha, ASCAP) WBM
 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP/WBM
 HARD TO HANDLE (Irving, BMI) CPP
 HEAVEN IN THE BACK SEAT (Comba, ASCAP)
 HEY DONNA (Baviun Beat, BMI)

- HEY DONNA (Bayjun Beat, BMI)
 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP)
- ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, 15 | CAN'T WAIT ANOTHER MINUTE (Zomba
- I CAR' WAII ANDITIES MINUTE (201103, ASCAP/AMW, ASCAP)

 IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)

 I'LL BE THERE (Love Pump, ASCAP/Warner-
- Tameriane, BMI) WBM
- I'M NOT YOUR PUPPET (Onay, ASCAP) IT AIN'T OVER TIL IT'S OVER (Miss Bessie, ASCAP)
- HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex,
- ASCAP) CLM
 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY
 (Jobete, ASCAP)
- (Jobete, ASCAP)
 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S.,
 ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
 JUST LIKE YOU (WB, ASCAP/Dresden China, ASCAP)
 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone,
- BMI) CPP KEEP WARM (Ed. Jacomo, ASCAP/Next Plateau,
- KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell &
- NISS I HEM FOR ME (Ureamnouse, ASCAP/Chappen of Co., ASCAP) HL
 LATIN ACTIVE (RMI, BMI /Full Keel, ASCAP) WBM
 LEARNING TO FLY (Gone Gator, ASCAP/EMI April,
 ASCAP/Wild Gator, ASCAP) CPP/HL
 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons
- 78 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles,
- ASCAP) HL
 LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex,
 BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI/Music
 Corp. Of America, BMI) HL
 LOVE AND UNDERSTANDING (Realsongs, ASCAP)
- LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-
- Wocka, ASCAP) HL
 LOVE...THY WILL BE DONE (Famous, ASCAP/Tika,
 ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
 LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far
- Out, ASCAP/Mo Knows, BMI)
 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike
- Ten, BMI)
 THE MOTOWN SONG (Geffen, ASCAP/McNally,
 ASCAP/Unicity, ASCAP) HL
 MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)
 MY HEART BELONGS TO YOU (EMI Blackwood, BMI)
 MY NAME IS NOT SUSAN (Zomba, ASCAP/AMW,
- ASCAP, WDM
 NEVER STOP (London, BMI)
 NOW THAT WE FOUND LOVE (Warner-Tamerlane,
 BMI) WBM
 THE ONE AND ONLY (FROM DOC HOLLYWOOD)
 (Changilie, BMI) CLM

- THE ONE AND ONLY (FROM DOC HOLLYWOOD)
 (Chrysais, BMI) CLM
 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster,
 ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise,
 ASCAP/Irving, BMI/Dooittle, BMI) CPP/HL/WBM
 O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
 P.A.S.S.LO.N. (Bayjun Beat, BMI/Warner-Tamerlane,
 BMI/Could Be Music, ASCAP) WBM
 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To
 Age, ASCAP/O'Ryan, ASCAP) HL
 POP GOES THE WEASEL (Rhyming Is Fundamental,
 ASCAP/Chyde Pearl, ASCAP/Peter Gabriel,
 BMI/Hidden Pun, BMI) CPP
 POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
 PRIMAL SCREAM (Tommyland, ASCAP/Sixx-Gunner,
 ASCAP/Mars Moutain, ASCAP/Bode Baby, ASCAP)
 THE PROMISE OF A NEW DAY (EMI April,
- ASCAP/Mars Moutain, ASCAP/Bionde Bady, ASCA THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM THE REAL LOVE (Gear, ASCAP) WBM

Billboard.

FOR WEEK ENDING SEPTEMBER 21, 1991

Top POS Singles Sales...

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			** NO. 1 **	38)	43	3	LOVETHY WILL BE DONE MARTIKA (COLUMBIA)
1	1	12	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M) 11 weeks at No. 1	39	37	16	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)
2)	3	6	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EASTWEST)	40	41	8	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)
3	2	16	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	41	35	13	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)
4	4	7	I ADORE MI AMOR COLOR ME BADD (GIANT)	42	36	16	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
5	6	12	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	43	39	5	TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG)
6	5	13	3 A.M. ETERNAL THE KLF (ARISTA)	44	44	6	SHINY HAPPY PEOPLE R.E.M. (WARNER BROS.)
D	12	6	ENTER SANDMAN METALLICA (ELEKTRA)	45	49	6	THE MOTOWN SONG ROD STEWART (WARNER BROS.)
8	9	13	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	46	50	16	LOSING MY RELIGION R.E.M. (WARNER BROS.)
9	7	11	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)	47	47	6	TIME, LOVE AND TENDERNESS MICHAEL BOLTON (COLUMBIA)
10	10	15	WIND OF CHANGE SCORPIONS (MERCURY)	48	48	12	TONITE DJ QUIK (PROFILE)
11	8	15	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	49	42	5	THAT'S THE WAY LOVE GOES YOUNG M.C. (CAPITOL)
12)	13	5	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	(50)	56	4	ROMANTIC KARYN WHITE (WARNER BROS.)
13	11	12	UNFORGETTABLE	(51)	55	4	THIS BEAT IS HOT B.G. THE PRINCE OF RAP (EPIC)
14)	18	7	NATALIE COLE (ELEKTRA) GETT OFF PRINCE (PAISLEY PARK/WARNER BROS.)	(52)	63	3	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)
15	15	11	THINGS THAT MAKE YOU GO	53	46	16	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS (MERCURY)
16)	16	9	LOVE OF A LIFETIME	54	60	4	MY NAME IS NOT SUSAN
17)	17	7	FIREHOUSE (EPIC) CRAZY	(55)	62	5	WHITNEY HOUSTON (ARISTA) 6 MINUTES OF PLEASURE
18	14	13	SEAL (SIRE/WARNER BROS.) POP GOES THE WEASEL	56	53	16	LL COOL J (DEF JAM/COLUMBIA) YOU CAN'T PLAY WITH MY YO-YO
19)	21	3	3RD BASS (DEF JAM/COLUMBIA) EMOTIONS	57	52	5	YO-YO (EASTWEST) CHORUS
20	20	12	MARIAH CAREY (COLUMBIA) IT AIN'T OVER 'TIL IT'S OVER	58)	68	2	RUNNING BACK TO YOU
21	19	14	LENNY KRAVITZ (VIRGIN) I CAN'T WAIT ANOTHER MINUTE	59	54	4	VANESSA WILLIAMS (WING/MERCURY) GOT A LOVE FOR YOU
22)	26	6	HOLE HEARTED	60	45	14	JOMANDA (BIG BEAT/ATLANTIC) PLACE IN THIS WORLD
20	27	8	EXTREME (A&M) AIN'T NO FUTURE IN YO' FRONTING	61)		1	CAN'T STOP THIS THING WE.
24)	38	5	M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN) SOMETHING TO TALK ABOUT	62	57	8	BRYAN ADAMS (A&M) LOVE AND UNDERSTANDING
25)	34	4	BONNIE RAITT (CAPITOL) DO ANYTHING	(63)		1	CHER (GEFFEN) EVERYBODY PLAYS THE FOOL
26	24	13	NATURAL SELECTION (EASTWEST) LET THE BEAT HIT 'EM	3	73	2	MIND PLAYING TRICKS ON ME
27	25	7	LISA LISA & CULT JAM (COLUMBIA) THE PROMISE OF A NEW DAY	65	59	7	THE GETO BOYS (RAP-A-LOT/PRIORITY) HARD TO HANDLE
28	30	6	PAULA ABDÜL (CAPTIVE/VIRGIN) LOW RIDER (ON THE BOULEVARD)	66	51	14	BLACK CROWES (DEF AMERICAN/REPRISE) HERE I AM (COME AND TAKE ME)
29	23	11	LATIN ALLIANCE FEATURING WAR (VIRGIN) FADING LIKE A FLOWER	67	66	16	UB40 (VIRGIN) HOW CAN I EASE THE PAIN
_		-	ROXETTE (EMI) IT'S SO HARD TO SAY GOODBYE			- 6	LISA FISCHER (ELEKTRA) TURN IT UP
3 0) 31	33 22	3	BOYZ II MEN (MOTOWN) EVERY HEARTBEAT	(68)	70	2	OAKTOWN'S 3.5.7 (BUST IT/CAPITOL) KISS THEM FOR ME
32	28	12	AMY GRANT (A&M) TEMPTATION	70	70 69	10	SIOUXSIE AND THE BANSHEES (GEFFEN) LILY WAS HERE
33	29	16	CORINA (CUTTING/ATCO) RUSH RUSH	71	65	16	DAVID STEWART/CANDY DULFER (ARISTA) UNBELIEVABLE
			PAULA ABDUL (CAPTIVE/VIRGIN) PRIMAL SCREAM		00		EMF (EMI) SILENT LUCIDITY
34)	58	16	MOTLEY CRUE (ELEKTRA) WITH YOU	(72)		12	QUENSRYCHE (EMI) WHY CAN'T YOU COME HOME
35	31	16	TONY TERRY (EPIC)	(73)	67	1 12	EX-GIRLFRIEND (REPRISE) NIGHTS LIKE THIS
36)	40	6	I'M NOT YOUR PUPPET HI-C (HOLLYWOOD/ELEKTRA)	74	67	13	AFTER 7 (VIRGIN)
37	32	16	I'LL NEVER LET YOU GO STEELHEART (MCA)	75	64	16 tions,	PLAYGROUND ANOTHER BAD CREATION (MOTOWN)

- REAL REAL REAL (EMI, BMI)
 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL
 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid,
 BMI/Flyte Tyme, ASCAP) WBM
 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale
- 38
- WARNING BACK TO YOU (NISS H TEI, ASCAP/Gale WARNINGS, BMI)
 RUSH (The Voice Of London, BMI)
 SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA,
- SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) HL
 SET THE NIGHT TO MUSIC (Realsongs, ASCAP)
 SHE'S GONE (LADY) (MCA, ASCAP/Still Hard, ASCAP/40 Plus, ASCAP) HL
 SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL
 SILVER THUNDERBIRD (Museum Steps, ASCAP) CPP
 SOMETHING TO TALK ABOUT (Carvee, BMI/Lynn Lagder, BMI/Lynn)
- Jacobs, BMI/Socan, BMI) WBM SOMETIMES (IT'S A BITCH) (Pri, BMI/Bon Jovi,
- SOMETIMES (IT'S A BITCH) (PT, BMI/BOI JOVI, ASCAP/PTE(IT'S A BITCH) (PT, BMI/BOI JOVI, ASCAP/SOME ASCAP/WIID STRAIGHT TO YOUR HEART (Sony Tunes, ASCAP/WIID
- Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Rock
- Dog, ASCAP HL/WBM SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba
- TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)

- THERE SHE GOES (Go! Discs, ASCAP)
 THINGS THAT MAKE YOU GO HMMMM... (Virgin,
 ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
 THIS BEAT IS HOT (Edition Allstar, ASCAP/RMG UFA, ASCAP) HL 72
- TILL SOMEBODY LOVES YOU (Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane. TILL SOMESOUT LOVES YOU WATTIER CHAPPEN, PRS/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Realsongs, ASCAP/Virgin, ASCAP/Leesum, BMI) CLM/HL/WBM
- TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) TONITE (Protoons, ASCAP/Total Trak, ASCAP)

- TONITE (Protoons, ASCAP/Total Trak, ASCAP)
 TOO MANY WALLS (Colgems-EM), ASCAP/Buffalo,
 ASCAP/EM April, ASCAP) HL/WBM
 THE TRUTH (Mike Chapman, ASCAP/All Nations,
 ASCAP) WBM
 UNFORGETTABLE (Bourne, ASCAP)
 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT,
 ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
 WHY CAN'T YOU COME HOME (Forceful,
 RMI /WIGHSER, RMI)
- WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI) WIND OF CHANGE (Pri, ASCAP) HL WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM

by Michael Ellis

COLOR ME BADD and Giant Records score their first No. 1 single on the Hot 100 with "I Adore Mi Amor." "Good Vibrations" by Marky Mark & the Funky Bunch (Interscope) jumps from No. 6 to No. 2 overall, but the gap between Nos. 1 and 2 is large, so "Vibrations" may need two weeks to dislodge "Adore." Nos. 3 and 4 bounce back up one place each, but neither gains sufficient points for a bullet. The top 10 is relatively soft, with only three bullets, so the two new artists on top can battle it out until **Mariah**Carey arrives on the scene with her next likely No. 1 single, "Emotions" (Columbia), currently at No. 11.

HE POWER PICK/SALES goes to "O.P.P." by new group Naughty By Nature (Tommy Boy). It zooms up 19 places to No. 42 on the strength of this explosive sales growth and strong upward movement at radio, although only 22 stations on the panel are reporting airplay so far. It's No. 4 at KMEL San Francisco, No. 5 at Q106 San Diego, and No. 6 at both Hot 97 New York and Q102 Philadelphia. Sixty-nine percent of its points come from sales, which is becoming typical for rap and heavy metal records. Many top 40 radio stations decline to play some big sales hits. Examples: 82% of the points for "Tonite" by **DJ Quik** (Profile) come from sales, as do 86% of the points for "Ain't No Future In Yo' Fronting" by M.C. Breed & D.F.C. (S.D.E.G.), 88% of the points for "Enter Sandman" by Metallica (Elektra), and 97% of the points for "Gett Off" by Prince (Paisley Park). (The latter was not promoted to top 40 radio but has received extensive play at MTV and R&B radio.) The first single from the new Guns N' Roses album also was largely ignored by top 40 radio, but the new single, "Don't Cry" (Geffen), is the second-most-added single of the week, debuting at No.

AMONG THE NEW ENTRIES, the Hot Shot Debut goes to Motley Crue's "Primal Scream" (Elektra), which follows the pattern described above of deriving most of its points (65%) from sales. Two artists make their Hot 100 bows. Big Audio Dynamite II from London debuts at No. 90 with "Rush" (Columbia). "Rush," which is already No. 14 at KWOD Sacramento, Calif., is from the first album since B.A.D. re-formed with a new lineup. Los Angeles-based female teen quintet Pretty In Pink enters at No. 97 with "All About You" (Motown). The single is top 20 at three top 40 stations so far, including a 22-17 jump at Power 93 Tampa, Fla.

UICK CUTS: "Can't Stop This Thing We Started" by Bryan Adams (A&M) wins the Power Pick/Airplay at No. 40, and is the most-added single already on the chart, with 36 adds. As the airplay winner, it now has a 55% chance of repeating the No. 1 peak position of "(Everything I Do) I Do It For You." Repeating the seven-week run at No. 1, however, is obviously ror 101. Repeating the seven-week run at No. 1, however, is obviously unlikely... Three of the 10 most-added singles this week, "Lies" by EMF (EMI), "Something Got Me Started" by Simply Red (EastWest), and "Ballad Of Youth" by Richie Sambora (Mercury), do not debut. All three have strong weeks at radio but their point totals are still slightly below the entry criteria... "Keep Warm" by Jinny (Next Plateau) gains points but is pushed down two places to No. 99 as several records jump over it.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 38 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 223 REF	TOTAL ON PORTERS
SET THE NIGHT TO MUSIC					
ROBERTA FLACK ATLANTIC	6	10	72	88	88
DON'T CRY					
GUNS N' ROSES GEFFEN	6	8	58	72	72
SOMETHING GOT ME STARTED					
SIMPLY RED EASTWEST	0	7	36	43	43
LIES					
EMF EMI	0	4	36	40	40
CAN'T STOP THIS THING					
BRYAN ADAMS A&M	1	6	30	37	156
BALLAD OF YOUTH					
RICHIE SAMBORA MERCURY	2	4	23	29	29
I WONDER WHY					
CURTIS STIGERS ARISTA	2	2	24	28	93
HEAVEN IN THE BACK SEAT					
EDDIE MONEY COLUMBIA	2	1	23	26	70
HEY DONNA					
RYTHM SYNDICATE IMPACT	4	4	13	21	129
MY HEART BELONGS TO YOU					
RUSS IRWIN SBK	0	1	20	21	64

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

CEMA PROMISES NO DEALS WITH RECORD CLUBS

(Continued from page 1)

CEMA, which distributes not only EMI but also Capitol, SBK, and Chrysalis, among others. According to CEMA president Russ Bach, CEMA is asking retailers to support its move through positioning and display of the company's product. By increasing sales of CEMA titles, he says, the retailers could help the company recover some of what it will lose in club revenues by not renewing its contracts. Thus far, he says, the company has gotten expressions of support from Camelot Enterprises, the Super Club chains, and Flipside.

Bach stresses that the company

is sensitive to the retailers' situation. "[We're] saying we understand what the retailer is telling us about clubs and the amount of business that is taken away from our retailers by these eight-CDs-for-a-penny offers," he says.

While Bach declines to reveal

the amount that CEMA could potentially lose as the result of its decision, he calls the income from record clubs "significant." Ac-cording to published reports, record clubs generate about \$800 million per year in U.S. revenues (Billboard, April 6).

Bach says EMI will decide in early 1992 whether it will continue to stay out of record clubs. "If we see significant enough action from our retailers on our behalf out there, we'll continue to support it," Bach says.

Representatives of BMG Direct Marketing and Columbia House declined comment.

Whether other record companies

will follow the example of the CEMA labels remains unclear.

MCA Records' contracts with BMG and Columbia House extend into 1992, according to Bruce Resnikoff, the label's senior VP, special markets and product. "We're evaluating the status of our deals with clubs," he says. "We expect this evaluation process to continue and we have not made any decision as to what the future holds.

READY TO FIGHT?

PolyGram Group Distribution, whose contracts with BMG and Columbia House were up earlier this year, has re-signed with both clubs. But, in line with the position taken last spring by Mercury copresident Mike Bone, the Poly-Gram labels still seem determined to fight club policies.

According to an informed source at PGD who asks not to be identified: "We're very concerned about the perception these [eight-for-a-penny] offers create among consumers about the real cost of merchandise in this industry, and we're extraordinarily sensitive to retailers' plight in this situation. For that reason we'd like to find a solution that's acceptable to everyone, but we just haven't found it yet."

The consensus among PGD labels, which include PolyGram, A&M, Mercury, and Island, is that the group would be better served not to participate in the clubs, says the source, but the decision to renew these contracts is made "by people whose authority transcends

that of label heads."

Adds the PGD source, "We're really between a rock and a hard place here. One thing that was discussed as a means of dealing with this was to enlist artist support and have them put in their contracts very specific clauses about record clubs. Artists have to take some responsibility for this because, if they allow their contracts to set up these agreements with record clubs, and let their products be given away at such prices, they're culpable."

Both RCA Records, which is owned by BMG, and WEA Corp., whose parent company, Time Warner, has a stake in Columbia House, declined to comment on the issue. At press time, Sony Music executives were unavailable.

LEGAL EFFORT

Spurred by National Record Mart, the retailers' legal effort is being handled by the New York law firm of Jones, Day, Reavis & Pogue. Representatives of the firm, which has cleared its conflicts to take on the case, will present their findings at a meeting slated during, but unaffiliated with, the upcoming retailers conference of the National Assn. of Recording Merchandisers, Sept. 22-24 at the Westfield Conference Center in Westfield, Va.

Bill Teitelbaum, president and CEO of the 120-unit, Pittsburghbased National Record Mart chain, says that, although he is continuing to pursue legal action, he favors reaching a consensual agree(Continued on page 88)

FAMOUS

FAMOUS ARTISTS AGENCY, INC.

40% THE TOP10

BILLOUIS HOT 100. SINGLES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND POR WEEK ENDING SEPT. 21, 1991

TITLE PRODUCER (SONGWRITER) ARTIST LABEL & NUMBER/DISTRIBUTING LABEL

GOOD VIBRATIONS → MARKY MARK & THE FUNKY BUNCH/LOLEATTA HOLLOWAY D.WAHLBERG, (D.WAHLBERG, M.WAHLBERG, SPICE) (C) (T) INTERSCOPE 4-98764/EASTWEST $\overline{2}$

MOTOWNPHILLY 3 D.AUSTIN (D.AUSTIN,M.BIVINS,N.MORRIS,S.STOCKMAN)

◆ BOYZ II MEN (C) (CD) (M) (T) (V) MOTOWN 2090

THINGS THAT MAKE YOU GO HMMMM... 4

◆ C&C MUSIC FACTORY/F. WILLIAMS (C) (CD) (M) (T) (V) COLUMBIA 38-73687

TOO MANY WALLS 8 C.DENNIS, P.BODGER (C.DENNIS, A.DUDLEY) ◆ CATHY DENNIS (C) (V) POLYDOR 867 134-4/PLG

FAMOUS BUILDS CAREERS

FAMOUS ARTISTS AGENCY, INC.

1700 BROADWAY • NEW YORK, N.Y. 10019 • PH 212-245-3939 • FAX 212-459-9065

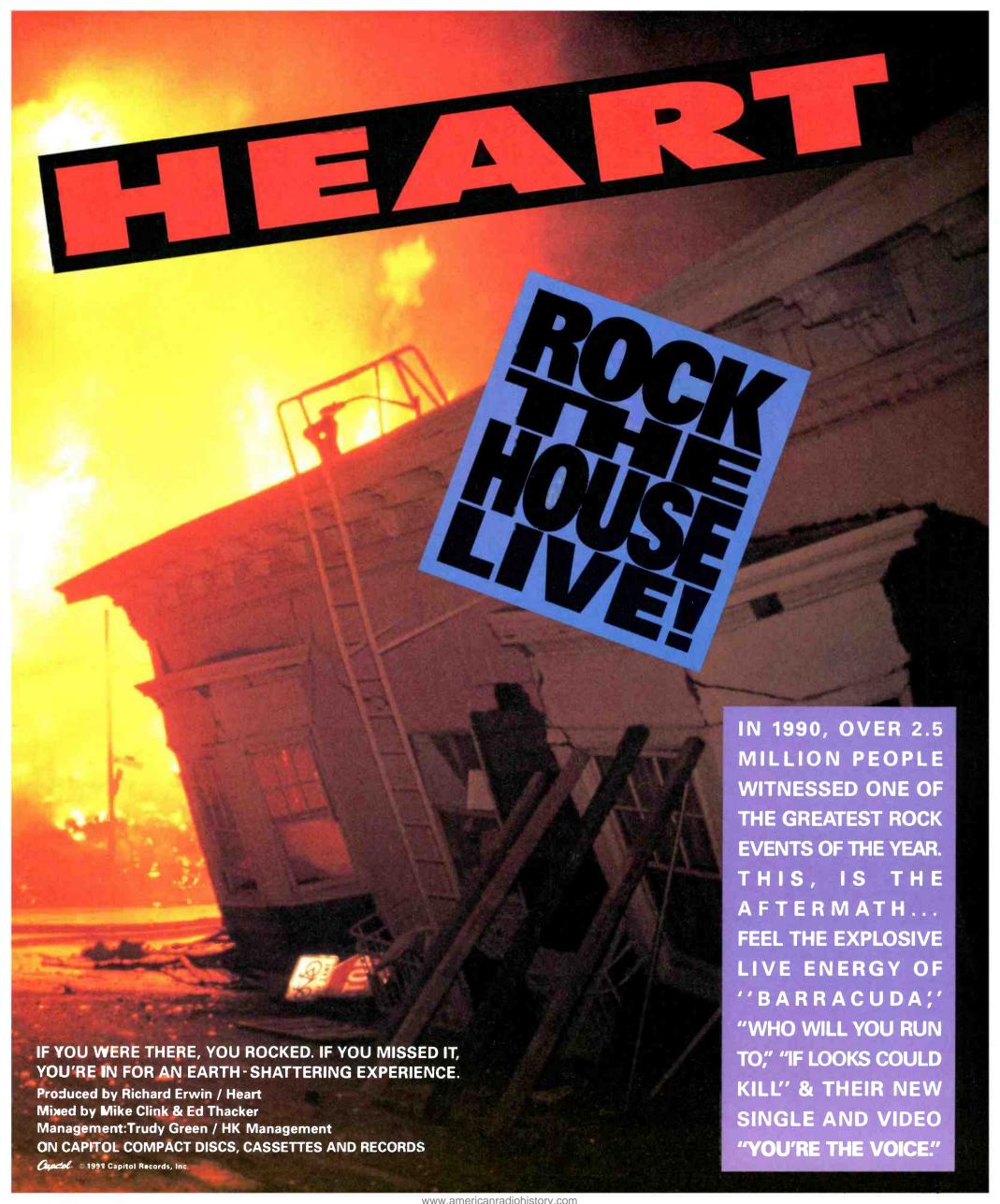
THE Bilboard 200 TOP ALBUMS FOR WEEK ENDING SEPTEMBER 21, 199

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

	_		- 10		8	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O		PEAK POSITION
	1	1	4	* * No. 1 * METALLICA ELEKTRA 61113 (10.98) 4 weeks		1
2	2	2	13	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
(3)	NE/	N D	1	RUSH ATLANTIC 82293* (10.98)	ROLL THE BONES	3
4	3	5	-11	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
5	4	3	7	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	3
6	5	6	17	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
7	7		2	BOB SEGER & THE SILVER BULLET BAND	THE FIRE INSIDE	7
8	6	4	12	CAPITOL 91134 (9.98) VAN HALEN ▲ WARNER BROS. 26594* (10.98) FOR UNL		1
9	8	8	20		IME, LOVE AND TENDERNESS	1
10	9	7	37	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
$\overline{(11)}$	13	10	26	R.E.M. ▲ ² WARNER BROS, 26496 (9.98)	OUT OF TIME	1
12	10	9	17	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
13	12	11	.53	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
14	11	12	41		EXTREME II PORNOGRAFFITTI	10
15	15	14	27	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
16	14	13	10	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98) ROBI		5
(17)	NE/		1.	NAUGHTY BY NATURE TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	17
18	20		2	DELL BIV DEVOE	BOOTCITY! THE REMIX ALBUM	18
		10	- 7	MCA 10345 (10.98) THE BLACK CROWES ▲ 3		
19	16	16	79	DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
20	17	15	9	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98) HOMEBASE	12
21	18	17	e 9	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
22	23	23	53	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
23	19	18	15	N.W.A ▲ RUTHLESS 57126/PRIORITY (9,98)	EFIL4ZAGGIN	1
24	28	26	9 .	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
25	25	22	65	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
26	22	20	13	SKID ROW ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
27	27	24	10	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
28	21	19	10	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
29	24	21	44	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
(30)	NE	N >	[*] 1	STEVIE NICKS MODERN/ATLANTIC 91711* (10.98) TIMES	SPACE: BEST OF STEVIE NICKS	30
31	29	32	14	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	22
32	33	34	15	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	32
33	30	29	29	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
(34)	36	36	31	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
35	26	27	19	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
(36)	NE	N >	1	RICHIE SAMBORA MERCURY 848 895* (9.98 EQ)	STRANGER IN THIS TOWN	36
37	32	25	10	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
38	34	28	17	EMF ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
39	31	33	24	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
(40)	86	_	2	SOUNDTRACK MCA 10286* (10.98)	THE COMMITMENTS	40
41	38	39	7	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	38
42	39	45	13	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
43	53		2	RANDY TRAVIS WARNER BROS. 26661* (9,98)	HIGH LONESOME	43
(44)	44	40	23	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
45	40	43	16	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
46	37	30	12	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
47	35	31	29	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) COOLIN' AT 1	THE PLAYGROUND YA' KNOW!	7
48	43	35	10	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	31
49	48	44	17	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
50	50	49	72	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
51	46	52	51	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
52	42	38	~ 11 ×	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
53	54	41	23	LENNY KRAVITZ virgin 91610* (9.98)	MAMA SAID	39
54	49	51	30	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
55	47	48	43	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	HE IMMACULATE COLLECTION	2

-		_	ТМ	SEPTEMBER 21, 1991	
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
56	41	37	_s , 9	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98) BILL & TED'S BOGUS JOURNEY	28
<u>57</u>	NE	N	1	RATT ATLANTIC 82260* (10.98) RATT & ROLL 8191	57
58	52	46	27	SOUNDTRACK ▲ GIANT 24409 /REPRISE (10.98) NEW JACK CITY	2
59	57	56	13	AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART	44
60	56	53	44	CLINT BLACK ▲ RCA 2372* (9.98) PUT YOURSELF IN MY SHOES	18
61	55	47	17	ICE-T ● SIRE 26492*/WARNER BROS. (9.98) O.G. ORIGINAL GANGSTER	15
62	45	42	76	WILSON PHILLIPS ▲ ⁹ SBK 93745 (9.98) WILSON PHILLIPS	2
63	67		2	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ) LOVESCAPE	63
64	59	59	22	ALICE IN CHAINS COLUMBIA 46075 (9.98 EQ) FACELIFT	42
65	60	62	81	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ) PHANTOM OF THE OPERA HIGHLIGHTS	55
66	61	55	53	REBA MCENTIRE ▲ MCA 10016 (9.98) RUMOR HAS IT	39
67	58	54	89	UB40 ▲ VIRGIN 91324 (9,98) LABOUR OF LOVE II	30
68	51	50	35	HI-FIVE ● JIVE 1328 /RCA (9.98)	38
69	62	58	22	MARC COHN ATLANTIC 82178* (9.98) MARC COHN	49
70	64	61	114	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ) SOUL PROVIDER	3
			- W* 9		<u> </u>
71)	81	84	48	CHRIS ISAAK ▲ REPRISE 25837 (9.98) HEART SHAPED WORLD	7
<u>[]2</u>)	79	<u> </u>	2	BAD ENGLISH EPIC 46935* (9,98 EQ) BACKLASH	72
73	63	57	10	TANYA TUCKER CAPITOL 95562• (9,98) WHAT DO I DO WITH ME	57
74	70	63	18	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98) HARD AT PLAY	27
75	66	68	121	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98) NICK OF TIME	1
76	74	76	. 10	BEBE & CECE WINANS CAPITOL 92078* (9.98) DIFFERENT LIFESTYLES	74
$\underline{\mathcal{I}}$	87	88	114	DON HENLEY ▲ ³ GEFFEN 24217 (9.98) THE END OF THE INNOCENCE	8
78	77	70	25	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ) EAGLE WHEN SHE FLIES	24
79	72	69	30	ENIGMA ▲ CHARISMA 91642* (9.98) MCMXC A.D.	6
80	71	73	-69	VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON	41
81	76	64	12	CHER ● GEFFEN 24369* (10.98) LOVE HURTS	48
82)	92	104	4	DOUG STONE EPIC 47357* (9.98 EQ) I THOUGHT IT WAS YOU	82
83	65	67	13	SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.98) SUPERSTITION	65
84)	89	105	3	VANESSA WILLIAMS WING 843 522/MERCURY (9.98) THE COMFORT ZONE	84
<u>85</u>)	90	96	18	LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED	85
86	83	75	81	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98) PLEASE HAMMER DON'T HURT 'EM	1
87	75	91	62	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) WE ARE IN LOVE	22
88	106	138	40	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ) DANCES WITH WOLVES	48
89	68	65	53	STEELHEART MCA 6368 (9,98) STEELHEART	40
90	69	78	51	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ) IN CONCERT	35
			-	WANNI A	-
91	82	81	56	YANNI ● PRIVATE MUSIC 2067* (9.98) . REFLECTIONS OF PASSION	29
92	80	80	10	ALICE COOPER EPIC 46786 (9.98) HEY STOOPID	47
93	85	72	51	AC/DC ▲ 2 ATCO 91413 (9.98) THE RAZORS EDGE	2
94)	101	98	15	DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO	94
95	73	60	46	PAUL SIMON ▲ WARNER BROS. 26098 (9.98) RHYTHM OF THE SAINTS	70
96	84	71	4	SOUNDTRACK VARESE SARABANDE 5335* (9.98) TERMINATOR 2: JUDGEMENT DAY	70
<u>97</u>	RE-E	NTRY	40-	NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE	97
98	88	92	11	PEABO BRYSON COLUMBIA 46823* (9.98 EQ) CAN YOU STOP THE RAIN	88
99	97		2	JERRY GARCIA BAND ARISTA 18690* (13.98) JERRY GARCIA BAND	97
100	95	83	10	GLADYS KNIGHT MCA 10329 (9.98) GOOD WOMAN	45
101	112	125	7	SHABBA RANKS EPIC 47310 (9.98 EQ) AS RAW AS EVER	101
102	134	110	105	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98) DR. FEELGOOD	1
103	91	74	15	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98) FOR OUR CHILDREN	31
104	78	66	4	YOUNG M.C. CAPITOL 96337 (10.98) BRAINSTORM	66
105	96	86	9	NAT KING COLE CAPITOL 93590* (7.98) COLLECTOR'S SERIES	86
106	110	-	2	VARIOUS ARTISTS PRIORITY 7063* (8.98) STRAIGHT FROM THE HOOD	106
107	94	90	32	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 ED) INTO THE LIGHT	5
108	100	95	15	EURYTHMICS ARISTA 8680* (9.98) GREATEST HITS	72
			-	ODICINAL LONDON CAST A	
109	103	102	178	POLYDOR 831 273 /PLG (17.98 EQ) POLYDOR 831 273 /PLG (17.98 EQ)	33

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. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. 91991, Billboard/BPI Communications, Inc. and SoundScan, Inc.



D:111	7		_		
Billboard		${\sf JU}_{\scriptscriptstyle{\sf IM}}$	Ton	Albums	continued

FOR WEEK ENDING SEPTEMBER 21, 1991

111 99 87 52 WARRANT A * COLUMBIA 49887 19 98 E20		<u> </u>	J	ᆺ		Aluulis_	continuea	
111 188	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART		RICE OR EQUIVALENT)	TITLE	PEAK POSITION
12	110	99	87	52	WARRANT ▲ ² COLUMBIA 45487 (9.98 EQ)		CHERRY PIE	7
113 105 99 44 WHITNEY HOUSTON A * ARISTA BBIS \$10.088 PM YOUR BABY TONIGHT 3 1140 161 186 3 BROOKS & DUNN ARISTA BBIS\$ (19.981) BRAND NEW MAN 114 1151 161 122 107 55 BIG AUDIO DYNAMITE II COLUMBA 461.47 (19.9810) GLOBE 115 116 122 107 55 JANE'S ADDICTION ● WARRING BBIGS, 25993 (19.98) RITUAL DE LO HABITUAL 19 117 109 94 15 STEVIE WONDER ● MOTORN & \$2973 (19.98) MUSIC FROM *JUNGLE FEVER** 24 118 107 88 14 VANILLA IGE 58% 69648* (10.98) BOYING YOUNG 50 119 98 777 10 SOUNDTRACK ARISTA 8692* (10.98) DYING YOUNG 50 119 119 85 77 10 SOUNDTRACK ARISTA 8692* (10.98) DYING YOUNG 50 110 110 110 50 JALMAN BROTHERS BAND BECK 7877* (19.98) CHILL OF AN EARLY FALL 45 112 121 120 10 ALLMAN BROTHERS BAND BECK 7877* (19.98) SHADES OF TWO WORLDS 35 123 131 109 78 ALAN JACKSON A ARISTA 8623 (18.98) HERE IN THE REAL WORLD 57 124 125 111 100 44 PHIL COLLINS A ATLANIC 82157* (14.98) SERIOUS HITSLIVE! 11 126 NEW 11 TIN MACHINE *VICTORY 314 511 21.6940 INCIDENT SHOPS IN MAKE TIME FOR LOVE 48 127 102 82 10 SLICK RICK DET JAM *47372001 UMBAR (19.98) RULLER'S BACK 29 128 118 116 77 SOUNDTRACK A *16M 93492 (10.98) RULLER'S BACK 29 130 131 2 BIZ MARKIE COLD CHILLY *26949 NEW TOWN THE 11 131 129 106 58 TRAVIS TRITT ● WARNER BROS 26.999 IN MAKE TIME FOR LOVE 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS 26.999 IN HOPE TOWN THE 11 133 129 106 58 TRAVIS TRITT ● WARNER BROS 26.999 IN HOPE TOWN THE 11 134 124 130 33 STING A AMA SHOST (10.99) THE SOUL CAGES 2 137 137 131 138 IDE CUBB ● PRIORITY 7230 (6.99) HOPE TOWN THE 11 136 104 97 11 L.A. CUBS ● OND THAT ARIA PROPING 2439 GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● PRUNC 24395 GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● PRUNC 24395 GREATEST HITS 76 139 130 131 14 2 5 LATIN ALLIANCE WROWN 91829 GREATEST HITS 76 139 130 131 14 3 7 SALT-N-PEPA ● NEXT PATRAUT 10.999 HOPE 14 130 131 13 14 3 1 LATIN ALLIANCE WROWN 91829 GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● PRUNC 24395 GREATEST HITS 76 139 130 142 5 LATIN ALLIANCE WROWN 91829 GREATEST HITS 76 140 140 140 153 14 MICHAE	111)	148	_	2	MARTIKA COLUMBIA 46827* (9.98 EQ)	MAR	RTIKA'S KITCHEN	111
113 161 186 3	112	116	118	92	KENNY G ▲ ARISTA 8613 (13.98)		LIVE	16
115	113	105	99	44	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUI	R BABY TONIGHT	3
116 122 107 55 JANE'S ADDICTION ● WARNET BROS. 29993 0.991 RITUAL DE LO HABITUAL. 19 117 108 94 15 STEVIE WONDER ● MOTOWN 6291*10.980 MUSIC FROM **JUNGLE FEVER** 24 118 107 89 14 VANILLA ICE SIN 96640*10.980 EXTREMELY LIVE 30 119 98 77 10 SOUNDTRACK AS PROS. 96640*10.980 EXTREMELY LIVE 30 120 108 103 120 CLINT BLACK A.** PROS. 9668 0.990 CHILL OF AN EARLY FALL 45 121 119 85 25 GEORGE STRAIT ● MORA 10004*99.980 CHILL OF AN EARLY FALL 45 122 121 120 10 ALLMAN BROTHERS BAND EPIC 47877**9.981 SHADES OF TWO WORLD. 85 123 131 109 78 ALAN JACKSON A ARISTA 8623 0.990 MAKE TIME FOR LOVE 48 125 111 100 44 PHIL COLLINS A ATLANTIC 8215**10.980 SERIOUS HITSLIVE! 11 126 NEW 11 TIM MACHINE VICTORY 31.6 \$11.2046**G10.98 £0.0 TIN MACHINE 11 127 102 82 10 SLICK RICK OF JAM 47372.COLUMBA (9.980 RULER'S BACK 29 128 118 116 77 SOUNDTRACK A.** EMI 93492 (10.980) PRETTY WOMAL 4 130 113 — 2 BIZ MARKIE COLD CHILLY 86649**WARNER BROS. 19.980 IN EED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS. 29.980 RULER'S BACK 29 132 117 111 38 ICE CUBE ● PRIORITY 7230 (6.980 CHILLY 86649**WARNER BROS. 19.980 IN EED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS. 29.980 IN EED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS. 29.980 IN EED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS. 29.980 IN EED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARNER BROS. 29.980 IN EED A HAIRCUT 13 132 137 111 13 8 ICE CUBE ● PRIORITY 7230 (6.980 IN ED ALLYWOOD VAMPIRES 42 133 134 134 134 37 SALT-N-PEPA ● NEXT PARTAUL 1019 (9.980 IN ED ALLYWOOD VAMPIRES 42 135 126 117 7 PHYLLIS HYMN PIR 110004700 (9.980 IN ED ALLYWOOD VAMPIRES 42 136 137 137 132 129 60 THE JUDDS A ROCKOLUB 8318 GROC. 89.980 IN ED HALWOOD VAMPIRES 42 137 132 129 60 THE JUDDS A ROCKOLUB 8318 GROC. 89.980 IN EACH STYLUB ALLYWOOD VAMPIRES 42 139 137 142 5 LATIN ALLIANCE VRIGIN 91690 IN EACH STYLUB ALLIANCE 133 130 131 134 140 10 CROWDED HOUSE A ROCKOLUB 8318 GROC. 89.980 IN EACH STYLUB ALLIANCE 133 131 132 134 140 15 LAG SALES ALLIAN 1537 (9.980 IN EACH STYLUB ALLIANCE	114)	161	186	3	BROOKS & DUNN ARISTA 18658* (9,98)	В	RAND NEW MAN	114
17 109 94 15 STEVIE WONDER ● MOTOWN 6291*(10.98) MUSIC FROM "JUNGLE FEVER" 24 18 107 89 14 VANILLA ICE SIR 96648*(10.98) EXTREMELY LIVE 30 119 98 77 10 SOUNDTRACK ARISTA 8892*(10.98) DYING YOUNG 50 120 108 103 120 CLINT BLACK A.* RCA 9668 (8.98) KILLIN*TIME 31 121 119 85 25 GEORGE STRAT ● MCA 1020*(9.98) CHILL OF AN EARLY FALL 45 122 121 120 10 ALLMAN BROTHERS BAND ENC 47877*(9.98) SHADES OF TWO WORLDS 85 123 131 109 78 ALAN JACKSON A. ARISTA 8823 (8.98) HERE IN THE REAL WORLD 57 124 125 164 21 KEITH WASHINGTON GWEST 2625±7*(14.98) SERIOUS HITSLIVE! 11 126 NEW ▶ 1 TIN MACHINE WICTORY 314 511 216*PLQ 110.98 (9.98) MARE TIME FOR LOVE 48 125 111 100 44 PHILL COLLINS A. ATLANTIC 82157*(14.98) SERIOUS HITSLIVE! 11 126 NEW ▶ 1 TIN MACHINE WICTORY 314 511 216*PLQ 110.98 (9.98) MARE TIME FOR LOVE 48 127 102 82 10 SLICK RICK DEF JAMA 7372/COLUMBR (9.98) PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 91.74*(ATLANTIC 8215*) HOT WINDOWS PRETTY WOMAN 4 129 106 58 TRAVIS TRITT ● WARRIER 8805 (9.99) INEED A HAIRCUT 13 131 129 106 58 TRAVIS TRITT ● WARRIER 8805 (9.99) INEED A HAIRCUT 13 133 143 114 37 SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC 38 134 124 130 33 STING A. ARM 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMMAN PRI 11006*(20.19.98) PRIME OF MY LIFE 117 136 104 97 11 LA. GUNS POLYDOR 89486SPPLG (9.98 EQ) HOLLWOOD VARIAN 74 137 132 129 60 THE JUDDS A. ROACURB 89186SR (9.99 EQ) GENETY OUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 90943 (9.98) FOREVET YOUNG MAN 74 141 127 108 153 PAULA ABDUL A.* VIRGIN 90943 (9.98) FOREVET YOUNG MAN 74 142 144 153 4 M.C. BREED & D.F.C. S.E. 4.103-NICHBAN (9.98) GOWEST YOUNG MAN 74 145 147 128 43 TESLA	115)	130	121	5	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EC	Q)	GLOBE	115
18 107 89 14	116	122	107	55	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL	DE LO HABITUAL	19
119 98 77 10 SOUNDTRACK ANSTA B562° (10.98) DYING YOUNG 50 120 108 103 120 CLINT BLACK ▲* RCA 9668 (8.98) KILLIN'TIME 31 121 119 85 25 GEORGE STRAIT ● MCA 10204° (9.98) CHILL OF AN EARLY FALL 45 122 121 120 10 ALLMAN BROTHERS BAND EPIC 47877° (9.98) SHADES OF TWO WORLDS 85 123 131 109 78 ALAN JACKSON ▲ ARISTA 8623 (9.98) HERE IN THE REAL WORLD 57 124 125 146 21 KEITH WASHINGTON GWEST 2552±*/WARNER BROS (9.98) MAKE TIME FOR LOVE 48 125 111 100 44 PHIL COLLINS ▲ ATLANTIC B2157 (14.98) SERIOUS HITSLIVE! 11 126 NEW ▶ 1 TIN MACHINE (VICTORY 314.51) 216 PGG (10.98) RULER'S BACK 29 128 118 116 77 SOUNDTRACK ▲* TEM 93492 (10.98) PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 917.14**ATLANTIC (9.98) PRETTY WOMAN 4 129 103 SERIOUS HITSLIVE! 11 131 129 106 58 TRAVIS TRITT ● WARNER BROS (9.98) INEED A HAIRCUT 13 131 137 141 13 IGE CUBE ● PRIOSITY 7230 (6.98) KILL AT WILL 34 133 144 147 37 SALT*N-PEPA ● NEXT PLATEAU 1019 (9.98) KILL AT WILL 34 133 144 147 37 SALT*N-PEPA ● NEXT PLATEAU 1019 (9.98) THE SOUL CAGES 2 137 132 129 60 THE JUDDS ▲ REACURB B31 BRICA (8.98) GREATEST HITS 76 138 133 142 5 LATIN ALLIANCE (VIRGIN 91625* (9.98) FRIME OF MY LIFE 117 136 104 97 11 LA. GUNS POLYOR 89488*PUG (9.98) GREATEST HITS 76 138 133 142 5 LATIN ALLIANCE (VIRGIN 91625* (9.98) GREATEST HITS 76 138 137 142 5 LATIN ALLIANCE (VIRGIN 91625* (9.98) FOREVER YOUNG MAN 74 141 127 108 133 PAULA ABDUL A* (VIRGIN 91625* (9.98) FOREVER YOUNG MAN 74 143 133 14 M.C. BREED & D.F.C. S.D.E.G. 4103*HOHBAN (9.98) FOREVER YOUNG MAN 74 144 153 4 M.C. BREED & D.F.C. S.D.E.G. 4103*HOHBAN (9.98) FOREVER YOUNG MAN 74 145 142 128 43 TELLA & CEPTER VASH (19.98) FOREVER YOUNG MAN 74 146 157 14	117	109	94	15	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM	"JUNGLE FEVER"	24
100 108 103 120 CLINT BLACK A * RCA 9668 (9.99) KILLIN TIME 31 121 119 85 25 GEORGE STRAIT ● MCA 10204* (19.98) CHILL OF AN EARLY FALL 45 122 121 120 10 ALLMAN BROTHERS BAND ENC 47877* (9.98) SHADES OF TWO WORLDS 35 123 131 109 78 ALAN JACKSON A ARISTA 8623 (19.98) HERE IN THE REAL WORLD 57 124 125 146 21 KEITH WASHINGTON OWEST 26528* WARRIER BROS. (9.90) MAKE TIME FOR LOVE 48 125 111 100 44 PHIL COLLINS A ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 126 111 100 44 PHIL COLLINS A ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 127 102 82 10 SLICK RICK DEF JAM 47372/CDUMBRIA (9.981) THIN MACHINE II 126 127 102 82 10 SLICK RICK DEF JAM 47372/CDUMBRIA (9.981) RULER'S BACK 29 PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 917-14* (14.14-NIT) (9.98) PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 917-14* (14.14-NIT) (9.98) INEED A HAIRCUT 113 129 106 58 TRAVIS TRITT ● WARRIER BROS. 26094* (9.98) INEED A HAIRCUT 113 129 106 58 TRAVIS TRITT ● WARRIER BROS. 26094* (9.98) COUNTRY CLUB 70 132 117 111 138 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 133 134 114 37 SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC 38 134 124 130 33 STING A ARM 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMAN PRI 11006*7200 (9.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 8994889EQ (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 50 THE JUDDS A RACKURB 813 REACK 89 98 GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNON 24325* (CEPTEN (9.98) GO WEST YOUNG MAN 74 139 133 134 134 M.C. BREED & D.F.C. SO EO. 4103**/CHBBM (9.98) AFTER THE RAIN 17 137 147 138 153 154 3 LISA LISA & CULT JAM COLUMBIA 40305 (9.98 EQ) FOREVER YOUR GIRL 141 141 141 141 141 141 141 141 141 141 141 141 141 141 141 141	118	107	89	14	VANILLA ICE SBK 96648* (10.98)		EXTREMELY LIVE	30
121 119 85 25 GEORGE STRAIT ● MCA 102004*(9-98) CHILL OF AN EARLY FALL 45 422 121 120 10 ALLMAN BROTHERS BAND EMC 47877*(9-96) SHADES OF TWO WORLDS 85 123 131 109 78 ALAN JACKSON A ARISTA 8623 (8-98) HERE IN THE REAL WORLD 57 124 125 146 21 KEITH WASHINGTON GWEST 26528**WARRIER BROS. (9-96) MAKE TIME FOR LOVE 48 125 111 100 44 PHIL COLLINS A ATLANTIC 82157*(14-98) SERIOUS HITSLIVE! 11 126 NEW	119	98	77	10	SOUNDTRACK ARISTA 8692* (10.98)		DYING YOUNG	50
122 121 120 10	120	108	103	120	CLINT BLACK ▲ 2 RCA 9668 (8.98)		KILLIN' TIME	31
123 131 109 78	121	119	85	25	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL O	AN EARLY FALL	45
124 125 146 21 KEITH WASHINGTON OWEST 26282*MARNER BROS. (9.98) MAKE TIME FOR LOVE 48 125 111 100 44 PHIL COLLINS ▲ ATLANTIC 82157 (14.98) SERIOUS HITSLIVE! 11 126 NEW ▶ 1 TIN MACHINE VICTORY 314 511 216 PLG (10.98 eq) TIN MACHINE II 126 127 102 82 10 SLICK RICK DEF JAM 47372/COLUMBIA (9.98) RULER'S BACK 29 128 118 116 77 SOUNDTRACK ♣ *EMI 93492 (10.98) PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 91714*VATLANTIC (19.98) HOT WIRE 64 130 113 —2 BIZ MARKIE COLD CHILLIN* 26648*WARNER BROS. (9.98) I NEED A HAIRCUT 113 131 129 106 58 TRAVIS TRITT ♠ WARNER BROS. 26994* (9.98) COUNTRY CLUB 70 132 117 111 38 ICE CUBE ♠ PRIORITY 7230 (6.98) BLACK'S MAGIC 38 133 143 114 37 SALT-N-PEPA ♠ NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC	122	121	120	10	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES (OF TWO WORLDS	85
125 111 100 44 PHIL COLLINS ▲ ATLANTIC R2157 (14 98) SERIOUS HITSLIVE! 11 126 NEW	123	131	109	78	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN T	HE REAL WORLD	57
126	124	125	146	21	KEITH WASHINGTON QWEST 26528*/WARNER BROS	s. (9.98) MAKI	TIME FOR LOVE	48
127 102 82 10	125	111	100	44	PHIL COLLINS ▲ ATLANTIC 82157 (14 98)	SER	OUS HITSLIVE!	11
128 118 116 77 SOUNDTRACK ▲ 3 EMI 93492 (10 98) PRETTY WOMAN 4 129 93 79 9 KIX EASTWEST 91714*/ATLANTIC (9.98) HOT WIRE 64 130 113	126)	NEV	N ▶	1	TIN MACHINE VICTORY 314 511 216/PLG (10.98 EQ)		TIN MACHINE II	126
129 93 79 9 KIX EASTWEST 91714*/ATLANTIC (9.98) HOT WIRE 64 130 113	127	102	82	10	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)		RULER'S BACK	29
130 113	128	118	116	77	SOUNDTRACK ▲ ³ EMI 93492 (10 98)		PRETTY WOMAN	4
131 129 106 58 TRAVIS TRITT ● WARNER BROS. 26094* (9.98) COUNTRY CLUB 70 132 117 111 38 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 133 143 114 37 SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC 38 134 124 130 33 STING ▲ ARM 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMAN PIR 11006*/Z00 (9.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 60 THE JUDDS ▲ RCACURB 8318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ► 1 BLUES TRAVELER A8M 15373* (9.98) TRAVELERS & THIEVES 144 145 142 128 43 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651* (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358* (9.98) HOUSE OF HOPE 115 151 135 151 18 MARY-CHAPIN CARPENTER COLUMBIA 46102* (9.98) TO THE EXTREME 11	129	93	79	9	KIX EASTWEST 91714*/ATLANTIC (9.98)		HOT WIRE	64
132 117 111 38 ICE CUBE ● PRIORITY 7230 (6.98) KILL AT WILL 34 133 143 114 37 SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC 38 134 124 130 33 STING ▲ AAM 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMAN PIR 11006 (10.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 60 THE JUDDS ▲ RCACCURB 8318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325*(GEFFEN (9.98)) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98 EQ) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA & CULT JAM STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ► 1 BLUES TRAVELER A&M 15373* (9.98) TRAVELERS & THIEVES 144 145 142 128 43 TESLA & GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651* (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358* (9.98 EQ) SHOOTING STRAIGHT IN THE DARK 135 152 114 101 53 VANILLA ICE ▲ 7 SBK 95325* (9.98) TO THE EXTREME 1	130	113	_	2	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.5	98)	NEED A HAIRCUT	113
133 143 114 37 SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) BLACK'S MAGIC 38 134 124 130 33 STING ▲ ARM 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMAN PIR 11006-7200 (9.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 60 THE JUDDS ▲ RCACURB 8318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325-7GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625- (9.98) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. SD. E.G. 4103-7/CHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW 1 BLUES TRAVELER A&M 15373- (9.98) TRAVELERS & THIEVES 144 145 142 128 43 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651- (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070-7/RCA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358- (9.98) HOUSE OF HOPE 115 151 135 151 18 MARY-CHAPIN CARPENTER COLUMBIA 46102- (8.98 EQ) SHOOTING STRAIGHT IN THE DARK 135 152 114 101 53 VANILLA ICE ▲ 7 SBK 95325- (9.98) TO THE EXTREME 1	131	129	106	58	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)		COUNTRY CLUB	70
134 124 130 33 STING ▲ A&M 6405 (10.98) THE SOUL CAGES 2 135 126 117 7 PHYLLIS HYMAN PIR 11006/ZOO (9.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 60 THE JUDDS ▲ RCA/CURB 8318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ * VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ■ 1 BLUES TRAVELER A&M 15373* (9.98) FIVE MAN ACOUSTICAL JAM 12 145 142 128 43 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 94557 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651* (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358* (9.98) HOUSE OF HOPE 115 151 135 151 18 MARY-CHAPIN CARPENTER SHOOTING STRAIGHT IN THE DARK 135 152 114 101 53 VANILLA ICE ▲ * SBK 95325* (9.98) TO THE EXTREME 1	132	117	111	38	ICE CUBE ● PRIORITY 7230 (6.98)		KILL AT WILL	34
135 126 117 7 PHYLLIS HYMAN PIR 11006+7200 (9.98) PRIME OF MY LIFE 117 136 104 97 11 L.A. GUNS POLYDOR 849485/PLG (9.98 EQ) HOLLYWOOD VAMPIRES 42 137 132 129 60 THE JUDDS ▲ RCACURB 8318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325+7GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625+ (9.98) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D E.G. 4103+7/CHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ▶ 1 BLUES TRAVELER A&M 15373+ (9.98) TRAVELERS & THIEVES 144 145 142 128 43 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651+ (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070+7/CA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358+ (9.98) HOUSE OF HOPE 115 151 135 151 18 MARY-CHAPIN CARPENTER SHOOTING STRAIGHT IN THE DARK 135 152 114 101 53 VANILLA ICE ▲ 7 SBK 95325+ (9.98) TO THE EXTREME 1	133	143	114	37	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)		BLACK'S MAGIC	38
136 104 97 11	134	124	130	33	STING ▲ A&M 6405 (10.98)		THE SOUL CAGES	2
137 132 129 60 THE JUDDS ▲ RCACURB B318/RCA (8.98) GREATEST HITS 76 138 123 127 16 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ▶ 1 BLUES TRAVELER A&M 15373* (9.98) FIVE MAN ACOUSTICAL JAM 12 145 142 128 43 TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) SCHOOL OF FISH 147 148 155 157 4 THE RIPPINGTONS GRP 9651* (9.98) CURVES AHEAD 148 149 146 140 43 THE JUDDS ● CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRIDGE 62 150 138 115 11 TONI CHILDS A&M 5358* (9.98) HOUSE OF HOPE 115 151 135 151 18 MARY-CHAPIN CARPENTER SHOOTING STRAIGHT IN THE DARK 135 152 114 101 53 VANILLA ICE ▲ 7 SBK 95325* (9.98) TO THE EXTREME 1	135	126	117	7	PHYLLIS HYMAN PIR 11006*/Z00 (9.98)	P	RIME OF MY LIFE	117
138 123 127 16 MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98) GO WEST YOUNG MAN 74 139 137 142 5 LATIN ALLIANCE VIRGIN 91625* (9.98) LATIN ALLIANCE 133 140 120 93 62 NELSON ▲ DGC 24290/GEFFEN (9.98) AFTER THE RAIN 17 141 127 108 153 PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR GIRL 1 142 144 153 4 M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.C. 142 143 133 154 3 LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ) STRAIGHT OUTTA HELL'S KITCHEN 133 144 NEW ▶ 1 BLUES TRAVELER A&M 15373* (9.98) TRAVELERS & THIEVES 144 145 142 128 43 TESLA & GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL JAM 12 146 153 141 10 CROWDED HOUSE CAPITOL 93559 (9.98) WOODFACE 83 147 183 — 2 SCHOOL OF FISH CAPITOL 94557 (9.98) SCHOOL OF FISH 147 148 155 157	136	104	97	11	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLY	WOOD VAMPIRES	42
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154	158	160	65	BAD COMPANY ▲ ATCO 91371 (9.98) HOLY WATER	35
155	115	113	37	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ) MOVE TO THIS	67
156	141	126	61	POISON ▲ ³ CAPITOL 91813 (9.98) FLESH AND BLOOD	2
157	169	147	29	SOUNDTRACK MCA 8039 (10.98) PUMP UP THE VOLUME	50
158	140	122	13	LYNYRD SKYNYRD ATLANTIC 82258* (9.98) LYNYRD SKYNYRD 1991	64
159	128	145	22	PAT BENATAR CHRYSALIS 21805* (9.98) TRUE LOVE	37
160	167	159	52	TOO SHORT ▲ JIVE 1348/RCA (9.98) SHORT DOG'S IN THE HOUSE	20
161	156	139	35	DRIVIN' N' CRYIN' ISLAND 848000 (9 98) FLY ME COURAGEOUS	90
162	NEV	V >	1	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98) PURE POVERTY	162
163	149	136	23	THE KENTUCKY HEADHUNTERS ● ELECTRIC BARNYARD	29
(164)	199		2	MERCURY 848 054* (9.98 EQ)	164
165	160	179	17	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98) 20	136
166	163	135	140	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98) BEACHES	2
167	136	131	59	BLACK BOX RCA 2221 (9.98) DREAMLAND	56
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100				ARM 3920 (9.98) JANET JACKSON'S RHYTHM NATION 1814 HARRY CONNICK, JR. A	1
169	152	173	93	COLUMBIA 45319 (9.98 EQ) MUSIC FROM "WHEN HARRY MET SALLY"	42
170	170	162	11	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98) SAILING THE SEA OF CHEESE	116
171	171	152	50	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98) SOME PEOPLE'S LIVES	6
172	175	161	101	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98) PUMP	5
173	154	133	27	VINCE GILL ● MCA 10140* (9.98) POCKET FULL OF GOLD	69
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177	179	176	11	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ) KEYS OF THE KINGDOM	94
(178)	NEV		1	QUEEN LATIFAH TOMMY BOY 1035* (9.98) NATURE OF A SISTA'	178
(179)	NE		1	THE MANHATTAN TRANSFER COLUMBIA 47079 (9,98 EQ) OFFBEAT OF AVENUES	179
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182	188	167	19	CAPITOL 94389* (9.98) PIRATES OF THE MISSISSIPPI	80
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Top 40 Radio Monitor...

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 123 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 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)	47	2	HEY DONNA RYTHM SYNDICATE (IMPACT/MCA)
1	1	12	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M) 8 weeks at No. 1	39	41	7_	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)
2	2	9	I ADORE MI AMOR COLOR ME BADD (GIANT)	40	45	4	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)
3	4	13	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	41)	49	3	REAL REAL REAL JESUS JONES (SBK)
4	3	14	EVERY HEARTBEAT AMY GRANT (A&M)	42	37	8	IT HIT ME LIKE A HAMMER HUEY LEWIS & THE NEWS (EMI)
(3)	6	15	I CAN'T WAIT ANOTHER MINUTE HI-FIVE (JIVE/RCA)	43	42	9	LOUDER THAN LOVE TKA (TOMMY BOY)
6	5	15	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	44)	46	4	WORD TO THE MUTHA BELL BIV DEVOE (MCA)
7	8	4	EMOTIONS MARIAH CAREY (COLUMBIA)	45	44	10	WITH YOU TONY TERRY (EPIC)
8	10	6	ROMANTIC KARYN WHITE (WARNER BROS.)	46)	48	5	DON'T WANT TO BE A FOOL LUTHER VANDROSS (EPIC)
9	7	17	TEMPTATION CORINA (CUTTING/ATCO)	47	39	13	HARD TO HANDLE BLACK CROWES (DEF AMERICAN)
10	18	7	DO ANYTHING NATURAL SELECTION (EASTWEST)	48	52	4	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)
11)	13	10	WIND OF CHANGE SCORPIONS (MERCURY)	49	38	9	UNFORGETTABLE NATALIE COLE (ELEKTRA)
12	16	9	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EASTWEST)	50	60	2	EVERYOTHERDAY OR-N-MORE (EMI)
13)	14	12	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY (COLUMBIA)	51)	53	3	KISS THEM FOR ME SIOUXSIE & THE BANSHEES (GEFFEN)
14)	20	12	TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG)	52	61	4	NEVER STOP BRAND NEW HEAVIES (DELICIOUS VINYL)
15)	17	14	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	53	54	5	GONNA CATCH YOU LONNIE GORDON (SBK)
16	15	10	TIME, LOVE AND TENDERNESS MICHAEL BOLTON (COLUMBIA)	54	43	9	JUST LIKE YOU ROBBIE NEVIL (EMI)
17	9	16	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)	55	50	6	JUST WANT TO HOLD YOU JASMINE GUY (WARNER BROS.)
18	12	18	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)	56	51	13	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
19	11	14	FADING LIKE A FLOWER ROXETTE (EMI)	57)	62	3	WHY CAN'T YOU COME HOME EX-GIRLFRIEND (REPRISE)
20	19	12	CRAZY SEAL (SIRE/WARNER BROS.)	58	58	9	THIS BEAT IS HOT B.G. THE PRINCE OF RAP (EPIC)
21)	21	11	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	59	56	6	KEEP WARM JINNY (NEXT PLATEAU)
22	26	8	LOVE OF A LIFETIME FIREHOUSE (EPIC)	60	55	14	LOVE AND UNDERSTANDING CHER (GEFFEN)
23	23	20	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)	61	59	4	THE SOUND OF YOUR VOICE 38 SPECIAL (CHARISMA)
24	25	11	THE MOTOWN SONG ROD STEWART (WARNER BROS.)	62	40	8	MY NAME IS NOT SUSAN WHITNEY HOUSTON (ARISTA)
25)	31	6	HOLE HEARTED EXTREME (A&M)	63	75	3	SAVE ME LISA FISCHER (ELEKTRA)
26	28	15	GOT A LOVE FOR YOU JOMANDA (BIG BEAT)	64	64	3	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN (MOTOWN)
27	27	8	SHINY HAPPY PEOPLE R.E.M. (WARNER BROS.)	65	70	2	WALK THROUGH FIRE BAD COMPANY (ATCO)
28	24	17	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)	66	_	1	A DAY IN MY LIFE (WITHOUT YOU) LISETTE MELENDEZ (FEVER/COLUMBIA)
29	32	7	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)	67	57	10	ONLY TIME WILL TELL NELSON (DGC)
30	22	15	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	68	65	3	THE REAL LOVE BOB SEGER (CAPITOL)
31	29	13	3 A.M. ETERNAL THE KLF (ARISTA)	69	_	1	MAKIN' HAPPY CRYSTAL WATERS (MERCURY)
32	30	17	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)	70	68	2	THE ONE AND ONLY CHESNEY HAWKES (CHRYSALIS)
33	36	7	EVERYBODY PLAYS THE FOOL AARON NEVILLE (A&M)	71	67	3	THE WHISTLE SONG FRANKIE KNUCKLES (VIRGIN)
34)	35	6	LOVE THY WILL BE DONE MARTIKA (COLUMBIA)	72	63	10	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)
35)	66	2	CAN'T STOP THIS THING BRYAN ADAMS (A&M)	73	73	2	STRAIGHT TO YOUR HEART BAD ENGLISH (EPIC)
36	33	12	MY FALLEN ANGEL CORO (CUTTING/CHARISMA)	74)	_	1	FINALLY CECE PENISTON (A&M)
37	34	19	PIECE OF MY HEART TARA KEMP (GIANT)	75	74	3	SUCH A GOOD FEELING BROTHERS IN RHYTHM (4TH & B'WAY)
\vdash	Tunn		aving up the chart with airplay gains.	1001	D:II	hoa-	

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc

TOP 40 RADIO RECURRENT MONITOR

1	1	2	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)	14	13	13	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)			
2	2	4	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	15	19	19	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)			
3	3	2	UNBELIEVABLE EMF (EMI)	16	15	2	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)			
4	6	4	LOSING MY RELIGION R.E.M. (WARNER BROS.)	17	20	5	I DON'T WANNA CRY MARIAH CAREY (COLUMBIA)			
5	4	3	MORE THAN WORDS EXTREME (A&M)	18	16	2	NIGHTS LIKE THIS AFTER 7 (VIRGIN)			
6	7	8	BABY BABY AMY GRANT (A&M)	19	21	42	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)			
7	5	5	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)	20	18	6	STRIKE IT UP BLACK BOX (RCA)			
8	8	7	I LIKE THE WAY HI-FIVE (JIVE/RCA)	21	22	7	RHYTHM OF MY HEART ROD STEWART (WARNER BROS.)			
9	9	9	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)	22	25	15	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)			
10	10	16	SOMEDAY MARIAH CAREY (COLUMBIA)	23	24	32	FEELS GOOD TONY! TONE! (WING/MERCURY)			
11	11	13	HOLD YOU TIGHT TARA KEMP (GIANT)	24	17	12	TOGETHER FOREVER LISETTE MELENDEZ (FEVER/COLUMBIA)			
12	14	24	LOVE WILL NEVER DO JANET JACKSON (A&M)	25	23	42	VOGUE MADONNA (SIRE/WARNER BROS.)			
13	12	3	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)				titles which have appeared on the Monitor and have dropped below the top 20.			

FM FORMATS FOGGIER UNDER NEW CRTC REGULATIONS

(Continued from page 5)

because there's much more better Canadian music that's harder than soft. Now we can play Colin James."

"The new regulations allow programming flexibility," says consultant Dave Charles, president of Joint Communications in Toronto. "Programmers can now be programmers without being in handcuffs, and Canadian radio now has a chance to be more appealing to the consumer."

"It allows us to develop a better music flow, to have a little more consistency," says Warren Cosfort, VP and manager of country CJBX-FM London, Ontario.

TOO MUCH REGULATION

Broadcasters, many of whom are facing lower revenue and profits, had blamed a regulatory burden that had grown too heavy, saying that tough regulations made it difficult to cut

JAPANESE MUSIC

(Continued from page 6)

Says Takehiko Nagatomo of the sales promotion department of Chinseido, Japan's biggest record retailer, "People see CDs as fashionable and easy to handle, with good sound quality, and so younger people, from little children to young women, are buying them."

CD singles grew faster than any other section of the market. Nagatomo says this is due to the "time-honored trend" whereby Japanese musicians must score a single hit before moving on to record an album. The CD singles market has also been boosted by artists such as ethno-rock act Shang Shang Typhoon's releases of vocal-less karaoke single versions of album tracks.

Mike Inman, GM of Virgin Megastores Japan, says, "CDs have also brought a lot of older people back to the market. Rereleases [on CD] of catalog material have helped."

The JPRA has yet to make a formal prediction for the second half of the year, but, says Imamura, "We generally enjoy better sales in the second half because of year-end sales, so I don't think sales will drop below those of the first half."

The first-half figures also look good because of the Japanese industry's comparatively weak showing in January-June 1990, when production rose 9% in quantity over the first half of 1989 and only 6% in terms of value, Imamura points out.

Breaking this year's first-half statistics into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 36.36 million units, up 11.1% compared with the same period last year, and was worth \$384 million, a rise of 8.8%. By comparison, production of domestic artists material was 124.1 million units, up 19.4%, for a value of \$1.12 billion, a 12.9% increase.

The domestic share of the market is growing faster because of the buying habits of younger consumers, Nagatomo says. "People in their 40s and 50s were brought up listening to foreign music, but youngsters are used to listening to domestic artists like Yumi Matsutoya and the Southern All-Stars.

"Japanese artists can introduce their music when it's used in TV dramas and commercials." costs to deal with market realities. Rather than the previous daily maximum of 150 minutes of advertising, FM outlets can now use 15% of the broadcast week, or 1,134 minutes, to program commercials. This is a positive for Canadian radio, which, battered by the recession, increased competition, a thinner spread of advertising dollars, and rising costs, lost almost \$26 million after taxes in 1990, compared with the \$11 million the industry rang up in profits in 1989, according to Statistics Canada.

However, not all broadcasters saw a need for the changes. "The people who think this is the great salvation, and it might be for those stuck with some horrible license commitments, but in the long run you still have to have good people, good programming, be focused and be consistent," warns Ross Davies, PD of CHUM-FM

The most striking change in the new policy announced last January (Billboard Jan. 19, 1991) is the reduction in the number of formats used to define FM stations from 10 to three. There is no longer a distinction between soft or hard pop and rock formats. The three remaining groups are country; pop, rock, and dance, considered to be one group; and special-interest, including ethnic, jazz, news. and classical.

The commission still believes that a high degree of repetition in FM music programming does not contribute to musical diversity and permits stations a maximum repeat factor of only 18 plays per week, excluding Canadian recordings.

The FM playlist must also remain 50% nonhit under the new CRTC rules.

To help ensure that FM stations play a wider variety of music than their AM counterparts, both the maximum repeat factor and the music list size have been retained as commitments in the Promise of Performance. The minimum music list size will be 850 distinct selections per week.

NEWS REQUIREMENT

Additionally, FM stations must now program a minimum of three hours of news a week. And, whereas there had been a variety of conditions for foreground ("spoken word"), which included news and mosaic (or "enriched") programming, there is now a single requirement: 15% of the broadcast week between 6 a.m. and midnight, Sunday to Saturday. This allows stations the flexibility to structure spoken-word programming as they see fit.

"Now you can do an hour a day if you want or do a talk or public affairs show," says Joint's Charles. "You don't have to do these ridiculous enrichment pieces when they break the mood and the flow of the station."

"We can now do feature segments that no longer have to have theme," says Jim Johnston, director of programming at CFOX-FM Vancouver. "It's made a difference in the way our announcers, especially in the mornings, do their raps. Before, if there was an interruption in the mosaic, you didn't get the credit for the mosaic, you got it for the enrichment"

AM-FM CANCON RULES

In light of the growth that the Canadian music industry has experienced since 1975, as well as the considerable growth of FM radio, the CRTC indicated that FM stations should, for the most part, match the Canadian music requirements of AM stations, particularly in the popular music categories. Pop music stations are now required to program a minimum of 30% Canadian content, up from 20% for most stations, putting them in line with most AM station across the country. A key condition: The CRTC expects that 25% Cancon will be programmed between 6 a.m. and 7 p.m., making it less likely for stations to "burn" Canadian music in off-peak hours.

Easy-listening stations airing less than 50% instrumental are required (Continued on next page)

CEMA PROMISES NO DEALS WITH CLUBS

(Continued from page 83)

ment without litigation.

"It's my goal to modify the way record clubs do business," says Teitelbaum. "The key thing we'd be seeking to change is to have the record clubs purchase their music under the same terms and conditions that retailers have to purchase theirs."

At the upcoming meeting, Jones, Day representatives from Pittsburgh, Cleveland, and New York will provide information on strategy, expense, potential recoveries, and other issues that would be involved in a class action, according to Teitelbaum. Although he declined to say how much money has been invested in the effort, sources say National Record Mart has put approximately \$25,000 toward the action thus far.

Teitelbaum says he has gotten support from several retailers, although he is uncertain how many will attend the upcoming meeting.

Bill Thom, president of the 34store Harmony House chain in Troy, Mich., notes that he supports the efforts by National Record Mart and other retailers.

Although they agree on the seriousness of the issue, some retailers, including Camelot, Best Buy, and Flipside, are cautious about starting a legal battle. "I would need to know more about legal action before I could support it," says Jeff Abrams, merchandise manager at the 61-store Best Buy chain, based in Bloomington, Minn.

Paul David, president of the 295unit Camelot Enterprises, based in North Canton, Ohio, calls the EMI decision "a step in the right direction," and says he prefers individual action on the part of retailers over a group effort.

On July 30, David sent a followup letter to his March mailing regarding the record clubs (Billboard, April 6). In his letter to the heads of major labels, David said, "Without making any promises, I have instructed our purchasing department to come up with some alternative 'positioning' programs, only for those artists and labels not participating in any of the giveaway schemes."

Flipside, in Arlington Heights, Ill., has issued a similar statement to NARM, according to spokeswoman Debbie Armstrong.

to play 20% Cancon, up from 15%; easy-listening stations that are predominantly instrumental stations with more than 50% instrumental music are required to play 15% Cancon, up from 10%; and traditional and special-interest music stations are required to play 10% Cancon, up from 7%, and country stations remain at 30%. Ethnic stations remain committed to 7% Cancon.

Broadcasters themselves had argued for exclusion of Canadian music from the CRTC's FM Hit-to-Non-Hit rule, which bars stations from playing more than 49% hits. The previous rule had a significant and negative impact on new Canadian recordings, which were deemed "hits" long before there were significant sales—resulting in programmers bailing out after the recording reached the mandated No. 40 on the recognized charts.

As an incentive to play more new Canadian music, "hits" (selections reaching the top 40 of recognized charts) have been redefined to exclude Canadian selections for a year after they first appear on a hit chart.

The use of hits on FM continues to be limited to less than 50% of all music broadcast, measured weekly.

"The move from 20% to 30% Canadian has put a real chink in soft AC's armour," says Bohn. "It has hurt them even more than I anticipated. It's made the stations more current than audiences want and it's made the stations more poppy than the audiences want.

"Some of the Cancon is harder than what we would have played previously," concedes Paul Fisher, PD of CHFI-FM here. "You don't have much choice. There's not a lot of new music coming out that would be considered true AC."

Several of the Canadian-based la-

Several of the Canadian-based labels feel the increased Canadian music policy might have an adverse effect on the exposure of new international artists. "The shift to 30% Canadian on the FM side is going to make it even tougher to get midchart U.S. records exposed on AOR," says Kim Cooke, VP of national promotion & special projects, Warner Music Canada. "It's going to make it all that much tougher to get those records

looked at."

"The increase has got to come from somewhere," agrees CFOX-FM's Johnston. "It is going to hurt some of those [international] artists. Invariably, some of the newer Canadian stuff will take up some of those slots."

Some record labels also fear the increased percentage of Canadian music might force programmers to go deeper on albums by top-selling veteran Canadian artists while ignoring new, unproven acts.

"Are they [now] going to go three tracks deep on my Robbie Robertson album instead of playing Paradox?" asks Kevin Shea, director of promotion, MCA Records Canada. "That might help me out of the box on Robertson but, instead of nine months of life like the last one, the album might have four or six months. Also all this classic rock makes me crazy because it's so gold. We're not getting a chance to break our new acts."

The decision by the CRTC to lift a rule that had forced FM to play a small percentage of specialized music under its Promise of Performance commitment, including jazz, classical, folk, blues, new age, and spokenword, has the potential of eliminating some of these genres from FM stations nationally. The rule had been in place to ensure a varied and comprehensive radio service; but now, depending on the individudal station's license, it is possible for many stations to eliminate such programming at their discretion.

Two immediate casualties of the reworked ruling are the nationally syndicated jazz programs "The Jazz Report," hosted by pianist/session player Bill King, and Arne Schwisberg's "Jazz Inspiration." Last year 26 stations nationally carried King's three-hour program; before the summer there were 16, all of which bailed out before Sept. 1.

Schwisberg's two-hour weekly program over the summer has dropped from 60 markets to 10. He has filed an application for judicial review in federal court in Toronto, which is scheduled to be heard Tuesday (17). He is seeking for the court to say that the CRTC's decision was not made in accordance with law.





by Geoff Mayfield

A weekly look behind Billboard's album charts.

RUSH RUSH: The big news at the top of The Billboard 200 Top Albums rests not at No. 1 or No. 2, where Metallica and Natalie Cole continue Elektra's monopoly, but at No. 3, where power trio Rush rushes in with the highest debut in its long career. The Canadian band, in fact, has reached this plateau only once, when 1981's "Moving Pictures" peaked at No. 3. Rush leads Bonnie Raitt, at No. 4, by more than 30,000 units, but trails Cole by an even larger margin. It opens at No. 3 at Musicland, the nation's largest music chain.

WANTING THEIR MTV: Like most televised awards shows, the Sept. 5 cablecast of MTV's Video Music Awards impacts the charts. Postprogram winners on The Billboard 200 include R.E.M. (13-11), Queensryche (23-22), Jesus Jones (36-34), Chris Isaak (81-71), and Don Henley (87-77). Others who received exposure on the show—including Paula Abdul, L.L. Cool J, and Poison—do not find immediate benefit, but bear in mind that because the MTV awards show falls on a Thursday night, it only impacts two or three days of sales at most reporting accounts. The American Music Awards, the Grammys, and the two country-awards shows usually fall earlier in the week, which allows those shows to affect more shopping days.

WO ARTISTS WHO first earned reputations as members of No. 1 bands make impressive debuts on The Billboard 200. Fleetwood Mac star Stevie Nicks' rings in at No. 30 with her best-of set, and Richie Sambora, guitarist from Bon Jovi, soars in at No. 36 . . . Prince's much-anticipated album won't hit stores until later this month, but his music already has impact on the current chart, as "Martika's Kitchen" jumps 148-111. Prince wrote or co-wrote four of the album's songs, including the title track and the lead single.

PATIENCE PAYS: Two developing acts whose debuts have been on the market for several months are starting to bear fruit. Capitol's School Of Fish, a fave in the L.A. club scene, makes a strong second-week move of 37 places to No. 147, while Elektra's self-titled set by White Trash, supported by MTV's Buzz Bin play, debuts at No. 188. Fish first hit stores April 1; Trash came out June 18... The surge for new and recently released product is impacting catalog sales. All but three of the titles on the Top Pop Catalog list lose units, compared with the previous week. The biggest exception is Queen's reissued "Kind Of Magic," which checks in at No. 21.

HOUSEKEEPING: Based on a sales resurgence from the Lollapalooza tour, and the fact that many stores treat it as hot-wall product, we are reassigning Nine Inch Nails' current (and only) album from the catalog list to The Billboard 200. In May, when we introduced the catalog charts, we designated the album as catalog because it had been off the chart for more than six months after a respectable 39-week run; it didn't place on the catalog chart until the June 22 issue. It would have ranked at No. 15 on this week's catalog list.

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FOR WEEK ENDING SEPTEMBER 21, 1991

Top Pop. Catalog Albums.

S EX	T EK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY SoundScan	Z
THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	WKCO
1	3	★ ★ NO. 1 ★ ★ MEAT LOAF ▲ 6 CLEVELAND IN I'L 34974 /EPIC (5.98 EQ) BAT OUT OF HELL 2 weeks at No. 1	
2	2	THE RIGHTEOUS BROTHERS ● BEST OF RIGHTEOUS BROTHERS CURB 77381 • (6.98)	
3	1	STEVE MILLER BAND A 3 GREATEST HITS CAPITOL 46101 • (7.98)	T
4	5	GUNS N' ROSES ▲ ® GEFFEN 24148* (9.98) APPETITE FOR DESTRUCTION	
5	6	BOB MARLEY AND THE WAILERS ▲ 2 LEGEND	
6	4	TUFF GONG 422-846-210/ISLAND (9.98) THE EAGLES ▲ 12 GREATEST HITS 1971-1975	T
7	7	ELEKTRA 105 (7.98) JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEART	t
8		MCA 5633 (7.98) JOURNEY ▲ 3 JOURNEY'S GREATEST HITS	
	8	COLUMBIA 44493* (9.98 EQ) PATSY CLINE ▲ ² GREATEST HITS	
9	12	MCA 12 (4.98) ERIC CLAPTON ▲ 2 TIME PIECES - THE BEST OF ERIC CLAPTON	
10	10	POLYDOR 825 382 (6.98 EQ) JAMES TAYLOR ▲ 3 GREATEST HITS	-
11	9	WARNER BROS. 3113 (7.98) AEROSMITH ▲ 5 GREATEST HITS	-
12	11	COLUMBIA 36865* (5.98 EQ) AC/DC ▲ ¹0 BACK IN BLACK	+
13	13	ATLANTIC 16018* (7.98) LED ZEPPELIN ▲ 10 LED ZEPPELIN IV	-
14	14	ATLANTIC 19129 (7.98) THE DOORS ▲ BEST OF THE DOORS	H
15	16	ELEKTRA 60345* (12.98) BILLY JOEL CREATEST HITS VOL. I & II	-
16	19	COLUMBIA 40121* (11.98 EQ) ELTON JOHN ● GREATEST HITS	\vdash
17	17	MCA 1689 (4.98)	-
18	18	ATLANTIC 81625* (7.98)	
19	21	THE EAGLES ● GREATEST HITS VOL. 2 ELEKTRA 60205* (7.98)	
20	23	METALLICA ▲ ²AND JUSTICE FOR ALL ELEKTRA 60812* (9.98)	
21	_	QUEEN HOLLYWOOD/ELEKTRA 61152* (9.98) KIND OF MAGIC	
22	22	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ)	L
23	20	PAUL SIMON ▲ 3 WARNER BROS. 25447 (9.98) GRACELÂND	
24	24	THE POLICE ▲ SINGLES - EVERY BREATH YOU TAKE A&M 3902* (9.98)	
25	28	BOB SEGER & THE SILVER BULLET BAND ▲ 3 NINE TONIGHT CAPITOL 12182 (12.98)	
26	25	FOREIGNER ▲ 3 ATLANTIC 80999 • (7.98) RECORDS	
27	30	PINK FLOYD A 11 CAPITOL 46001 (9.98) DARK SIDE OF THE MOON	
28	29	DEF LEPPARD ▲ 10 MERCURY 830 675 (9.98)	
29	45	BON JOVI ▲ 9 SLIPPERY WHEN WET MERCURY 830 264 (6.98 EQ)	
30	31	CHICAGO ● GREATEST HITS 1982-1989 REPRISE 26080 (9.98)	
31	41	LUTHER VANDROSS ▲ BEST OF LUTHER: THE BEST OF LOVE EPIC 45320 (13.98 EQ)	
32	27	THE DOORS ▲ 2 GREATEST HITS ELEKTRA 515*/(7.98)	
33	33	ROD STEWART DOWNTOWN TRAIN/SELECTIONS WARNER BROS. 26158 (9,98)	
34	32	METALLICA ▲ ² ELEKTRA 60439* (9.98) MASTER OF PUPPETS	
35	35	LED ZEPPELIN A 4 ATLANTIC 19126 (7.98)	
36	46	ORIGINAL BROADWAY CAST ● LES MISERABLES GFFEN 24151 (17.98)	
37	36	METALLICA ▲ RIDE THE LIGHTNING ELEKTRA 60396* (9.98)	
38	43	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	,
39	39	THE EAGLES \$\text{\text{\text{\$\general}\text{\\\text{\$\general}\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	
40	34	AC/DC ▲ WHO MADE WHO	1
41		ATLANTIC 81650 (7.98) KENNY G ▲ 3 DUOTONES APISTA 8277 (0.09)	1
42	26	ARISTA 8427* (9.98) GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET	
		WARNER BROS. 2764 (7.98) GUNS N' ROSES ▲ ³	1
43	44	GEFFEN 24198* (9.98) LED ZEPPELIN 4 5 LED ZEPPELIN 2	1
44	38	ATLANTIC 19127 (7.98) TOM PETTY ▲ 3 FULL MOON FEVER	1
45	_	MCA 6253 (9.98) FLEETWOOD MAC ▲ GREATEST HITS	
46	49	WARNER BROS. 25801* (9.98) SCORPIONS ● GREATEST HITS - BEST OF ROCKERS N' BALLADS	_1
47	_	MERCURY 842 002 (9.98) JIMI HENDRIX 4 2 SMASH HITS	1
48	40	RUSH A MOVING PICTURES	_ {
49	50	MERCURY 822 549* (6.98 EQ) SOUNDTRACK ▲ ¹□ DIRTY DANCING	(
50		are older titles which have previously appeared on The Billboard 200 Top Albums	1

and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc. and SoundScan Inc.



Burning The Midnight Light Bruce Cockburn is joined by top session players for his first Columbia Records album, "Nothing But A Burning Light," at Ocean Way studios in Hollywood. Pictured, from left, are bassist Larry Klein; drummer Jim Keltner; producer/guitarist T-Bone Burnett; engineer Pat McCarthy; and Cockburn. Shown seated is organist Booker T. Jones.

Japan's FTC OKs Pepsi Ad Hammer Beats 'Real Thing' Rap

■ BY STEVE McCLURE

TOKYO—Pepsi-Cola and M.C. Hammer can hurt Coca-Cola as much as they want.

Japan's Fair Trade Commission (FTC) has decided to allow Pepsi to continue using a TV spot—Japan's first-ever comparative commercial—in which the rap star rejects Coke in favor of Pepsi.

The ruling follows complaints by the Japanese operations of both Pepsi and Coke regarding the ad, which is adapted from a U.S. Pepsi spot.

After it was first shown here in March and April, Japan's five major TV networks took the commercial off the air due to what Pepsi alleges was pressure from Coke. Coca-Cola denies pressuring the networks.

Pepsi subsequently filed a complaint with the FTC, charging that the networks had violated Japan's Anti-Monopoly Law, while Coke complained to the FTC that the Pepsi ad slandered its product.

The commission rejected both complaints, leaving Pepsi free to air the original ad. But, in a spirit

of compromise, Pepsi has beeped out the word "Coke" from the ad and blurred the image of a Coca-Cola can shown in the commercial, which ran through Sept. 7.

The original ad featured a typically high-energy performance by Hammer, who is shown drinking Pepsi during a rendition of his song, "Let's Get It Started." But after drinking from a can of Coke, he abruptly switches to the lounge ballad "Feelings." A distraught fan hands Hammer a can of Pepsi, eliciting the response, "Proper." Then, Hammer starts singing "Let's Get It Started" once more.

Pepsi says the ad, backed by Hammer's large following in Japan, helped raise its April sales to 50% above the April 1990 figure. Pepsi currently has 8.5% of Japan's cola market, compared to Coke's 90%.

Hammer's most recent album, "Please Hammer Don't Hurt 'Em," has sold 600,000 copies in Japan to date for the Toshiba-EMI label, and the rapper sold out four concerts, including two at the 50,000-seat Tokyo Dome, when he toured Japan in March.

MAX WEINBERG DRUMMING UP PLANS FOR OWN LABEL

(Continued from page 8)

Weinberg recalls that, before joining Springsteen's E Street Band for the 1975 album "Born To Run," he was just about to enter law school as an alternative to his performing career (and did briefly attend after Springsteen disbanded his group in 1989).

"I've always wanted to expand beyond just being a drummer," says Weinberg, who also is the author, with Robert Santelli, of "The Big Beat: Conversations With Rock's

Great Drummers," recently reissued by Billboard Books. "I never really got away from the idea that I would be in the music business.

"I went from point A to point Z with a rock band and I know what's involved," says Weinberg. "I was the guy who knew how many records we sold—and how hard it is to sell them."

Weinberg has a five-year business plan for Hard Ticket Entertainment. "My goal is to build a step-by-step

shake business," says Toby Knobel,

president of Denver-based Encore Distributors Inc. "Half of the people

in [the indie realm] won't even sign

security agreements. I applaud any-

thing that results in clarity for the

hardball" under the proposed system, says Duncan Browne, distribu-

tion manager of Cambridge, Mass.-

based Rounder Records Corp.

'They're serious about running a

counting and payment that is so air-

tight it doesn't interfere with the sell-

ing and marketing of product," says

"We want to create a system of ac-

profitable operation," he says.

Important appears to be "playing

parties involved."

IRD's Becker.

record of success," he says, expressing a desire to avoid what he sees as the financial excesses seen elsewhere in the music industry that demand an immediate sales payoff.

"We will never spend six months getting a drum sound," he quips. "I like rehearsing in somebody's house [or rehearsal studio] rather than in a recording studio at \$300 an hour. A lot of money gets wasted in making rock'n'roll records." The Killer Joe album was completed in seven weeks from conception to mastering, he notes.

Hard Ticket Entertainment may release only one other album in its first year and Weinberg says he is accepting demo submissions through MusicMasters.

"I'm looking for artists who want to put their artistic statements first," he says. "The project has to be music-driven, not trend-driven. I was very fortunate in working with an individual whose bottom line was, 'Does the song work?,' not 'How many records is this going to sell?' I'm interested in the person who is going to do it even if nobody else helps them.

"As a drummer, my mandate was always to be the landscape upon which the action of the sound takes place," says Weinberg. "I want this label to be forum for people who have a [musical] statement to make. If they do that, I think sales will come."

AN IMPORTANT CHANGE IN DISTRIBUTION

(Continued from page 6)

Sony system and moving closer to reality. The new deal will only make things more efficient, and we should see less waste and unsold product."

Becker admits the formalized terms are unusual for the indie realm, and says that while the deal may be like a major distribution contract, IRD's terms are not as strict. The indie has fewer costs than its major counterpart, he adds, and it holds onto labels' money for a shorter amount of time.

"This deal allows us to run our business in a current climate that is very dangerous," Becker says. "We're trying to get our labels into terms that are fair and maintainable."

Clearly, some of IRD's 49 distributed labels may not be able to work inside the framework the distributor has proposed, Becker admits. "It's a big bite, you have to be a pretty sound label," he says. "But we're offering to pay on time based on a guaranteed set of terms and conditions."

Triple X Records production manager Jeff Zimmitti says IRD seems flexible on its proposal and the contract represents a step in the right direction. L.A.-based Triple X is distributed exclusively by IRD.

"The terms are not as rough as

"The terms are not as rough as they might sound in writing," Zimmitti says. "There might be some labels who fall by the wayside, but it's a good thing when a distributor speaks to the issue of making things run more smoothly."

Some indie distributors see the move as speaking to the labels' constant complaints about slow and inadequate payment, while protecting the distributor from getting mired in cash-flow problems.

"This has always been a hand-

HOME VIDEO BOOSTS PAR'S 3rd QUARTER

(Continued from page 8)

Benjamin says it will be "tough" for the company to match last year's home video results in the fourth quarter because "Ghost" was so strong a year ago in the domestic market. "People aren't really expecting any improvement until next year," he says.

For the first nine months of its fiscal year, Paramount's entertainment division reports \$42.9 million in operating profit on \$1.71 billion in revenues, compared with \$149.1 million in profit on \$1.73 billion in revenues in

the same period last year. Profit was down sharply because of big second-quarter writeoffs associated with the termination of Frank Mancuso as the studio's chief executive. Brandon Tartikoff has replaced him.

Overall, the New York-based entertainment and publishing company reports third-quarter net income of \$101.2 million, or 86 cents a share, on revenues of \$963.9 million, compared with net profit of \$106.2 million, or 88 cents a share, on revenues of \$1.03 billion a year earlier.

N.Y. Raids Target Bogus Vids 10,000 Titles Seized At 24 Stores

NEW YORK—The Motion Picture Assn. of America assisted the Brooklyn District Attorney's office and federal marshals here in raids on 24 video stores, producing almost 10,000 videocassettes believed to be illicit.

The raids took place over a 10-day period in late August and early September in the Bronx, Queens, and Brooklyn. According to a statement from the MPAA, the seized tapes represent a total retail value of more than \$600,000.

During the last week in August, U.S. marshals raided eight video stores in the Bronx, recovering a total of 3,160 allegedly illicit tapes. One week later, they executed sweeps on seven locations in the three boroughs, taking in some 2,000 allegedly pirate videos. Then, on Sept. 6, the Brooklyn D.A. raided nine locations in that borough, netting more than 4,000 tapes.

According to the MPAA, these sweeps follow similar actions over the past several months. In all, 67

alleged pirate video outlets have been raided by federal or local authorities in the New York area since early May, resulting in seizures of more than 111,168 cassettes, worth an estimated \$7.2 million at retail.

The MPAA has also assisted lawenforcement agents in cracking down on street vendors who peddle prerelease videocassettes. These tapes are generally poor-quality copies of films still in theatrical release. The association notes that information gathered during these street operations often leads to "the pirate wholesalers or distributors who deal in this product."

Similarly, raids on stores often help the MPAA track down larger operations. However, the product on store shelves usually bears sophisticated packaging and is of better quality than the street-level merchandise.

The MPAA says it has assisted law-enforcement authorities in raids on a total of 332 locations nationwide this year.

PAUL VERNA

FCC DOESN'T PLAN TO HINDER SATELLITE RADIO DEVELOPMENT

(Continued from page 5)

digital service may in fact provide new service to listeners as yet unserved by traditional radio markets.

The speech caused unrest among radio broadcasters who feel the FCC should give traditional broadcasters preferential treatment in the new digital realm.

Marshall's prediction that traditional radio and satellite firms in head-to-head competition may be able to increase the already fragmented radio audience—and ad dollars—was called ingenuous by some attendees and naive by others.

Some others seemed to take it in stride. "We kind of know that," said one NAB official. "But nobody wants to admit it."

Marshall had no crystal ball for FCC action, which is at least two years away and will be predicated on

the decision made at the upcoming 1992 World Administrative Radio Conference about which spectrum is to be used for digital audio. She said the FCC will move ahead with plans to suggest possible use of the L and S bands, now reserved for aerospace and telemetry use. Many broadcasters have been vociferous in their demands for an "in-band" solution in which digital service spectrum would be adjacent to or grafted onto FM station assignments. They contend such an arrangement would be more practical and less expensive than the alternative.

NAB's Task Force on DAB has asked the developers of the L-band European Eureka System to create an in-band system using its technology. Increasing the furor is the fact that all of the other in-band systems in development are American-owned. There is also a turf battle going on between the FM and AM station owners. Any in-band solution would work best, the experts say at this point, on the FM band, and the AMers are not wanted. In some ways, it is a radio industry version of the frontier range war between cattle barons and less affluent sheep herders.

In an interview after her speech, Marshall said she was aware of the friction. In a projected FM band "inband" system, she explained, "the guys on FM aren't too happy that the guys on AM will be getting space there" with digital services.

A DAB panel session with NAB officials and critics was scheduled for Sept. 12. One source says, "It is going to be packed and you can be sure the sparks are going to fly."

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RAP RATES WITH ADULTS, SAY RADIO, RETAIL

(Continued from page 1)

people and radio programmers about airplay. While rap artists have gathered widespread media attention and exploding sales in the past two years, urban radio programmers have traditionally resisted the majority of rap tracks, claiming that their core adult listeners were turned off. But the evolution of rap music-which now runs the gamut of musical styles and subject matter-has softened some of the rules.

While most hardcore artists still find commercial radio a hostile environment, rappers like Yo-Yo, Naughty By Nature, DJ Quik, Queen Latifah, B.G. The Prince Of Rap, Main Source, Shabba Ranks, Oaktown's 3.5.7., Chubb Rock, and even the Geto Boys have joined mainstream-appeal acts M.C. Hammer, Young M.C., Heavy D. & the Boyz, and D.J. Jazzy Jeff & the Fresh Prince as playlist staples at many stations. And they are garnering positive 18-and-older

The question of whether adults like rap was raised often throughout the recent Jack The Rapper Family Affair meet, Aug. 22-25 in Atlanta, particularly at one panel session, titled "What Role Does Rap Play In Programming? Does It Really Turn Off

Apple Corps Bites Into EMI's Plans For Boxed Set

LONDON-The Beatles' Apple Corps company has gained a High Court ruling blocking plans by EMI to release the group's best-selling Blue and Red double-albums as a four-CD boxed set in the fall.

Since their original release on vinyl in 1973, the albums, containing the Beatles' biggest hits, have sold about 20 million copies worldwide. The legal dispute, which will continue in the Court of Appeal, where EMI will seek to have the High Court decision overturned. stems from disagreement over when, not if, the albums should be released on CD.

At the center of the issue is a condition in a 1989 royalties agreement between Apple and EMI under which Apple has the final say on the release of "multiple records.'

EMI, which was already prevented by a temporary court injunction from issuing the albums in two double-CD sets in the fall, denied that selling them as a boxed set without Apple's consent would breach that condition.

But the judge, Mr. Justice Mummery, ruled that EMI required Apple's permission to issue the albums as a boxed set just as it did to market them as two sets. He granted Apple a declaration to that effect and ordered EMI to pay costs.

Afterward, a solicitor for Apple said, "We do not object in principle to issuing the albums on CD. We wish to maintain artistic control and will give consent when we feel the time is right.' JEFF CLARK-MEADS

Adults?" Panelists-who included "Yo! MTV Raps" host Dr. Dre, Bell Biv DeVoe manager Hicks, and the rap editors of both Impact and the Gavin Report-lent support to the idea that rap does not appeal strictly to 12-18-year-olds. Fans of rap music at its inception in the mid-to-late '70s are record-buying adults now, say many label and radio personnel, and they never left rap.

'Rap is in the second evolution,' said Charles Sampson, associate editor of The Gavin Report. "It's now reaching to a new age group, to broader ethnic groups. The 25-to-54s. my age group and up, we were into rap when it started. So it will be around for a long time.'

Dr. Dre, whose "Yo! MTV Raps" program on the 24-hour music channel is widely credited with broadening rap's appeal, agreed with the idea of a second evolution. He added that popular rap video programs have helped to deregionalize rap as well as expose artists with a range of musical styles and messages, widening rap's appeal beyond a narrow demographic.

Dre also co-hosts a radio hip-hop mix show on New York's WBLS with "Yo! MTV Raps" co-host Ed Lover, and says the show gets a fair share of adult listeners. "I've been into rap since 1978, and I wasn't alone," he explains. "There's no new adult audience, they're the same people who were listening in 1978. That's why all the new music is beats from the '70s, because it's the same audience-the same people who love this music.'

BEYOND RHYTHM

Steve Hill, PD for Boston's WILD, says that rap initially was a turnoff for adults because it was strictly rhythm. "Rap was the first real substantial break in the music chain. It didn't really follow the link through blues to rock'n'roll to R&B. Rap completely threw out the melody at first, and it jolted people. The fact that they are now bringing back old songs and rapping over them, making new melodies, makes it appealing. And more of the audience now has grown up with rap.'

Rap music has gotten so diverse that some say the word "rap" isn't broad enough to cover the various styles. The term still evokes associations with hardcore acts that use explicit language, which may explain radio's longstanding indifference to the genre

WRKS New York PD Vinnie Brown says, "Rap can't be defined as just one word that covers the entire spectrum and every facet of rap. Rap as defined by adults could be Bell Biv DeVoe. It depends on who is defining it. The hardcore people would define it as being other than M.C. Hammer and Jazzy Jeff ... The appeal goes beyond teens and that could be because of the new era of rap that in my opinion is nothing but R&B with a little talking on top. The majority of rap songs are not new beats adults can't identify with. It's a song they heard before with the new hip-hop rap twist to it. Rap is modern-day R&B."

DISCRIMINATING RAP

WRKS is still somewhat choosy about the rap it plays, says Brown. Heavy D., M.C. Hammer, Jazzy Jeff, and Chubb Rock are part of the regular mix, while Naughty By Nature's "—a No. 1 title on the Hot Rap Singles chart—is dayparted. But

the station also has a total of eight hours of block programming on Fridays and Saturdays with D.J. Red Alert. According to the last Arbitron, says Brown, Red's show was "No. 1 on Saturday with a 9.2 share overall." His demographic breakouts for the show see a strong adult listenership, with adult females tuning in more than males: males 18-24, a 13 share; 18-24 women, a 23.5 share; men 25-34, 5.1 share; women 25-34, 16.2 share.

Stations that have aimed at a youth market find they are pulling in their share of adults. At Miami's WEDR, PD James Thomas has rap tracks as recurrents, currents, and dayparts. "Dance All Night" by Poison Clan,

'There's no new adult audience; they're the same people who were listening in 1978'

"Monie In The Middle" by Monie Love, "I Go To Work" by Kool Moe Dee, and "Do You Really Want Me" by Salt-N-Pepa, along with tracks by L.L. Cool J, Big Daddy Kane, Chubb Rock, and D.J. Magic Mike are recurrents; currents include "This Beat Is Hot" by B.G. The Prince Of Rap, "It's A Love Thing" by Redhead Kingpin, "Just Hangin Out" by Main Source, "I Shouldn't Have Done It" by Slick Rick, "Ain't Nobody" by Yo-Yo, and "That's The Way Love Goes" by Young M.C. "There are some that we daypart, play only after 7 p.m.,' says Thomas. These include "I Want Your Sex" by Nemesis, "No Dogs Allowed" by M.C. Skat Cat, "We Are The Champions" by Daddy Freddy, "Bass Power" by Raze, "Let's Talk About Sex" by Salt-N-Pepa, "Do The Nasty Dance" by the Dogs, and tracks by Poison Clan and Brand Nu-

The Geto Boys' "My Mind's Playing Tricks On Me" is testing well at WYLD New Orleans, says PD Brian Wallace, as is N.W.A's "Always Into Something." But though these hardcore acts are getting good response, Wallace feels that the 25-34 audience still resists rap. "I don't think the majority of them like rap, so I listen to the music and the lyrics carefully and then test it through our Rush It Or Flush It segment, or get feedback from our mixer, Rob Fresh," he says. 'We are playing the Shabba Ranks/ Maxi Priest record ['House Call'] because adults here are into reggae.'

RETAILERS SEE ADULTS

The notion that adults are buyers of rap product about as often as under-20s is borne out by retailers. At R&B-oriented Shantanique in Detroit, owner Barry Beal estimates that 60% of his rap buyers are adults. "It's been like that for at least the past year and a half," he says, pointing to the increasing diversity in rap styles. "The music is more dance oriented, it's changing, getting better." Shantanique's adult customers tend to buy rap with deep dance grooves and prominent bass rhythms, Beal says. Kids are drawn more to the hardcore rap of N.W.A, although it's not unusual to see a customer in his mid-30s picking up a Geto Boys title, he savs

Nina Boddie, manager at one of Atlanta's seven Third World stores, says the average age of the Third World rap customer is 25, and that about 40% of her store's rap buyers are adults. "Most of our customers go for the explicit lyrics, the gangster stuff," Boddie says, "probably because the teenagers can't get ahold of it." More adults than ever before have been buying rap in the past two years, says Boddie. She speculates that as the genre has outgrown its 'fad" status, more adults are realizing that "rap is here to stay."

Howard Appelbaum, executive VP at Beltsville, Md.-based Kemp Mill Music, a mainstream music chain, says the demographic appeal of rap has broadened since top 40 radio embraced the genre. He cites Heavy D. and D.J. Jazzy Jeff & the Fresh Prince, two acts that have introduced rap to adults as well as black teens.

Buying patterns have shifted so

much in the past two or three years that rap, once thought of as a cassette-oriented configuration geared toward teens, is now selling better in the CD configuration, which indicates more adults are buying, Appelbaum says. On rap product, he adds, he buys a mix of 70% CDs and 30% cassettes, whereas he used to buy one CD for every 10 cassettes.

"It's no longer just party music for black teenagers," he says. "It's a serious business and a lot of people are making a lot of money on it.'

Public awareness of rap has increased with attention brought by controversies regarding the 2 Live Crew and other X-rated acts, he says.

He finds the crossover between black and white audiences far more interesting than the age factor. "A lot of white teenage girls are buying a lot of rap at Kemp Mill," he says.

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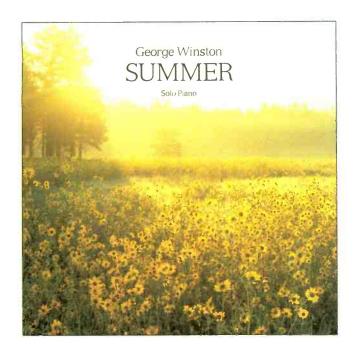
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Edited by Irv Lichtman

NDICTED: A federal grand jury has indicted Sherman Oaks, Calif.-based music marketer Ronald Ellison on three counts of filing false income tax returns in the years 1984-86. The indictment, which the U.S. Attorney's office says was the product of an ongoing investigation of payola in the music industry, alleges that Ellison claimed more than \$300,000 in false tax deductions over the three-year period on corporate returns for his firm, Effective Music Marketing. Ellison could face nine years in jail and a fine of \$1.5 million.

PROJECT 3 SOLD: Project 3 Records, formed by the late Enoch Light and acquired by Herb Linsky in 1979, the year Light died, has been sold by Linsky to Essex Entertainment, the Englewood Cliffs, N.J.-based parent of such other logos as Pair, Special Music Co., and Moss Music Group. The hundreds of titles in the Project 3 catalog mostly reflect Light's combination of musicality and stellar sound, including bigband hits that often featured Light, Tony Motolla, Buddy Greco, Urbie Green, and Teresa Brewer, among others. Catalog includes a Broadway cast album, "Minnie's Boys," and the soundtrack of "Planet Of The Apes." Meanwhile, Linsky is keeping offices in New York for other music-related activities.

WO MEMBERS of Elton John's band—longtime guitarist Davey Johnstone and keyboardist Guy Babylon—have gotten together with John's original drummer, Nigel Olsson, to form a new group called Warpipes. The band's debut album, "Holes In The Heavens," will be released Monday (16) on the Artful Balance/JCI label. On the same day, the first single and video, "Back A My Buick," will also be released.

WHEREVER HE WANTS: John Mellencamp is set to stage a "surprise" performance at Carnegie Hall in New York Monday (16) to preview his upcoming Mercury Records album "Whenever We Wanted," due for release Oct. 8. The first single from the set is "Get A Leg Up," which will be promoted to album rock and top 40 radio. An unusual teaser campaign for the album, meanwhile, has been launched via transit advertising in 15 markets nationwide.

ON HOLD: California State Assembly Bill 861, prohibiting oversized cardboard packaging for compact discs and cassettes (Billboard, March 16), will be held in the committee until January, says **Recording Industry Assn. of America** spokesman **Tim Sites**. The move by Los Angeles assemblyman **Terry Friedman** will give the music industry additional time to develop alternatives to the 6-by-12 longbox.

NULL & RECYCLED: A CD Nullification process from Nimbus Records is being offered to plants and distributors through Baird Spector's Global Plastic Resource Recovery, a CD-recycling company. The unit, which has a patent pending, renders a disc unplayable without affecting the purity of the polycarbonate, allowing a more secure transport of discs to a recycling center. The units cost about \$5,000 each.

WHAT THEY'RE LOOKING FOR: Judge Richard J. Gadbois Jr. of the U.S. district court in Los Angeles issued a temporary restraining order Sept. 5 following a copyright-infringement action against Los Angelesbased indie label SST Records filed Sept. 3 by Island Records and Warner/Chappell Music. The label and music publisher claimed that SST's release of a CD-5 single by Negativland, "U2," a takeoff on the Irish superstar act's "I Still Haven't Found What I'm Looking For," misleads consumers and infringes on Island's exclusive deal with U2 as an act and Warner/Chappell's publishing rights to its material. Gadbois set Oct. 15 for a hearing on issuance of a preliminary injunction. A spokesman for SST says the company has issued a recall order on the single.

BERTELSMANN says its music unit made one of the biggest single contributions to revenues in the 1990-91 fiscal year, when revenues rose by \$707 million to

\$8.54 billion. Net income was up 5.9% to \$318 million.

doing West: Employees of Orion Home Entertainment Corp., which includes the home video division, were informed Sept. 12 that the company will relocate from New York to Los Angeles as part of a companywide consolidation. The move is scheduled for the first quarter of next year. Earlier this month, news broke that certain Orion theatrical operations would also move West, touching off rumors about the home video operation. OHV chairman/CEO Len White says the announcement is being made now because the move presents "a major decision for everyone." Details of the relocation packages to be offered to employees were not available at press time. Orion Home Video will join other divisions in the company's Century City offices. Its New York offices at Avenue of the Americas and West 57th Street will be vacated.

On THE MOVE: William Thom, previously VP of retail at Harmony House, has been promoted to president/CEO at the Troy, Mich.-based chain. Carl Thom, formerly president, retains the titles of chairman and CEO ... Dana Kornbluth, director of press relations and public relations at the National Assn. of Recording Merchandisers, is leaving to launch her own public relations firm, Dana Kornbluth Public Relations, which will open its doors Oct. 1 in Philadelphia. Her clients include NARM and the New Video Group, a New York-based independent video supplier.

NOT ENOUGH CONTENT: The Canadian Radiotelevision and Telecommunications Commission, which oversees music on Canadian radio, has denied Bryan Adams Canadian-content status on 15 songs on his new album, "Waking Up The Neighbours," due Sept. 23. That means the songs can be played only 19 times a week per station on FM radio in the country rather than the unlimited play given to Canadian songs. Adams' record failed a four-point grade system called MAPL, which stands for music, artist, production, and lyrics. A record has to score at least two points; Adams' records scored only one—artist.

OAST, NOT A ROAST: Arista Records president Clive Davis will be honored by the New York Friar's Club at a dinner June 6, 1992, at the Waldorf-Astoria.

FOX SUES RHINO OVER RABBIT: 20th Century Fox Film Corp., Fox Television Stations, and Fox Children's Network are suing Rhino Records and Rhino Home Video for what they claim is an infringement of Fox's rights to the Crusader Rabbit character. In an action filed Sept. 9 in the U.S. District Court for the Southern District of New York, Fox charges Rhino's videos "Crusader Rabbit Vs. The State Of Texas" and "Crusader Rabbit Vs. The Pirates" make unlawful use of Fox's copyright. Fox seeks damages of \$100,000 for each willful infringement.

SONY SWITCH: Bob Montgomery has departed his post as VP of A&R for Sony/Nashville's Epic Records division. He has been replaced by Doug Johnson, who currently produces Doug Stone and Mark Collie. Sony also closed its college marketing department in Nashville within the past month.

CAPITOL EXPENDITURE: Capitol Nashville has dropped three acts from its roster and more are rumored to be on their way out. Gone from the label are T. Graham Brown, Eddy Raven, and the Goldens.

VIDEO AMBITION: The Independent Video Retailers Management Co. and its Independent Video Retailers Assn., which recently acquired the buying division of the American Video Assn. (Billboard, Sept. 14), are looking to increase their clout by forging alliances with other buying groups, according to Hugh Pike, chairman of IVR Management Co. The new IVRA/AVA entity now boasts some 3,300-3,400 members with 4,000 stores, about 15% of the industry. While Pike offers no specifics other than to say, "Stay tuned," industry observers speculate a link with New England-based buying group Flagship Entertainment may be in the offing, as might a deal with Minneapolis-based purchasing co-op Video Buyers Group.

GIANT STEP: Producer James Stroud is expected to establish a Giant Records outpost in Nashville. Expect the official announcement at the luncheon being held Friday (20) in Music City, hosted by Giant's Irving Azoff and Warner Bros./Nashville's Jim Ed Norman.

THE CHAINS ARE BYCKEN

No one expected it to happen overnight. But no one doubted it would happen. Twelve months ago, Alice in Chains rose from the deep end of Seattle and ripped open the music scene with the "We Die Young" EP. One year later, they're the breakthrough band of the year.

"FACELIFT" was unveiled in August '90 with the first track, MAN IN THE BOX. By January, it nailed number one at metal; by July, it broke to number 10 at AOR, and saw a 22-week frenzy on MTV.TM

SPIN named "FACELIFT" one of the top 4 albums of the year. Nonstop touring—with Extreme, Iggy Pop, Clash of the Titans, and now with Van Halen (just extended)—broadened the Alice explosion. And retail brought the live experience home with a free, limited-edition, live video shrinkwrapped with the album. It all came together as "FACELIFT" went Gold.

ALICE IN CHAINS: GOLD

"Facelift" Produced, Recorded and Mixed by Dave Jerden. Management: Kelly Curtis, Susan Silver Agency: ICM

A special thanks to Sony Music Distribution for linking up from the start.

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The chain reaction continues.

On Columbia.

