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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 28, 1991

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IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD!

White Rap Starting To Find Its Way

But Faces Some 'Credibility' Roadblocks

■ BY DEBORAH RUSSELL

LOS ANGELES—When pale-faced, chisel-cheeked rapper Vanilla Ice hit the airwaves with "Ice Ice Baby" and sold 8 million albums for SBK Records, the industry tenet that rap was a predominantly black art form was instantly rewritten.

The numbers generated by this latest "black music in a white wrapper" opened a wide window of opportunity for white artists and music industry entrepreneurs entertaining platinum aspirations.

But "white rap" existed long before Vanilla Ice personified its massive crossover potential. In March 1987, the Beastie Boys' multiplatinum Def Jam album, "Licensed To Ill," hit No. 1 on The Billboard 200 Top Albums chart, and stayed there for six weeks. The group is currently recording a new album for Capitol

(Continued on page 89)

Radio Leasing Ties Proliferate

■ BY SEAN ROSS

SAN FRANCISCO—As time brokerage deals between stations continue to proliferate, there are now signs that what began as cohabitation for some broadcasters may turn into a marriage.

Local marketing agreements, or LMAs, are the arrangements

(Continued on page 18)

P'Gram Exec's Indictment Has Biz In Buzz Over Payola

■ BY CHRIS MORRIS

LOS ANGELES—In the wake of the indictment of PolyGram Label Group VP of urban promotion and former indie promotion man Ronald Ellison for income tax evasion, Assistant U.S. Attorney Drew Pitt says that the Justice Department office here is continuing its investigation into alleged payola practices in the music industry. Yet the industry as a whole is not convinced that the moribund investigation is really being revived.

While some industry observers say Ellison's indictment—though not on payola charges—could be the first salvo of a new payola witch hunt, others see it merely as an effort by the government to salvage its costly and largely ineffectual music business probe.

(Continued on page 78)

Calypso Captures The Current Of Life In Caribbean Islands

■ BY HOLLIS LIVERPOOL

The Billboard Report

PORT-OF-SPAIN, Trinidad—Throughout the Caribbean, calypso has always reflected the mood of the people and the temper of the times. This year was no exception. In Trinidad, for example, the people were of two minds about the social turmoil in their midst. The crowd-pleasing winner of the annual Carnival calypso competition in the customarily lighthearted Road March category was "Get Something And Wave" by Superblue aka Blueboy, while judges awarded the Calypso Monarch title not for any traditionally stern social commentary, but instead for Black Stalin's "Look On The Bright Side" and "Ah Feel To Party."

And yet the most popular and/or notorious calypso songs in Trinidad/Tobago over the last year arguably were the many serious depositions on Muslim revolutionary Abu Bakr's attempted coup. Calypsonians like Bally, Cro-Cro, and Ebony all had their solemn say concerning the bloody six-day upheaval in July 1990 surrounding the unsuccessful overthrow of Trinidad/

(Continued on page 43)

'Judgment Day' Is December 11

■ BY PAUL SWEETING

NEW YORK—He'll be back. Soon.

Arnold Schwarzenegger's "Terminator 2: Judgment Day" will blast its way into video stores Dec. 11, carrying a $99.95 list price.

While not all details were available at press time (LIVE Home Video had scheduled a press conference for

(Continued on page 85)

Garth Hits New Country Peaks

■ BY EDWARD MORRIS

NASHVILLE—Country Music Month gets an unparalleled kickoff this year with the news that Garth Brooks' "Ropin' The Wind" album has debuted at No. 1 on The Billboard 200 Top Albums chart. This is the first time in the history of the chart that a country album has accomplished such a feat.

In addition, the 2.6 million

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Warner Pulls Out Stops For Hot Chili Peppers
PAGE 12

Superstars Cover Elton Tunes On Tribute Set
PAGE 10

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ **I ADORE MI AMOR**	COLOR ME BADD	(GIANT)
THE BILLBOARD 200 TOP ALBUMS		
★ **ROPIN' THE WIND**	GARTH BROOKS	(CAPITOL)
HOT R&B SINGLES		
★ **I ADORE MI AMOR**	COLOR ME BADD	(GIANT/REPRISE)
TOP R&B ALBUMS		
★ **BOYZ N THE HOOD**	SOUNDTRACK	(QWEST/WB)
HOT COUNTRY SINGLES		
★ **WHERE ARE YOU NOW**	CLINT BLACK	(RCA)
TOP COUNTRY ALBUMS		
★ **ROPIN' THE WIND**	GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES		
★ **HOME ALONE**		(FOXVIDEO)
TOP VIDEO RENTALS		
★ **HOME ALONE**		(FOXVIDEO)

"WHAT TIME IS LOVE?"

The follow-up to their Top 5 Gold hit "3 A.M. ETERNAL"

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From the Gold album THE WHITE ROOM

"THE KLF ARE POISED TO CONQUER THE U.S.!" - NEW YORK TIMES August 1991

ARISTA

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BRYAN ADAMS WAKING UP THE NEIGHBOURS

[75021-5367-2/4]

WAKING UP RADIO

The triple-platinum smash **"(Everything I Do) I Do It For You"** [75021-1567-4] stayed at #1 longer than any other single this year, and topped the charts around the world. The success of "Everything" and the new single **"Can't Stop This Thing We Started"** [75021-1576-4; 75021-2386-2; 75021-1576-7] is just the start of a string of hits from this radio-ready album.

WAKING UP MTV AND THE VIDEO WORLD

Since MTV's World Premiere of "(Everything I Do) I Do It For You," Bryan's been in Heavy Rotation on video outlets nationwide and #1 on the MTV Top 20 Countdown – and there's no sign of let-up with "Can't Stop This Thing We Started."

WAKING UP THE CROWDS

The Bryan Adams World Tour begins in October, with the first American leg a 40-city tour in early 1992.

WAKING UP RETAIL

With 15 songs and over 74 minutes of music, **Waking Up The Neighbours** is nearly twice the length of most rock albums – but it retails for the same price as those albums.

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Mixed by Bob Clearmountain

Management: Bruce Allen

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 28, 1991

PHOTOS BY WILLIAM HAMES

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THEATER OF PAIN 60418

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RONALD REAGAN AND POPE JOHN PAUL II GET SHOT AT.
Reagan doesn't notice, John Paul forgives

MAJOR LEAGUE BASEBALL PLAYERS AND AIR TRAFFIC CONTROLLERS GO ON STRIKE.
Major leaguers get even more money, controllers get fired

"(LET'S GET) PHYSICAL," "BETTE DAVIS EYES," "ENDLESS LOVE," "ARTHUR'S THEME (BEST YOU CAN DO)" AND "KISS ON MY LIST" ARE THE BIG SONGS OF THE YEAR.
Strikes and assassination attempts ensue

A QUARTET OF MAKE-UP WEARING LUNATICS TEAR THROUGH L.A.

DESTROYING EVERY CLUB FOOLISH ENOUGH TO LET THEM PLAY.

Critics predict stardom in the near future for Mötley Crüe, providing they live that long...

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Hand-picked by the great tenor himself, 'Pavarotti Songbook' is a collection of his favorite songs. This is the Pavarotti you saw and heard in the most memorable moments of the "Three-Tenor" concert – an exuberant, joyful musician sharing his love of music with the world.

TO YOU. FOR YOU. PAVAROTTI SONGBOOK. NEW FROM LONDON RECORDS.

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MTV PLUGS INTO ASIA

MTV Asia made its scheduled launch Sept. 15, kicking off from Hong Kong with a made-in-Beijing videoclip by Chinese rocker Cui Jian. Hans Ebert reports from the scene. **Page 14**

ROBBIE ROBERTSON'S SOLO OUTING

Former Band member Robbie Robertson has spiced his second solo project, due Oct. 1, with a distinct New Orleans flavor. Steve Appleford takes a tour with him through "Storyville." **Page 33**

CANADIAN COUNTRY MUSIC AWARDS

It seemed Michelle Wright could do no wrong at the Canadian Country Music Awards, winning in three key categories, including album of the year. Larry LeBlanc has a complete wrapup of all the winners. **Page 38**

GERMAN MUSIC MARKET (NOT SPIRITS) HIGH

The recently announced 24% rise in the value of Germany's sound-carrier market is cause for celebration, but Wolfgang Spahr reports that record companies there, while pleased with the results, are generally guarded about what the future may hold. **Page 70**

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NAB '91: A Taste Of Tough Times

From Digital Audio To Loan Difficulties

■ BY BILL HOLLAND
with SEAN ROSS

SAN FRANCISCO—It was a somber, bottom-line convention this time as attendees at the National Assn. of Broadcasters' Radio '91 confab here wrestled with the problems of a sluggish economy and stagnant business.

Among the issues grappled with between Sept. 11-14: the murky and upsetting future of digital audio, the still-pending policies of the FCC and lawmakers on local marketing agreements (see story, page 5), and the increasing difficulty of borrowing money. Also discussed were the predicted relaxation of station ownership rules and the impact of possible user fees.

The digital audio broadcasting debate began early with remarks from FCC commissioner Sherrie Marshall (Billboard, Sept. 21). While Marshall and others at the convention tried to present DAB in terms of future opportunities and challenges, many management attendees, strapped with financial woes, saw it still as a threat, or at best, expensive and disruptive.

NAB is making no apologies about pursuing government protections on DAB, though it is still unclear whether the FCC will give weighted points to the industry when DAB allocations are made. As one NAB official said in the convention hallway, "Sure, we're asking the FCC to take into account that we've been there for 60 years and we've got billions invested in radio, when there's decisions to be made that could dismantle the whole thing."

Also a major concern is where the FCC will put DAB—on a separate spectrum band such as the L-band, or "in band" as a part of the FM band, either on a frequency or the frequencies in between stations.

If digital audio ends up on the L-band, said Joe Field of Entercom and moderator of the first of several DAB panels, the new technology will become "a [multiformat] nightmare" and will present "very difficult and divisive issues" and "massive dislocation" for FMs and AMs.

(Continued on page 21)

W.H. Smith Buys Half-Share In Virgin U.K. Retail Chain

■ BY JEFF CLARK-MEADS

LONDON—W.H. Smith, the company that bought 74 U.K. record stores from Virgin in 1987, has now taken a 50% stake in the remainder.

Smith has taken a half-share in Virgin Retail U.K., which currently has 12 music and video megastores and seven specialty Games Centres. Subject to approval of the deal by the U.K. government's Office of Fair Trading, Virgin will use Smith's cash injection to finance further expansion.

However, British law requires the Office of Fair Trading to confirm that the link-up is not contrary to consumers' interests. Its officers must be consulted on any agreement where a combined group has more than 25% of any given market; Smith's 240 record departments and its 307 Our Price stores already account for 25% of the British music market, while Virgin takes an estimated further 3%.

Smith's proposed move is the latest sign of its aggressiveness in the U.K. record and video retail markets, which first became apparent in 1985 when it bought the Our Price chain from founders Garry Nesbitt and Mike Isaacs. Two years later, the firm acquired 74 of Virgin's unprofitable smaller stores to incorporate into Our Price. Indeed,

(Continued on page 86)

Fox H.I.T.S. At Potential 'Home' Surpluses

Program Aims To Balance Wholesalers' Inventories

■ BY PAUL SWEETING

NEW YORK—In an effort to avoid costly hassles with returns of unsold copies of "Home Alone" in January, FoxVideo is moving pre-emptively to balance wholesalers' inventories across the country.

Starting in November, the studio will introduce a novel program called H.I.T.S. ("Home Alone" Inventory Transfer System). Under the program, Fox will assist wholesalers sitting on too much inventory by taking it off their hands and moving it to other regions where distributors may be light on stock.

According to FoxVideo president Bob DeLellis, the studio has been monitoring wholesale inventories on a weekly basis since street date.

"We know who has what," DeLellis says. "If distributor A has inventory that is 10% higher than the national average, and distributor B has only 1,000 pieces on hand but needs 5,000, we'll transfer the inventory from A's warehouse to B's.

"Everything is entirely confidential," DeLellis stresses. "Distributor A will be told to leave a skid of X number of pieces on his loading dock, and our truck will pick it up. Distributor A will never know where the inventory is going; distributor B will never know where it's coming from. They will be credited immediately for the return. And if it turns out that distributor A needs more inventory a week later, he can order it because I've got inventory on hand."

All freight charges will be picked up by the studio, which is working in conjunction with its shipping company VidCo International.

The program will be available to all distributors of "Home Alone" through Dec. 31.

Wholesalers responded positively to FoxVideo's initiative. "I think it's a terrific idea," one rack executive says. "There probably aren't huge inventory problems with that title anyway, but typically you get pockets around the country where there are problems. This program should relieve those pockets."

Wholesalers see the H.I.T.S. program as correlating with other aspects of Fox's marketing program for "Home Alone."

While Fox did not give wholesalers individual goals or quotas, it is using a "hidden rebate" system, distributor

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With Its Losses Mounting, Super Club Takes Action

■ BY MARC MAES
and ED CHRISTMAN

ANTWERP, Belgium—Super Club, which lost about $425 million on revenues of about $470 million in the 14-month period ended March 31, announced that the company will generate another sizable loss in the current year, even though it is cutting costs by closing stores, slashing jobs, and selling off operations.

As part of that reorganization, it appears that Super Club is putting Best Video, a video distributor based in Oklahoma City, Okla., on the block. According to a report in The Wall Street Journal, Super Club CEO Jaap van Weezendonck said the company plans to sell or find partners for its video wholesaling operations and film-rights business. A Super Club spokesperson in Dallas declines to elaborate on van Weezendonck's reported statement.

Overall, van Weezendonck estimated that Super Club will lose several-billion Belgian francs for the year ending March 31, 1992. (There are 34.5 francs to the dollar at the current exchange rate.)

In order to avoid a possible Super Club bankruptcy, the company's parent, Philips N.V., which owns a 51% stake, plans to proceed with a stock offering that will raise another $217 million for the Belgium-

(Continued on page 87)

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Guest Set Fetes John/Taupin Songs

PLG's 'Two Rooms' To Feature 16 Stars

This story was prepared by Thom Duffy, Jeff Clark-Meads, and Karen O'Connor.

NEW YORK—One of the most successful songwriting collaborations in pop history, the 25-year partnership of Elton John and Bernie Taupin, will be spotlighted next month with the release of a 16-track album on Polydor Records featuring new interpretations of their songs by 16 stars, including Eric Clapton, Rod Stewart, the Who, Sting, Tina Turner, Phil Collins, and George Michael.

Five years in the making, the album, "Two Rooms: Celebrating The Songs of Elton John & Bernie Taupin," will be released Oct. 22 in the U.S. and worldwide during the month. Simultaneously, PolyGram Video will release a longform documentary of the John-Taupin partnership, including extensive interviews with the pair, comments from other artists, and vintage performances.

The single CD or tape will retail for $15.95, the VHS video for $19.95, and the Laserdisc video for $29.95. A CD and VHS gift pack will be available with a list price of $34.95.

Drawing on the album's varied artists and tracks, Polydor plans a multiformat blitz, including the likely promotion of the Beach Boys' cover of "Crocodile Rock" to pop radio, "Saturday Night's Alright For Fighting" by the Who to album-rock outlets, "Rocket Man" by Kate Bush to alternative programmers, and "Come Down In Time" by Sting (accompanied by John on piano in his only appearance on the disc) to new-adult-contemporary stations. (See box, page 88, for complete track listing.)

Marketing of the superstar project may also include a network television special and a pay-per-view concert starring some of the album's participants before the end of the year. Both events are under negotiation, according to Rick Dobbis, president and CEO of the PolyGram Label Group in New York.

Unlike most such superstar packages, which are conceived and created by record companies, "Two Rooms" was initiated by John's management company and PolyGram International Music Publishing, which owns the rights to many of the early John-Taupin songs, to reignite awareness and appreciation for the duo's hit-laden publishing catalog.

David Hockman, chief executive of PolyGram International Music Publishing, says the idea arose from discussions with Steven Brown, creative director of John Reid Enterprises,

(Continued on page 88)

Movie Music. Capitol Records will release the soundtrack to the film "Indian Runner," written and directed by Sean Penn, Oct. 1. The soundtrack features '60s period music from Jefferson Airplane, Traffic, Janis Joplin, the Band, and Creedence Clearwater Revival, as well as an original score written by Jack Nitzsche and David Lindley. Shown at a recent Los Angeles recording session, from left, are project coordinator Leslie Morris; score co-producer Michael Hoenig; Lindley; Nitzsche; co-producer Danny Bramson; Penn; and Capitol VP of A&R Tim Devine.

Wright Moving Closer To Chrysalis Records U.S.

■ BY ADAM WHITE

LONDON—Chrysalis Group chairman Chris Wright is relocating to New York from London to become more closely involved with the operations of Chrysalis Records U.S.

The label has been losing money for several years and reported a deficit of more than $5 million on revenues of $44 million for its last full financial year. Chrysalis Records is a 50/50 joint venture with Thorn EMI.

Wright says he intends to provide "more creative leadership for the A&R team" of the U.S. company. "We have a lot of new product and new artists coming through," he explains, "and there are a lot of positives. I will get more involved and become more visible. People seem to respond to having me around."

Wright says he will rent an apartment in New York for six months. "I've been spending one week a month in the U.S., so now it will be the other way around: one week a month in the U.K."

Wright refutes speculation that Chrysalis will close or reduce its U.S. label operations. "If that was the reality, I would not be going there," he says. There are no changes planned for the company's

(Continued on page 75)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jeffrey Blalock has been promoted to national director, rock promotion, for Capitol Records in Los Angeles. He was local promotion manager for the label in Houston.

Warner Music Australia appoints **Robert Rigby** managing director of Warner Group Australia, U.S. division. He will be based in Sydney. He was marketing manager, special products division, for Sony Music.

Grant Spofford has been appointed regional promotion & marketing manager, West Coast, for SBK Records in Los Angeles. He was promotion & marketing manager for Elektra Entertainment in Dallas.

EMI Records USA names **Saul Shapiro** Northeast regional marketing director, based at the New Jersey CEMA Distribution branch. He was regional sales manager for Enigma Records in Chicago.

BLALOCK

RIGBY

SPOFFORD

SHAPIRO

Bobby Duckett has been named manager of artist development for The Rhythm & Black Music Group, Mercury Records, New York. He was a tour manager at Hush Productions.

Smash Records has appointed **Mike Egan** to the position of national marketing director in Los Angeles. He was Midwest marketing coordinator for Elektra Entertainment.

DUCKETT

EGAN

PRITCHITT

BARTESKI

Steve Pritchitt is named VP/GM of Jambco Records in New York. He was VP, product management, for Mercury Records in New York.

Zoo Entertainment in Los Angeles appoints **Sami Valkonen** manager of finance. He was owner and CEO of Finnish booking agency Rocktops.

PUBLISHING. Edward J. Barteski has been appointed ASCAP director of general licensing in New York. He was senior VP of sales and marketing for Churchill Communications Corp. in New York.

Warner/Chappell Music Inc. in New York appoints **David Stamm** and **Don Paccione** managers of creative services. They were, respectively, an A&R representative for Arista and GM for Screen Gems-EMI Music in New York.

Peermusic appoints **David Baxter** manager of Toronto operations. He was creative director at EMI Music.

DISTRIBUTION. Uni Distribution Corp. promotes **Janis Durr** to VP, distributed video lines; **Dan Gant** to director of national sales, video; and **Gary Pogachar** to regional video director, Midwest. They were, respectively, director of national accounts; regional video director, Midwest; and sales representative, Midwestern region.

RELATED FIELDS. The William Morris Agency names **Nick Caris** VP in New York. He was a music agent at ITG in New York.

Matt Robertson has been named sales manager, Western region, for Sennheiser Electronic Corp. He was a district manager for Sony Pro Audio.

Fab 4th: Bevy Of Top Vids Due In Quarter

Stores To Have 9 Of Year's Top 10 Films By Christmas

■ BY JIM McCULLAUGH

LOS ANGELES—Four of the year's top-grossing films—"Terminator 2: Judgment Day," "Robin Hood: Prince Of Thieves," "City Slickers," and "The Silence Of The Lambs"—lead a diverse and product-rich fourth quarter for home video dealers. Analysts and industry observers now say it may be one of the strongest October-December rental periods in recent memory.

With the release of this quartet of blockbusters—each of which is well over the $100-million box office mark individually and which have earned nearly $600 million collectively—video retailers are now assured of having nine of the year's box-office top ten on their shelves before Christmas.

The lone exception is Paramount's "Naked Gun 2 1/2: Smell Of Fear," which has netted about $85 million in box-office receipts. No official home-video plans for that title have been announced thus far.

The year's other major titles, including "Home Alone" ($281 million), "Dances With Wolves" ($183 million), "Sleeping With The Enemy" ($100 million), "Kindergarten Cop" ($90 million), and "Teenage Mutant Ninja Turtles II: Secret Of The Ooze" ($78 million) are already in the marketplace.

In addition to the elite $100 million club, other powerhouse spring and summer theatrical releases hitting shelves during the fourth quarter include "Backdraft" ($75 million); "The Godfather Part III" ($75 million); "What About Bob?" ($62 million); "Out For Justice" ($40 million); and the special, limited edition of "Fantasia."

Other possible releases before year's end—although studios have not announced plans for them—are "Thelma & Louise" ($42 million), "The Rocketeer" ($45 million), and "Boyz N The Hood" ($50 million).

The fourth-quarter rental and sell-through business has already received a jumpstart with the arrival of FoxVideo's sell-through-priced "Home Alone," now solidly entrenched at the number one spot on both Billboard's Top Video Sales and Top Video Rentals charts, as well as "Dances With Wolves."

According to New York-based home video consulting firm Alexander & Associates, "Home Alone" has rented more than 12 million times

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Philips Getting CD-I Active, With U.S. Launch Set For Oct.

■ BY JEFF CLARK-MEADS

NEW YORK—Several hundred kiosks demonstrating CD-Interactive are due to appear in stores and shopping malls across the U.S. Oct. 16, when the format is officially launched in the U.S. market.

CD-I pioneer Philips and associate company Philips Interactive Media of America say 50 software titles will be available by the end of the year, priced between $14.95 and $39.95. A spokeswoman for Philips says players will appear in stores for about $800.

The lower-priced software titles will be children's product such as Sesame Street productions, while further up the scale will be courses in golf and photography and, in conjunction with the Smithsonian Museum, a presentation of much of the museum's exhibits. CD-I is currently being launched in similar fashion in the Netherlands.

PIMA chairman Gordon Stulberg says the software initially will be sold with players through hardware outlets, but later will be distributed by PolyGram Group Distribution to record and book stores. Stulberg adds that he anticipates a substantial portion will eventually be sold

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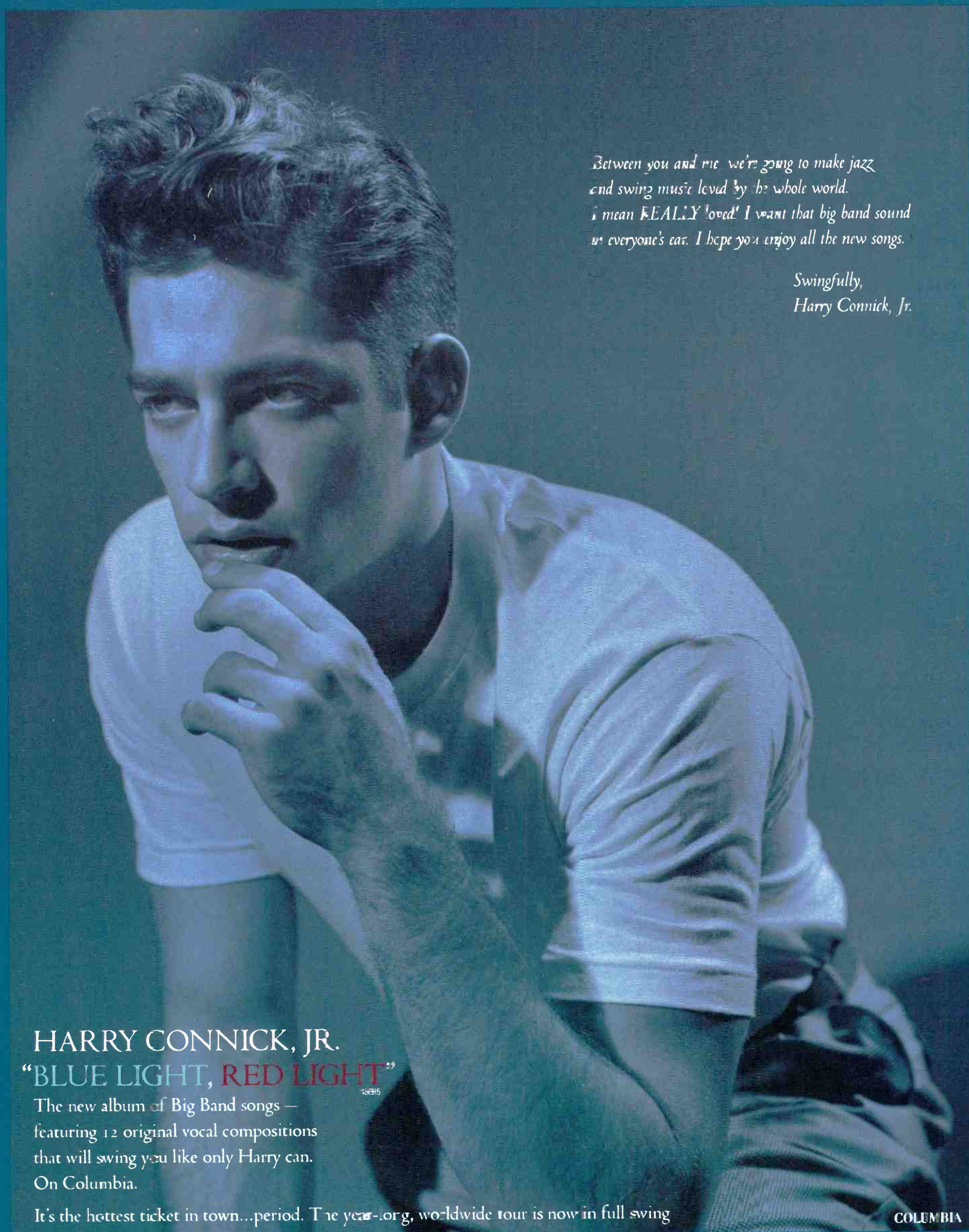

Produced by Tracey Freeman. Management: Marie C. Wilkins

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Red Hot Chili Peppers' 'Magik' Touch

Warner Gives Wide Rein In Making Album

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. Records, pursuing the artist-development philosophy that has helped generate big sales for such alternative acts as R.E.M., Faith No More, and Jane's Addiction, has taken a free-swinging approach to its first album with the Red Hot Chili Peppers, the pioneering funk'n'roll band.

Although the group, a fixture of the Los Angeles rock scene for close to a decade, cracked only the gold-record barrier with its last EMI release, Warner Bros. has extended a laissez-faire hand to the Chili Peppers in the making of its Warner debut, "Blood Sugar Sex Magik," due out Tuesday (24).

The band cut the album this summer in a sprawling mansion in Hollywood's Laurel Canyon, where band members resided during the sessions. Producer Rick Rubin installed a 24-track console on the premises, and Warner executives were encouraged to drop in and witness this somewhat quixotic style of record-making firsthand.

The unusual recording setup is being exploited as a major component of the marketing campaign for the album: "Funky Monks," an hourlong documentary film about the house-bound sessions for the album, will be screened at major-market release parties, and the movie will also be issued as a sell-through home video in October.

Shot in black-and-white at a cost of $60,000 by Gavin Bowden, brother-in-law of Chili Peppers bassist Flea, the film was originally conceived of as a video press kit, but Warner Bros. ultimately decided to put it to both internal and commercial use.

Neither Rubin nor Warner Bros. president Lenny Waronker will discuss actual dollar figures for the cost of renting the Laurel Canyon house and recording there, but both downplay the expense.

"In the big picture, it may be less expensive than staying in the studio for months," Waronker says. "This was a way they could work at any time, and control the environment. I don't think it was all that costly."

Overall, however, Warner Bros. is clearly paying a considerable amount for a group that has had only one gold record. Although Waronker will not say how much the label is forking over, Epic had previously offered the Chili Peppers $5.7 million for three albums, according to one source, and lead singer Anthony Kiedis says that "at the very last minute, it just dawned on us that it might be worth taking a little less money to go with a West Coast company that we really believed in."

Why was Warner Bros. so eager to sign a band whose career has not thus far translated into big sales numbers?

"I think the reason we signed them," says Waronker, "outside of your normal record-company greed,

(Continued on page 26)

Latin In Manhattan. Sony Discos artist Willie Colon is joined by New York Mayor David Dinkins at S.O.B.'s nightclub in New York to celebrate the release of his upcoming album, "Honra y Cultura." Shown, from left, are Frank Welzer, president, Sony Discos Inc.; Julie, Colon's wife; Colon; Mayor Dinkins; Stuart Bondell, VP, business affairs, Sony Music International; and Tom Tyrrell, senior VP, administration, Sony Music International.

Senate Trio Issues Bill To Block Foreign Visa Clauses

■ BY BILL HOLLAND

WASHINGTON—A bipartisan trio of U.S. Senators introduced legislation Sept. 17 that will delay for three years the implementation of some unintended but still onerous provisions of the 1990 Immigration Reform Act. That act would prevent foreign performers in the "O" and "P" visa categories from performing in the U.S.

The new bill would temporarily lift a 25,000-visa cap on such categories as internationally recognized artists, culturally unique artists, and reciprocal exchange artists.

It would also delay implementation of the cap for three years, from its original Oct. 1 target to Oct. 1, 1994.

The Senate bill is similar to H.R. 3048, House legislation introduced by Rep. Romano Mazzoli, R-Ky., in July. That bill, which calls only for a six-

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'New Age' Backroads Files Chap. 11; Star Label Fades

■ BY SUSAN NUNZIATA

NEW YORK—Backroads Distributors, a New Age music pioneer in Corte Madera, Calif., has filed for creditor protection under Chapter 11 of the U.S. bankrupcty code.

The 10-year-old Backroads, which encompassed a distribution company, a mail order business, and Shining Star Records, made its filing Aug. 27 in U.S. Bankruptcy Court of Northern California.

The Shining Star record label, which operated as a separate corporation, was not a part of the bankruptcy filing. Nonetheless, Shining Star, along with the distribution company, has been disbanded. The mail-order business, which previously made up about 20% of the

(Continued on page 75)

Carey Cops 3 Jukebox Awards

Brooks Also Takes Multiple Honors

■ BY DEBORAH RUSSELL

LOS ANGELES— Columbia's multiplatinum pop/R&B sensation Mariah Carey led the 1991 Jukebox Awards, presented in Las Vegas Sept. 13 by the Amusement & Music Operators Assn.

The trade association's annual awards show, hosted by Peter Noone, honors the most popular songs, artists, and CDs on jukeboxes during the past year.

Carey took three Jukebox Awards, including jukebox R&B record of the year for her No. 1 single, "Vision Of Love"; jukebox R&B CD of the year for her eponymous debut album; and jukebox rising star award (female). MCA country star Mark Chesnutt and Def American's Black Crowes

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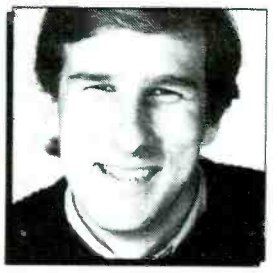
Brooks' 'Ropin' The Wind' Blows In At No. 1; Tesla's 'Supper' Looks Super; Straits Talk

CHART BEAT

by Paul Grein



GARTH BROOKS' "Ropin' The Wind" becomes the first country album to enter The Billboard 200 Top Albums chart at No. 1. It's the first country album to reach No. 1 at all since **"Kenny Rogers'** Greatest Hits" in 1980.

Brooks also becomes the first country artist in more than 15 years to have three albums in the top 50 simultaneously. His 1990 smash, "No Fences," dips to No. 14; his 1989 debut, "Garth Brooks," rebounds to No. 43. **Charlie Rich** was the last country artist to achieve the feat; he had three albums in the top 40 in April 1974.

There is, however, a b-i-g difference between Brooks and these other country-rooted performers. In a word, it's crossover. Rogers and Rich were heavily played on pop radio at the time of their peak album sales. By contrast, Brooks has *never* appeared on the Hot 100. (Neither, for that matter, have such other country superstars as **Randy Travis, Clint Black,** the **Judds, George Strait, Reba McEntire,** and **K.T. Oslin.**)

Even though he has received virtually no pop radio exposure, Brooks is outselling many superstar pop performers. His last album, "No Fences," sold more than 4 million copies, more than the latest studio albums by **Phil Collins, Whitney Houston, Billy Joel, Madonna,** and **Michael Bolton.**

One final note: The other albums to open at No. 1 this summer have all been by hard rock/metal bands—**Skid Row, Van Halen,** and **Metallica.** Such groups appeal to young, active music buyers who are more apt to find the time and inclination to buy an album in its first week of release than are older, more settled country and pop fans . . . or at least that has been the conventional wisdom. Brooks' socko debut suggests it's time to recognize that country fans can also be active and committed.

TWO OTHER albums also debut in the top 15 on The Billboard 200. **Tesla's** "Psychotic Supper" bows at No. 13. The band's "Five Man Acoustical Jam" rode the top 20 for four months earlier this year, peaking at No. 12. Its 1989 studio set, "The Great Radio Controversy," peaked at No. 18.

And **Dire Straits'** "On Every Street" opens at No. 15. It's the long-awaited follow-up to the group's 1985 blockbuster, "Brothers In Arms."

Of course, a high debut tells only the first week's story. **Rush's** "Roll The Bones," which blasted onto the chart last week at No. 3, this week dips to No. 10. But Rush's last two studio albums, "Hold Your Fire" and "Presto," peaked at No. 13 and 16, respectively. So this is still a good showing for the band.

Bob Seger & the Silver Bullet Band's "The Fire Inside" dips to No. 11 after entering the chart at No. 7 two weeks ago and holding that position last week. Any way you look at it, that's a healthy showing for an act that has been around for 20 years. Still, it's a lower peak than Seger's last album, "Like A Rock," which reached No. 3 in 1986.

FAST FACTS: "The Commitments" soundtrack leaps to No. 21 in its third week on The Billboard 200 amid one of the strongest "buzzes" in recent years. The album is one notch away from becoming the highest-ranking soundtrack on the chart.

Prince & the N.P.G. have two singles streaking up the top 50 on the Hot 100. "Cream" debuts at No. 46 and "Gett Off" jumps from No. 41 to No. 31 in its seventh week.

Color Me Badd's "I Adore Mi Amor" holds at No. 1 on the Hot 100 and jumps to No. 1 on the Hot R&B Singles chart. It's the group's second straight No. 1 R&B hit.

It took her 20 years, but she came through! **Bonnie Raitt** lands her first top 10 pop hit as "Something To Talk About" jumps to No. 9 on the Hot 100. The success of the single has helped keep Raitt's "Luck Of The Draw" album in the top five for the past eight weeks.

R.E.M. lands its second top 10 pop hit in a row as "Shiny Happy People" jumps to No. 9 on the Hot 100. For one of the all-time-favorite college/alternative bands, R.E.M. is becoming quite a pop singles force: This makes four top 10 singles.

Rock veteran **"Mutt" Lange** is having one of his biggest years. Lange produced and co-wrote **Bryan Adams'** "(Everything I Do) I Do It For You," which was certified triple-platinum last week. He also co-produced and co-wrote Adams' follow-up, "Can't Stop This Thing We Started," which jumps to No. 25 on the Hot 100, and co-wrote the new one by **Eddie Money,** which jumps to No. 69.

WE GET LETTERS: William Simpson of Los Angeles notes that **Luther Vandross'** current top 30 hit, "Don't Want To Be A Fool," is the B side of his recent top 10 hit, "Power Of Love/Love Power." It's the first time that both sides of a single have reached the top 30 since **New Kids On The Block** scored in 1989 with a double-sided hit . . . Simpson adds that **Big Audio Dynamite's** "Rush" is the second Hot 100 song title in as many months that is the namesake of a rock band, following **Warrant's** "Blind Faith."

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LITTLE FEAT

THE *STUNNING* NEW ALBUM ON MORGAN CREEK RECORDS
FEATURES THE A.O.R. *SMASH* TITLE TRACK, "SHAKE ME UP"

PRODUCED BY BILL PAYNE AND GEORGE MASSENBURG

SHAKE ME UP

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MTV Asia Debuts In Hong Kong

Cui Jian's 'Wild In Snow' 1st Clip To Air

■ BY HANS EBERT

HONG KONG—The MTV juggernaut continues to encircle the globe. The channel hit its scheduled Sept. 15 on-air date in Asia, kicking off from Hong Kong with a made-in-Beijing videoclip, "Wild In The Snow," by controversial Chinese rocker Cui Jian.

Cui's Western-influenced songs about loss of identity and freedom have made him enormously popular in his homeland. The singer videotaped a brief comment for the Asian launch of the music channel. "I hope to see MTV in China very soon," he said. On Sept. 5, his "Wild In The Snow" clip won an international viewer's choice award at the eighth annual MTV Video Music Awards in Los Angeles.

MTV Asia is being carried by STAR TV, the first pan-Asian satellite service, which has a "footprint" reaching 40 countries and a population of 2 billion. Its initial audience, however, is estimated at about 500,000. The music channel is broadcasting an eight-hour program, which is then repeated twice daily. Taping will be expanded to 12 hours and eventually to 24 as production facilities come on line.

"Our intention has always been to offer a window to the world to artists in Asia and the Middle East, while at the same time creating an opportunity for audiences in the region to experience the talent of artists from around the globe," says STAR TV deputy chairman Richard Li.

Approximately 10% of MTV Asia's programming is being drawn from regional sources, and that figure is expected to increase significantly after a year. The balance of clips features international acts from most of the multinational record companies, including Paula Abdul, Van Halen, Phil Collins, Whitney Houston, Mariah Carey, C&C Music Factory, and Bon Jovi, among others.

"It's difficult to see the pattern of programming at this point because, obviously, it's so new," says Lauchie Rutherford, EMI's regional director for China and Southeast Asia. "They're grasping for any Asian programming which is up to the standards they need. Their aim has to be to broadcast more Asian content as quickly as possible."

Rutherford says MTV Asia selected Cui Jian's video because it was compatible with its quality criteria. Cui sings in Mandarin—his style has been called Mando-rock—and is signed to EMI Hong Kong. "Wild In The Snow" comes from "Solution," his second album for the label.

Cui is mainland China's most popular performer, according to Rutherford, "and a source of inspiration for other mainland talent." He has been banned in the past from playing in his homeland, but Rutherford says Cui's relationship with the authorities has now "settled down." The performer

(Continued on page 67)

Platinum 'Water.' Atco executives present Bad Company with a platinum award for the group's current album, "Holy Water." Shown backstage before Bad Company's concert at New York's Jones Beach Amphitheater, from left, are Atco chairman Derek Shulman; Bud Prager of ESP Management; band members Simon Kirke and Brian Howe; Atco president Harry Palmer; and band member Mick Ralphs.

LIVE, Carolco Make Stock-Exchange Deal

■ BY PAUL VERNA

NEW YORK—Negotiators representing LIVE Entertainment Inc. and Carolco Pictures Inc. have reached a preliminary agreement on a stock-exchange ratio to be used in the proposed merger of the two companies.

The deal, which is still subject to approval by the boards of both firms, would give LIVE common-stock holders 2.275 shares of common stock in the combined company for each common share of LIVE, plus a 10% stock dividend prior to the merger, resulting in a total of 2.5025 shares in the new firm.

Holders of Carolco common stock would receive one share of common stock in the merged company for each share they own.

At press time, Carolco's stock closed at $5.875 on the New York Stock Exchange. At that price, the value of the deal for LIVE stockholders would be approximately $14.70 per share—significantly less than the $21.50 LIVE had sought in July, when a stock swap between the two companies was first proposed. LIVE's shares were trading at $12.375 on Sept. 18.

However, analysts note that the true value of the deal cannot be ascertained based on the stock price of either company on any given day. "Whether this deal is fair to LIVE or Carolco will not be known until we see how the stocks perform over the long term," says Keith Benjamin, senior entertainment analyst at Ladenburg, Thalmann & Co. Inc.

The makeup of the board of the combined entity has yet to be negotiated. LIVE says this and other pending matters will be settled by early October and voted on "thereafter" by the full boards of each company.

Also, the merger itself is subject to the approval of a majority of the common shareholders of Carolco other than chairman Mario F. Kassar and his associates, who collectively own 56.2% of Carolco, according to published reports. Similarly, the deal must be approved by a majority of the shareholders of LIVE other than Carolco, which owns 54% of LIVE.

Meanwhile, Carolco has just sold 222,223 shares of its common stock to German film distributor Neue Constantin Film GmbH & Co. Verleih KG at $13.50 apiece, for a total of approximately $3 million. Headed by Bernd Eichenger, Neue Constantin has produced such highly acclaimed films as "The Name Of The Rose" and "Last Exit To Brooklyn."

As a result of the deal, Neue Constantin retains distribution rights in German territories for the next 20 motion pictures "produced or acquired by Carolco, excluding films previously licensed in that territory," according to a Carolco statement.

The German distribution agreement is the fifth major deal Carolco has made with European concerns in the past year, says Benjamin. In 1990, Carolco sold 60 million shares to Japan's Pioneer Electric Corp. and 30 million shares to France's Canal Plus in a 5% preferred stock agreement, convertible at $18.50. In March of this year, Carolco sold 1 million common shares to Carlton Communications of England at $13.50 each. And in June, the film studio sold RCS Video, an affiliate of Rizzoli Corriere della Sera of Italy, 1.1 million shares, also at $13.50 each, with an option to buy more.

STOCK UNDERVALUED?

Although the new distribution venture is not directly related to the merger talks with LIVE, Benjamin sees a correlation. "The real question regarding the deal with LIVE is what is Carolco's stock worth? Right now they're trading at 5½ or 6, but somebody out there thinks they're worth significantly more than that," he says, referring to the Neue Constantin acquisition and the other European deals.

"You look through all of this and you're talking about a combined company that's inherently better off than the two independently," he adds.

Craig Bibb, analyst at PaineWebber, is less sanguine about the deal, noting that "a lot depends on how bad shape Strawberries is in."

Strawberries is the major part of LIVE's Specialty Retail Group. The Milford, Mass.-based chain has been struggling this year, as have Record World and National Record Mart, two other major chains along the Northeast corridor.

Bibb says, "You have to wonder what the market value of specialty retailers is right now."

Lee Isgur, securities analyst with Volpe, Welty, believes the preliminary merger agreement is "a good offer for LIVE." He says, "I don't think LIVE is very valuable without its relationship to Carolco. The LIVE shareholders are going to get a pretty good deal."

LIVE is the exclusive distributor of Carolco's product on home video, including the phenomenally successful "Terminator 2: Judgment Day," which is fast approaching $200 million domestically at the box office and is expected to ship 700,000 units when it is released on home video Dec. 11 (see story, page 5).

Informed sources indicate that, if the merger goes through, LIVE Entertainment would change its name to Carolco Home Video.

Isgur adds that the share-exchange ratio "allows everyone to save face." The price of Carolco's stock has slipped in the weeks since the initial merger proposal because, he says, "people are concerned about Carolco's balance sheet" and because there has been "basically no growth in earnings per share."

Assistance in preparing this story was provided by Don Jeffrey.

Shorewood Packaging Profits Up 9% In The 1st Quarter

■ BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., a manufacturer of paperboard packaging for recorded music and home video, says higher sales and production efficiencies pushed net profit up 9.23% in the first quarter.

For the three months that ended Aug. 3, net earnings increased to $2.93 million from $2.68 million in the same period last year.

Revenues climbed 18.2% to $39.3 million from $33.3 million.

Murray Frischer, chief financial officer, says the primary reason for the increase in revenues was that this year's first quarter was 14 weeks long, one week more than last year's. In addition, company revenues this year included results from Toronto Carton, which was not acquired by Shorewood until October of last year.

Net profit was up because of "production efficiencies" that boosted gross profit margins, says Frischer.

Lee Isgur, securities analyst with Volpe, Welty, says the company's increased volume of business has enabled it to use more efficiently new equipment, for which installation costs have already been paid.

But net profit increased much less than did operating profit, which rose 24.1% to $5.64 million from $4.54 million. The rise in the net was smaller because of a large increase in the quarterly interest expense and a big reduction in nonoperating income. Both of those factors were related to the company's payment of a special cash dividend equal to $3.25 a share, or $61 million in total, to stockholders July 2.

Interest on debt rose to $816,000 from $467,000 in the first quarter last year because the company borrowed $57 million to finance the special dividend. And interest income was down sharply to $90,000 from $269,000 last year because Shorewood paid out some of the dividend in cash that would have been used otherwise for investments.

The company also wrote off $300,000 in noncash charges for other expenses in connection with that special payment.

Frischer says the company paid the dividend "to enhance stockholders' value."

Isgur agrees that the special payment was in fact beneficial to shareholders and believes that the company "can easily service the debt through existing operations." He says Shorewood, after spending about $42 million on capital improvements over three years, was enjoying good cash flow and growth. "They had choices. They could be very conservative and build up big cash values. Or they could go out and buy things—diversify. Or pay it out in a dividend. These guys said, 'Hey, if we can't use it, let's give it away to the shareholders.' "

The company credits 'production efficiencies'

In the first quarter, the New York-based company also wrote off $300,000 for an "uncollectible receivable." Frischer says that writeoff was for a "general consumer" account, not for one of Shorewood's home-entertainment customers.

Shorewood makes packaging for most of the largest record companies and video suppliers. Isgur estimates that the music industry accounts for about 40% of the firm's revenues.

The company's stock rose recently to $9.875 a share in over-the-counter trading, close to its 52-week high of $10.25.

Mass. Town Drops Planned Adult-Vid Ban

■ BY GREG REIBMAN

BOSTON—In a move that the American Civil Liberties Union called "an important victory for the First Amendment," officials in the well-to-do suburban town of Norwood, Mass., have agreed to give up their attempt to ban the sale and rental of adult videos, at least temporarily (Billboard, July 13).

As part of a settlement with store owners and the ACLU, Norwood officials also agreed to ask the county district attorney to drop criminal charges against a retailer who faces up to five years in jail and a $10,000 fine for dissemination and possession of obscene matter.

As a result, three mom-and-pop general-interest video stores—which had previously closed the "adults only" sections of their operations under threats of criminal prosecution—will re-enter the adult video business.

The dispute began in May when police told owners of five Nor-

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True Art Is More Than Gimmicks

TECHNOLOGY CREATES 1-HIT WONDERS

■ BY AL TELLER

(The following is excerpted from a speech given by Teller at the recent City of Hope dinner in Los Angeles.)

I am really honored to receive this year's Spirit of Life Award. Many people I've admired and respected for a long time have been past recipients of this award, so I am proud to be its custodian for 1991.

The partnership between the music industry and the City of Hope has been a long and fruitful one. It began well before many of us got into this business, and it will continue long after we all retire to rewrite history with our respective memoirs.

The music business and the City of Hope may seem like an odd couple at first. Most people see music as entertainment and fun, while they think of medicine as serious and sober.

'We are locked in a technological arms race of our own'

Al Teller is the chairman of the MCA Music Entertainment Group.

But if you look a little closer, they have a lot more in common than you might think.

For one thing, they're both arts, each profound expressions of man's knowledge, instincts, imagination, and faith. For another, they confront a mutual dilemma—namely, their increasing dependence upon advanced technologies and the challenge this presents to their uniquely human foundation . . . a challenge to what makes them art.

In this context, the City of Hope provides a wonderful example for us to follow. For it is more than a hospital, more than a medical research facility. It's an environment . . . an environment in which the most advanced scientific methods are always tempered by a sense of compassion . . . an environment in which the emotional needs of the patient and the dignity of the individual reign supreme . . . in short, an environment devoted to the *art* of medicine.

And the City of Hope has an unwavering commitment to keep that art at the very core of its extraordinarily complex scientific mission.

And I wonder if there isn't something in that achievement that we in the music business might not do well to consider. Because we, too, are locked in a technological arms race of our own, and we watch with no small concern the relentless invasion of increasingly more sophisticated synthesizers, samplers, and computers into the recording process.

The fallout of this has been a lot of one-hit wonders in recent years . . . fabricated icons . . . visionless virtuosos, cut and pasted together with multitrack magic and pumped up by electronic steroids masquerading as musical muscle.

And while we may be dazzled by all this technical wizardry, we should not be blinded to a simple truth . . . that it still takes the talents of a gifted artist to make these instruments truly "*sing*," just as it still takes the skills of an accomplished doctor to save lives with the latest medical miracles.

The City of Hope has shown us that *high tech* and *high touch* are not mutually exclusive . . . that technology and art can indeed be partners.

And I'm not here tonight to tilt against hi-tech windmills . . . or to argue the case for art over technology.

But everyone in this room surely knows that popular arts have a life and secret logic all their own, the mystery of which we'll never really solve.

Because if we did, it would no longer be art. It would be just another business . . . not nearly as exciting . . . and surely not as much fun.

And it wouldn't provide us with occasions such as this evening, when we can share our resources and our good fortune with a cause and a mission as worthwhile as the City of Hope.

The opinions expressed above are not necessarily those of Billboard or its management.

Letters to the Editor

ROCK HALL'S NAME RECOGNITION

There's one minor technical inaccuracy in Karen O'Connor's article about the new Rock and Roll Hall of Fame nominees (Billboard, Sept. 7). While it is true that artists must have recorded at least 25 years ago to qualify for a nomination, they also must have recorded under the name by which they are known. Thus, David Bowie is only eligible this year because he made his first recording as David Bowie in 1966. For those keeping score, that was "Can't Help Thinking About Me," released on Pye Records in England in January 1966 as David Bowie & the Lower Third (not the Lower End, as O'Connor stated). Had the Hall of Fame's rules allowed for an artist to have recorded under *any* name, then Bowie would have been eligible two years ago, as he released his first single with the group the King Bees in 1964.

It is this same technicality that has kept the hall from nominating, to give a few prominent examples, such artists as Van Morrison (who recorded first with the group Them before going solo in 1967), Frank Zappa (who recorded with the Mothers Of Invention in 1966), and George Clinton (who was recording with the Parliaments as early as 1956; amazingly, Clinton did not record as a solo until the '80s and will not be eligible for nomination under his own name for another 16 years!). The hall would have to nominate Them, the Mothers, the Parliaments, et al., under the current ground rules.

Jeff Tamarkin
Rock and Roll Hall of Fame
Nominating Committee
Hoboken, N.J.

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.

Top 40 Radio Is Turning Off Teens

Following is the first in an occasional series of articles by Billboard readers outside of the entertainment industry.

VOICES CARRY

Jakay B. Lewisson's letter about the state of top 40 radio (Billboard, Sept. 7) hit the nail right on the head.

Perhaps they're just going by the ditsy airheads that hog the request lines, but today's top 40 PDs mistakenly think that we teenagers have the IQs of kumquats and program accordingly. Why can't they realize what I've known from personal experience for years—no self-respecting teen over the age of 12 listens to top 40 radio anymore—and believe me, we make fun of the teenyboppers who still do! Why should we wallow our way through eight or nine "songs" of pure claptrap just to hear one halfway-decent song? So MTV and other radio formats have become our new outlets for hearing intriguing new music, as this once engaging format has become pointlessly mindless and bland.

Contrary to what the PDs seem to believe, teenagers are *not* going to run screaming from the radio if we hear decent artists like Bonnie Raitt, Stevie Nicks, Siouxsie & the Banshees, or even (God forbid!) Metallica. What *does* make us scream is contrived teenybopper pablum "performed" by Gerardo, Another Bad Creation (truth in advertising!), Cathy Dennis, Color Me Badd, Seduction, Ralph Tresvant, and *far* too many others, as well as those middle-of-the road ballads by Gloria Estefan, Surface, Bette Midler, James Ingram, Stevie B., Oleta Adams, Michael Bolton, Luther Vandross, etc. that rank up there with "You Light Up My Life" and "Muskrat Love." And the unctuous "Gypsy Woman (She's Homeless)" managed to make even "Disco Duck" look appealing! Unfortunately, bright spots such as the Divinyls, Chris Isaak, Queensryche, EMF, Jesus Jones, R.E.M., Extreme, Faith No More, Seal, and Sinead O'Connor are not only few and far between, but half of these artists now sadly seem destined to become one-hit wonders.

Here is just a *partial* listing of some excellent recent songs that top 40 *should* have pounced on, but that in most cases didn't even make the Billboard Hot 100: Alice In Chains' "Man In The Box," Pat Benatar's "Bloodshot Eyes," Tommy Conwell & the Rumblers' "I'm 17," the Divinyls' "Make Out Alright," Erasure's "Chorus," Extreme's "Get The Funk Out," the Happy Mondays' "Step On," Deborah Harry's "Brite Side," INXS' "Bitter Tears," Chris Isaak's "Don't Make Me Dream About You," Faith No More's "Falling To Pieces," Roger McGuinn's "King Of The Hill," Sinead O'Connor's "The Emperor's New Clothes," Queensryche's "Jet City Woman," and Skid Row's "Slave To The Grind."

My basic message to all top 40 PDs is this: Rather than scratch your heads in wonder at declining ratings, why not quit burying them in the sand and add decent, different songs that haven't been done to death, then expand your playlists back to 40 songs to accommodate them? Wake up and smell the coffee!

We teens don't want to go rolling in Vanilla Ice's 5.0, we don't want to "feel the vibrations" with Marky Mark, the Cover Girls *can* go wrong, and we most assuredly do *not* want Whitney Houston to be our baby tonight. All we want is good music that doesn't insult our intelligence. The question is, can you deliver?

James Scarpelli
Downers Grove, Ill.

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Radio

Economy Rules Programming Panels Too

This story was prepared by Craig Rosen, Rochelle Levy, Sean Ross, Ken Schlager, and Phyllis Stark.

SAN FRANCISCO—What was the No. 1 topic on the business and advertising panels at the National Assn. of Broadcasters' Radio '91 convention, held here Sept. 11-14? Staying alive in the tough economic climate. And what was the No. 1 topic on the programming panels? Staying alive in the tough economic climate.

Coming to grips with declining sales during the recession crept up in most of the programming sessions here. And it was a sign of the times that the panel topics included "Sales and Programming Success Stories" and "Making Value Added Promotions Work." Even the American Comedy Network picked up on the topic in a handout with bogus session titles. The "Can Programming And Sales Work Together?" panel, listed for Wednesday, 1:30-1:31 p.m., had a one word description: "No."

You would expect the sales problem to be a major part of the format room for urban radio—a format that has sponsor trouble even during good times. Here, KPRS Kansas City, Mo., president/GM Michael Carter used a mock hick voice to note that, in his town, "If you don't talk like country and you don't know anything about country, you don't get bought."

WVAZ Chicago president/GM Barry Mayo said that next year he will push the NAB to feature an urban sales panel. For now, he said, "some of us have an attitude, because we don't get bought, but the onus is on us to show the value of the black audience [to ad buyers]."

Some of the participants in the top 40 format room were not nearly as conciliatory. Former WIOQ Philadelphia PD Mark Driscoll made a comment about a "media buyer, or media bitch" who ignored top 40 in the pursuit for upper demos. This touched off a highly charged debate between Driscoll and a few buyers that continued throughout the panel. Finally, moderator WXKS (Kiss 108) Boston PD Steve Rivers attempted to patch things up. "I think we are all intelligent enough to know that the agencies aren't the villian," he said.

There were frustrations for adult standards PDs also. "[We're a] tough sell due to the demographics," said consultant Harry Valentine of the Radio Group. "Most of the standard stations are on AM. Many advertisers don't believe in AM."

Even classical PDs had sales problems. KING Seattle's Jack Swanson told the audience, "I go into buyers' offices and if I don't see the WQXR [New York] baton or the WFMT [Chicago] poster, but see a [WHTZ] Z100 [New York] water bottle, I know they don't really understand. I tell them, 'Forget about my playlist, just look at my demographics.'

"We have pushed ourselves into a box as far as the advertising community goes. We've told them our audience has Ph.D.s and makes $100,000 a year. So we get Lufthansa and BMW money. But what happens when the next spot is for Household Finance? We know some of our listeners are cab drivers."

> *'The best use for Arbitrends is as tender to start fires with'*

Arbitron-bashing also took place throughout the NAB convention, especially in the urban and top 40 panels. At a session on programming for ratings, an audience member asked how a station can have two up trends and a down book or vice versa. Consultant Alan Burns replied, "The best use for trends is as tender to start fires with in your fireplace." Moderator Jeff Pollack immediately turned to Birch/Scarborough Research president/CEO Bill Livek and said, "You're an arsonist, what do you think?" Livek replied, "Do I ever believe you should react to one trend? No way. Two? No. Three, you should start looking for a trend."

Burns later said, "Programming for Arbitron has given us rubber clocks and liners that are a waste of time." At one well-received Thursday morning panel, Benchmark Communications president Rob Balon used focus group footage to make a similar point about liners that were lost on the potential diary-keepers they sought to influence. Liners encouraging listeners to "write it down," for example, were met with responses like, "Why would I want to do that?" or "Maybe they want you to write down their phone number for a contest."

Similarly, the "What the hell, here's another hit" liner used by top 40 and urban stations was often interpreted to mean that a station didn't like a song, but was playing it grudgingly. The slogans "all-new" and "No. 1 hit music station" were thought to mean that a station played only current songs or, in the latter case, only a few different songs.

Respondents understood the first half of the slogan "not too hard, not too soft" to refer to heavy metal. But they were fuzzy on what "not too soft" might mean, or why you would want something in the middle. Balon also thought that "more music, less talk" was too "banged out" from overuse, and also too vague. He preferred the more specific liner, "More hits, less ads," used by France's top 40 Skyrock network.

One interesting aspect of this year's NAB is how many well-attended panels were not part of the official convention. Besides a Thursday morning panel scheduled by Radio Business Report (see page 5), there was a Satellite Music Network-sponsored panel that reunited consultant Dwight Douglas with his former

(Continued on page 22)

Illusion This. Outraged by the appearance of the sentiment "fuck you St. Louis" in the liner notes of the new Guns N' Roses albums "Use Your Illusion I" and "Use Your Illusion II," WKBQ (Q106.5) St. Louis responded by organizing about 2,000 listeners into the form of a giant human finger Sept. 17, the day the albums went on sale.

93Q Takes It EZ; Will The Mix Slogan Cost You $$?

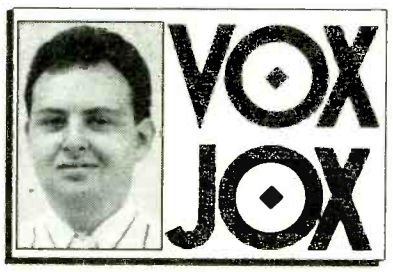
ONE OF THE most influential top 40s of the early '80s, **KKBQ** (93Q) Houston finally made its long-anticipated transition to "92.9, Easy Country" Sept. 19 under PD **Dene Hallam** and consultant **Joel Raab**. KKBQ, which will use the slogan "Soft Country Hits," will keep its call letters. Staffers **Ron Parker, Jay Kelly, Susan Wise, Mark Waldi**, MD **John Gray** and OM **Dave Elliott** are out. **KAYD** Beaumont, Texas, PD **Frank Dawson** joins for middays. **KRYS** Corpus Christi, Texas, PD **Jim Mantel** will do afternoons. **KYKS** Lufkin, Texas, PD **Charlie Burrell** is also on board. Hallam would like to hear from prospective morning folks.

This was KKBQ on its first day: Vince Gill, "When I Call Your Name"; Dwight Yoakam, "I've Got You"; Billy Dean, "Somewhere In My Broken Heart"; Alabama, "Feels So Right"; Mark Chesnutt, "Brother Jukebox"; Kenny Rogers, "You Decorated My Life"; Ronnie Milsap, "Houston Solution"; Marty Stuart, "Till I Found You"; Steve Wariner, "When I Could Come Home To You"; T. Graham Brown, "I Tell It Like It Used To Be"; Bellamy Bros., "You Ain't Just Whistlin' Dixie."

STATIC: BIRCH VS. EDENS

The Richmond, Va., Times-Dispatch says **Birch/Scarborough Research** has sued **Edens Broadcasting** for copyright infringement, breach of contract, and mail and wire fraud for allegedly unauthorized use of its ratings information. The suit claims Edens "willfully violated Birch's copyrights, engaged in racketeering, and broke three contracts," according to the paper. The suit further alleges that Edens fraudulently used Arbitron ratings information as well. Birch is seeking more than $2.2 million in damages. Edens chairman/CEO **Gary Edens** says the dispute goes back several years to when Edens tried to cancel its Birch contracts and Birch claimed the contracts couldn't be canceled. The two sides were unable to agree on a settlement, although Edens offered one, he says.

In another case with implications



by Sean Ross with Phyllis Stark & Rochelle Levy

for the few hundred or so stations now using the term "mix" on the air, **WMIX** Mt. Vernon, Ill., owner **Russ Withers** says he is trying to negotiate a license agreement with **WWMX** Baltimore. What Withers objects to is not the "Mix" term but WWMX's use of the "W-M-I-X" letters on air. Withers says he has a service mark on "WMIX" and that "we intend to vigorously pursue our rights." WWMX would not comment.

PROGRAMMING: W-NEW JOB

MD **Tom Tracy** has added OM stripes at **WNEW** New York, assuming programming duties that had been held by consultant **Tom Langmeyer**. Also, **Don Nelson**, GM of co-owned **WYNY** (Country 103.5), is now managing both stations. WNEW, which had experimented over the last six months with some soft AC crossovers, has pulled the Anne Murray/Neil Diamond-type material and gone back to a pure adult-standards format. And morning man **Bob Fitzsimmons**, who had been off the air since Aug. 30, has inked a new contract with WNEW.

At oldies **KCBQ** San Diego, MD **Dino Matela** is upped to PD, replacing **Sonny West. Jeff McNeil**, previously in the market at what is now **KRMX**, returns for West's morning shift ... ND **Ken Beck** is promoted to executive editor/program manager at N/T **KFWB** Los Angeles, replacing **Bill Yeager**.

Former **KRQR** San Francisco PD **Chris Miller** resurfaces at album **KZAP** Sacramento, Calif., replacing **Scott Jameson**. At crosstown top 40/modern rock hybrid **KWOD**, MD **Alex Cosper** is upped to PD/middays, replacing **Adam Smasher**. Also, **Andy Quinn**—previously with the morning show at **WPLJ** New York—joins **Pat Still** in mornings.

After a brief flirtation with mainstream album rock, **KRFX** Denver has returned to classic rock. PD **Mark McClure** is out; his duties have been assumed by OM **Jack Evans**. On the other hand, classic rock **WZTA** (Zeta 4) Miami has gone harder and more current. P.M. driver **Tom Robinson** is out. And **WJFK** Washington, D.C., has quietly returned from mainstream to classic rock, now that **WYSP** Philadelphia PD **Tim Sabean** is involved.

As tipped here a ways back, APD **Greg Smith** is now PD at AC **KCPX** (K98.7) Salt Lake City, replacing **Jay Kelly**. KCPX still needs a morning person. Across town, PD **Randy Rose** is out after a week at top 40 **KISN**; no replacement was named. Meanwhile, N/T **KALL** has announced that morning team **Tom Barberi & Mike Runge** will be simulcast on **KLCY**, currently an AC station. The pair start Sept. 29, the day KLCY is expected to go oldies.

N/T **WMAL** Washington, D.C., PD **Michael Neff** is out ... Adult standards **CFCF** Montreal has become country **CIQC**; **Andre Chevalier** remains PD. P/T **Jim McGraw** is upped to mornings, replacing **Jack Curran** ... At adult standards **CJCL** Toronto, PD **Larry Green** is out. GM **John Rea** assumes his duties.

Former **KING** Seattle PD **Bryan Jennings** has resurfaced as PD of crosstown **KVI**, which will now complete a transition from satellite oldies to N/T over the next few months. Across town, former **KGW** Portland, Ore., PD **Steve Wexler** replaces Jennings as PD of **KING**.

The Milwaukee Journal reports that former **WQFM** morning man **Dan Hansen** is suing WQFM for back wages. Hansen—fired last year for insubordination—says he didn't know his contract said he could be fired at any time for any reason ... oldies **WDRC-AM** Hartford, Conn., goes adult standards.

At country **WGH-FM** Norfolk, Va., PD/morning man **Mike Carta** is out. Station manager **Russ Schell** will reassume the PD duties. **Jimmy Ray Dunn** from crosstown **WNOR** is the new morning host. Carta (804-479-4249) says he'll return to Austin, Texas, and concentrate on voice work and consulting for now ... Unistar AC affiliate **WQQY** Saratoga Springs, N.Y., is upgrading its signal to go after Albany, N.Y., and switching format to Satellite Music Network's Z-Rock as **WZRQ**. PD

(Continued on page 18)

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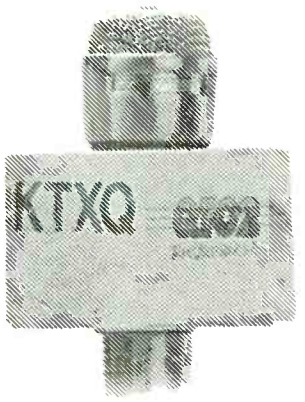
WBBM-FM Chicago

Medium Market Music Director of the Year/Rock

CHARLIE LOGAN
WYNF(FM) Tampa/St. Petersburg



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VOX JOX

(Continued from page 16)

John Meany stays on.

Spanish **KBNO** Denver APD **Sandra Ortega** is the new PD at similarly formatted crosstown station **KFRR**, replacing **Francisco Arrendondo** ... Soft AC **WEZI** Memphis switches to Unistar's Format 41 outside the drives; night host **Samantha** goes to part-time duties at rival **WRVR** ... **WWLV** (Love 94.5) Orlando, Fla., moves from soft to mainstream AC. P.M. driver **Lise Dixon** moves to mornings, paired with former crosstown **WXXL** midday jock **Shadow Stevens**. PD **Steve Kelly** goes from mornings to afternoons.

At urban/AC **WKXI** Jackson, Miss., longtime PD/morning man **Herb Anderson** is gone. **Jay Dubard**, most recently morning co-host at crosstown **WJMI**, assumes those duties ... Top 40 **WLRW** Champaign, Ill., PD **Matt McCann** transfers to the PD slot at **KRNQ** (Q102) Des Moines, Iowa. This means that overnighter **Lisa Tribley** takes McCann's midday slot and part-timer **Jennifer Krulac** assumes those duties. Also, WLRW night jock **J.R. Riley** goes to swing at **WZPL** Indianapolis.

Former **WABB-FM** Mobile, Ala., MD **Kevin Peterson** is the new PD at **KKXL-FM** Grand Forks, N.D., replacing **Mykl McKirdy**, now with JRS Records ... Top 40 **WWGT** Portland, Maine, will make its long-anticipated transition to gold-based AC as **WCSO** (Coast 98) by the time you read this. Former G98 PD **Eric Anderson** and MD **Jim Schaeffer** go to rival **WTHT** for middays and P/T, respectively.

Just in case you wanted to read about a market *adding* a top 40, Fort Myers, Fla., gets a new one following an LMA between album **WRXK** and rival **WAKS** that turns the latter station into top 40 B103. **Chris Cute**, PD at crosstown **WINK** until its change from top 40 to AC five months ago, will be PD.

MD **Jeff Dugan** is upped to PD at album **WKLC** Charleston, W.Va., replacing **Marc Savage** ... At AC **WCOZ** Lexington, Ky., PD **Tom Kennedy** is leaving for family reasons. T&R to consultant **Jack Taddeo** ... Former **WIXX** Green Bay, Wis., PD **Joe Crane** has been named PD at top 40 **KGLI** (KG93) Sioux City, Iowa, replacing **Denny Anderson** ... **Morgan Bear** has been upped from CE to OD at AC **KRAV** Tulsa, Okla., replacing **Jeff Couch**.

At top 40 **KBTS** (B93) Austin, Texas, PD **Lisa Tonacci** is officially on vacation and considering her options; her husband, morning man **Mike Butts**, is out. Call them at 512-343-2068 ... Former B93 night jock **Curtis Wilson** is the new morning man at urban **WWDM** Columbia, S.C., as **Gerold Jackson** moves to overnights. Also, **Paul Jackson** from **WUJM** Charleston, S.C., joins for afternoons, replacing **Marv Hankston**.

Former AC **WLAC-FM** Nashville PD **Chuck Tyler** is now interim PD at AC **WEZK** Knoxville, Tenn. ... **Doug "The Bear" Marlin** is the new PD of classic rock **WEGW** Wheeling, W.Va., replacing **Evan Coleman**, now part-time at crosstown **WKWK**. Also, business manager **Lil Goddard** is upped to GM ... Easy **WLIN** Jackson, Miss., has segued to soft AC.

KICA-FM Clovis, N.M., is back on the air with a country/rock hybrid. New owner **Thomas Crane** is GM. Former crosstown **KMUL** PD **Ray Don Stanford** is PD/morning man and is looking for more jocks ... Morning man **Kit Carson** adds OM stripes at album **KSFX** Roswell, N.M., replacing **John Daniels**; he needs record service.

Top 40 **WKMZ** Hagerstown, Md., has gone adult. P/T **Dan Turner** is upped to nights as **Johnny Stevens** exits for mornings at new hot AC **WQMR** Ocean City, Md., which debuts Saturday (28). Owners **Michael "Fox" Powell** and **Donald "Brad Stevens" Mattingly** will split GM and PD duties for now. Powell was OM and Mattingly was PD at the former **WSMD** Mechanicsville, Md.

PEOPLE: LOVE CAN BUILD A BRIDGE

Former **WNUA** Chicago morning host **Yvonne Daniels**, who lost her lengthy battle with cancer in June, will be memorialized in October when Chicago's landmark State Street Bridge is renamed for her. The bridge connects downtown Chicago with Marina City, where Daniels lived, and where another former employer, **WCFL**, was located. Also, **Mike Fischer**, last an international program supplier, has returned to WNUA as MD.

The Houston Post says **Smokin' Tony Richards** is out as morning co-host at urban **KBXX** following a second incident with partner **T.C. Bandit** in which the police had to break things up between the team members. Several weeks ago, Richards was cited for misdemeanor assault when he allegedly slapped Bandit during an argument in the station parking lot. On Sept. 9, one of Bandit's friends showed up to "have a few words with Richards." Things got heated. The cops came again, but nobody was charged. That day Bandit resigned. Two days later, Richards exited. Now, Bandit is back at KBXX and doing mornings solo for now.

Classic rock **WXRK** New York p.m. drivers **Mark "Flo" Volman & Howard "Eddie" Kaylan** exit to concentrate on touring and an upcoming album. Weekender **Pete Fornatale** replaces them ... **Harvey Warfield**, last with classic rock **WZLX** Boston, will do afternoons at nearby album outlet **WCGY**, replacing **Patricia Fox**, who'll stay on for weekends ... **Norman B.** goes from P/T at **KXRX** Seattle to p.m. drive at modern rock rival **KNDD**, replacing **Angie B. Goode**.

Linda Silver, last the MD at top 40 **WXLK** (K92) Roanoke, Va., is the new MD at **WRQX** (Mix 107.3) Washington, D.C., replacing **Laura Shostak**, who is relocating to Chicago ... **KFOG** San Francisco night jock **Cindy Scull** exits for nights at **KLOS** Los Angeles ... AC **WLTS** New Orleans APD/midday host **Johnny Scott** crosses to rival **WLMG** (Magic 102) for similar duties ... PD **Jim Ryan** assumes morning duties at **KXYQ** (Q105) Portland, Ore., replacing **Terry Jacobs**.

Former urban/AC **WJPC** (J106) Chicago morning co-host **Darryl Daniel** returns to the station for afternoons. P.M. driver **Deserie McRay** assumes Daniel's old job. Across town, the Sun Times reports that **WLUP** sportscaster **Bruce Wolf** is the latest addition to the host stable at the forthcoming all-sports **WPNT-AM**.

At Westwood One's Talknet, night host **Bruce Williams** has signed a new five-year pact that will see him added to the weekend lineup as well. Hosts **Ken & Daria Dolan** are out. And overnighter **Myrna Lamb** switches shifts with late-night host **Lee Miribal** ... **Freddie Mertz**, last with N/T **WFLA** Tampa, Fla., goes to afternoons at co-owned **WGST** Atlanta, replacing **Brian Wilson**.

Country **WMZQ** Washington, D.C., moves part-timers **Seth Warner** and **Carol Munse** into nights and late-nights, respectively, replacing **Mary Bartone** and **Chuck Davis**. Across town, longtime **WTOP** business reporter **Bob Dalton** is out. And top 40 **WAVA** night jock **Chris "Learjet" Leary** exits for afternoons at **WTIC-FM** Hartford; **Mike West** exits. Also, WAVA overnighter **Karl Phillips** exits to work for a local production company.

Paul Miraldi has been named promotion director of **KDWB** Minneapolis; he was manager of programming for ABC Radio Networks' "American Top 40" ... Part-timer **Alice West** is upped to nights at AC **WMYI** (My 102) Greenville, S.C., replacing **Jerry Garrett** ... Morning man **The Mad Mexican** is out at top 40 **KBFM** Brownsville, Texas.

MD **Jamie Markley** gets APD stripes at album **WWCT** Peoria, Ill. ... Former **WPXC** Cape Cod, Mass., PD **Jeff Sanders** joins **WRXR** Augusta as APD/MD, replacing **Michael Lee**, now at **WZZR** Fort Pierce, Fla. Also, **Steve Stewart** joins WRXR as production director/middays from **WXRC** Charlotte, N.C., as **Sandy Young** goes on maternity leave.

TO OUR READERS

Radio-section columns Networks And Syndication, Promotions & Marketing, PD of the Week, and Washington Roundup will return next week.

newsline...

JOHN SPINOLA, GM of WBZ-TV Boston, has added GM duties for WBZ-AM, replacing John Irwin. Owner Group W says the station will still hire a separate radio manager. Also, Tony Miraglia, VP/GM of CBS Radio Reps, is the new head of Group W Radio Sales, replacing Tom Turner.

BECK-ROSS COMMUNICATIONS has announced a station-acquisition venture in conjunction with Oppenheimer & Co. Beck-Ross will spin off a yet-unnamed subsidiary of which it will be managing general partner with Oppenheimer and, to a limited extent, with Ragan Henry. B-R's James Champlin will be chairman of the venture's advisory board and president of the managing general partnership, which will start with $15 million in equity and target underperforming stations in markets 15-50. They hope to have two stations by the end of the year.

CHUCK GRATNER, last an AE at KRLD Dallas, is now GM at WEZE-FM Pittsburgh, replacing Jay Morton.

JERRY DELCORE, GM of WNND Raleigh, N.C., takes the same duties at WFOG Norfolk, Va., replacing Pam Hughes.

CONNIE BALTHROP, president of UNC Media, assumes GM duties of UNC's soon-to-be-acquired WKKV Milwaukee from Mort Friedman, who will transfer to another pending UNC acquisition, WZAZ Jacksonville, Fla., as station manager. Pete Brown, formerly a sales consultant to Ragan Henry, is WZAZ's new GM. Jeff Goree of WKQX Chicago will be WKKV's GSM.

CLARENCE TAYLOR is upped from program manager to GM at WYZE Atlanta.

ED KIM is the new president/owner of KAZN Los Angeles. Inhwan Kim is named GM. The pair replace former owner Dwight Case.

WMMO ORLANDO, Fla., is sold from Radio Orlando to Granum for $8.15 million.

DRAKE-CHENAULT/JONES Satellite Services has changed its name to Jones Satellite Audio and relocated to Denver.

RADIO SIMULCAST TIES PROLIFERATING

(Continued from page 5)

that give one radio station the right to control the programming of another, separately owned outlet, or in some cases provide for joint ad sales by the stations.

Nine months ago, 20-30 stations were involved in such arrangements. Now at least 135 stations are affected. New arrangements are popping up weekly, sometimes in the same market within hours of each other. And, with the FCC having given a green light to most LMAs thus far, evidence is rapidly accumulating that some LMAs may develop into ownership if the commission relaxes its "duopoly" rules preventing ownership of two FMs or two AMs in the same market.

At the recent National Assn. of Broadcasters' convention, held here Sept. 11-14, FCC Mass Media Bureau Chief Roy Stewart told one panel audience that he saw LMAs as "transitional," pending an upcoming FCC decision on group ownership and duopoly rules. And two of the brokers who have been proponents of LMAs since last year think that at least half of the current deals would become station sales if the rules permitted it; one says some of his LMA deals contain options to buy if the rules change.

I DREAM OF GENIE

Although they date back to at least 1987, LMAs began to proliferate quickly last summer as the economy worsened and the "go-go" radio trading market of the '80s collapsed. Brokers saw LMAs as a replacement for station sales, especially since banks were rarely involved. Stations saw LMAs as a way to extend their coverage area, to move a still-tenable AM format to FM, or to be their own competition by offering two variants of the same format on FM.

Mostly, however, broadcasters still reeling from the glut of new station

(Continued on page 20)

Clark Honored. Shamrock Broadcasting president Bill Clark, center, was the recipient of the National Radio Award during the Sept. 12 Crystal Radio Awards luncheon in San Francisco. Pictured presenting Clark with the award are National Assn. of Broadcasters joint board chairman Gary Chapman, left, and NAB president/CEO Eddie Fritts, right.

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RADIO SIMULCAST TIES PROLIFERATING

(Continued from page 18)

licenses during the '80s and the number of "move-in" stations in their market see LMAs as a way to "downsize the competition and put the genie back in the bottle," as Heritage Media radio group president Paul Fiddick put it at the NAB group heads panel.

"A responsible owner takes the view that this is addressing station overpopulation," said station broker Gary Stevens at a panel held adjacent to the convention and sponsored by the Radio Business Report newsletter. Stevens' endorsement of LMAs is significant. Last fall, as the LMA boom was starting, Stevens said he regarded LMAs as a dicey solution for the brokerage business, and too vulnerable to licensee whims.

But in the last few weeks, Stevens has been the *deus ex machina* for three LMAs, two of which—in New Orleans and Greensboro, N.C.—were announced within days of similar arrangements between other stations in the same markets. And he says he is working on another half-dozen deals. In a recent trade ad for his services, Stevens—who has done only one conventional deal since January—is referred to as "The LMA King."

So when did Stevens change his mind? "When I realized how interested major broadcasters were. I thought they were going to be peripheral deals in small and medium markets. [But WEZB New Orleans owner] EZ Communications came to me in February and asked me to find them something in the major markets they'd identified."

Both Stevens and San Antonio, Texas-based broker John Barger, an early advocate of LMAs, note that the FCC's stance on LMAs has helped the deals' growth. Last fall, Barger says, "we were walking on eggshells because we didn't know what the official attitude was going to be toward LMAs. Now any reasonable deal that is well-advised and well-lawyered can be maintained."

> *'If the combined share doesn't amount to a lot, who's hurting?'*

A PREDICATE TO DUOPOLY?

Despite the complaints of critics or competing broadcasters who say that LMAs allow stations to circumvent the spirit of duopoly rules or ownership ceilings, the commission has thus far seemed to accept the notion—central to LMA deals—that broadcasters relinquish no more control of their programming than they would if, say, they affiliated with a traditional satellite network. In only one recent instance has the FCC fined an operator for an unauthorized transfer of control stemming from a time-brokerage agreement.

So far, the commission—rather than defining the limits of LMAs—has instead issued case-by-case rulings. It will soon gather staff recommendations to forge a ruling, probably when it looks at its overall ownership rules. When that happens, Rep. John Dingell, D-Mich.—who oversees House communications issues, and who has already asked for and received commission policy outlines, but has held no hearings—will probably also act.

The FCC's Stewart made no secret of where his sympathies lay at the RBR panel. The Mass Media Bureau Chief received the biggest hand of any panelist when he announced that he now considered the FCC's Docket 80-90 ruling—the one responsible for the proliferation of stations—to be "a mistake."

At the RBR panel, and then on another panel the next morning—Stewart declared himself amenable to the possibility of one licensee having, say, three stations in a market. "If the combined share of those stations doesn't amount to a lot, who's hurting?" he asked. Stewart also said that the LMA issue could be "a predicate to overturning the duopoly rule," and, a few minutes later, that he saw LMAs as "transitional."

That may be what a lot of LMA participants are hoping for. Broker Stevens—who compared multiple same-market ownership to the days of the NBC Red and Blue networks—also told the RBR panel that he saw LMAs as a "near-term solution," later adding that "most thoughtful broadcasters believe the duopoly is coming back."

Barger, who has worked on two LMAs and no conventional sales since last fall, believes that if the duopoly rule was lifted, "50% of the deals would be consummated as sales. If I'm a successful operator in a town, I would think a lender would be more apt to provide me with the debt funds needed to finish the deal. The seller might be willing to take back more paper, and even take it back in the form of a subordinate security position if he or she had first-hand experience [competing against] the operator they were selling it to."

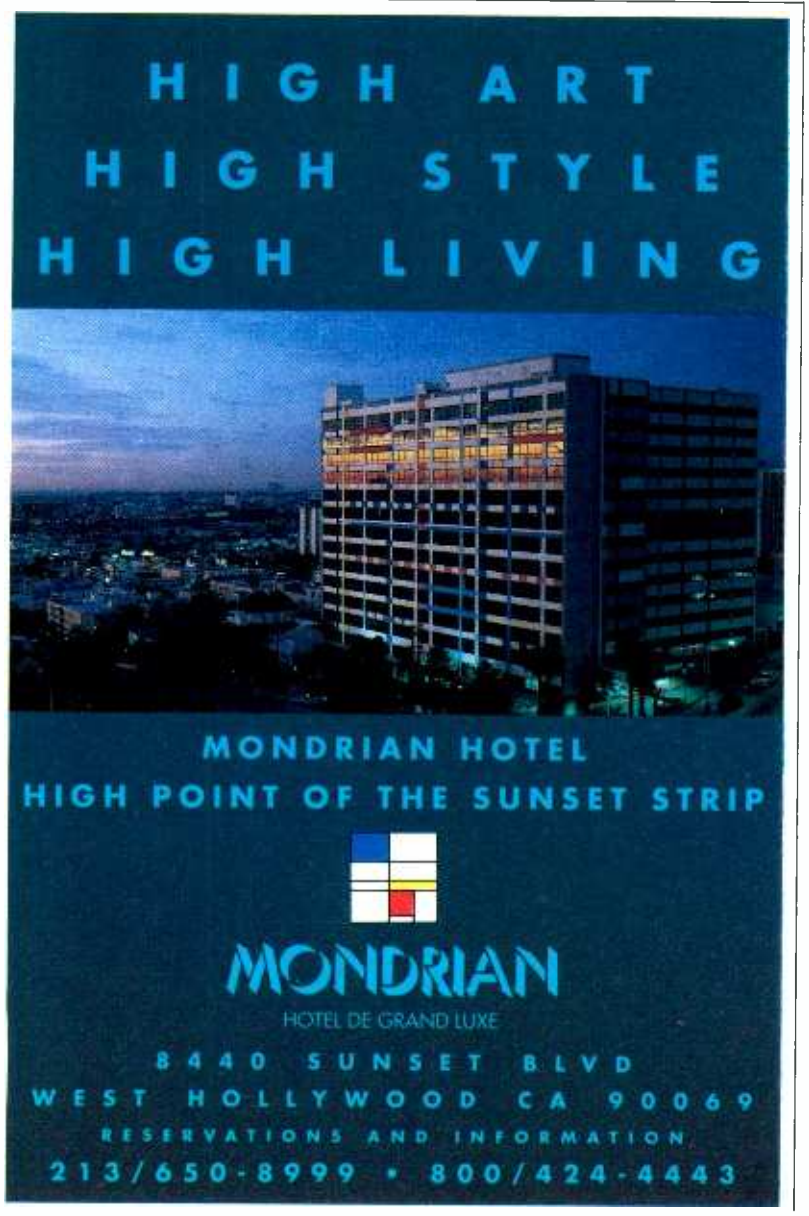
Stevens, contacted after the NAB, thinks Barger's 50% estimate is reasonable. Among the LMAs he has put together, "some do and some don't contain options to buy" pending a rule change. "I recommend it to all of them," he says. "Some of them just don't want it."

HOW MUCH IS ENOUGH?

Stewart's bullish stance on LMAs prompted one audience member at the RBR panel to ask him if he anticipated any limits on LMAs at all. Would the FCC let one operator run every FM station in town? "My feeling is that we won't let the licensee do that," he responded. Stevens also believes that "if someone tries to do six stations in a market, [the FCC will] move in very quickly."

Such assurances are not enough for some people. While the NAB was meeting here, the National Assn. of Black Owned Broadcasters was having its annual meetings in Washington, D.C., and voted to oppose LMAs. NABOB director James Winston says that while the group was mixed on LMAs during its spring meeting,

(Continued on page 23)



Billboard® FOR WEEK ENDING SEPTEMBER 28, 1991

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	4	12	TIME, LOVE AND TENDERNESS / COLUMBIA 38-73889	◆ MICHAEL BOLTON (1 week at No. 1)
2	1	1	14	(EVERYTHING I DO) I DO IT FOR YOU / A&M 1567	◆ BRYAN ADAMS
3	3	3	13	THE MOTOWN SONG / WARNER BROS. 4-19322	◆ ROD STEWART
4	5	8	12	EVERYBODY PLAYS THE FOOL / A&M 1563	◆ AARON NEVILLE
5	6	6	13	SOMETHING TO TALK ABOUT / CAPITOL 44724	◆ BONNIE RAITT
6	8	10	10	TOO MANY WALLS / POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
7	4	2	16	EVERY HEARTBEAT / A&M 1557	◆ AMY GRANT
8	7	5	14	FADING LIKE A FLOWER / EMI 50355	◆ ROXETTE
9	13	17	5	EMOTIONS / COLUMBIA 38-73977	◆ MARIAH CAREY
10	14	18	6	THE REAL LOVE / CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
11	10	12	10	IT HIT ME LIKE A HAMMER / EMI 50364	◆ HUEY LEWIS & THE NEWS
12	11	13	12	YOU COME TO MY SENSES / REPRISE 4-19205	CHICAGO
13	9	7	14	IT AIN'T OVER 'TIL IT'S OVER / VIRGIN 4-98795	◆ LENNY KRAVITZ
14	12	9	15	LOVE AND UNDERSTANDING / GEFFEN 19023	◆ CHER
15	15	11	17	LILY WAS HERE / ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
16	20	25	4	IF THERE WERE NO DREAMS / COLUMBIA ALBUM CUT	NEIL DIAMOND
17	18	21	9	ALL I HAVE / REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
18	21	27	6	DON'T WANT TO BE A FOOL / EPIC 34-73879	◆ LUTHER VANDROSS
19	22	30	9	SUNRISE / MERCURY 868 414 4	◆ THE TRIPLETS
20	16	14	16	UNFORGETTABLE / ELEKTRA 4-64875	◆ NATALIE COLE
21	23	26	7	THE GIFT OF LOVE / ATLANTIC 4-87633	BETTE MIDLER
22	17	16	17	CAN YOU STOP THE RAIN / COLUMBIA 38-73745	◆ PEABO BRYSON
				★★★ POWER PICK ★★★	
23	37	—	2	LIVE FOR LOVING YOU / EPIC 34-73962	◆ GLORIA ESTEFAN
24	24	33	7	SOMEWHERE IN MY BROKEN HEART / SBK 05404	◆ BILLY DEAN
25	26	29	9	SINCE I DON'T HAVE YOU / RCA 2848	◆ RONNIE MILSAP
26	19	15	19	CAN'T FORGET YOU / EPIC 34-73864	◆ GLORIA ESTEFAN
27	30	31	9	THE PROMISE OF A NEW DAY / CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
28	27	22	22	MORE THAN WORDS / A&M 1552	◆ EXTREME
29	28	19	21	RUSH RUSH / CAPTIVE 4 98828/VIRGIN	◆ PAULA ABDUL
30	33	37	6	I CAN'T WAIT ANOTHER MINUTE / JIVE 1445/RCA	◆ HI-FIVE
31	29	23	17	THE DREAM IS STILL ALIVE / SBK 07356	◆ WILSON PHILLIPS
32	41	50	3	WHEN YOU TELL ME THAT YOU LOVE ME / MOTOWN 2139	◆ DIANA ROSS
33	25	20	27	PLACE IN THIS WORLD / REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
34	34	32	24	LOVE IS A WONDERFUL THING / COLUMBIA 38-73719	◆ MICHAEL BOLTON
35	32	28	23	POWER OF LOVE/LOVE POWER / EPIC 34 73778	◆ LUTHER VANDROSS
36	38	42	4	FOR YOU / REUNION 19103/GEFFEN	MICHAEL W. SMITH
				★★★ HOT SHOT DEBUT ★★★	
37	NEW ▶		1	SET THE NIGHT TO MUSIC / ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
38	45	44	5	WHEN A MAN LOVES A WOMAN / COLUMBIA ALBUM CUT	MICHAEL BOLTON
39	39	34	17	I'LL BE THERE / ATLANTIC 4-87683	◆ THE ESCAPE CLUB
40	35	36	30	BABY BABY / A&M 1549	◆ AMY GRANT
41	36	35	23	WALKING IN MEMPHIS / ATLANTIC 4-87747	◆ MARC COHN
42	31	24	12	THE LAST TO KNOW / EPIC 34-73856	◆ CELINE DION
43	46	47	4	I ADORE MI AMOR / GIANT 4-19204	◆ COLOR ME BADD
44	40	38	8	LEARNING TO FLY / MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
45	NEW ▶		1	THAT'S WHAT LOVE IS FOR / A&M 1566	◆ AMY GRANT
46	43	40	11	NIGHTS LIKE THIS / VIRGIN 4-98798	AFTER 7
47	NEW ▶		1	LOVE...THY WILL BE DONE / COLUMBIA 38-73853	◆ MARTIKA
48	44	39	29	RHYTHM OF MY HEART / WARNER BROS. 4-19366	◆ ROD STEWART
49	NEW ▶		1	SOMETHING GOT ME STARTED / EASTWEST 4-98711	◆ SIMPLY RED
50	NEW ▶		1	SENZA UNA DONNA / LONDON 849 063-4/PLG	◆ ZUCCHERO/PAUL YOUNG

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

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NAB '91: A TASTE OF TOUGH TIMES IN RADIO

(Continued from page 9)

Many of the DAB players and attendees stated a strong preference for an in-band digital service, for its obvious listener-friendliness and economic proximity. "Better to build a new home on our own turf," quipped Sconnix Broadcasting's Randy Odeneal, who added that "DAB is now an economic and policy issue," not just a technical one.

American Media's Arthur Kern suggested that in the digital debate, radio should listen to its listeners, who want "no confusion" and won't relish spending money on nontraditional receivers.

'Who cares what happens 2 or 3 years down the road?'

NAB, which wanted to position broadcasters on the same playing field as satellite competitors, jumped early into the digital scramble by pacting for the European Eureka L-band system. In-band research still lags way behind. The U.S. government and the FCC will not be able to decide what spectrum is available for domestic DAB until the conclusion of 1992's World Administrative Radio Conference.

There were also people at the NAB meet who saw the DAB issue as "a complete waste of time." That's what Viacom Radio's Bill Figenshu told the NAB's group heads panel, adding, "Unless we increase the amount of money coming into the business, who cares what happens two or three years down the road?"

'PUNISHING' TIMES

NAB's management keynoter, New York Governor Mario Cuomo, verbalized the overall bleak economy by calling it "punishing" and "failing fundamentally," and warned that "the money supply has shrunk way beyond government expectation."

Station owners, of course, are well aware that the money supply has shrunk. According to the recent NAB Radio Financial Report, more than 50% of all stations lost money in 1990. Net revenues between 1987-90 were down 0.9% for FMs and 9.5% for AMs.

Audience members at various NAB panels were repeatedly told that if there was a recovery under way, it would be modest compared with that of past recovery years. One prediction was 2.5%-3% growth in the second half of the year, and 3% growth in 1992. Similarly, while station financing might make a comeback in the next year, it would be on a scale far short of the hyperactive '80s.

Against this background, the announcement that, for the first time, NAB has entered the federal financial institution lobbying area was viewed as an important decision. The association is going to bat with the feds over a recently changed banking industry definition called a Highly Leveraged Transaction, which now includes broadcast station loans. Based on a test that compares the amount of credit with the borrower's balance-sheet equity, and—some say—unfairly ignores cash-flow realities of broadcasters, the HLT has become a red flag to many lenders.

The HLT definition was never intended to be used as a barbed-wire fence to prevent broadcast loans, but it has become a major glitch.

A brand-new NAB petition document, to be submitted Sept. 23 to the three federal regulatory agencies involved, contends that the new HLT definition has unfairly severed the industry from traditional forms of bank financing and is making it much more difficult for stations to obtain credit for capital expenditures, working capital, refinancing, and acquisitions. NAB has asked the government to remove broadcast companies from the definition or to change the language to include cash-flow accommodations.

At the HLT panel, Malrite Communications president Milton Maltz said of the current HLT definition that government officials had asked the definition to be "simple" but made it "stupid" instead, because it does not take into account the fact that "cash flow is the guts of American business."

BRING THE BANKS BACK

At a pre-NAB panel sponsored by the Radio Business Report newsletter, station magnate Robert Sillerman was asked where the new money for station sales was coming from. He responded by saying that it wasn't completely true that the old sources—i.e., the banks—had disappeared. Station lending was a "relatively specialized area" and, as such, "the learning curve for new investors is too slow," he said. Therefore, he was hoping for the return of banks which, he said, would need to keep lending money to make money. Broker Richard Blackburn agreed that the "new source will be big money that can't go anywhere else."

Later, on the group heads panel, Infinity's Mel Karmazin pointed out that bankers didn't think they had turned their back on the industry; rather, they felt betrayed by stations that hadn't hit the revenue marks they had promised to reach.

From the bank side, First Chicago's Ken Selle told broadcasters in a station financing session that the last 18 months of the banker/radio relationship should be regarded as the "temporarily closed for remodeling" period. Banks were too busy trying to clean up collapsed deals to look for new ones. Not only would radio capital come back on a smaller scale, he said, but it would be tightly structured and priced at a premium.

Granum Communications' Herb McCord noted that, even with Kohlberg, Kravis, Roberts & Co. as equity partners, he had "worn out three sets of kneepads" trying to finance the recent purchase of KCDU Dallas. But McCord noted that there were corporate players like KKR who were bullish on radio, even if the banks weren't. And Maltz noted that the recent acquisition of Ameritrust by Society National Bank—a longtime radio supporter—"can only augur well for the broadcast industry."

GROUP OWNERSHIP RULES CHANGE?

Most broadcasters also took heart from FCC Mass Media Bureau chief Roy Stewart's announcement, made at the RBR session, that he personally considered the Docket 80/90 station additions of the '80s to have been "a mistake." They also caught his repeated hints that the FCC was looking favorably at a relaxation of group ownership and and ownership attribution rules.

In the survival-strategies panel, Stewart made it clear that Chairman Al Sikes will move ahead to modify the current rules limiting a company to ownership of 12 AM, 12 FM, and 12 TV stations "because he wants them [modified]." While formal staff recommendations haven't yet been made, Stewart forecast a future softening of not only that limit, but also of local duopoly limits.

Washington communications lawyer Howard Weiss also suggested that broadcasters use the FCC's ownership attribution rules as "a way to circumvent" limits on ownership shares in other broadcast properties, "such as owning 49%" up to the 50% limit, and "holding nonvoting stock, separated from [station control]."

Even Stewart went so far as to suggest that broadcasters "call me to discuss" such apparently benign loopholes before filing documents. "After all," he said, "I have an interest in doing it right the first time."

The ongoing fallout from the Docket 80/90 issue prompted New Orleans communications lawyer Ashton Hardy and others to call for a return to the FCC's selective A and B acceptance list for new FM applicants and a continued tightening of the once-slack FM translator rules.

The commission, said Hardy, "never anticipated" translator abuses, and faces a "tremendous challenge to stop" the financial drain on stations.

CAPITOL HILL STREET BLUES

The traditional NAB legislative update panel produced few surprises (and few legislators), largely because there are few pending bills that apply to radio broadcasters.

One upcoming legislative news confirmation came from Rep. Matthew Rinaldo, R-N.J., who said the House will hold hearings on DAB later this year. However, no bill will be introduced; the hearing will be explanatory and educative in nature, so that House members can get a firmer grasp on the new technology and the spectrum choices for the new digital service.

'The learning curve for new investors is too slow'

Broadcasters were also warned to be particularly careful in the area of FCC rules enforcement. Over the past few years, the FCC has been given authority to beef up its fines (up to $25,000 per day or a $250,000 fine for a "one time" violation).

The FCC's Stewart said that while the '80s had been "a time of rethinking and eliminating unnecessary rules, those rules still on the books "chairman Sikes thinks are important, so that the FCC is no longer reactive but proactive."

Stewart and industry panelists pinpointed the problem areas—indecency, EEO, political ads, and technical rules covering transmitters, malicious interference, false distress commmunications, unauthorized emissions, faulty antennas and lights—as those to be carefully examined by licensees and station lawyers.

The new cautionary stance caused panelist and Washington attorney Richard Zaragoza to comment that if stations get in hot water in any of these areas, and particularly in the political ad costs flurry, "we could lose the sympathy we now have on Capitol Hill."

Successful Steering. CBS Radio Division president Nancy Widmann receives an award from National Assn. of Broadcasters radio board chairman Richard Novick in appreciation for her efforts as chairwoman of the NAB convention steering committee. The award was presented Sept. 12 at the Crystal Radio Awards luncheon in San Francisco. Novick is president of WKIP-AM/FM and WRNQ Poughkeepsie, N.Y.

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ECONOMY RULES PROGRAMMING PANELS TOO

(Continued from page 16)

partner Lee Abrams, as well as Joint Communications' John Parikahl.

There was also a separate Bolton Research "Diarykeepers Live" focus group that followed up their "Diarykeepers' Exposed" study from two years ago. At that focus group, non-industry listeners said that they would follow more specific instructions—i.e, filling out the diary within an hour, instead of later—if they were given. As for the hot industry topic of aided recall, most said that a list of stations wouldn't be necessary because they already knew what stations they listened to.

LOCAL V. NATIONAL HOSTS

One of the hottest panels at the confab proper was the News/Talk session, which centered on a debate over local vs. national hosts. "A good local program will beat a good national program in a good market," said KGO San Francisco air-personality Ronn Owens. A number of unemployed attendees agreed and that put panelist Rush Limbaugh—whose show is distributed nationally by EFM Media Management—on the defensive. "I'm being thinly accused of eliminating jobs because I'm syndicated," Limbaugh said. "I want to do an entertaining program to as many people as I can reach."

The subject of syndicated personalities also arose at the group owner's panel. At one point, Infinity's Mel Karmazin announced that his company was negotiating to put the Howard Stern show in 12 other markets. But Karmazin didn't think that national performers were the wave of the future; other personalities, he claimed, were "not so unique."

Limbaugh also met with some opposition outside the convention center where representatives of the Gay and Lesbian Alliance Against Defamation handed out flyers urging broadcasters to consider programming for the gay community. The flyer also criticized Limbaugh for allegedly referring to gays as "militant organized sodomites," and staging a mock protest by gays in the studio so he could pretend to bomb them. "This kind of programming contributes to a growing trend of anti-gay violence in this country," the flyer said.

Some other highlights from the programming panels:

SWEET COUNTRY CROSSOVERS

At the AC format room, KOIT San Francisco's Suzy Mayzell told her cohorts to stay focused and not react to the success of country or the new rock/AC format. But KESZ Phoenix MD Carla Foxx was in favor of playing country crossovers. The only problem, she said, was that labels wouldn't get behind them. That prompted Columbia's Jerry Lembo to add later that PDs had resisted his attempts to work Rosanne Cash and Mike Reid AC—often without listening to the records themselves. But consultant Mike McVay pointed out that country PDs "are gunning for our 25-54 listeners."

At the country panel, WPOC Baltimore PD Bob Moody warned the audience that some of the format's many recent breakthrough artists might be "temporary stars. Some of these people will likely be back at the Ramada Inn two years from now," said Moody. He added that while research shows that listeners are interested in new artists, the "greatest interest is in new songs by established artists."

McVay Media consultant Charlie Cook said that despite new-artist breakthroughs, the format still is not having enough impact at retail. "We should be selling a lot more," based on listenership, he said.

THE CLASSIC '70s?

Part of the oldies format panel concerned itself with whether PDs should play more '70s gold as listeners who grew up in that era mature into their target demo, and how much pre-Beatles gold they should play. WOCL Orlando, Fla., PD Scott Sherwood told PDs to "protect your flanks" by going outside the usual '64-'71 core titles. WODS Boston PD Tommy Edwards warned against adding too many '70s hits. "Music was so bad in this era," he said. Former KWFM Tucson, Ariz., OM Mike Ring told stations to use research to let "listeners define an oldie."

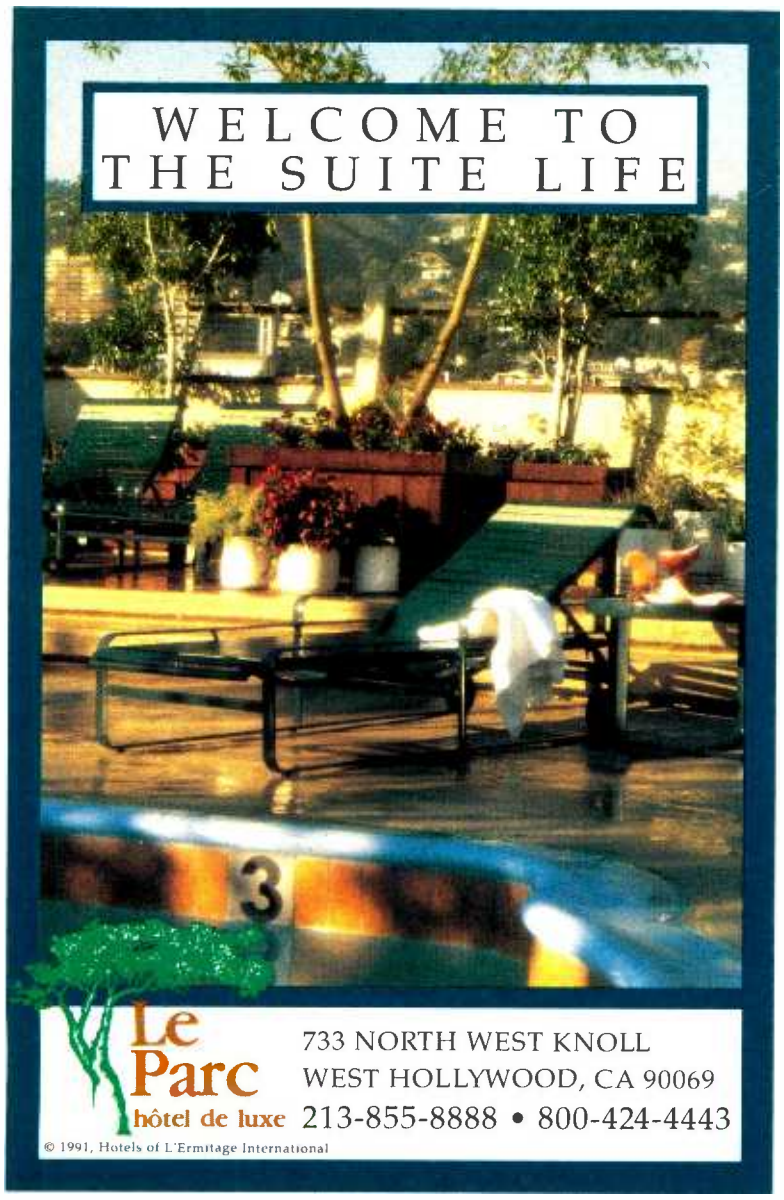
Adult alternative panelists spoke about the difficulties in testing music for the format. "It's difficult to get a handle on testing the music, especially the instrumentals," said WCDJ Boston's Blake Lawrence. "You can't test the songs because they're unfamiliar," added KIFM San Diego's PD Bob O'Conner. "[You have to] test the styles of music."

UNFORGETTABLE

At the adult standards session, panelists stressed that the format has to be fresh to survive. MOR Media consultant Steve Warren noted that "MOR is not a repository of old, dusty songs. The MOR format has more living artists than [album] rock does." Harry Valentine said that nostalgia stations got a boost when AC and top 40s played Natalie Cole's "Unforgettable," but warned, "When you start adding AC records, all you get is a bad AC station."

Besides a Thursday morning address from President Bush, delivered in Washington and piped into all NAB sessions, keynoters included Quincy Jones and New York Gov. Mario Cuomo, who called radio "the magic box of my youth. I will confess a bias toward radio. Maybe it's because radio has been so much better to me than television."

Official attendance at Radio 1991 was 7,063. With last year's attendance at 7,241, that marks the first time in recent memory that NAB has announced an attendance decline, something that many conventioneers anticipated when the NAB failed to publish its usual list of pre-registrants. Reaction to this year's decidedly subdued NAB ranged from one major group head who felt there should have been more cheerleading and less doom-and-gloom to a consultant who felt that in this year's economy panelists were more willing to discuss actual solutions and not just generalizations.



Billboard® FOR WEEK ENDING SEPTEMBER 28, 1991

Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	4	DREAMLINE / ATLANTIC ALBUM CUT	RUSH (2 weeks at No. 1)
2	5	8	3	CAN'T STOP THIS THING WE STARTED / A&M 1576	BRYAN ADAMS
3	2	1	12	OUT IN THE COLD / MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
4	4	—	2	DON'T CRY / GEFFEN 19027	GUNS N' ROSES
5	3	6	4	CALLING ELVIS / WARNER BROS. 4-19199	DIRE STRAITS
6	9	9	3	HEAVEN IN THE BACK SEAT / COLUMBIA 38-73976	EDDIE MONEY
7	25	39	13	TOP OF THE WORLD / WARNER BROS. ALBUM CUT	VAN HALEN
8	8	7	5	SOMETIMES (IT'S A BITCH) / MODERN 4-98758 /ATLANTIC	STEVIE NICKS
9	11	12	5	STRAIGHT TO YOUR HEART / EPIC 34-73982	BAD ENGLISH
10	6	4	15	HOLE HEARTED / A&M 1564	EXTREME
11	12	10	7	ENTER SANDMAN / ELEKTRA 4-64857	METALLICA
12	10	3	14	RUNAROUND / WARNER BROS. ALBUM CUT	VAN HALEN
13	29	—	2	THE FIRE INSIDE / CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
14	18	18	6	WALK THROUGH FIRE / ATCO 4-98748	BAD COMPANY
15	24	28	5	SEND ME AN ANGEL / MERCURY 868 956-4	SCORPIONS
16	19	21	5	BALLAD OF YOUTH / MERCURY 868 790-4	RICHIE SAMBORA
17	16	16	9	NOBODY SAID IT WAS EASY / DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
18	21	25	4	SHAKE ME UP / MORGAN CREEK ALBUM CUT	LITTLE FEAT
19	20	27	4	TOP OF THE POPS / CAPITOL 44762	THE SMITHEREENS
20	7	5	6	THE REAL LOVE / CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
21	15	14	5	THIS IS NOT LOVE / CHRYSALIS ALBUM CUT	JETHRO TULL
22	17	20	5	ONE SHOT / VICTORY ALBUM CUT/PLG	TIN MACHINE
23	14	13	17	3 STRANGE DAYS / CAPITOL 44738	SCHOOL OF FISH
24	26	—	2	WILD HEARTED SON / SIRE ALBUM CUT/REPRISE	THE CULT
25	22	24	4	EDISON'S MEDICINE / GEFFEN ALBUM CUT	TESLA
26	23	23	4	PRIMAL SCREAM / ELEKTRA 4-64848	MOTLEY CRUE
27	27	—	2	NO MORE TEARS / ASSOCIATED ALBUM CUT/EPIC	OZZY OSBOURNE
28	13	11	8	KEEPING THE FAITH / ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
				★★★ POWER TRACK ★★★	
29	48	—	2	INTO THE GREAT WIDE OPEN / MCA ALBUM CUT	TOM PETTY/HEARTBREAKERS
30	39	44	5	MAN IN THE MOON / HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM
31	38	—	2	HEAVY FUEL / WARNER BROS. ALBUM CUT	DIRE STRAITS
32	36	49	3	SEA OF SORROW / COLUMBIA ALBUM CUT	ALICE IN CHAINS
33	30	22	11	POWER WINDOWS / JAMBCO 868 672-4/MERCURY	BILLY FALCON
34	34	29	15	SOMETHING TO TALK ABOUT / CAPITOL 44724	BONNIE RAITT
35	28	19	13	END OF THE LINE / EPIC ALBUM CUT	ALLMAN BROTHERS BAND
				★★★ FLASHMAKER ★★★	
36	NEW ▶		1	NOVEMBER RAIN / GEFFEN ALBUM CUT	GUNS N' ROSES
37	45	—	2	REBEL TO REBEL / CHARISMA ALBUM CUT	38 SPECIAL
38	35	32	19	JET CITY WOMAN / EMI 50357	QUEENSRYCHE
39	NEW ▶		1	I'VE GOT A LOT TO LEARN ABOUT LOVE / INTERSCOPE ALBUM CUT/EASTWEST	THE STORM
40	NEW ▶		1	LIVE AND LET DIE / GEFFEN ALBUM CUT	GUNS N' ROSES
41	43	—	2	BACKLASH / BLACKHEART 34-73985/EPIC	JOAN JETT AND THE BLACKHEARTS
42	32	31	6	LISTEN / ATLANTIC ALBUM CUT	JULIAN LENNON
43	NEW ▶		1	RUSH / COLUMBIA 44-73844	BIG AUDIO DYNAMITE II
44	42	46	6	UNTIL MY DYING DAY / GEFFEN ALBUM CUT	THUNDER
45	31	15	10	TWIST OF THE KNIFE / ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
46	37	38	15	LEARNING TO FLY / MCA 54124	TOM PETTY & THE HEARTBREAKERS
47	NEW ▶		1	YOU'RE SO STRANGE / RCA ALBUM CUT	KIK TRACEE
48	NEW ▶		1	BAD RAIN / EPIC ALBUM CUT	ALLMAN BROTHERS BAND
49	33	17	10	FACE THE MUSIC / GIANT 4-19273	RTZ
50	46	48	14	RIGHT NOW / WARNER BROS. ALBUM CUT	VAN HALEN

◯ 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.

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RADIO SIMULCAST TIES PROLIFERATING

(Continued from page 20)

he now feels that LMAs represent "dominant FMs ganging up with dominant FMs" against the smaller interests that represent much of NABOB's membership. (Heritage's Fiddick was one of the few panelists at NAB to present a similar viewpoint, saying that he was against "two-on-one" fights.)

At an NAB legislative panel, Larry Irving, House Telecommunications Subcommittee senior counsel, also told attendees that "there is a growing unease by the members I work with" that LMAs might go beyond fair competition. "It's great if you're the buyer or seller," Irving said, "but not if you're another station in the market." Irving said there will be no hearings on LMAs alone, but added that "there's going to be a lot of close looking" because "at this point, there's no 'hardship showing' needed" as a cause to enter into such agreements.

(The Federal Trade Commission has also OK'd LMAs on a "case- by-case basis." On Sept. 9, it also advised the FCC that relaxing ownership rules would not violate FTC practices.)

There was some other opposition to LMAs heard at NAB. Consultant Dwight Douglas pointed out that they will not reduce the amount of commercial time available to buyers, just redistribute it. (For that reason, someone in the audience at the RBR panel suggested that the NAB force stations to stay off the air if they go dark, rather than coming back under new owners.) Fiddick also pointed out that ad buyers will not pay a fair price for AM-FM combos now, much less an odd variant. KING Seattle's Jack Swanson felt fewer radio sales people would lead to less advertising revenue.

Even Barger and Stevens have some concerns. Stevens thinks we will reach a point where "the inventory becomes absorbed." Barger thinks that many of the best deals are made already."

Still, neither broker says the cost of doing LMAs is accelerating with demand, as station prices did 10 years ago. And American Radio publisher Jim Duncan goes as far as predicting that, by 1993, 10% of all stations could be involved in LMAs—about 10 times the current number—if the recession does not end.

THE CHANGING LANDSCAPE

So what effects have LMAs had on the radio landscape already? There are only a few instances where the existing arrangements have impacted a ratings battle—most of them, notably, in urban radio. AM daytimer KIIZ Killeen, Texas' LMA with an FM allowed it to go from an 8.4 12-plus share to a 15.2. Urban/ACs WKXI Jackson, Miss. (4.5-7.7), and WHBT Tallahassee, Fla. (4.8-8.7), have also found happiness on FM through new LMAs.

In contrast, new FM news/talk outlet WWTN Nashville debuted with a 0.6 share this spring, about the same as the 0.7 that its predecessor, WSIX-AM, had received. Spanish-language KAMA El Paso, Texas' move to FM advanced it only 6.1-6.6 this spring. New country outlet WHVK Huntsville, Ala., may have been intended by its LMA partner, top 40 WZYP, to outflank country rival WDRM. But this spring, WDRM had a 24.7 and WHVK was off 4.2-2.2 from its previous format.

As for the effects on a market's sales picture, there are not a lot of signs of massive change yet. American Radio's Duncan says, "Usually what happens is that you get one person who's OK, and one that's not, so you get a combination that's a little better than OK. It hasn't been a situation where two or three ordinary stations turn into some behemoth.

"The strongest potential combination is the one in New Orleans between [top 40 WEZB and AC WMXZ]," Duncan adds. "WEZB was already in the top two or top three for market revenue. I doubt this will vault them to No. 1, but it certainly solidifies their position as No 2."

The only broadcaster contacted for this story to admit that an LMA has changed the playing field in his market is WLIN Jackson, Miss., GM Marshall Magee, who now competes with two LMAs: the one that put AC WJDX on FM, and the one that turned his last employer, AC WMJW, into WKXI. WMJW—a 3,000-watt FM against an ad hoc combo of two 100,000 watters—was "certainly at a disadvantage in its final days," he says.

Magee says 17 staffers were laid off as a result of the WMJW/WKXI LMA. That seems to be one of the more severe cases. Former WUFX Buffalo, N.Y., GM Pete Coughlin says he was one of 10 casualties of his station's LMA with rival rock outlet WGRF. WEZB's deal with rival KNOK—now a satellite urban/AC—cost six jobs. The sales-only LMAs between HAPA and Dick Broadcasting in Nashville and Greensboro, N.C., eliminated six and 10 people, respectively.

Those job losses should be considered against the number of jobs that would have been lost anyway at failing stations. Still, if you take the 65 or so stations that have been on the receiving end of LMAs and multiply them by just three or four staffers—a smaller number than that cited by any station involved—at least 200 jobs and possibly many more have been affected.

BREAKING UP IS NOT HARD TO DO

Finally, with the rise of LMAs have come the inevitable breakups. Some LMAs, like the one involving the current WBUB Charleston, S.C., were designed only as temporary measures pending a change in ownership. But other LMAs have collapsed, like the one between rival Youngstown, Ohio, rockers WNCD and WRKU or Williamsport, Pa., outlets WFXX and WHTO. Another LMA, already announced and scheduled to kick in by early November, is reportedly crumbling already, although one of the parties involved hopes the deal can still be patched up.

One sign of the times, of course, is that WNCD went out and found itself another simulcast partner. WNCD PD Gary Jay claims his station's deal with WRKU collapsed "because they wanted too much money. We felt their station wasn't worth it. We got rid of it and got another signal at a cheaper rate. WRKU was costing us $33,000 a month; we got WKTX for under $10,000 a month and it covers the same area." (WRKU's GM could not be reached for comment.)

Bill Holland in Washington, D.C., contributed to this story.

Making Money. ABC Radio Networks and Satellite Music Network hosted a concert with Eddie Money during the National Assn. of Broadcasters convention in San Francisco. Pictured, from left, are SMN president David Kantor, American Top 40 host Shadoe Stevens, Money, and ABC Radio Networks president Robert Callahan.

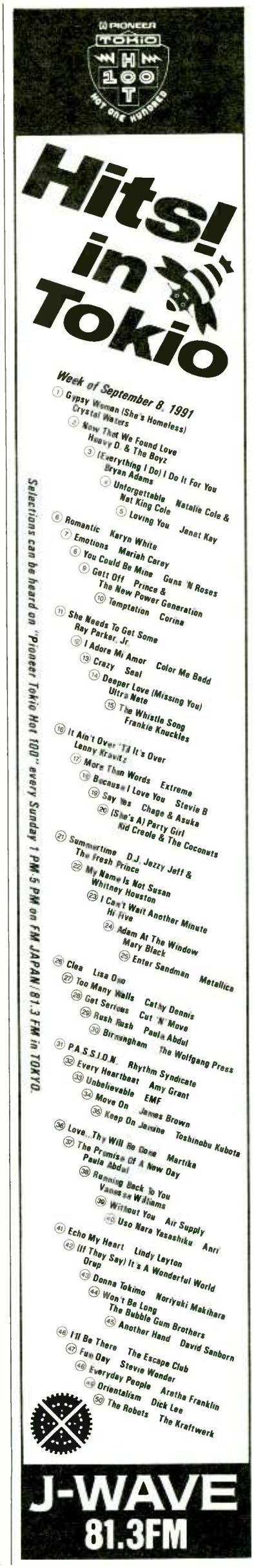
Billboard® FOR WEEK ENDING SEPTEMBER 28, 1991

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	6	**SO YOU THINK YOU'RE IN LOVE** A&M 1578	ROBYN HITCHCOCK 2 weeks at No. 1
2	2	1	11	**UNTIL SHE COMES** COLUMBIA 38-73855	THE PSYCHEDELIC FURS
3	4	8	4	**TOP OF THE POPS** CAPITOL 44762	THE SMITHEREENS
4	5	7	5	**ONE SHOT** VICTORY ALBUM CUT/PLG	TIN MACHINE
5	9	19	4	**SEXUALITY** ELEKTRA 4-64851	BILLY BRAGG
6	7	5	7	**IT'S ONLY NATURAL** CAPITOL ALBUM CUT	CROWDED HOUSE
7	3	2	13	**RUSH** COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
8	8	12	5	**MONSTERS AND ANGELS** LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
9	6	4	9	**SATISFIED** REPRISE 4-19211	SQUEEZE
10	13	16	5	**TAKE FIVE** GEFFEN ALBUM CUT	NORTHSIDE
11	21	—	2	**GIVE IT AWAY** WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
12	12	22	4	**SHE'S A GIRL AND I'M A MAN** CAPITOL ALBUM CUT	LLOYD COLE
13	16	—	2	**WILD HEARTED SON** SIRE ALBUM CUT/REPRISE	THE CULT
14	11	9	6	**BACKLASH** BLACKHEART 34-73985 /EPIC	JOAN JETT
15	17	25	3	**THERE'S NO OTHER WAY** SBK 97880	BLUR
16	14	18	7	**(I JUST WANNA) B WITH U** MCA 54113	TRANSVISION VAMP
17	27	—	2	**SMELLS LIKE TEEN SPIRIT** DGC 21673	NIRVANA
18	20	10	8	**HUMAN NATURE** PERFECTO 2855/RCA	GARY CLAIL
19	NEW▶		1	**ROCKING CHAIR** GIANT ALBUM CUT	HOUSE OF FREAKS
20	26	—	2	**SHADOWTIME** GEFFEN ALBUM CUT	SIOUXSIE & THE BANSHEES
21	22	24	4	**FAMILY MAN** GEFFEN 4-21658	NITZER EBB
22	18	14	8	**JULIE'S BLANKET** MORGAN CREEK 4-23003	MARY'S DANISH
23	15	13	8	**SAM** LONDON ALBUM CUT/PLG	MEAT PUPPETS
24	19	15	11	**HAPPY** COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
25	NEW▶		1	**CALLING ELVIS** WARNER BROS. 4-19199	DIRE STRAITS
26	25	20	9	**SIT DOWN** FONTANA ALBUM CUT/MERCURY	JAMES
27	NEW▶		1	**FEEL EVERY BEAT** WARNER BROS. 4-19161	ELECTRONIC
28	RE-ENTRY		3	**COME INSIDE** WARNER BROS. 4-19182	THOMPSON TWINS
29	NEW▶		1	**CERULEAN** SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
30	10	6	12	**CHORUS** SIRE 4-19202/REPRISE	ERASURE

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



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Billboard

FOR WEEK ENDING SEPTEMBER 28, 1991

POWER PLAYLISTS™

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

Z100

New York — O.M.: Steve Kingston

1	2	Color Me Badd, I Adore Mi Amor
2	4	Marky Mark & The Funky Bunch/Lo
3	1	Paula Abdul, The Promise Of A New Day
4	3	Bryan Adams, (Everything I Do) I Do I
5	7	The Escape Club, I'll Be There
6	6	Cathy Dennis, Too Many Walls
7	8	Boyz II Men, Motownphilly
8	11	Firehouse, Love Of A Lifetime
9	10	R.E.M., Shiny Happy People
10	12	Hi-Five, I Can't Wait Another Minute
11	15	Mariah Carey, Emotions
12	13	Heavy D. & The Boyz, Now That We Foun
13	14	Rod Stewart, The Motown Song
14	17	Karyn White, Romantic
15	16	Billy Falcon, Power Windows
16	18	Natural Selection , Do Anything
17	20	Bryan Adams, Can't Stop This Thing We
18	25	Naughty By Nature, O.P.P.
19	5	Scorpions, Wind Of Change
20	24	Aaron Neville, Everybody Plays The Fo
21	23	Martika, Love. . .Thy Will Be Done
22	27	Luther Vandross, Don't Want To Be A F
23	26	Extreme, Hole Hearted
24	9	Michael Bolton, Time, Love And Tender
25	29	Ritchie Sambora, Ballad Of Youth
26	30	Jesus Jones, Real Real Real
A27	—	Prince & The N.P.G., Cream
A28	—	Guns N' Roses, Don't Cry
A29	—	Tony Terry, With You
30	19	Corina, Temptation

HOT 97 FM

New York — P.D.: Joel Salkowitz

1	1	Color Me Badd, I Adore Mi Amor
2	2	Marky Mark & The Funky Bunch/Lo
3	3	Crystal Waters, Makin' Happy
4	6	Naughty By Nature, O.P.P.
5	5	Frankie Knuckles, The Whistle Song
6	4	Heavy D. & The Boyz, Now That We Foun
7	11	Mariah Carey, Emotions
8	13	Karyn White, Romantic
9	9	2 In A Room, Do What You Want
10	8	Boyz II Men, Motownphilly
11	7	Brothers In Rhythm, Such A Good Feeli
12	16	Ceybil Jeffries, Open Your Heart
13	12	C&C Music Factory/F. Williams, Things
14	22	Corina, Whispers
15	15	Vanessa Williams, Running Back To You
16	26	Little Louie Vega & Anthony, Ride On
17	19	Jinny, Keep Warm
18	14	B.G. The Prince Of Rap, This Beat Is
19	18	The KLF, 3 A.M. Eternal
20	24	Luther Vandross, Don't Want To Be A F
21	25	The Brand New Heavies (Featuring N'De
22	27	Lisa Fischer, Save Me
23	29	Bell Biv DeVoe, Word To The Mutha
24	23	Hi-Five, I Can't Wait Another Minute
25	28	Ex-Girlfriend, Why Can't You Come Hom
26	32	T.P.E., Then Came You
27	20	Unity, Unity
28	31	Or-N-More (Featuring Father M.C.), Ev
29	33	Sounds Of Blackness, The Pressure
30	EX	CeCe Peniston, Finally
31	EX	Natural Selection , Do Anything
32	35	Tony Terry, With You
33	17	Paula Abdul, The Promise Of A New Day
34	21	3rd Bass, Pop Goes The Weasel
EX	EX	Army Of Lovers, My Army Of Lovers

MoJo RADIO 95.5 FM

New York — P.D.: Scott Shannon

1	1	Marky Mark & The Funky Bunch/Lo
2	2	Bryan Adams, (Everything I Do) I Do I
3	4	Michael Bolton, Time, Love And Tender
4	9	Color Me Badd, I Adore Mi Amor
5	3	Paula Abdul, The Promise Of A New Day
6	6	C&C Music Factory/F. Williams, Things
7	10	Cathy Dennis, Too Many Walls
8	11	Boyz II Men, Motownphilly
9	13	Natural Selection , Do Anything
10	15	Firehouse, Love Of A Lifetime
11	16	Mariah Carey, Emotions
12	8	Seal, Crazy
13	14	Hi-Five, I Can't Wait Another Minute
14	12	R.E.M., Shiny Happy People
15	18	Karyn White, Romantic
16	20	Extreme, Hole Hearted
17	19	Heavy D. & The Boyz, Now That We Foun
18	21	Bonnie Raitt, Something To Talk About
19	22	Martika, Love. . .Thy Will Be Done
20	23	Luther Vandross, Don't Want To Be A F
21	25	Bryan Adams, Can't Stop This Thing We
22	5	Scorpions, Wind Of Change
23	26	Aaron Neville, Everybody Plays The Fo
24	27	Jesus Jones, Real Real Real
25	28	Rythm Syndicate , Hey Donna
26	29	Naughty By Nature, O.P.P.
A27	—	Roberta Flack With Maxi Priest, Set T
28	7	Rod Stewart, The Motown Song
A29	—	Guns N' Roses, Don't Cry
A30	—	Tony Terry, With You

B96

Chicago — P.D.: Dave Shakes

1	3	Marky Mark & The Funky Bunch/Lo
2	1	Heavy D. & The Boyz, Now That We Foun
3	2	C&C Music Factory/F. Williams, Things
4	5	Boyz II Men, Motownphilly
5	10	Salt-N-Pepa, Let's Talk About Sex
6	9	Color Me Badd, I Adore Mi Amor
7	6	Bryan Adams, (Everything I Do) I Do I
8	8	Coro, My Fallen Angel
9	4	Hi-Five, I Can't Wait Another Minute
10	13	3rd Bass, Pop Goes The Weasel
11	7	Jomanda, Got A Love For You
12	12	B.G. The Prince Of Rap, This Beat Is
13	15	Mariah Carey, Emotions
14	19	Cathy Dennis, Too Many Walls
15	17	Clubhouse, Deep In My Heart
16	18	Unity, Unity
17	20	Seal, Crazy
18	23	TKA, Louder Than Love
19	22	Bell Biv DeVoe, Word To The Mutha
20	16	The KLF, 3 A.M. Eternal
21	24	Karyn White, Romantic
22	29	Natural Selection , Do Anything
23	27	Crystal Waters, Makin' Happy
24	26	Another Bad Creation, Jealous Girl
25	28	L.L. Cool J, 6 Minutes Of Pleasure
A26	—	Michael Bolton, Time, Love And Tender
27	EX	Naughty By Nature, O.P.P.
28	EX	Tony Terry, With You

29	30	Or-N-More (Featuring Father M.C.), Ev
A30	—	Prince And The N.P.G., Gett Off
A	—	Prince & The N.P.G., Cream
A	—	Lisette Melendez, A Day In The Life
A	—	Voyce , Within My Heart
A	—	Erasure, Chorus
EX	EX	Icy Blu, I Wanna Be Your Girl
EX	EX	CeCe Peniston, Finally
EX	EX	Rythm Syndicate , Hey Donna
EX	EX	Tycie and Woody, The Rythym is Gonna

KIIS FM 102.7

Los Angeles — P.D.: Bill Richards

1	3	Color Me Badd, I Adore Mi Amor
2	6	Marky Mark & The Funky Bunch/Lo
3	5	Michael Bolton, Time, Love And Tender
4	4	Boyz II Men, Motownphilly
5	7	The Escape Club, I'll Be There
6	8	Paula Abdul, The Promise Of A New Day
7	10	Hi-Five, I Can't Wait Another Minute
8	9	C&C Music Factory/F. Williams, Things
9	11	R.E.M., Shiny Happy People
10	12	Mariah Carey, Emotions
11	1	Bryan Adams, (Everything I Do) I Do I
12	14	Heavy D. & The Boyz, Now That We Foun
13	2	Scorpions, Wind Of Change
14	16	Cathy Dennis, Too Many Walls
15	17	A Lighter Shade Of Brown Featuring Te
16	18	Karyn White, Romantic
17	13	Natalie Cole, Unforgettable
18	20	Rod Stewart, The Motown Song
19	21	Luther Vandross, Don't Want To Be A F
20	22	Aaron Neville, Everybody Plays The Fo
21	15	Seal, Crazy
22	27	Extreme, Hole Hearted
23	24	Siouxsie & The Banshees, Kiss Them Fo
24	26	Bonnie Raitt, Something To Talk About
25	28	Bryan Adams, Can't Stop This Thing We
26	29	Natural Selection , Do Anything
27	EX	Roberta Flack With Maxi Priest, Set T
28	EX	Tony Terry, With You
29	EX	Naughty By Nature, O.P.P.
A30	—	Prince & The N.P.G., Cream
A	—	Gloria Estefan, Live For Loving You
A	—	Amy Grant, That's What Love Is For
A	—	Orchestral Manoeuvers In The Dark, Pa
EX	EX	Rythm Syndicate , Hey Donna
EX	EX	Bob Seger & The Silver Bullet Band, T
EX	EX	Martika, Love. . .Thy Will Be Done
EX	EX	PC Quest, After The Summer's Gone
EX	EX	Jasmine Guy, Just Want To Hold You
EX	EX	Jesus Jones, Real Real Real

Power 106 FM

Los Angeles — P.D.: Jeff Wyatt

1	1	Color Me Badd, I Adore Mi Amor
2	2	Bryan Adams, (Everything I Do) I Do I
3	4	C&C Music Factory/F. Williams, Things
4	7	Heavy D. & The Boyz, Now That We Foun
5	8	Marky Mark & The Funky Bunch/Lo
6	3	D.J. Jazzy Jeff & The Fresh Prince, S
7	5	Hi-Five, I Can't Wait Another Minute
8	6	A Lighter Shade Of Brown Featuring Te
9	9	Boyz II Men, Motownphilly
10	14	The Brand New Heavies (Featuring N'De
11	16	Karyn White, Romantic
12	11	Cathy Dennis, Too Many Walls
13	13	Seal, Crazy
14	18	Tony Terry, With You
15	22	Mariah Carey, Emotions
16	12	Paula Abdul, The Promise Of A New Day
17	10	Lenny Kravitz, It Ain't Over 'Til It'
18	21	Vanessa Williams, Running Back To You
19	17	Lisa Fischer, How Can I Ease The Pain
20	15	The KLF, 3 A.M. Eternal
21	19	Guy, Do Me Right
22	25	TKA, Louder Than Love
23	29	Salt-N-Pepa, Let's Talk About Sex
24	27	Martika, Love. . .Thy Will Be Done
25	26	Massive ATTACK, Safe From Harm
26	28	Natural Selection , Do Anything
27	31	Luther Vandross, Don't Want To Be A F
A28	—	Naughty By Nature, O.P.P.
29	32	Brothers In Rhythm, Such A Good Feeli
30	33	Ex-Girlfriend, Why Can't You Come Hom
A31	—	Hi-C, I'm Not Your Puppet
32	34	Rythm Syndicate , Hey Donna
33	35	Clubhouse, Deep In My Heart
A34	—	Prince & The N.P.G., Cream
35	EX	Ziggy Marley & The Melody Makers, Goo
A36	—	Simply Red, Something Got Me Started
A37	—	Corina, Whispers
EX	EX	Bell Biv DeVoe, Word To The Mutha
EX	EX	Blue Train, All I Need Is You
EX	EX	CeCe Peniston, Finally

GOLD

Kiss 108 FM

Boston — P.D.: Steve Rivers

1	1	Marky Mark & The Funky Bunch/Lo
2	2	Boyz II Men, Motownphilly
3	3	Heavy D. & The Boyz, Now That We Foun
4	7	Color Me Badd, I Adore Mi Amor
5	5	Extreme, Hole Hearted
6	8	Michael Bolton, Time, Love And Tender
7	4	C&C Music Factory/F. Williams, Things
8	12	Bonnie Raitt, Something To Talk About
9	9	R.E.M., Shiny Happy People
10	17	Mariah Carey, Emotions
11	14	Natural Selection , Do Anything
12	15	Martika, Love. . .Thy Will Be Done
13	6	Paula Abdul, The Promise Of A New Day
14	20	Karyn White, Romantic
15	10	Hi-Five, I Can't Wait Another Minute
16	19	Donna Summer, When Love Cries
17	11	Bryan Adams, (Everything I Do) I Do I
18	22	Siouxsie & The Banshees, Kiss Them Fo
19	23	B.G. The Prince Of Rap, This Beat Is
20	24	Aaron Neville, Everybody Plays The Fo
21	21	Lonnie Gordon, Gonna Catch You
22	25	Billy Falcon, Power Windows
23	26	Bell Biv DeVoe, Word To The Mutha
24	27	Vanessa Williams, Running Back To You
25	29	Black Box, Fantasy
26	28	RTZ, Face The Music
27	30	Luther Vandross, Don't Want To Be A F
28	EX	Rythm Syndicate , Hey Donna
29	31	Jesus Jones, Real Real Real
30	32	Bob Seger & The Silver Bullet Band, T
31	33	Or-N-More (Featuring Father M.C.), Ev
A32	—	Prince & The N.P.G., Cream
33	EX	Another Bad Creation, Jealous Girl
34	EX	Army Of Lovers, My Army Of Lovers
35	EX	Roberta Flack With Maxi Priest, Set T
A	—	The Brand New Heavies (Featuring N'De
A	—	Tony Terry, With You
A	—	Big Audio Dynamite II, Rush
A	—	Corina, Whispers
EX	EX	Bad English, Straight To Your Heart
EX	EX	James Brown, Move On
EX	EX	Curtis Stigers, I Wonder Why
EX	EX	Tycie and Woody, The Rythym is Gonna
EX	EX	Blue Train, All I Need Is You

WZOU 94.5 FM

Boston — P.D.: Sunny Joe White

1	1	Marky Mark & The Funky Bunch/Lo
2	4	Color Me Badd, I Adore Mi Amor
3	3	Heavy D. & The Boyz, Now That We Foun
4	2	Boyz II Men, Motownphilly
5	5	Cathy Dennis, Too Many Walls
6	12	Mariah Carey, Emotions
7	16	Natural Selection , Do Anything
8	6	Paula Abdul, The Promise Of A New Day
9	11	Vanessa Williams, Running Back To You
10	8	C&C Music Factory/F. Williams, Things
11	14	Luther Vandross, Don't Want To Be A F
12	15	Donna Summer, When Love Cries
13	20	Karyn White, Romantic
14	17	B.G. The Prince Of Rap, This Beat Is
15	19	R.E.M., Shiny Happy People
16	18	Orchestral Manoeuvers In The Dark, Pa
17	7	3rd Bass, Pop Goes The Weasel
18	22	Bell Biv DeVoe, Word To The Mutha
19	23	Martika, Love. . .Thy Will Be Done
A20	—	Naughty By Nature, O.P.P.
21	24	Lonnie Gordon, Gonna Catch You
22	27	Salt-N-Pepa, Let's Talk About Sex
23	25	Bob Seger & The Silver Bullet Band, T
24	26	Or-N-More (Featuring Father M.C.), Ev
25	28	Black Box, Fantasy
A26	—	Prince & The N.P.G., Cream
27	29	Siouxsie & The Banshees, Kiss Them Fo
28	30	Big Audio Dynamite II, Rush
29	31	The Brand New Heavies (Featuring N'De
30	32	CeCe Peniston, Finally
31	33	Rythm Syndicate , Hey Donna
32	34	Little Louie Vega & Anthony, Ride On
33	35	Chesney Hawkes, The One And Only (Fro
34	EX	Billy Falcon, Power Windows
A35	—	Corina, Whispers
A	—	The Commitments, Try A Little Tendern
A	—	Michael Damian, Let's Get Into This
EX	EX	James Brown, Move On

B94 FM

Pittsburgh — P.D.: John Roberts

1	1	Bryan Adams, (Everything I Do) I Do I
2	2	C&C Music Factory/F. Williams, Things
3	3	Scorpions, Wind Of Change
4	5	Michael Bolton, Time, Love And Tender
5	6	Robbie Nevil, Just Like You
6	7	Corina, Temptation
7	8	Extreme, Hole Hearted
8	9	Hi-Five, I Can't Wait Another Minute
9	4	Nelson, Only Time Will Tell
10	14	Mariah Carey, Emotions
11	11	The KLF, 3 A.M. Eternal
12	18	Natural Selection , Do Anything
13	13	Cathy Dennis, Too Many Walls
14	15	Firehouse, Love Of A Lifetime
15	16	Karyn White, Romantic
16	17	Boyz II Men, Motownphilly
17	10	Lenny Kravitz, It Ain't Over 'Til It'
18	21	Seal, Crazy
19	19	Color Me Badd, I Adore Mi Amor
20	22	Marky Mark & The Funky Bunch/Lo
21	23	Aaron Neville, Everybody Plays The Fo
22	26	Bryan Adams, Can't Stop This Thing We
23	24	Bad English, Straight To Your Heart
24	25	Jesus Jones, Real Real Real
25	27	Martika, Love. . .Thy Will Be Done
26	EX	Guns N' Roses, Don't Cry
27	28	Bad Company, Walk Through Fire
28	29	Rythm Syndicate , Hey Donna
29	30	Eddie Money, Heaven In The Back Seat
30	EX	Tami Show, The Truth
A	—	Prince & The N.P.G., Cream
A	—	Stevie Nicks, Sometimes (It's A Bitch
A	—	Siouxsie & The Banshees, Kiss Them Fo
EX	EX	James Brown, Move On
EX	EX	Or-N-More (Featuring Father M.C.), Ev

Q102

Philadelphia

1	1	Marky Mark & The Funky Bunch/Lo
2	2	Hi-Five, I Can't Wait Another Minute
3	3	Heavy D. & The Boyz, Now That We Foun
4	5	Color Me Badd, I Adore Mi Amor
5	4	B.G. The Prince Of Rap, This Beat Is
6	8	Mariah Carey, Emotions
7	9	Luther Vandross, Don't Want To Be A F
8	11	Tony Terry, With You
9	7	TKA, Louder Than Love
10	12	Bell Biv DeVoe, Word To The Mutha
11	14	Karyn White, Romantic
12	20	Natural Selection , Do Anything
13	15	Rythm Syndicate , Hey Donna
14	22	Salt-N-Pepa, Let's Talk About Sex
15	13	Jomanda, Got A Love For You
16	16	Lonnie Gordon, Gonna Catch You
17	17	Boyz II Men, Motownphilly
18	18	L.L. Cool J, 6 Minutes Of Pleasure
19	19	Vanessa Williams, Running Back To You
20	24	Another Bad Creation, Jealous Girl
21	23	Siouxsie & The Banshees, Kiss Them Fo
22	27	Jasmine Guy, Just Want To Hold You
23	30	CeCe Peniston, Finally
24	25	Lisa Fischer, Save Me
A25	—	Frankie Knuckles, The Whistle Song
26	26	Ex-Girlfriend, Why Can't You Come Hom
27	29	Aaron Neville, Everybody Plays The Fo
A28	—	Boyz II Men, It's So Hard To Say Good
A29	—	Lisette Melendez, A Day In The Life
A30	—	Prince & The N.P.G., Cream
EX	EX	Corina, Whispers
EX	EX	Phyllis Hyman, Don't Want To Change T
EX	EX	Little Louie Vega & Anthony, Ride On

EAGLE 106

Philadelphia — P.D.: Brian Philips

1	1	Boyz II Men, Motownphilly
2	4	Paula Abdul, The Promise Of A New Day
3	2	Bryan Adams, (Everything I Do) I Do I
4	5	Scorpions, Wind Of Change
5	6	Michael Bolton, Time, Love And Tender
6	8	Marky Mark & The Funky Bunch/Lo
7	7	Seal, Crazy
8	3	C&C Music Factory/F. Williams, Things
9	12	Heavy D. & The Boyz, Now That We Foun
10	9	The KLF, 3 A.M. Eternal
11	13	R.E.M., Shiny Happy People
12	14	Color Me Badd, I Adore Mi Amor
13	15	Cathy Dennis, Too Many Walls
14	16	Martika, Love. . .Thy Will Be Done
15	20	Mariah Carey, Emotions
16	19	Karyn White, Romantic
17	21	Siouxsie & The Banshees, Kiss Them Fo
18	10	Amy Grant, Every Heartbeat
19	11	Roxette, Fading Like A Flower (Every
20	25	Bryan Adams, Can't Stop This Thing We
21	26	Extreme, Hole Hearted
22	23	Firehouse, Love Of A Lifetime

23	27	Jesus Jones, Real Real Real
24	28	Natural Selection , Do Anything
25	29	Curtis Stigers, I Wonder Why
26	30	Guns N' Roses, Don't Cry
27	18	Lenny Kravitz, It Ain't Over 'Til It'
28	17	Hi-Five, I Can't Wait Another Minute
A29	—	Prince & The N.P.G., Cream
A30	—	Luther Vandross, Don't Want To Be A F
31	24	Rod Stewart, The Motown Song

MIX 107.3

Washington — P.D.: Lorrin Palagi

1	1	Bonnie Raitt, Something To Talk About
2	4	Aaron Neville, Everybody Plays The Fo
3	2	Roxette, Fading Like A Flower (Every
4	6	Rod Stewart, The Motown Song
5	3	Natalie Cole, Unforgettable
6	7	Michael Bolton, Time, Love And Tender
7	8	Cher, Love And Understanding
8	9	Cathy Dennis, Too Many Walls
9	10	The Escape Club, I'll Be There
10	5	Amy Grant, Every Heartbeat
11	13	David A. Stewart Introducing Candy Du
12	14	Mariah Carey, Emotions
13	15	Scorpions, Wind Of Change
14	12	Bryan Adams, (Everything I Do) I Do I
15	18	Huey Lewis & The News, It Hit Me Like
16	22	Michael Bolton, When A Man Loves A Wo
17	21	Bryan Adams, Can't Stop This Thing We
18	17	Lenny Kravitz, It Ain't Over 'Til It'
19	20	Glenn Frey, Part Of Me, Part Of You
20	EX	Roberta Flack With Maxi Priest, Set T
21	19	R.E.M., Losing My Religion
22	EX	Luther Vandross, Don't Want To Be A F
23	23	Wilson Phillips, The Dream Is Still A
A24	—	The Commitments, Try A Little Tendern
A25	—	Amy Grant, That's What Love Is For

WAVA 105

Washington — P.D.: Chuck Beck

1	2	Boyz II Men, Motownphilly
2	3	Marky Mark & The Funky Bunch/Lo
3	1	Bryan Adams, (Everything I Do) I Do I
4	4	C&C Music Factory/F. Williams, Things
5	6	Color Me Badd, I Adore Mi Amor
6	9	Aaron Neville, Everybody Plays The Fo
7	7	Natalie Cole, Unforgettable
8	11	Natural Selection , Do Anything
9	18	Scorpions, Wind Of Change
10	10	R.E.M., Shiny Happy People
11	13	Heavy D. & The Boyz, Now That We Foun
12	17	Bonnie Raitt, Something To Talk About
13	5	Amy Grant, Every Heartbeat
14	8	Roxette, Fading Like A Flower (Every
15	16	Hi-Five, I Can't Wait Another Minute
16	12	EMF, Unbelievable
17	23	Mariah Carey, Emotions
18	21	PC Quest, After The Summer's Gone
19	19	Karyn White, Romantic
A20	—	Prince & The N.P.G., Cream
A21	—	Firehouse, Love Of A Lifetime
A22	—	Extreme, Hole Hearted
A23	—	Luther Vandross, Don't Want To Be A F
24	25	Bryan Adams, Can't Stop This Thing We
A25	—	Curtis Stigers, I Wonder Why
A	—	Michael Bolton, When A Man Loves A Wo

POWER 99 FM

Atlanta — P.D.: Rick Stacy

1	1	Boyz II Men, Motownphilly
2	2	Scorpions, Wind Of Change
3	3	Natural Selection , Do Anything
4	4	Marky Mark & The Funky Bunch/Lo
5	6	Chesney Hawkes, The One And Only (Fro
6	7	Firehouse, Love Of A Lifetime
7	11	Mariah Carey, Emotions
8	9	Color Me Badd, I Adore Mi Amor
9	14	Extreme, Hole Hearted
10	10	C&C Music Factory/F. Williams, Things
11	18	Karyn White, Romantic
12	17	Hi-Five, I Can't Wait Another Minute
13	5	The KLF, 3 A.M. Eternal
14	16	Jomanda, Got A Love For You
15	19	Lisa Lisa & Cult Jam, Let The Beat Hi
16	24	Heavy D. & The Boyz, Now That We Foun
17	20	Lonnie Gordon, Gonna Catch You
18	30	Boyz II Men, It's So Hard To Say Good
19	22	Jesus Jones, Real Real Real
20	26	Bonnie Raitt, Something To Talk About
21	21	Army Of Lovers, My Army Of Lovers
22	28	Tony Terry, With You
A23	—	Prince & The N.P.G., Cream
24	29	Rythm Syndicate , Hey Donna
25	25	C'Vello, This Jam Is Cold
26	EX	Guns N' Roses, Don't Cry
27	27	Bell Biv DeVoe, Word To The Mutha
28	31	Aaron Neville, Everybody Plays The Fo
29	32	Siouxsie & The Banshees, Kiss Them Fo
30	EX	Erasure, Chorus
31	EX	The Farm, Groovy Train
32	EX	Jinny, Keep Warm
A	—	PM Dawn, Set Adrift On Memory Bliss
A	—	Vanessa Williams, Running Back To You
A	—	Naughty By Nature, O.P.P.

FOX

Detroit

1	1	Paula Abdul, The Promise Of A New
2	2	Color Me Badd, I Adore Mi Amor
3	3	The KLF, 3 A.M. Eternal
4	4	C&C Music Factory/F. Williams,
5	5	Hi-Five, I Can't Wait Another Minute
6	6	Boyz II Men, Motownphilly
7	7	Bryan Adams, (Everything I Do) I
8	8	Heavy D. & The Boyz, Now That We
9	9	Marky Mark & The Funky Bunch
10	10	Siouxsie & The Banshees, Kiss
11	11	R.E.M., Shiny Happy People
12	12	Latin Alliance Featuring War, Low
13	13	Erasure, Chorus
14	14	Mariah Carey, Emotions
15	15	Salt-N-Pepa, Let's Talk About Sex
16	16	Roxette, Fading Like A Flower (Ev
17	17	Seal, Crazy
18	18	Martika, Love. . .Thy Will Be Done
19	19	L.L. Cool J, 6 Minutes Of Pleasure
20	20	Michael Bolton, Time, Love And
21	21	Natural Selection , Do Anything
22	22	Cathy Dennis, Too Many Walls
23	23	Jesus Jones, Real Real Real
24	24	Hi-C, I'm Not Your Puppet
25	25	Lonnie Gordon, Gonna Catch You
26	26	Stereo MC's, Lost In Music
27	27	The Brand New Heavies (Featuring
EX	EX	K.M.C. KRU, The Devil Came Up To
EX	EX	Karyn White, Romantic
EX	EX	Vanessa Williams, Running Back To
EX	EX	Bell Biv DeVoe, Word To The Mutha
EX	EX	Tami Show, The Truth

96.3 FM RADIO WHYT

Detroit — P.D.: Rick Gillette

1	1	Boyz II Men, Motownphilly
2	3	Marky Mark & The Funky Bunch/Lo
3	4	C&C Music Factory/F. Williams, Things
4	6	Salt-N-Pepa, Let's Talk About Sex
5	7	Color Me Badd, I Adore Mi Amor
6	8	K.M.C. KRU, The Devil Came Up To Mich
7	11	Mariah Carey, Emotions
8	5	Paula Abdul, The Promise Of A New Day
9	9	Heavy D. & The Boyz, Now That We Foun
10	10	Boyz II Men, It's So Hard To Say Good
11	2	Hi-Five, I Can't Wait Another Minute
12	18	Naughty By Nature, O.P.P.
13	13	Luther Vandross, Don't Want To Be A F
14	14	Siouxsie & The Banshees, Kiss Them Fo
15	19	Karyn White, Romantic
16	22	L.L. Cool J, 6 Minutes Of Pleasure
17	17	Scorpions, Wind Of Change
18	24	Jasmine Guy, Just Want To Hold You
19	EX	Guns N' Roses, Don't Cry
20	20	Bob Seger & The Silver Bullet Band, T
21	21	Lonnie Gordon, Gonna Catch You
22	23	Tony Terry, With You
23	25	Metallica, Enter Sandman
24	EX	Pretty In Pink, All About You
A	—	Prince & The N.P.G., Cream
EX	EX	Or-N-More (Featuring Father M.C.), Ev
EX	EX	Russ Irwin, My Heart Belongs To You
EX	EX	James Brown, Move On
EX	EX	PC Quest, After The Summer's Gone
EX	EX	Vanessa Williams, Running Back To You

KDWB 101.3

Minneapolis — P.D.: Mark Bolke

1	5	Firehouse, Love Of A Lifetime
2	3	C&C Music Factory/F. Williams, Things
3	1	Bryan Adams, (Everything I Do) I Do I
4	4	Cathy Dennis, Too Many Walls
5	7	Color Me Badd, I Adore Mi Amor
6	6	Michael Bolton, Time, Love And Tender
7	10	Scorpions, Wind Of Change
8	11	Marky Mark & The Funky Bunch/Lo
9	2	Natural Selection , Do Anything
10	13	Mariah Carey, Emotions
11	8	Rod Stewart, The Motown Song
12	14	Martika, Love. . .Thy Will Be Done
13	15	Boyz II Men, Motownphilly
14	12	Corina, Temptation
15	17	Karyn White, Romantic
16	18	Heavy D. & The Boyz, Now That We Foun
17	9	Amy Grant, Every Heartbeat
18	19	Chesney Hawkes, The One And Only (Fro
19	22	Bryan Adams, Can't Stop This Thing We
20	26	Bonnie Raitt, Something To Talk About
21	23	Aaron Neville, Everybody Plays The Fo
22	24	RTZ, Face The Music
23	21	R.E.M., Shiny Happy People
24	25	Bad Company, Walk Through Fire
25	27	Siouxsie & The Banshees, Kiss Them Fo
26	EX	Rythm Syndicate , Hey Donna
27	EX	Eddie Money, Heaven In The Back Seat
A28	—	Prince & The N.P.G., Cream
A	—	Guns N' Roses, Don't Cry
A	—	Ritchie Sambora, Ballad Of Youth
A	—	Simply Red, Something Got Me Started
EX	EX	Roberta Flack With Maxi Priest, Set T
EX	EX	Nikolaj Steen, Angel
EX	EX	Jesus Jones, Real Real Real
EX	EX	Curtis Stigers, I Wonder Why
EX	EX	Luther Vandross, Don't Want To Be A F

HOT 94.7 FM

Chicago — P.D.: Greg Cassidy

1	11	Color Me Badd, I Adore Mi Amor
2	9	C&C Music Factory/F. Williams, Things
3	6	Heavy D. & The Boyz, Now That We Foun
4	10	Boyz II Men, Motownphilly
5	20	Mariah Carey, Emotions
6	2	Paula Abdul, The Promise Of A New Day
7	22	Cathy Dennis, Too Many Walls
8	12	Karyn White, Romantic
9	8	R.E.M., Shiny Happy People
10	1	Marky Mark & The Funky Bunch/Lo
11	13	Bryan Adams, (Everything I Do) I Do I
12	3	Jomanda, Got A Love For You
13	14	Michael Bolton, Time, Love And Tender
14	16	Firehouse, Love Of A Lifetime
15	4	Rod Stewart, The Motown Song
16	17	Natural Selection , Do Anything
17	21	Salt-N-Pepa, Let's Talk About Sex
18	23	Extreme, Hole Hearted
19	26	Jesus Jones, Real Real Real
20	27	Or-N-More (Featuring Father M.C.), Ev
21	EX	Rythm Syndicate , Hey Donna
22	EX	Tony Terry, With You
23	EX	B.G. The Prince Of Rap, This Beat Is
24	EX	Ziggy Marley & The Melody Makers, Goo
25	EX	Big Audio Dynamite II, Rush
A	—	Prince & The N.P.G., Cream
A	—	The Farm, Groovy Train
A	—	EMF, Lies
A	—	Lisette Melendez, A Day In The Life
A	—	Corina, Whispers
A	—	Roberta Flack With Maxi Priest, Set T
A	—	Simply Red, Something Got Me Started
EX	EX	Tami Show, The Truth
EX	EX	K.M.C. KRU, The Devil Came Up To Mich
EX	EX	Siouxsie & The Banshees, Kiss Them Fo

all hit 97.1 KEGL The Eagle

Dallas — P.D.: Joel Folger

1	1	Lenny Kravitz, It Ain't Over 'Til It'
2	3	Marky Mark & The Funky Bunch/Lo
3	2	Paula Abdul, The Promise Of A New Day
4	5	Seal, Crazy
5	6	Michael W. Smith, Place In This World
6	8	Natural Selection , Do Anything
7	10	Color Me Badd, I Adore Mi Amor
8	9	C&C Music Factory/F. Williams, Things
9	12	Scorpions, Wind Of Change
10	13	Michael Bolton, Time, Love And Tender
11	11	R.E.M., Shiny Happy People
12	14	The Black Crowes, Hard To Handle
13	16	Boyz II Men, Motownphilly
14	19	Mariah Carey, Emotions
15	18	Firehouse, Love Of A Lifetime
16	4	Hi-Five, I Can't Wait Another Minute
17	7	Amy Grant, Every Heartbeat
18	20	Karyn White, Romantic
19	15	Bryan Adams, (Everything I Do) I Do I
20	17	Roxette, Fading Like A Flower (Every
21	28	Rod Stewart, The Motown Song
22	26	Bonnie Raitt, Something To Talk About
23	25	Billy Falcon, Power Windows
24	EX	Rythm Syndicate , Hey Donna

25	24	Corina, Temptation
26	31	Bryan Adams, Can't Stop This Thing We
27	29	Jesus Jones, Real Real Real
28	30	Bob Seger & The Silver Bullet Band, T
29	EX	Extreme, Hole Hearted
30	32	Micheal Learns To Rock, My Blue Angel
31	33	Siouxsie & The Banshees, Kiss Them Fo
32	EX	Guns N' Roses, Don't Cry
33	EX	Martika, Love. . .Thy Will Be Done
A	—	Prince & The N.P.G., Cream
A	—	Michael W. Smith, For You
A	—	Amy Grant, That's What Love Is For
EX	EX	Ritchie Sambora, Ballad Of Youth
EX	EX	Eddie Money, Heaven In The Back Seat
EX	EX	Roberta Flack With Maxi Priest, Set T

93Q

Houston — P.D.: Dene Hallam

1	2	Scorpions. Wind Of Change
2	1	Firehouse, Love Of A Lifetime
3	3	Bonnie Raitt, Something To Talk About
4	4	Extreme, Hole Hearted
5	10	Bad Company, Walk Through Fire
6	11	Kiss, God Gave Rock & Roll To You
7	8	Tom Petty & The Heartbreakers, Learni
8	9	R.E.M., Shiny Happy People
9	5	The La's, There She Goes
10	12	Bob Seger & The Silver Bullet Band, T
11	14	Jesus Jones, Real Real Real
12	15	Bad English, Straight To Your Heart
13	16	Chesney Hawkes, The One And Only (Fro
14	17	38 Special, The Sound Of Your Voice
15	19	David Hallyday, Tears Of The Earth
16	7	Bryan Adams, (Everything I Do) I Do I
17	20	Bryan Adams, Can't Stop This Thing We
18	23	Siouxsie & The Banshees, Kiss Them Fo
19	25	Metallica, Enter Sandman
20	22	Henry Lee Summer, Till Somebody Loves
21	21	RTZ, Face The Music
22	6	The Black Crowes, Hard To Handle
23	EX	Guns N' Roses, Don't Cry
24	EX	Stevie Nicks, Sometimes (It's A Bitch
25	EX	Eddie Money, Heaven In The Back Seat
26	EX	Motley Crue, Primal Scream
27	EX	Billy Falcon, Power Windows
28	EX	Micheal Learns To Rock, My Blue Angel
29	EX	Big Audio Dynamite II, Rush
30	EX	Great White, Lovin' Kind
A	—	Crowded House, Fall At Your Feet
A	—	Tami Show, The Truth
A	—	EMF, Lies
A	—	Blue Train, All I Need Is You
A	—	The Farm, Groovy Train
A	—	Ritchie Sambora, Ballad Of Youth
A	—	The Rembrandts, Save Me
A	—	Curtis Stigers, I Wonder Why
A	—	Voice Of The Beehive, Monsters & Ange

104 KRBE

Houston — P.D.: Steve Wyrostok

1	2	The Escape Club, I'll Be There
2	3	C&C Music Factory/F. Williams, Things
3	4	Marky Mark & The Funky Bunch/Lo
4	5	Firehouse, Love Of A Lifetime
5	6	Scorpions, Wind Of Change
6	7	Mariah Carey, Emotions
7	1	Erasure, Chorus
8	10	Amy Grant, Every Heartbeat
9	15	Boyz II Men, Motownphilly
10	9	Bryan Adams, (Everything I Do) I Do I
11	17	Extreme, Hole Hearted
12	12	Color Me Badd, I Adore Mi Amor
13	13	Orchestral Manoeuvers In The Dark, Pa
14	14	Michael W. Smith, Place In This World
15	16	R.E.M., Shiny Happy People
16	18	Jesus Jones, Real Real Real
17	22	Salt-N-Pepa, Let's Talk About Sex
18	20	Russ Irwin, My Heart Belongs To You
19	19	Natural Selection , Do Anything
20	21	Karyn White, Romantic
21	24	Tony Terry, With You
22	23	Bell Biv DeVoe, Word To The Mutha
23	26	Aaron Neville, Everybody Plays The Fo
24	27	Heavy D. & The Boyz, Now That We Foun
25	EX	PM Dawn, Set Adrift On Memory Bliss
26	EX	Roberta Flack With Maxi Priest, Set T
27	EX	Siouxsie & The Banshees, Kiss Them Fo
28	EX	Ziggy Marley & The Melody Makers, Goo
29	EX	The Farm, Groovy Train
A	—	Prince & The N.P.G., Cream
A	—	EMF, Lies
A	—	Naughty By Nature, O.P.P.
A	—	Boyz II Men, It's So Hard To Say Good
A	—	Michael Bolton, Time, Love And Tender

KMELJAMS

San Francisco — P.D.: Keith Naftaly

1	4	Naughty By Nature, O.P.P.
2	2	Boyz II Men. It's So Hard To Say Good
3	3	Jasmine Guy, Just Want To Hold You
4	1	Color Me Badd, I Adore Mi Amor
5	5	Marky Mark & The Funky Bunch/Lo
6	9	Mariah Carey, Emotions
7	7	Ex-Girlfriend, Why Can't You Come Hom
8	6	Tony Terry, With You
9	10	Vanessa Williams, Running Back To You
10	19	Geto Boys, Mind Playing Tricks
11	12	Karyn White, Romantic
12	14	Luther Vandross, Don't Want To Be A F
13	13	Aaron Neville, Everybody Plays The Fo
14	15	Riff, If You're Serious
15	17	Bell Biv DeVoe, Word To The Mutha
16	21	Jodeci, Forever My Lady
17	18	Pebbles, Always
18	20	Hi-C, I'm Not Your Puppet
19	27	Tony Toni Tone, Me And You
20	8	C&C Music Factory/F. Williams, Things
21	25	Pretty In Pink, All About You
22	31	Grandmaster Slice, Thinking Of You
23	23	Lisa Fischer, Save Me
24	24	The Brand New Heavies (Featuring N'De
25	26	Raw Fusion, Throw Your Hands In The A
26	28	Salt-N-Pepa, Let's Talk About Sex
27	30	Frankie Knuckles, The Whistle Song
28	16	Queen Latifah, Flygirl
29	29	Brothers In Rhythm, Such A Good Feeli
30	33	CeCe Peniston, Finally
31	EX	PM Dawn, Set Adrift On Memory Bliss
32	EX	Crystal Waters, Makin' Happy
A33	—	Prince & The N.P.G., Cream
34	35	D'Borah, Dream About
A35	—	D.J. Jazzy Jeff, Ring My Bell
A	—	Paula Abdul, Blowing Kisses In The Wi
A	—	Natural Selection , Do Anything
A	—	Tracie Spencer, Tender Kisses
A	—	Roberta Flack With Maxi Priest, Set T
A	—	MC Skat Kat, Skat Strut

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SILVER

92 PRO FM — Providence — P.D.: Paul Cannon

1	2	Marky Mark & The Funky Bunch/Lo
2	5	Color Me Badd, I Adore Mi Amor
3	1	Boyz II Men, Motownphilly
4	4	Paula Abdul, The Promise Of A New Day
5	9	C&C Music Factory/F. Williams, Things
6	3	Cathy Dennis, Too Many Walls
7	7	Hi-Five, I Can't Wait Another Minute
8	6	Natalie Cole, Unforgettable
9	13	Michael Bolton, Time, Love And Tender
10	16	Firehouse, Love Of A Lifetime
11	11	Seal, Crazy
12	15	Extreme, Hole Hearted
13	8	The KLF, 3 A.M. Eternal
14	18	Mariah Carey, Emotions
15	17	Karyn White, Romantic
16	19	Natural Selection , Do Anything
17	22	R.E.M., Shiny Happy People
18	21	Luther Vandross, Don't Want To Be A F
19	24	Heavy D. & The Boyz, Now That We Foun
20	23	Bonnie Raitt, Something To Talk About
21	27	Vanessa Williams, Running Back To You
22	10	Corina, Temptation
23	28	Bryan Adams, Can't Stop This Thing We
24	30	Curtis Stigers, I Wonder Why
25	31	Bell Biv DeVoe, Word To The Mutha
26	33	Ritchie Sambora, Ballad Of Youth
27	32	Bad Company, Walk Through Fire
28	29	RTZ, Face The Music
29	34	Rythm Syndicate , Hey Donna
A30	—	Roberta Flack With Maxi Priest, Set T
31	35	Bad English, Straight To Your Heart
A32	—	Lisette Melendez, A Day In The Life
A33	—	Billy Falcon, Power Windows
34	EX	Pretty In Pink, All About You
A	—	Desmond Child, You're The Story Of

96TIC-FM — Hartford — P.D.: Tom Mitchell

1	6	Color Me Badd, I Adore Mi Amor
2	2	Boyz II Men, Motownphilly
3	3	C&C Music Factory/F. Williams, Things
4	4	Paula Abdul, The Promise Of A New Day
5	5	Hi-Five, I Can't Wait Another Minute
6	1	Bryan Adams, (Everything I Do) I Do I
7	9	Marky Mark & The Funky Bunch/Lo
8	10	Michael Bolton, Time, Love And Tender
9	14	R.E.M., Shiny Happy People
10	11	3rd Bass, Pop Goes The Weasel
11	12	Heavy D. & The Boyz, Now That We Foun
12	16	Mariah Carey, Emotions
13	17	Karyn White, Romantic
14	18	Cathy Dennis, Too Many Walls
15	7	The KLF, 3 A.M. Eternal
16	8	Lenny Kravitz, It Ain't Over 'Til It'
17	21	Salt-N-Pepa, Let's Talk About Sex
18	23	Natural Selection , Do Anything
19	19	Rod Stewart, The Motown Song
20	13	Amy Grant, Every Heartbeat
21	24	Bell Biv DeVoe, Word To The Mutha
22	29	Rythm Syndicate , Hey Donna
23	25	Or-N-More (Featuring Father M.C.), Ev
24	26	Vanessa Williams, Running Back To You
25	27	Aaron Neville, Everybody Plays The Fo
26	28	Luther Vandross, Don't Want To Be A F
27	15	Seal, Crazy
28	30	Martika, Love. . .Thy Will Be Done
A29	—	Prince & The N.P.G., Cream
30	32	The Brand New Heavies (Featuring N'De
A31	—	Corina, Whispers
32	34	Curtis Stigers, I Wonder Why
33	35	Russ Irwin, My Heart Belongs To You
34	EX	Ziggy Marley & The Melody Makers, Goo
35	EX	CeCe Peniston, Finally
A	—	PM Dawn, Set Adrift On Memory Bliss
A	—	Tony Terry, With You
A	—	Lisette Melendez, A Day In The Life
EX	EX	Simply Red, Something Got Me Started
EX	EX	Roberta Flack With Maxi Priest, Set T
EX	EX	Blue Train, All I Need Is You
EX	EX	Pretty In Pink, All About You

Kiss 95.7 — Hartford

1	1	Boyz II Men, Motownphilly
2	2	Color Me Badd, I Adore Mi Amor
3	4	Hi-Five, I Can't Wait Another Minute
4	5	Heavy D. & The Boyz, Now That We Foun
5	3	C&C Music Factory/F. Williams, Things
6	7	Marky Mark & The Funky Bunch/Lo
7	8	Paula Abdul, The Promise Of A New Day
8	12	Karyn White, Romantic
9	6	Bryan Adams, (Everything I Do) I Do I
10	11	Cathy Dennis, Too Many Walls
11	9	The KLF, 3 A.M. Eternal
12	15	Luther Vandross, Don't Want To Be A F
13	18	Mariah Carey, Emotions
14	16	Vanessa Williams, Running Back To You
15	14	Rod Stewart, The Motown Song
16	13	Amy Grant, Every Heartbeat
17	19	PC Quest, Alter The Summer's Gone
18	17	Michael Bolton, Time, Love And Tender
19	20	Seal, Crazy
20	22	Salt-N-Pepa, Let's Talk About Sex
21	24	Natural Selection , Do Anything
22	26	Rythm Syndicate , Hey Donna
23	27	Bell Biv DeVoe, Word To The Mutha
24	25	Jinny, Keep Warm
25	28	Or-N-More (Featuring Father M.C.), Ev
26	29	Curtis Stigers, I Wonder Why
27	30	CeCe Peniston, Finally
28	EX	Roberta Flack With Maxi Priest, Set T
29	EX	TKA, Louder Than Love
A30	—	Prince & The N.P.G., Cream
A	—	PM Dawn, Set Adrift On Memory Bliss
A	—	Lisette Melendez, A Day In The Life
A	—	Corina, Whispers
A	—	Tony Terry, With You
EX	EX	The Brand New Heavies (Featuring N'De
EX	EX	Frankie Knuckles, The Whistle Song

B104 — Baltimore — P.D.: Todd Fisher

1	1	Amy Grant, Every Heartbeat
2	2	The Escape Club, I'll Be There
3	7	Michael Bolton, Time, Love And Tender
4	4	Paula Abdul, The Promise Of A New Day
5	8	Scorpions, Wind Of Change
6	3	Bryan Adams, (Everything I Do) I Do I
7	11	Firehouse, Love Of A Lifetime
8	6	Roxette, Fading Like A Flower (Every
9	10	Cathy Dennis, Too Many Walls
10	12	Extreme, Hole Hearted
11	14	Mariah Carey, Emotions
12	13	R.E.M., Shiny Happy People
13	5	Jesus Jones, Right Here, Right Now
14	16	Natural Selection , Do Anything
15	EX	Color Me Badd, I Adore Mi Amor
16	18	Bonnie Raitt, Something To Talk About
17	19	Boyz II Men, Motownphilly
18	20	Marky Mark & The Funky Bunch/Lo
19	9	Corina, Temptation
20	EX	Karyn White, Romantic
A	—	Bryan Adams, Can't Stop This Thing We
A	—	Aaron Neville, Everybody Plays The Fo
A	—	Russ Irwin, My Heart Belongs To You
EX	EX	Bob Seger & The Silver Bullet Band, T
EX	EX	Rod Stewart, The Motown Song
EX	EX	Peabo Bryson, Can You Stop The Rain

#1 Y-100 — Miami — P.D.: Frank Amadeo

1	1	Bryan Adams, (Everything I Do) I Do I
2	2	Rod Stewart, The Motown Song
3	6	Cathy Dennis, Too Many Walls
4	9	Scorpions, Wind Of Change
5	3	Paula Abdul, The Promise Of A New Day
6	15	Lenny Kravitz, It Ain't Over 'Til It'
7	4	Amy Grant, Every Heartbeat
8	12	Bonnie Raitt, Something To Talk About
9	11	Seal, Crazy
10	10	Roxette, Fading Like A Flower (Every
11	13	Mariah Carey, Emotions
12	8	Huey Lewis & The News, It Hit Me Like
13	16	Color Me Badd, I Adore Mi Amor
14	17	R.E.M., Shiny Happy People
15	18	Aaron Neville, Everybody Plays The Fo
16	7	The Escape Club, I'll Be There
17	5	Michael Bolton, Time, Love And Tender
18	21	Karyn White, Romantic
19	28	Firehouse, Love Of A Lifetime
20	24	Michael W. Smith, For You
21	25	Bryan Adams, Can't Stop This Thing We
22	26	Jesus Jones, Real Real Real
23	EX	Roberta Flack With Maxi Priest, Set T
24	22	Jesus Jones, Right Here, Right Now
25	23	Cher, Love And Understanding
26	29	Martika, Love. . .Thy Will Be Done
A27	—	Gloria Estefan, Live For Loving You
A28	—	Simply Red, Something Got Me Started
A29	—	Amy Grant, That's What Love Is For
30	27	Wilson Phillips, The Dream Is Still A
A	—	Desmond Child, You're The Story Of
EX	EX	Jasmine Guy, Just Want To Hold You
EX	EX	Or-N-More (Featuring Father M.C.), Ev

Power 96 — Miami — P.D.: Bill Tanner

1	2	Marky Mark & The Funky Bunch/Lo
2	1	Bryan Adams, (Everything I Do) I Do I
3	6	Boyz II Men, Motownphilly
4	4	Color Me Badd, I Adore Mi Amor
5	8	Heavy D. & The Boyz, Now That We Foun
6	12	The Escape Club, I'll Be There
7	9	B.G. The Prince Of Rap, This Beat Is
8	3	Lel General, Pun Tun Tun
9	14	Hi-Five, I Can't Wait Another Minute
10	5	The KLF, 3 A.M. Eternal
11	17	Scorpions, Wind Of Change
12	18	Mariah Carey, Emotions
13	7	David D, I Go Crazy
14	16	Jomanda, Got A Love For You
15	11	UB40, Here I Am (Come And Take Me)
16	20	Sweet Sensation, I Surrender
17	23	PC Quest, After The Summer's Gone
18	13	C&C Music Factory/F. Williams, Things
19	25	Cathy Dennis, Too Many Walls
20	31	Naughty By Nature, O.P.P.
21	29	Lisette Melendez, A Day In The Life
22	33	Shabba Ranks w/ Krystal, Twice My Age
23	10	Paula Abdul, The Promise Of A New Day
24	30	Roxette, Fading Like A Flower (Every
25	27	Cynthia w/Tony Moran, Never Thought I
26	EX	Michael Bolton, Time, Love And Tender
27	19	Prep MC, I Just Wanna Use Your Love
28	22	Amy Grant, Every Heartbeat
29	15	Seal, Crazy
30	EX	Black Box, Fantasy
31	21	D.J. Jazzy Jeff & The Fresh Prince, S
32	26	TKA, Louder Than Love
33	EX	Frankie Knuckles, The Whistle Song
34	32	7th Heaven, Drums Of Love
35	34	EMF, Unbelievable
A	—	Prince & The N.P.G., Cream
A	—	2 Live Crew, Pop That Coochie
A	—	El General, Te Ves Buena
EX	EX	Poison Clan, In My Nature

Power 93 — Tampa — P.D.: B.J. Harris

1	4	Color Me Badd, I Adore Mi Amor
2	3	Boyz II Men, Motownphilly
3	5	Natural Selection , Do Anything
4	2	Heavy D. & The Boyz, Now That We Foun
5	7	Marky Mark & The Funky Bunch/Lo
6	1	Hi-Five, I Can't Wait Another Minute
7	6	C&C Music Factory/F. Williams, Things
8	11	Mariah Carey, Emotions
9	9	Karyn White, Romantic
10	8	Paula Abdul, The Promise Of A New Day
11	15	Rythm Syndicate , Hey Donna
12	14	Luther Vandross, Don't Want To Be A F
13	17	Pretty In Pink, All About You
14	26	Salt-N-Pepa, Let's Talk About Sex
15	21	Bell Biv DeVoe, Word To The Mutha
16	12	Cathy Dennis, Too Many Walls
17	18	Martika, Love. . .Thy Will Be Done
18	20	Vanessa Williams, Running Back To You
19	16	Michael Bolton, Time, Love And Tender
20	23	Or-N-More (Featuring Father M.C.), Ev
21	22	Lisa Fischer, Save Me
22	27	Tony Terry, With You
A23	—	Corina, Whispers
A24	—	Prince & The N.P.G., Cream
25	29	Another Bad Creation, Jealous Girl
26	28	The Brand New Heavies (Featuring N'De
A27	—	Roberta Flack With Maxi Priest, Set T
A28	—	Lisette Melendez, A Day In The Life
29	30	Ziggy Marley & The Melody Makers, Goo
A30	—	MC Skat Kat, Skat Strut
31	31	Tami Show, The Truth
32	32	PC Quest, After The Summer's Gone
33	33	B.G. The Prince Of Rap, This Beat Is
34	34	James Brown, Move On
35	35	K.M.C. KRU, The Devil Came Up To Mich

Q105 Tampa Bay — Tampa — P.D.: Jay Taylor

1	1	Bryan Adams, (Everything I Do) I Do I
2	2	C&C Music Factory/F. Williams, Things
3	3	Boyz II Men, Motownphilly
4	4	Cathy Dennis, Too Many Walls
5	5	Color Me Badd, I Adore Mi Amor
6	6	Michael Bolton, Time, Love And Tender
7	7	Amy Grant, Every Heartbeat
8	8	Roxette, Fading Like A Flower (Every
9	9	Firehouse, Love Of A Lifetime
10	10	Scorpions, Wind Of Change
11	11	Marky Mark & The Funky Bunch/Lo
12	12	Natural Selection , Do Anything
13	13	Bonnie Raitt, Something To Talk About
14	14	Mariah Carey, Emotions
15	15	Karyn White, Romantic
16	16	R.E.M., Shiny Happy People
17	17	Extreme, Hole Hearted
18	18	Hi-Five, I Can't Wait Another Minute
19	19	Seal, Crazy
20	20	Rod Stewart, The Motown Song
21	21	Paula Abdul, The Promise Of A New Day
22	22	D.J. Jazzy Jeff & The Fresh Prince, S
23	23	Martika, Love. . .Thy Will Be Done
24	24	Aaron Neville, Everybody Plays The Fo
25	25	Bryan Adams, Can't Stop This Thing We
26	26	Jesus Jones, Right Here, Right Now
27	27	Rythm Syndicate , Hey Donna
28	28	Huey Lewis & The News, It Hit Me Like
29	29	Salt-N-Pepa, Let's Talk About Sex
30	30	Bad English, Straight To Your Heart
EX	EX	Roberta Flack With Maxi Priest, Set T
EX	EX	Siouxsie & The Banshees, Kiss Them Fo
EX	EX	Jesus Jones, Real Real Real
EX	EX	Lisa Fischer, Save Me

WNCI 97.9 — Columbus — P.D.: Dave Robbins

1	2	Michael Bolton, Time, Love And Tender
2	3	Cathy Dennis, Too Many Walls
3	5	Color Me Badd, I Adore Mi Amor
4	8	Natural Selection , Do Anything
5	1	Paula Abdul, The Promise Of A New Day
6	6	Aaron Neville, Everybody Plays The Fo
7	10	Extreme, Hole Hearted
8	11	Mariah Carey, Emotions
9	16	Karyn White, Romantic
10	4	Rod Stewart, The Motown Song
11	12	R.E.M., Shiny Happy People
12	15	Firehouse, Love Of A Lifetime
13	14	Henry Lee Summer, Till Somebody Loves
14	20	Michael W. Smith, For You
15	22	Jesus Jones, Real Real Real
16	21	Martika, Love. . .Thy Will Be Done
17	24	Rythm Syndicate , Hey Donna
18	23	RTZ, Face The Music
19	31	Bonnie Raitt, Something To Talk About
20	30	Bryan Adams, Can't Stop This Thing We
21	25	Curtis Stigers, I Wonder Why
22	26	Ziggy Marley & The Melody Makers, Goo
23	19	Natalie Cole, Unforgettable
24	29	Russ Irwin, My Heart Belongs To You
25	28	Chicago, You Come To My Senses
26	32	Simply Red, Something Got Me Started
27	33	Jasmine Guy, Just Want To Hold You
A28	—	Desmond Child, You're The Story Of
A29	—	Billy Falcon, Power Windows
A30	—	Amy Grant, That's What Love Is For

Power 108 FM — Cleveland — P.D.: Cat Thomas

1	1	Scorpions, Wind Of Change
2	2	Michael Bolton, Time, Love And Tender
3	3	Marky Mark & The Funky Bunch/Lo
4	4	Firehouse, Love Of A Lifetime
5	5	Color Me Badd, I Adore Mi Amor
6	7	Mariah Carey, Emotions
7	9	Cathy Dennis, Too Many Walls
8	12	Boyz II Men, Motownphilly
9	6	Bryan Adams, (Everything I Do) I Do I
10	14	Hi-Five, I Can't Wait Another Minute
11	11	38 Special, The Sound Of Your Voice
12	13	Karyn White, Romantic
13	15	Salt-N-Pepa, Let's Talk About Sex
14	16	Bonnie Raitt, Something To Talk About
15	8	Roxette, Fading Like A Flower (Every
16	19	Bryan Adams, Can't Stop This Thing We
17	17	Henry Lee Summer, Till Somebody Loves
18	21	Bad Company, Walk Through Fire
19	20	Eddie Money, Heaven In The Back Seat
20	23	Heavy D. & The Boyz, Now That We Foun
21	28	Extreme, Hole Hearted
22	22	Chesney Hawkes, The One And Only (Fro
23	EX	Natural Selection , Do Anything
24	25	Martika, Love. . .Thy Will Be Done
25	26	Rythm Syndicate , Hey Donna
26	27	Orchestral Manoeuvers In The Dark, Pa
27	29	Russ Irwin, My Heart Belongs To You
28	30	Tami Show, The Truth
29	EX	Curtis Stigers, I Wonder Why
30	EX	Or-N-More (Featuring Father M.C.), Ev
A	—	Guns N' Roses, Don't Cry
A	—	Ritchie Sambora, Ballad Of Youth
A	—	Aaron Neville, Everybody Plays The Fo
A	—	Amy Grant, That's What Love Is For
A	—	Jesus Jones, Real Real Real
EX	EX	Luther Vandross, Don't Want To Be A F
EX	EX	James Brown, Move On
EX	EX	Ziggy Marley & The Melody Makers, Goo

Q102 — Cincinnati — P.D.: Dave Allen

1	3	Michael Bolton, Time, Love And Tender
2	2	Bryan Adams, (Everything I Do) I Do I
3	6	Scorpions, Wind Of Change
4	1	The Escape Club, I'll Be There
5	7	Keedy, Wishing On The Same Star
6	4	Firehouse, Love Of A Lifetime
7	11	Rod Stewart, The Motown Song
8	15	Extreme, Hole Hearted
9	10	38 Special, The Sound Of Your Voice
10	5	C&C Music Factory/F. Williams, Things
11	9	Robbie Nevil, Just Like You
12	14	Corina, Temptation
13	16	Hi-Five, I Can't Wait Another Minute
14	19	Natural Selection , Do Anything
15	18	Color Me Badd, I Adore Mi Amor
16	13	Rythm Syndicate , P.A.S.S.I.O.N.
17	22	Marky Mark & The Funky Bunch/Lo
18	20	Henry Lee Summer, Till Somebody Loves
19	27	Aaron Neville, Everybody Plays The Fo
20	23	Karyn White, Romantic
21	24	Cathy Dennis, Too Many Walls
22	25	Bad Company, Walk Through Fire
23	26	Bonnie Raitt, Something To Talk About
24	17	The KLF, 3 A.M. Eternal
25	29	Boyz II Men, Motownphilly
26	28	Mariah Carey, Emotions
A27	—	Heavy D. & The Boyz, Now That We Foun
28	31	Michael W. Smith, For You
29	30	RTZ, Face The Music
30	32	R.E.M., Shiny Happy People
31	34	Curtis Stigers, I Wonder Why
32	33	Bryan Adams, Can't Stop This Thing We
33	35	Eddie Money, Heaven In The Back Seat
34	EX	Rythm Syndicate , Hey Donna
A35	—	Amy Grant, That's What Love Is For
A	—	Prince & The N.P.G., Cream
A	—	EMF, Lies
A	—	Crowded House, Fall At Your Feet
EX	EX	Guns N' Roses, Don't Cry

99½ FM WZPL — Indy's #1 Hit Music Station — Indianapolis — P.D.: Don London

1	2	Firehouse, Love Of A Lifetime
2	3	C&C Music Factory/F. Williams, Things
3	1	Bryan Adams, (Everything I Do) I Do I
4	4	Paula Abdul, The Promise Of A New Day
5	5	Michael Bolton, Time, Love And Tender
6	7	After 7, Nights Like This (From "The
7	8	Lenny Kravitz, It Ain't Over 'Til It'
8	9	Boyz II Men, Motownphilly
9	12	Color Me Badd, I Adore Mi Amor
10	11	Cathy Dennis, Too Many Walls
11	14	Rod Stewart, The Motown Song
12	16	Hi-Five, I Can't Wait Another Minute
13	18	Natural Selection , Do Anything
14	15	Mariah Carey, Emotions
15	6	Roxette, Fading Like A Flower (Every
16	17	Henry Lee Summer, Till Somebody Loves
17	10	Corina, Temptation
18	20	Marky Mark & The Funky Bunch/Lo
19	24	Extreme, Hole Hearted
20	21	R.E.M., Shiny Happy People
21	22	RTZ, Face The Music
22	23	Karyn White, Romantic
23	26	Michael W. Smith, For You
24	25	Bryan Adams, Can't Stop This Thing We
25	27	Siouxsie & The Banshees, Kiss Them Fo
26	30	Bonnie Raitt, Something To Talk About
27	28	Lisa Fischer, Save Me
28	29	Billy Falcon, Power Windows
29	EX	Chesney Hawkes, The One And Only (Fro
A30	—	Heavy D. & The Boyz, Now That We Foun
A	—	Guns N' Roses, Don't Cry

Q106.5 — St. Louis — P.D.: Mark Todd

1	1	Firehouse, Love Of A Lifetime
2	2	C&C Music Factory/F. Williams, Things
3	3	Extreme, Hole Hearted
4	6	Boyz II Men, Motownphilly
5	5	Steelheart , She's Gone (Lady)
6	10	Natural Selection , Do Anything
7	11	Bonnie Raitt, Something To Talk About
8	8	Marky Mark & The Funky Bunch/Lo
9	9	38 Special, The Sound Of Your Voice
10	14	Mariah Carey, Emotions
11	7	Bryan Adams, (Everything I Do) I Do I
12	12	Michael Bolton, Time, Love And Tender
13	13	Bad Company, Walk Through Fire
14	16	Chesney Hawkes, The One And Only (Fro
15	24	Michael W. Smith, For You
16	18	Karyn White, Romantic
17	17	RTZ, Face The Music
18	30	Salt-N-Pepa, Let's Talk About Sex
19	15	Scorpions, Wind Of Change
20	26	Color Me Badd, I Adore Mi Amor
21	23	Jesus Jones, Real Real Real
22	4	Hi-Five, I Can't Wait Another Minute
23	25	Bryan Adams, Can't Stop This Thing We
A24	—	Prince & The N.P.G., Cream
25	27	EMF, Lies
26	28	Martika, Love. . .Thy Will Be Done
27	29	R.E.M., Shiny Happy People
A28	—	Amy Grant, That's What Love Is For
A29	—	Bad English, Straight To Your Heart
A30	—	Rythm Syndicate , Hey Donna
EX	EX	Desmond Child, You're The Story Of
EX	EX	Or-N-More (Featuring Father M.C.), Ev

Power 95 FM — Feel the Energy! — Dallas — P.D.: Frank Miniaci

1	2	Seal, Crazy
2	1	Amy Grant, Every Heartbeat
3	5	Natural Selection , Do Anything
4	4	C&C Music Factory/F. Williams, Things
5	7	Scorpions, Wind Of Change
6	6	Boyz II Men, Motownphilly
7	8	Karyn White, Romantic
8	10	Firehouse, Love Of A Lifetime
9	11	Mariah Carey, Emotions
10	12	Color Me Badd, I Adore Mi Amor
11	3	Bryan Adams, (Everything I Do) I Do I
12	9	R.E.M., Shiny Happy People
13	16	Extreme, Hole Hearted
14	13	Hi-Five, I Can't Wait Another Minute
15	17	Michael Bolton, Time, Love And Tender
16	18	Bonnie Raitt, Something To Talk About
17	15	Cathy Dennis, Too Many Walls
18	24	Rod Stewart, The Motown Song
19	25	Bryan Adams, Can't Stop This Thing We
20	21	Siouxsie & The Banshees, Kiss Them Fo
21	23	Bad English, Straight To Your Heart
22	22	Jesus Jones, Real Real Real
A23	—	Prince & The N.P.G., Cream
24	29	Guns N' Roses, Don't Cry
25	26	Michael W. Smith, For You
26	27	Bad Company, Walk Through Fire
27	28	Martika, Love. . .Thy Will Be Done
A28	—	Roberta Flack With Maxi Priest, Set T
29	20	Lenny Kravitz, It Ain't Over 'Til It'
30	14	The Black Crowes, Hard To Handle
A	—	The Farm, Groovy Train
A	—	Eddie Money, Heaven In The Back Seat
EX	EX	Stevie Nicks, Sometimes (It's A Bitch

Mix 96.5 KHMX — Houston — P.D.: Guy Zapoleon

1	1	Bonnie Raitt, Something To Talk About
2	2	Scorpions, Wind Of Change
3	3	The Escape Club, I'll Be There
4	4	Michael Bolton, Time, Love And Tender
5	7	Firehouse, Love Of A Lifetime
6	6	Aaron Neville, Everybody Plays The Fo
7	5	Bryan Adams, (Everything I Do) I Do I
8	10	Rod Stewart, The Motown Song
9	9	Michael W. Smith, Place In This World
10	8	Roxette, Fading Like A Flower (Every
11	11	Mariah Carey, Emotions
12	12	Amy Grant, Every Heartbeat
13	14	Gloria Estefan, Can't Forget You
14	16	Bob Seger & The Silver Bullet Band, T
15	15	Glenn Frey, Part Of Me, Part Of You
16	19	Cathy Dennis, Too Many Walls
17	17	Seal, Crazy
18	18	Huey Lewis & The News, It Hit Me Like
19	21	Bryan Adams, Can't Stop This Thing We
20	13	David A. Stewart Introducing Candy Du
21	20	Marc Cohn, Walking In Memphis
22	22	Mariah Carey, There's Got To Be A Way
23	23	Cher, Love And Understanding
24	25	Russ Irwin, My Heart Belongs To You
25	EX	Crowded House, Fall At Your Feet

Q106 — San Diego — P.D.: Kevin Weatherly

1	1	Color Me Badd, I Adore Mi Amor
2	2	Marky Mark & The Funky Bunch/Lo
3	5	Naughty By Nature, O.P.P.
4	4	Natural Selection , Do Anything
5	9	Mariah Carey, Emotions
6	3	Bryan Adams, (Everything I Do) I Do I
7	14	Tony Terry, With You
8	8	Paula Abdul, The Promise Of A New Day
9	11	Seal, Crazy
10	16	Salt-N-Pepa, Let's Talk About Sex
11	6	Amy Grant, Every Heartbeat
12	12	The Escape Club, I'll Be There
13	7	Boyz II Men, Motownphilly
14	17	Karyn White, Romantic
A15	—	Angellica, Angel Baby
16	19	Boyz II Men, It's So Hard To Say Good
17	10	Cathy Dennis, Too Many Walls
18	23	Jasmine Guy, Just Want To Hold You
19	24	Prince And The N.P.G., Gett Off
20	21	Martika, Love. . .Thy Will Be Done
21	13	Hi-Five, I Can't Wait Another Minute
A22	—	Color Me Badd, All For Love
23	26	The Brand New Heavies (Featuring N'De
24	27	Hi-C, I'm Not Your Puppet
25	25	Jesus Jones, Real Real Real
26	29	UB40, Groovin'
27	30	Siouxsie & The Banshees, Kiss Them Fo
28	28	Rythm Syndicate , Hey Donna
A29	—	PM Dawn, Set Adrift On Memory Bliss
30	EX	Vanessa Williams, Running Back To You
A	—	Luther Vandross, Don't Want To Be A F
A	—	Prince & The N.P.G., Cream
A	—	Lisette Melendez, A Day In The Life
EX	EX	Blue Train, All I Need Is You
EX	EX	Russ Irwin, My Heart Belongs To You
EX	EX	Aaron Neville, Everybody Plays The Fo

99.1 KGGI FM — Riverside — P.D.: Bob West

1	1	Color Me Badd, I Adore Mi Amor
2	4	Tony Terry, With You
3	3	Marky Mark & The Funky Bunch/Lo
4	2	Boyz II Men, Motownphilly
5	6	DJ Quik, Tonite
6	9	Jasmine Guy, Just Want To Hold You
7	12	Angellica, Angel Baby
8	5	Bryan Adams, (Everything I Do) I Do I
9	11	Karyn White, Romantic

10	7	Paula Abdul, The Promise Of A New Day
11	8	Latin Alliance Featuring War, Low Rid
12	14	Natural Selection , Do Anything
13	16	Mariah Carey, Emotions
14	10	Hi-Five, I Can't Wait Another Minute
15	13	C&C Music Factory/F. Williams, Things
16	19	Vanessa Williams, Running Back To You
A17	—	Naughty By Nature, D.P.P.
18	20	Jomanda, Got A Love For You
19	15	D.J. Jazzy Jeff & The Fresh Prince, S
20	22	The Brand New Heavies (Featuring N'De
21	24	TKA, Louder Than Love
22	18	Amy Grant, Every Heartbeat
23	17	Hi-C, I'm Not Your Puppet
A24	—	PC Quest, After The Summer's Gone
A	—	Roberta Flack With Maxi Priest, Set T
A	—	David D, I Go Crazy
A	—	Prince & The N.P.G., Cream

KUBE 93 FM — Seattle — P.D.: Bob Case

1	1	Color Me Badd, I Adore Mi Amor
2	2	Michael Bolton, Time, Love And Tender
3	5	Rod Stewart, The Motown Song
4	6	C&C Music Factory/F. Williams, Things
5	7	Cathy Dennis, Too Many Walls
6	13	Boyz II Men, Motownphilly
7	12	Karyn White, Romantic
8	10	Marky Mark & The Funky Bunch/Lo
9	14	Mariah Carey, Emotions
10	11	Hi-Five, I Can't Wait Another Minute
11	4	Bryan Adams, (Everything I Do) I Oo I
12	15	Firehouse, Love Of A Lifetime
13	3	Paula Abdul, The Promise Of A New Day
14	8	Amy Grant, Every Heartbeat
15	9	Scorpions, Wind Of Change
16	19	R.E.M., Shiny Happy People
17	20	Bonnie Raitt, Something To Talk About
18	21	Extreme, Hole Hearted
19	22	Natural Selection , Do Anything
20	25	Jesus Jones, Real Real Real
21	26	Bryan Adams, Can't Stop This Thing We
22	24	Luther Vandross, Don't Want To Be A F

23	23	Martika, Love. . .Thy Will Be Done
A24	—	Prince & The N.P.G., Cream
25	EX	Roberta Flack With Maxi Priest, Set T
26	EX	Aaron Neville, Everybody Plays The Fo
27	EX	Heavy D. & The Boyz, Now That We Foun
28	EX	Curtis Stigers, I Wonder Why
29	EX	Big Audio Dynamite II, Rush
30	EX	Guns N' Roses, Don't Cry
31	EX	Bad Company, Walk Through Fire
A	—	Amy Grant, That's What Love Is For
A	—	The Farm, Groovy Train
A	—	Rythm Syndicate , Hey Donna

KPLZ 101.5 — Seattle — P.D.: Casey Keating

1	2	Color Me Badd, I Adore Mi Amor
2	3	Boyz II Men, Motownphilly
3	5	Firehouse, Love Of A Lifetime
4	6	R.E.M., Shiny Happy People
5	1	Paula Abdul, The Promise Of A New Day
6	10	Karyn White, Romantic
7	7	Cathy Dennis, Too Many Walls
8	12	Extreme, Hole Hearted
9	13	Marky Mark & The Funky Bunch/Lo
10	15	Natural Selection , Do Anything
11	16	Mariah Carey, Emotions
12	4	Rod Stewart, The Motown Song
13	8	Michael Bolton, Time, Love And Tender
14	18	Bonnie Raitt, Something To Talk About
15	19	Martika, Love. . .Thy Will Be Done
16	9	Hi-Five, I Can't Wait Another Minute
17	11	C&C Music Factory/F. Williams, Things
18	21	Jesus Jones, Real Real Real
19	23	Bryan Adams, Can't Stop This Thing We
20	24	Luther Vandross, Don't Want To Be A F
21	EX	Curtis Stigers, I Wonder Why
22	EX	Crash Test Dummies, Superman's Song
23	EX	Rythm Syndicate , Hey Donna
24	EX	EMF, Lies
25	EX	The Farm, Groovy Train
A	—	Prince & The N.P.G., Cream
A	—	The Commitments, Try A Little Tendern
A	—	Aaron Neville, Everybody Plays The Fo
A	—	Big Audio Dynamite II, Rush

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations

Kiss 98.7 FM — New York — P.D.: Vinny Brown

1	1	Luther Vandross, Don't Want To Be A Fool
2	2	Color Me Badd, I Adore Mi Amor
3	3	Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
4	4	The Brand New Heavies (Featuring N'Dea
5	5	Ex-Girlfriend, Why Can't You Come Home
6	6	BeBe & CeCe Winans, Addictive Love
7	7	Pebbles, Always
8	8	Heavy D. & The Boyz, Now That We Found
9	9	Phyllis Hyman, Don't Wanna Change The
10	10	Whitney Houston, My Name Is Not Susan
11	13	Vanessa Williams, Running Back To You
12	14	Karyn White, Romantic
13	11	Vesta, Special
14	19	O'Jays, Keep On Loving Me
15	16	Lisa Fischer, Save Me
16	12	Gladys Knight, Men
17	21	Mariah Carey, Emotions
18	20	Bell Biv Devoe, Word To The Mutha
19	23	Shabba Ranks Featuring Maxi Priest, Hou
20	25	Guy, D-O-G Me Out
21	15	D.J. Jazzy Jeff & The Fresh Prince, Sum
22	32	Rude Boys, Are You Lonely For Me
23	26	Stevie Wonder, Fun Day (From "Jungle
24	17	J.T. Taylor, Long Hot Summer Night
25	18	Lenny Kravitz, It Ain't Over 'Til It's Over
26	22	Hi-Five, I Can't Wait Another Minute
27	28	Gene Rice, You're A Victim
28	24	Sounds Of Blackness, Optimistic
29	29	Guy, Do Me Right
30	27	Yours Truly,, Come And Get It
31	30	LeVert, Baby I'm Ready
32	31	Ralph Tresvant, Do What I Gotta Do
33	33	Jomanda, Got A Love For You
34	35	The S.O.S. Band, Sometimes I Wonder
35	34	Peabo Bryson, Can You Stop The Rain
A36	—	Gladys Knight, Superwoman
37	37	Crystal Waters, Gypsy Woman (She's
38	38	Boyz II Men, Motownphilly
39	39	Luther Vandross, Power Of Love/Love
40	EX	Boyz II Men, It's So Hard To Say Goodbye
EX	EX	Heavy D. & The Boyz, Is It Good To You
EX	EX	MC Lyte, When In Love
EX	EX	Kid 'N Play, Ain't Gonna Hurt Nobody
EX	EX	Sybil, Let It Rain
EX	EX	Queen Latifah, Fly Girl
EX	EX	Biz Markie, What Comes Around Goes
EX	EX	Nice & Smooth, Hip Hop Junkies
EX	EX	Naughty By Nature, O.P.P.
EX	EX	Yo-Yo, Ain't Nobody Better
EX	EX	De La Soul, A Roller Skating Jam Named

K104 FM — Dallas — P.D.: Michael Spears

1	3	Color Me Badd, I Adore Mi Amor
2	2	B Angie B, So Much Love
3	19	Phyllis Hyman, Don't Wanna Change The
4	4	Whitney Houston, My Name Is Not Susan
5	14	Jennifer Holliday, I'm On Your Side
6	6	Boyz II Men, It's So Hard To Say Goodbye
7	8	Johnny Gill, I'm Still Waiting (From "New
8	9	Bell Biv Devoe, Word To The Mutha
9	10	Ex-Girlfriend, Why Can't You Come Home
10	11	The Rhythm , I'll Do Anything For You
11	12	Guy, D-O-G Me Out
12	13	The Brand New Heavies (Featuring N'Dea
13	15	Vanessa Williams, Running Back To You
14	16	Tony! Toni! Tone!, Me And You
15	17	Prince And The N.P.G., Gett Off
16	18	Tevin Campbell, Just Ask Me To (From
17	20	Dee Harvey, Leave Well Enough Alone
18	21	Yo-Yo, Ain't Nobody Better
19	22	Another Bad Creation , Jealous Girl
20	23	Karyn White, Romantic
21	24	Naughty By Nature, O.P.P.
22	25	O'Jays, Keep On Loving Me
23	26	Queen Latifah, Fly Girl
24	27	The S.O.S. Band, Sometimes I Wonder
25	28	Rude Boys, Are You Lonely For Me
26	29	Gladys Knight, Superwoman
27	32	Damian Dame, Right Down To It
28	31	Mariah Carey, Emotions
29	30	Lisa Fischer, Save Me
30	33	Jodeci, Forever My Lady
31	34	Gene Rice, You're A Victim
32	35	Shabba Ranks Featuring Maxi Priest, Hou
33	36	Stevie Wonder, Fun Day (From "Jungle
34	37	Ziggy Marley & The Melody Makers, Good
35	38	Larry Larr, Confused
36	39	Miles Jaye, Strong For You
37	40	Donna Summer, When Love Cries
38	41	Small Change, Teardrops
39	42	Tony! Toni! Tone!, House Party II (I Don't
40	48	New Versions, Lets Do It In The Dance
41	43	Nemesis, I Want Your Sex
42	44	BeBe & CeCe Winans Featuring Mavis,
43	45	Surface, You're The One
44	46	Heavy D. & The Boyz, Is It Good To You
45	47	The Escoffery's, Look Who's Loving Me
46	EX	Newkirk, Small Thing
47	EX	Chris Walker, Giving You All My Love
48	EX	Patti LaBelle, Feels Like Another One
49	EX	Phil Perry, Forever

WHUR-FM — Howard University Radio — Washington D.C. — P.D.: B.K. Kirkland

1	1	The Brand New Heavies (Featuring N'Dea
2	2	Luther Vandross, Don't Want To Be A Fool
3	3	Jodeci, Forever My Lady
4	4	Phyllis Hyman, Don't Wanna Change The
5	5	Whitney Houston, My Name Is Not Susan
6	6	Ex-Girlfriend, Why Can't You Come Home
7	7	Tevin Campbell, Just Ask Me To (From
8	8	Color Me Badd, I Adore Mi Amor
9	9	B Angie B, So Much Love
10	10	Vanessa Williams, Running Back To You
11	11	J.T. Taylor, Long Hot Summer Night
12	12	Keith Washington, Are You Still In Love
13	16	Karyn White, Romantic
14	17	Mariah Carey, Emotions
15	15	Lenny Kravitz, It Ain't Over 'Til It's Over
16	18	Stevie Wonder, Fun Day (From "Jungle
17	19	O'Jays, Keep On Loving Me
18	24	Bell Biv Devoe, Word To The Mutha
19	25	Guy, D-O-G Me Out
20	26	Jennifer Holliday, I'm On Your Side
21	27	Lisa Fischer, Save Me
22	28	The Stylistics, Love Talk
23	29	Surface, You're The One
24	30	Artwork, Love The Way You Make Me Fel
25	39	Tony! Toni! Tone!, Me And You
26	36	Georgio, Rollin
27	13	BeBe & CeCe Winans, Addictive Love
28	20	Lisa Lisa & Cult Jam, Let The Beat Hit 'Em
29	37	Johnny Gill, I'm Still Waiting (From "New
30	53	Another Bad Creation , Jealous Girl
31	52	Small Change, Teardrops
32	50	Tracie Spencer, Tender Kisses
33	33	Sounds Of Blackness, The Pressure Pt. 1
34	21	Gladys Knight, Men
35	35	Levert, Give A Little Love
36	48	Gladys Knight, Superwoman
37	14	Vesta, Special
38	38	Damian Dame, Right Down To It
39	41	The S.O.S. Band, Sometimes I Wonder
40	42	Pretty In Pink, All About You
41	44	Gene Rice, You're A Victim
42	46	Donna Summer, When Love Cries
43	47	Voyceboxing, Pain
44	49	Boyz II Men, It's So Hard To Say Goodbye
45	51	Alex Bugnon, Heart Of New York
46	54	Frankie Knuckles, The Whistle Song
47	EX	Patti LaBelle, Feels Like Another One
48	EX	BeBe & CeCe Winans Featuring Mavis,
49	EX	Peabo Bryson, Closer Than Close
A50	—	Fourplay, After The Dance
A51	—	Newkirk, Small Thing

WYLD FM 98 — Jammin' More Music — New Orleans — P.D.: Brian Wallace

1	1	The Geto Boys, Mind Playing Tricks On
2	3	Color Me Badd, I Adore Mi Amor
3	5	Whitney Houston, My Name Is Not Susan
4	7	Lenny Kravitz, It Ain't Over 'Til It's Over
5	8	Boyz II Men, It's So Hard To Say Goodbye
6	11	Phyllis Hyman, Don't Wanna Change The
7	12	Karyn White, Romantic
8	13	Mariah Carey, Emotions
9	14	Vanessa Williams, Running Back To You
10	15	Jodeci, Forever My Lady
11	18	Tracie Spencer, Tender Kisses
12	16	Guy, D-O-G Me Out
13	2	Luther Vandross, Don't Want To Be A
14	4	B Angie B, So Much Love
15	10	Tevin Campbell, Just Ask Me To (From
16	17	Shabba Ranks Featuring Maxi Priest,
17	23	Another Bad Creation , Jealous Girl
18	19	Ex-Girlfriend, Why Can't You Come Home
19	20	O'Jays, Keep On Loving Me
20	22	Yo-Yo, Ain't Nobody Better
21	24	Prince And The N.P.G., Gett Off
22	26	Jennifer Holliday, I'm On Your Side
23	27	Stevie Wonder, Fun Day (From "Jungle
24	28	The S.O.S. Band, Sometimes I Wonder
25	29	Small Change, Teardrops
26	30	The Rhythm , I'll Do Anything For You
27	31	Damian Dame, Right Down To It
28	32	Rude Boys, Are You Lonely For Me
29	33	Gene Rice, You're A Victim
30	34	Gladys Knight, Superwoman
31	35	Soul Family Sensation, I Don't Even
32	36	Newkirk, Small Thing
33	37	Lisa Fischer, Save Me
34	38	Alex Bugnon, Heart Of New York
35	39	Ziggy Marley & The Melody Makers, Good
36	40	2 Live Crew, Pop That Coochie
37	41	Heavy D. & The Boyz, Is It Good To You
38	42	Johnny Gill, I'm Still Waiting (From "New
39	43	Donna Summer, When Love Cries
40	44	A Tribe Called Quest, Check The Rhyme
41	45	De La Soul, A Roller Skating Jam Named
42	46	Patti LaBelle, Feels Like Another One
43	47	PC Quest, After The Summer's Gone
44	48	BeBe & CeCe Winans Featuring Mavis,
45	49	Sounds Of Blackness, The Pressure Pt. 1
46	EX	Pretty In Pink, All About You
47	6	Lisa Lisa & Cult Jam, Let The Beat Hit
48	9	J.T. Taylor, Long Hot Summer Night
49	21	The Brand New Heavies (Featuring
50	25	Georgio, Rollin

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WARNER BROS. BANKING ON 'MAGIK' FROM CHILI PEPPERS' SET RECORDED IN A LAUREL CANYON MANSION

(Continued from page 12)

really has to do with the future—the future in terms of a band that really has a musical point of view and a tremendous amount of strength that has reached a certain level. You can just tell they have all the intangibles.

"We all want the success factor, in terms of commerciality, but the other thing with long-term careers has to do with credibility and the aesthetic of what a band is up to. When you have both those things going for you, I think those are the best bets you can have."

COMMERCIAL FUSION

The Red Hot Chili Peppers have long been recognized as trailblazers of the now highly commercial fusion of funk and rock'n'roll. As Warner VP of product management Steve Baker says, "Not unlike the Velvet Underground, they've inspired a lot of other bands."

Aspects of the Chili Peppers' sound can be heard in any number of current label acts that followed them, including Faith No More, Living Colour, Urban Dance Squad, Fishbone, Jesus Jones, Primus, and Follow For Now. But Waronker says that the signing of the Chili Peppers is not merely trend-mongering.

"If there's a trend, there's a trend, but it wasn't about that," Waronker says. "I think there's a danger in trying to jump on what appears to be a musical trend. That might be a little snotty on my part, but it never works for me. I think the thing that interested us the most was that there's a vibe about those guys. Musically, they're messing around in a neat area, if that's what you're saying about funk-rock."

'I recorded all the lead vocals from my bedroom'

The Chili Peppers survived four different lineups and the 1988 death of guitarist Hillel Slovak by a drug overdose, finally tallying a hit with their fourth EMI album, "Mother's Milk," in 1989. The record, powered by a heavily played video of the band's cover of Stevie Wonder's "Higher Ground," has sold more than 650,000 units to date.

However, the group members, while hesitant to condemn their former label, claim that EMI "misunderstood" the Chili Peppers. According to manager Lindy Goetz, the group was heavily courted by Virgin, Geffen, MCA, Epic, and other majors after the success of "Mother's Milk." It initially decided to go with Epic, but ultimately switched its allegiance to Warner Bros.

"We all got a call from [Warner Bros. chairman] Mo Ostin after we had definitely decided to go with Epic," says Flea, "and he called all of us to tell us, 'Congratulations and good luck with your career, and we're sad you didn't go with us, but I wish you the best.' That was a real sign of a class act, a gentleman, just a good guy."

Says Waronker, "They liked Mo very much. They made a decision that they ended up regretting and came back, and I think that the main reason was Mo. They had a very good feeling about him . . . There were a lot of people involved, but it was really their feelings about him that did it."

ECLECTIC CREDITS

The group chose Rubin to produce its Warner debut due to his eclectic credits, which include metal bands Slayer and Danzig as well shock-rappers the Geto Boys. Kiedis says he decided that Rubin might be the man to harness the Chili Peppers' sound, which incorporates elements from hard rock, rap, and funk. "Our sound has so many diverse elements to it, [and] I just realized he could probably comprehend and put all of those elements into a cohesive format," the singer says.

According to Rubin, it was his inspiration to take the Chili Peppers' album sessions out of the studio. "It was my idea to get the house, to record there," Rubin says. "The guys just decided they didn't want to leave."

Kiedis, Flea, and guitarist John Frusciante lived in the rambling Laurel Canyon house, which the band maintains is haunted by the spirit of a former occupant, throughout the eight weeks of sessions. Only drummer Chad Smith demurred, because, according to Kiedis, "Chad feared the wrath of the ghost and so he never moved in. He's got a Midwestern fear of spirits."

"Recording in this place is infinitely superior to recording in a recording studio," Flea says. "There's no one here except who we want here, just the people who are working on the record and the people we love. That's it. It makes for a creatively fertile situation."

Rubin, who moved old Neve and Soundcraft consoles into the house's former library to record the album, made thorough use of the mansion, recording 25 tracks (17 of which appear on "Blood Sugar Sex Magik") in various rooms inside—and, in one case, on the lawn outside—the house.

"I recorded all the lead vocals from my bedroom," Kiedis says. "John recorded acoustic guitar tracks from his bedroom. We recorded a Robert Johnson song called 'They're Red Hot' from up on top of the hill behind the house. All of the amplifiers for the bass and guitars were in the basement and they were miked down there. We had two different drum rooms. We had an intercom system. In the foyer, where you come in, we had an incredible percussion hoedown—trash cans and hubcaps."

The Laurel Canyon site still reflected the creative chaos of recording when Warner Bros. executives, including Baker, senior VP of creative services Jeff Gold, and VP of merchandising and advertising Jim Wagner, paid a visit in late June to hear tracks from the album.

Santeria candles flickered in nearly every room. The foyer was stacked with crumpled pieces of sheet metal used as percussion instruments on the track "Breaking The Girl." The dining room, which doubled as the main recording area, was crowded with Marshall amps, a baby grand Yamaha piano, and Frusciante's instrument collection, which included a lap steel, an electric sitar, and a mandolin.

The experience of recording in the house seems to have inspired a new diversity in the Chili Peppers' music. Beyond the band's trademark hard funk-rock, "Blood Sugar Sex Magik" includes the crazed country blues of "They're Red Hot," the graceful, waltz-time "Breaking The Girl," the acoustic-based ballad "I Could Have Lied," Kiedis' confessional "Under The Bridge" (which features background vocals by Frusciante's mother and two members of her church choir), and the almost Led Zeppelin-like hard rocker "The Greeting Song."

MARKETING PLAN

The film that sprang from the unusual recording setup is a key to Warner's marketing plan for the album. Regional marketing managers are screening "Funky Monks" for retail accounts, and sales VP Charlie Springer has set up pizza-party screenings at various branch offices. Keyed to the album release, Warner's alternative marketing and promotion departments have set radio screenings with top commercial stations at local clubs in 13 major markets.

"Funky Monks" also will be issued by Warner Reprise Video on Oct. 29, priced at $19.98. "Besides being a neat promotional tool, it's also going to be on sale—it's that good," Baker says.

Manager Goetz says the band will embark on a U.S. tour Oct. 16, culminating with a New Year's Eve date at the Cow Palace in San Francisco. A month of European shows will follow, then American concerts will continue from mid-February through the summer. The manager expects that dates will begin at the 3,000-5,000-seat level, and will move into sheds by next summer.

"We'll be working this album for a good solid year," Goetz says.

Stand-Up Or Stand-In? Warner Bros. Records' scorching new signing, Red Hot Chili Peppers, is about to ship its label debut, "Blood Sugar Sex Magik." Pictured at the signing, standing from left, are attorney Eric Greenspan; Ray Harris, senior VP/black music; Benny Medina, VP/black music A&R; producer Rick Rubin; Red Hot Chili Pepper Anthony Kiedis; a cardboard stand-up of Warner Bros. chairman Mo Ostin (who was unable to attend); group member Chad Smith; Michael Ostin, senior VP/A&R; Carl Scott, senior VP/artist relations; group manager Lindy Goetz; Davis Altschul, senior VP/business affairs; and, kneeling, Chili Peppers members John Frusciante and Flea.

RCA In Production Pact With Child's New Deston Ent.

■ BY TRUDI MILLER

NEW YORK—RCA Records has signed a joint-venture agreement with Deston Entertainment, a company headed by songwriter/producer Desmond Child and manager Winston Simone.

Under the agreement, RCA will market and distribute recordings of new artists developed by Deston Entertainment. The recordings will be marketed under the logo Deston Entertainment/RCA, says RCA president Joe Galante. The first release under the joint venture will be an album by R&B/pop band the Stingers, to be recorded this fall.

Best known as a songwriter, Child has written or co-written more than 150 songs, including Cher's "Just Like Jesse James," Alice Cooper's "Trash," Michael Bolton's "How Can We Be Lovers," and Bon Jovi's "Bad Medicine," "Living On A Prayer," and "You Give Love A Bad Name," as well as other songs for those artists and for Cyndi Lauper, Aerosmith, Kiss, Bonnie Tyler, Billy Squier, Ratt, Jennifer Rush, and many others. He also produced many of his songs for those artists. He recently released his own album, "Discipline," on Elektra.

There are no plans for Child to record under the new agreement, since he has an exclusive contract with Elektra, says Galante.

Simone is Child's manager, as well as representing a roster of artists including Curtis Stigers, Maria Vidal, and Too Much Joy.

Mack & Jamie Ham Marconi Awards

■ BY PHYLLIS STARK

SAN FRANCISCO—Dick Clark was the host, but Premiere Radio Networks' Mack & Jamie stole the show at the Marconi Radio Awards held here Sept. 14 to conclude the National Assn. of Broadcasters convention.

During their first appearance, the comedy team noted that next year the NAB would add a new award for programmers who have had six or more jobs in the last calendar year. Later, when the setup for Kenny Loggins' performance ran long and Clark had trouble filling the time with patter, Mack & Jamie came out to rescue him. Taking no chances, Clark later got a laugh by bringing the pair out with him to introduce the Oak Ridge Boys.

The show's other highlight came from the American Comedy Network's Andy Goodman and Ed Kelly, who appeared as the "ACN Earwitness News" team. Noting that a trade magazine story had referred to "outgoing" Radio Advertising Bureau chief Warren Potash, the pair said the story was in error because Potash is "not outgoing and is really as boring as cat poop." Reports of an eclipse in New York were attributed by the duo to WPLJ PD Scott Shannon's ego passing in front of the sun.

Noting that Group W had recently acquired the assets of Tom Gammon's Crown Broadcasting, the ACN team claimed the company name would now be changed to "Double Cross" to reflect the policy of both groups. Finally, they claimed that while earlier in the week Jews celebrated Rosh Hashanah by asking God to inscribe their names in the book of life for another year, Arbitron was urging Jewish broadcasters not to use the term "write it down" in communications with God.

On the quips-by-accepters side, with broadcast groups scaling back on the number of people sent to NAB this year, WRKS New York PD Vinny Brown got a round of applause when he accepted his award for black/urban station of the year by noting that because he won he now wouldn't feel as bad when he turned in his trip expenses to his GM, "Charles 'Save Money' Warfield."

Following is a complete list of Marconi winners:

PERSONALITIES OF THE YEAR

Syndicated/Network: Paul Harvey, ABC; Major Market: Mark & Brian, KLOS Los Angeles; Large Market: Gary Burbank, WLW Cincinnati; Medium Market: C.C. Ryder, KBFX Anchorage, Alaska; Small Market: Don Munson WJBC Bloomington, Ill.

STATIONS OF THE YEAR

Legendary Station: KMOX St. Louis; AC: KOST Los Angeles; Adult Alternative: WNUA Chicago; Adult Standards: KFRC San Francisco; Album Rock: KLOS Los Angeles; Classical: WFMT Chicago; Country: KNIX Phoenix; Full Service: WGN Chicago; N/T: KABC Los Angeles; Oldies: WCBS-FM New York; Religious: KAAY Little Rock, Ark.; Spanish: KCOR San Antonio, Texas; Top 40: KIIS Los Angeles; Urban: WRKS New York.

Stations of the year by market size: Major: WCCO Minneapolis; Large: WHAS Louisville, Ky.; Medium: WHO Des Moines, Iowa; Small: KSPN Aspen, Colo.

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Billboard® FOR WEEK ENDING SEPTEMBER 28, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	1	8	O.P.P. ● (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE 3 week at No. 1
2	3	7	7	F-CK COMPTON (M) (T) RUFFHOUSE 38-73892*/COLUMBIA	◆ TIM DOG
3	5	9	7	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	THE GETO BOYS
4	6	5	7	AIN'T NOBODY BETTER (C) (T) EASTWEST 4-98755	◆ YO-YO
5	8	8	8	WHAT COMES AROUND GOES AROUND (C) COLD CHILLIN' 4-19218/WARNER BROS.	◆ BIZ MARKIE
6	2	2	11	GROWIN' UP IN THE HOOD (C) (M) (T) QWEST 4-19243/WARNER BROS.	◆ COMPTON'S MOST WANTED
7	4	4	8	IF YOU WANNA SEX ME UP (C) (CD) (M) (T) COLD CHILLIN' 4-19238/WARNER BROS.	T.C.F.
8	10	10	9	SOBB STORY (M) (T) ELEKTRA 4-66545*	◆ LEADERS OF THE NEW SCHOOL
9	11	17	5	HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA	◆ NICE & SMOOTH
10	9	6	9	GET BIZZY (C) (T) ATLANTIC 4-87689	◆ GREYSON & JASON
11	15	27	4	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4*	◆ BLACKSHEEP
12	7	3	12	THE HOUSE THE DOG BUILT (C) (CD) (T) EAR CANDY 38000	◆ JIBRI WISE ONE
13	12	13	16	AIN'T NO FUTURE IN YO' FRONTING (C) (T) S.D.E.G. 62 /ICHIBAN	◆ M.C. BREED & D.F.C.
14	13	16	8	CONFUSED (C) (T) RUFFHOUSE 38-73871/COLUMBIA	◆ LARRY LARR
15	18	22	4	LOWRIDER (C) (T) VIRGIN 4-98751	◆ LATIN ALLIANCE
16	17	25	4	DEFINITION OF A KING (C) (T) BAHIA 62002/RCA	2 KINGS IN A CIPHER
17	22	30	3	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333	◆ SALT-N-PEPA
18	28	—	2	HEAL YOURSELF (C) (T) ELEKTRA 4-64859	◆ H.E.A.L.
19	19	19	6	TURN IT UP (C) (CD) (T) BUST IT 44717/CAPITOL	◆ OAKTOWN'S 3.5.7
20	NEW ▶		1	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
21	27	—	2	A GROOVE (THIS IS WHAT U RAP 2) (M) (T) SLAMMIN' 254*/QUARK	◆ THE JAZ
22	14	12	13	NOW THAT WE FOUND LOVE ● (C) (M) (T) UPTOWN 54090/MCA	◆ HEAVY D. & THE BOYZ
23	23	20	5	I'M NOT YOUR PUPPET (C) (M) HOLLYWOOD 4-64849/ELEKTRA	◆ HI-C
24	24	28	3	HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG	◆ DEF JEF
25	16	11	12	TONITE (C) (T) PROFILE 5338	◆ DJ QUIK
26	NEW ▶		1	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	◆ MC LYTE
27	25	26	19	BITCH BETTA HAVE MY MONEY (M) (T) SELECT 5013*/ELEKTRA	AMG
28	NEW ▶		1	FLY GIRL (CD) (M) (T) TOMMY BOY 991*	◆ QUEEN LATIFAH
29	NEW ▶		1	4 THE FUNK OF IT (C) (T) RUTHLESS 73952/EPIC	◆ ABOVE THE LAW
30	NEW ▶		1	AIN'T GONNA HURT NOBODY (M) SELECT 4-66507*/ELEKTRA	◆ KID 'N PLAY

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

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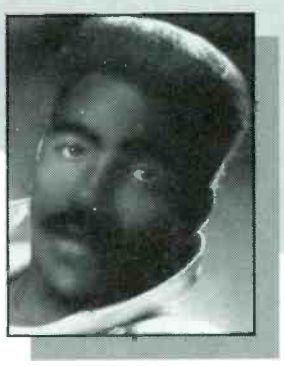

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TERRI ROSSI'S RHYTHM SECTION

IT'S RAINING MEN: Over the past few months, the Hot R&B singles chart has been ruled by female vocalists—at one point their songs accounted for one-third of the charted titles. But recent debuts by men are altering the ratio. "Can't Wait To Get You Home" by **Eric Gable** (Epic) enters the chart at No. 75 with 48 stations, including WKYS Washington, D.C.; WEDR and WHQT Miami; WQOK Raleigh, N.C.; WTLC Indianapolis; and WBLX-FM Mobile, Ala.

Other male vocalists are also performing well. "Put Me In Your Mix" by **Barry White** (A&M) has had two great weeks at radio with 68 reports, including 26 new listings. It is new at WUSL and WDAS Philadelphia; WKYS Washington; WEDR and WHQT Miami; WGZB and WLOU Louisville, Ky.; and WHRK and KJMS Memphis. Other stations listing "Mix" include WVEE Atlanta; KKBT and KJLH Los Angeles; and WGCI Chicago. "Giving You All My Love" by **Chris Walker** (Pendulum) jumps 68-55, earning reports from 16 stations for a total of 62. It's new at WPEG Charlotte, N.C.; KQXL Baton Rouge; WXYV Baltimore; KIPR Little Rock, Ark.; and KPRS Kansas City. "Closer Than Close" by **Peabo Bryson** (Columbia) gets 30 new reports and is on 62 stations. It's new at XHRM San Diego; WTLC Indianapolis; WOWI and WBSK Norfolk, Va.; and WZAK Cleveland. "Forever" by **Phil Perry** (Capitol) is on 47 stations. Among its 12 adds: KMJM St. Louis; WEAS Savannah, Ga.; WJFX Fort Wayne, Ind.; and WHRK and KJMS Memphis. **Marc Nelson** breathes life into **Marvin Gaye's** classic "I Want You" (Capitol). It is new at nine stations, including WJTT Chattanooga, Tenn.; WUJM Charleston, S.C.; and WMJI Jackson, Miss.

REQUEST LINE: **Mark Dobson** of Avenel, N.J., is an avid **Donna Summer** fan and wrote requesting statistics on "When Love Cries" (Atlantic). Summer's single is this week's Power Pick/Sales winner. It gained reports from 11 new dealers for a total of 61 retail reports. Eighty-seven stations list it with 54 showing upward movement. It is new at WGZB Louisville. Strong moves happen at WBLS New York (15-10); and at WMXD and WJLB Detroit, which both move it 13-10. Also in Michigan, it slides 15-11 at WDZZ Flint and 22-17 at WTLZ Saginaw. Six stations give it jumps of at least 10 places.

TRICKED: The unbulleted status of "Mind Playing Tricks On Me" by the **Geto Boys** (Rap-A-Lot) is a distorted picture of its performance. The clean version has gotten radio's attention, but unfortunately the timing nationally is uneven. Some of this week's 13 adds include WZAK Cleveland; KIPR Little Rock; WIKS New Bern, N.C.; and WJHM Orlando. Some of the stations already listing "Mind" include WAMO Pittsburgh; WEDR and WHQT Miami; and WGCI Chicago. It loses its bullet because its total point increase was only about half the required number. This was due in part to the record being dropped by two heavily weighted stations: WJLB Detroit experienced a programming change, while at KKDA-FM Dallas the record suffered from early exposure and peaked at No. 5. Programmers, please give this one a fair listen. It makes the best case against crack that I've ever heard. That is especially interesting, coming from a group with a reputation as raw as the Geto Boys'.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 24 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON
CAN'T WAIT TO GET... ERIC GABLE EPIC	3	15	27	45	48
CLOSER THAN CLOSE PEABO BRYSON COLUMBIA	6	7	17	30	63
KEEP IT IN YOUR PANTS YOUNG M.C. CAPITOL	4	5	18	27	30
PUT ME IN YOUR MIX BARRY WHITE A&M	6	6	14	26	68
FEELS LIKE ANOTHER ONE PATTI LABELLE MCA	8	7	10	25	67
DO IT TAM TAM TAM TAM ISLAND	4	7	13	24	24
I'LL TAKE YOU THERE BEBE & CECE WINANS CAPITOL	5	3	13	21	79
THE PRESSURE PT. 1 SOUNDS OF... PERSPECTIVE	2	6	11	19	57
THAT'S NOT THE WAY CHRIS BENDER EASTWEST	2	4	12	18	18
GOOD TIME ZIGGY MARLEY VIRGIN	2	9	6	17	60

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.

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Hot R&B Singles Sales & Airplay™

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	5	RUNNING BACK TO YOU	VANESSA WILLIAMS	2
2	3	I ADORE MI AMOR	COLOR ME BADD	1
3	1	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	4
4	4	NEVER STOP	THE BRAND NEW HEAVIES	3
5	8	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	7
6	6	O.P.P.	NAUGHTY BY NATURE	11
7	2	SO MUCH LOVE	B ANGIE B	6
8	11	GETT OFF	PRINCE AND THE N.P.G.	10
9	7	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	5
10	10	LONG HOT SUMMER NIGHT	J.T. TAYLOR	17
11	13	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	8
12	14	JUST ASK ME TO	TEVIN CAMPBELL	12
13	16	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	13
14	17	ROMANTIC	KARYN WHITE	9
15	15	SAVE ME	LISA FISCHER	16
16	19	KEEP ON LOVING ME	O'JAYS	14
17	12	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	21
18	22	EMOTIONS	MARIAH CAREY	15
19	26	FOREVER MY LADY	JODECI	20
20	9	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	30
21	21	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	18
22	25	D-O-G ME OUT	GUY	19
23	28	TENDER KISSES	TRACIE SPENCER	22
24	24	MIRACLE WORKER	THE RANCE ALLEN GROUP	36
25	29	AIN'T NOBODY BETTER	YO-YO	32
26	32	WHEN LOVE CRIES	DONNA SUMMER	23
27	30	MIND PLAYING TRICKS ON ME	THE GETO BOYS	38
28	35	HOUSECALL	SHABBA RANKS FEATURING MAXI PRIEST	26
29	18	SPECIAL	VESTA	35
30	20	ADDICTIVE LOVE	BEBE & CECE WINANS	34
31	36	RIGHT DOWN TO IT	DAMIAN DAME	25
32	38	ARE YOU LONELY FOR ME	RUDE BOYS	28
33	34	CAN YOU STOP THE RAIN	PEABO BRYSON	46
34	27	TURN IT UP	OAKTOWN'S 3.5.7	63
35	—	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	24
36	23	UNFORGETTABLE	NATALIE COLE	62
37	—	I WANT YOUR SEX	NEMESIS	50
38	—	I'M STILL WAITING	JOHNNY GILL	31
39	—	SMALL THING	NEWKIRK	33
40	31	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	64

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	3	I ADORE MI AMOR	COLOR ME BADD	1
2	4	NEVER STOP	THE BRAND NEW HEAVIES	3
3	9	RUNNING BACK TO YOU	VANESSA WILLIAMS	2
4	6	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	5
5	11	ROMANTIC	KARYN WHITE	9
6	1	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	4
7	7	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	8
8	12	IT'S SO HARD TO SAY GOODBYE TO...	BOYZ II MEN	13
9	8	JUST ASK ME TO	TEVIN CAMPBELL	12
10	13	KEEP ON LOVING ME	O'JAYS	14
11	5	SO MUCH LOVE	B ANGIE B	6
12	14	GETT OFF	PRINCE AND THE N.P.G.	10
13	2	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	7
14	16	EMOTIONS	MARIAH CAREY	15
15	17	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	18
16	18	O.P.P.	NAUGHTY BY NATURE	11
17	19	SAVE ME	LISA FISCHER	16
18	20	WORD TO THE MUTHA	BELL BIV DEVOE	—
19	22	D-O-G ME OUT	GUY	19
20	24	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	24
21	23	TENDER KISSES	TRACIE SPENCER	22
22	27	FOREVER MY LADY	JODECI	20
23	28	JEALOUS GIRL	ANOTHER BAD CREATION	29
24	32	RIGHT DOWN TO IT	DAMIAN DAME	25
25	30	WHEN LOVE CRIES	DONNA SUMMER	23
26	29	SOMETIMES I WONDER	THE S.O.S. BAND	27
27	35	HOUSECALL	SHABBA RANKS FEATURING MAXI PRIEST	26
28	10	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	21
29	33	I'M STILL WAITING	JOHNNY GILL	31
30	36	ARE YOU LONELY FOR ME	RUDE BOYS	28
31	37	SUPERWOMAN	GLADYS KNIGHT	—
32	38	SMALL THING	NEWKIRK	33
33	—	ME AND YOU	TONY! TONI! TONE!	—
34	39	TEARDROPS	SMALL CHANGE	39
35	40	YOU'RE A VICTIM	GENE RICE	37
36	15	LONG HOT SUMMER NIGHT	J.T. TAYLOR	17
37	—	YOU'RE THE ONE	SURFACE	40
38	—	I'LL TAKE YOU THERE	BEBE & CECE WINANS	44
39	—	AIN'T NOBODY BETTER	YO-YO	32
40	—	I WANT YOU	MARC NELSON	41

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

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

34 **ADDICTIVE LOVE** (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pooky's Music, BMI) WBM
88 **AFTER THE SUMMER'S GONE** (George Tobin, BMI)
67 **AIN'T GONNA HURT NOBODY** (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)
32 **AIN'T NOBODY BETTER** (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)
66 **AIN'T NO FUTURE IN YO' FRONTING** (Jerry Williams, BMI/Power Artists, BMI)
45 **ALL ABOUT YOU** (Virgin Songs, BMI/G.R., BMI/Zomba, ASCAP) HL
73 **ALWAYS** (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)
80 **ARE WE SO FAR APART** (Society Hill, BMI)
28 **ARE YOU LONELY FOR ME** (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)
60 **ARE YOU STILL IN LOVE WITH ME** (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
95 **BABY I'M READY** (Trycep, BMI/Willesden, BMI)
75 **CAN'T WAIT TO GET YOU HOME** (MCA, ASCAP/Bush Burnin', ASCAP)
46 **CAN YOU STOP THE RAIN** (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP) WBM
57 **CLOSER THAN CLOSE** (Dyad, BMI)
19 **D-O-G ME OUT** (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)
96 **DO IT TAM TAM** (Jammin' Penguins, BMI)
4 **DON'T WANNA CHANGE THE WORLD** (Number 9, ASCAP/Bass Hit, ASCAP)
7 **DON'T WANT TO BE A FOOL** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
15 **EMOTIONS** (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP)
93 **FACTS OF LIFE** (Danvic, PRS/Branton, BMI/MCA, BMI/BMG, PRS)
48 **FEELS LIKE ANOTHER ONE** (Willow Girl, BMI/Zurt, BMI/Budsky, BMI)
42 **FLY GIRL** (T-Boy, ASCAP/Queen Latifah, ASCAP/Casadida, ASCAP/Virgin, ASCAP)
20 **FOREVER MY LADY** (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP)
59 **FOREVER** (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)
24 **FUN DAY (FROM JUNGLE FEVER)** (Steveland Morris, ASCAP)
10 **GETT OFF** (Controversy, ASCAP/WB, ASCAP) WBM
86 **GIVE A LITTLE LOVE** (Trycep, BMI/Willesden, BMI)
55 **GIVING YOU ALL MY LOVE** (CCW, ASCAP/Rogli, ASCAP)
51 **GONNA CATCH YOU** (Gli Gnomi, ASCAP)
54 **GOOD TIME** (Colgems-EMI, ASCAP/O/B/O Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM
65 **GOOD VIBRATIONS** (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Ayesha, ASCAP)
68 **HEART OF NEW YORK** (Bugnon, ASCAP)
91 **HEY DONNA** (Bayjun Beat, BMI)
69 **HIP HOP JUNKIES** (Nice & Smooth, ASCAP/Screer Gems-EMI, BMI)
26 **HOUSECALL** (PRS, BMI/Shadows, BMI)
61 **HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO)** (Pri, ASCAP/Tony Toni Tone, ASCAP)
1 **I ADORE MI AMOR** (Me Good, ASCAP/Azmah Eel, ASCAP)
70 **I CAN'T WAIT ANOTHER MINUTE** (Zomba, ASCAP/4MW, ASCAP)
100 **IF YOU'RE SERIOUS** (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)
92 **I GO CRAZY** (Web IV, BMI/Paul & Jonathan, BMI)
53 **I'LL DO ANYTHING FOR YOU** (Alfa Romeo, ASCAP/Smooth Rhyming, ASCAP/Irving, ASCAP/Scu, BMI)
44 **I'LL TAKE YOU THERE** (Irving, BMI)
18 **I'M ON YOUR SIDE** (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)
31 **I'M STILL WAITING (FROM NEW JACK CITY)** (Flyte Tyme, ASCAP)
98 **IN YOUR EYES** (Degroat & Degroat, BMI)
74 **IS IT GOOD TO YOU** (Colgems-EMI, ASCAP)
21 **IT AIN'T OVER 'TIL IT'S OVER** (Miss Bessie, ASCAP)
13 **IT'S SO HARD TO SAY GOODBYE TO YESTERDAY** (Jobete, ASCAP) CPP
50 **I WANT YOUR SEX** (Promuse, BMI/5th Power, BMI/Chris Smith, BMI)
41 **I WANT YOU** (Jobete, ASCAP/Almo, ASCAP)
29 **JEALOUS GIRL** (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/A.R.L., ASCAP) WBM
12 **JUST ASK ME TO (FROM BOYZ N THE HOOD)** (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
87 **KEEP IT IN YOUR PANTS** (Young Man Moving, ASCAP)
14 **KEEP ON LOVING ME** (WE, BMI/Dwain Duane, BMI)
76 **LEAVE WELL ENOUGH ALONE** (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP
56 **LET'S TALK ABOUT SEX** (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
30 **LET THE BEAT HIT 'EM** (Virgin, ASCAP/Cole-Clivilles, ASCAP)
17 **LONG HOT SUMMER NIGHT** (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)
72 **LOOK WHO'S LOVING ME** (Copyright Control)
81 **LOVE TALK** (Virgin Songs, BMI/Chesca Tunes, ASCAP/Non Pareil, ASCAP/WB, ASCAP) WBM
83 **MEN** (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelious Carlos, ASCAP/MCA, ASCAP)
38 **MIND PLAYING TRICKS ON ME** (N-The Water, ASCAP)
36 **MIRACLE WORKER** (Alvert, BMI/Stora, ASCAP/Roxatlanta Lane, BMI)
89 **MOVE ME** (2 Tuff-E-Nuff, BMI/Irving, BMI)
8 **MY NAME IS NOT SUSAN** (Zomba, ASCAP/4MW, ASCAP) WBM
3 **NEVER STOP** (London, BMI)
64 **NOW THAT WE FOUND LOVE** (Warner-Tamerlane, BMI) WBM
11 **O.P.P.** (Jobete, ASCAP/Naughty, ASCAP) CPP
77 **OPTIMISTIC** (Flyte Tyme, ASCAP)
78 **PAIN** (Freckle Bandit, BMI/Chinese, BMI)
52 **THE PRESSURE PT. 1** (Flyte Tyme, ASCAP)
47 **PUT ME IN YOUR MIX** (Seven Songs, BMI/Two Sioux, BMI)
25 **RIGHT DOWN TO IT** (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
43 **A ROLLER SKATING JAM NAMED SATURDAYS** (Tee Girl, BMI/Daisy Age, BMI/Prinse Pawl, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
49 **ROLLIN** (Georgio, BMI/Stone Diamond, BMI) CPP
9 **ROMANTIC** (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
2 **RUNNING BACK TO YOU** (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP)
16 **SAVE ME** (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) HL
90 **SECOND TIME FOR LOVE** (Basamp, ASCAP/Night Rainbow, ASCAP/Zomba, ASCAP/Barry Eastmond, ASCAP/Honey Look, ASCAP)
33 **SMALL THING** (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
27 **SOMETIMES I WONDER** (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
6 **SO MUCH LOVE** (Bust-It, BMI)
35 **SPECIAL** (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
85 **SUMMERTIME** (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
82 **TAKE CONTROL** (Virgin Songs, BMI/Morning Crew, BMI)
39 **TEARDROPS** (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
22 **TENDER KISSES** (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)
94 **THAT KIND OF GUY** (Shaman Drum, BMI/Sunsace, ASCAP)
99 **THIS BEAT IS HOT** (Edition Allstar, ASCAP/Rolf Elmer, ASCAP/Ufa/BMG, ASCAP)
97 **TONITE** (Protunes, BMI/Total Trak, ASCAP)
63 **TURN IT UP** (Bust-It, BMI)
62 **UNFORGETTABLE** (Bourne, ASCAP)
84 **WHAT COMES AROUND GOES AROUND** (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
79 **WHEN IN LOVE** (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP)
23 **WHEN LOVE CRIES** (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI) WBM
58 **WHEN YOU TELL ME THAT YOU LOVE ME** (John Bettis, ASCAP/Albert Hammond, ASCAP)
5 **WHY CAN'T YOU COME HOME** (Forceful, BMI/Willesden, BMI)
71 **WITH YOU** (Re-deer, ASCAP/Sun Face, ASCAP)
37 **YOU'RE A VICTIM** (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
40 **YOU'RE THE ONE** (Towntoons, ASCAP/Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)

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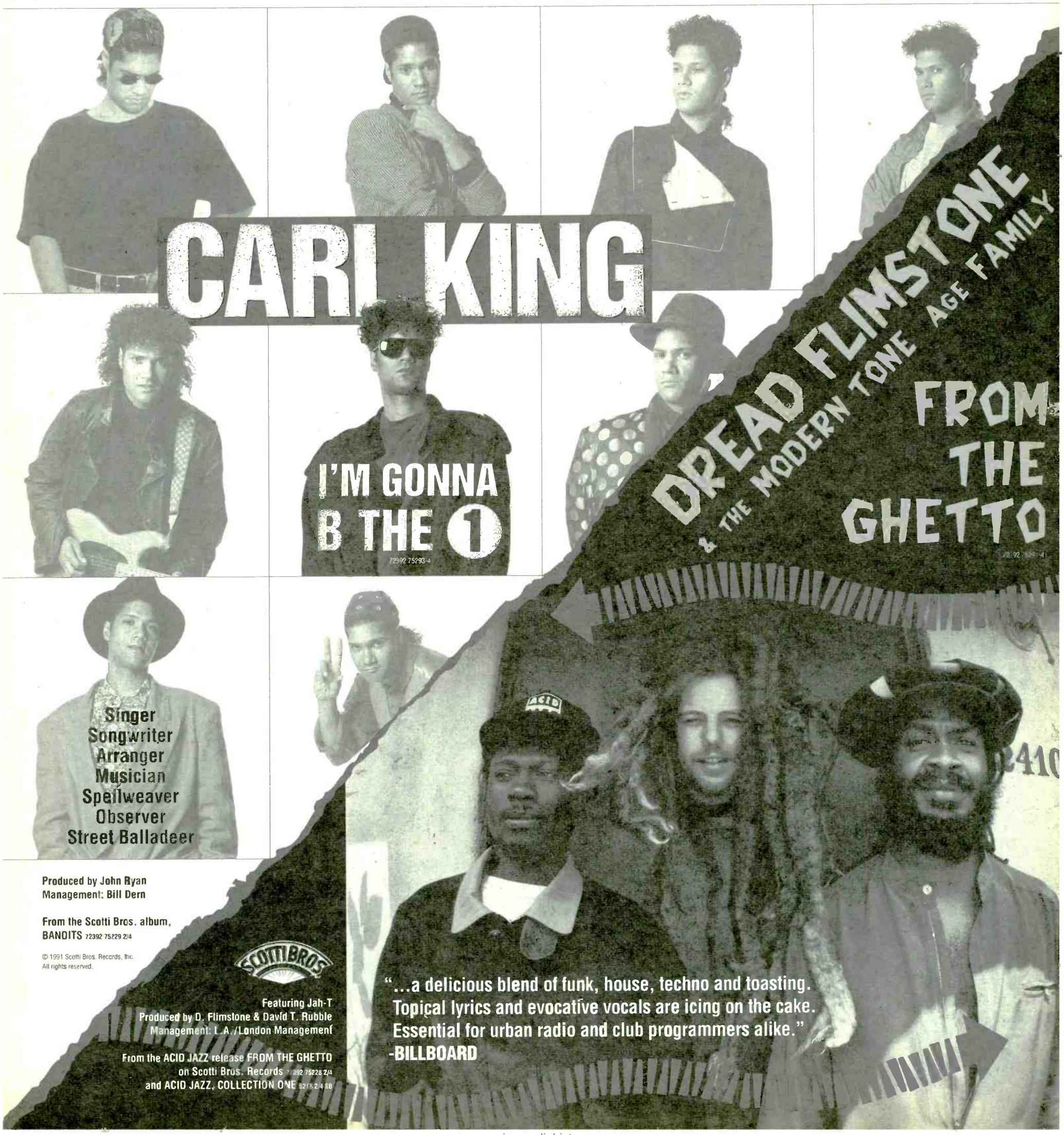

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING SEPT. 28, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★★ No. 1 ★★		
1	1	1	10	**SOUNDTRACK** ● QWEST 26643*/WARNER BROS. (10.98) 4 weeks at No. 1	BOYZ N THE HOOD	1
2	3	3	14	**PEABO BRYSON** COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	2
3	2	2	17	**BOYZ II MEN** ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
4	7	8	10	**GLADYS KNIGHT** MCA 10329* (9.98)	GOOD WOMAN	4
5	4	5	17	**SOUNDS OF BLACKNESS** PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
6	9	10	10	**BEBE & CECE WINANS** CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	6
7	10	9	10	**HEAVY D. & THE BOYZ** ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	7
8	6	4	19	**LUTHER VANDROSS** ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
9	8	6	13	**NATALIE COLE** ▲² ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
10	11	11	11	**THE GETO BOYS** ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	10
11	5	7	9	**D.J. JAZZY JEFF & THE FRESH PRINCE** JIVE 1392 (9.98)	HOMEBASE	5
12	12	13	11	**PHYLLIS HYMAN** PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	12
13	15	18	7	**COLOR ME BADD** GIANT 24429*/REPRISE (9.98)	C.M.B.	13
14	13	15	22	**B ANGIE B** BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
15	18	19	8	**VESTA** A&M 5347 (9.98)	SPECIAL	15
16	14	12	15	**STEVIE WONDER** ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
17	22	27	14	**JODECI** MCA 10198 (9.98)	FOREVER MY LADY	17
18	16	14	19	**LISA FISCHER** ELEKTRA 60889* (9.98)	SO INTENSE	5
19	20	24	23	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 846 874/PLG (9.98)	THE BRAND NEW HEAVIES	19
20	19	17	22	**KEITH WASHINGTON** QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
21	17	16	16	**N.W.A** ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
22	29	50	3	**VANESSA WILLIAMS** WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	22
23	27	26	8	**COMPTON'S MOST WANTED** ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN 'EM	23
24	21	21	12	**3RD BASS** ● DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
25	23	20	45	**HI-FIVE** ● JIVE 1328/RCA (9.98)	HI-FIVE	1
26	24	22	32	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
27	34	42	15	**SHABBA RANKS** EPIC 47310 (9.98)	AS RAW AS EVER	27
28	66	—	2	**NAUGHTY BY NATURE** TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	28
29	26	25	12	**SHIRLEY MURDOCK** ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
30	32	32	13	**GENE RICE** RCA 3159 (9.98)	JUST FOR YOU	30
31	25	23	10	**SLICK RICK** DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
32	47	—	2	**BELL BIV DEVOE** MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	32
33	28	37	11	**LAMONT DOZIER** ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	28
34	33	39	7	**JENNIFER HOLLIDAY** ARISTA 18578* (9.98)	I'M ON YOUR SIDE	33
35	36	36	44	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
36	35	35	33	**O'JAYS** ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
37	43	43	8	**THE RANCE ALLEN GROUP** BELLMARK 71806 (9.98)	PHENOMENON	37
38	37	34	17	**DAMIAN DAME** LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
39	42	45	7	**EX-GIRLFRIEND** REPRISE 26547* (9.98)	X MARKS THE SPOT	39
40	30	29	10	**ARETHA FRANKLIN** ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
41	51	76	3	**LISA LISA & CULT JAM** COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	41
42	48	57	5	**OAKTOWN'S 3.5.7** BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	42
43	31	30	13	**KOOL MOE DEE** JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
44	39	33	17	**ICE-T** ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
45	44	40	44	**LEVERT** ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
46	38	28	30	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
47	40	31	17	**CHUBB ROCK** SELECT 21640/ELEKTRA (9.98)	THE ONE	13
48	45	41	25	**WILL DDWNING** ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
49	46	48	25	**M.C. BREED & D.F.C.** S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
50	41	38	8	**ABOVE THE LAW** RUTHLESS 47934 /EPIC (9.98)	VOCALLY PIMPIN'	37
51	59	—	2	**BIZ MARKIE** COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	51
52	50	44	22	**M.C. POOH** IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
53	63	—	2	**POOR RIGHTEOUS TEACHERS** PROFILE 1415 (9.98)	PURE POVERTY	53
54	54	52	7	**CONVICTS** PRIORITY 57152 (9.98)	CONVICTS	52
55	49	47	38	**C&C MUSIC FACTORY** ▲³ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
56	55	53	35	**TONY TERRY** EPIC 45015 (9.98 EQ)	TONY TERRY	35
57	81	83	3	**J.T. TAYLOR** MCA 10304 (9.98)	FEEL THE NEED	57
58	57	54	13	**NEMESIS** PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
59	NEW ▶		1	**QUEEN LATIFAH** TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	59
60	52	46	27	**SOUNDTRACK** ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
61	53	56	7	**JAMES BROWN** SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	51
62	74	85	3	**JIBRI WISE ONE** EAR CANDY 31000 (9.98)	JIBRI WISE ONE	62
63	58	55	10	**LEADERS OF THE NEW SCHOOL** ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST. . .	53
64	60	60	8	**LITTLE MILTON** MALACO 7462 (8.98)	REALITY	57
65	61	51	27	**PHIL PERRY** CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
66	65	59	27	**ED O.G & DA BULLDOGS** PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
67	67	68	5	**LARRY LARR** RUFFHOUSE 47119/COLUMBIA (9.98)	DA WIZZARD OF ODDS	67
68	62	88	4	**YOUNG M.C.** CAPITOL 96337 (10.98)	BRAINSTORM	62
69	71	72	11	**SMALL CHANGE** MERCURY 48367* (9.98)	SMALL CHANGE	69
70	NEW ▶		1	**NIKKI D** DEF JAM 44031/COLUMBIA (9.98)	DADDY'S LITTLE GIRL	70
71	78	70	8	**SPICE ONE** TRIAD 8701 (6.98)	LET IT BE KNOWN	70
72	56	49	44	**FREDDIE JACKSON** ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
73	70	61	27	**TYRONE DAVIS** ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
74	80	71	11	**CRYSTAL WATERS** MERCURY 48894* (9.98)	SURPRISE	65
75	72	62	24	**YO-YO** EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
76	64	58	38	**BRAND NUBIAN** ELEKTRA 60946 (9.98)	ONE FOR ALL	34
77	77	74	44	**GUY** ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
78	68	67	25	**RIFF** S8K 95828 (8.98)	RIFF	41
79	73	64	12	**MILES JAYE** ISLAND 48422 (9.98)	STRONG	54
80	95	—	2	**VARIOUS ARTISTS** PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	80
81	69	65	11	**READY FOR THE WORLD** MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
82	91	86	3	**PROFESSOR GRIFF** LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	82
83	79	77	6	**THE GET FRESH GIRLS** BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	77
84	89	84	11	**CLARENCE CARTER** ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
85	75	69	17	**DE LA SOUL** ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
86	82	73	52	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
87	86	78	19	**RODNEY O - JOE COOLEY** NASTYMIX 70300 (9.98)	GET READY TO ROLL	51
88	88	95	4	**LATIN ALLIANCE** VIRGIN 96337* (9.98)	LATIN ALLIANCE	88
89	85	81	16	**SHIRLEY BROWN** MALACO 7459 (9.98)	TIMELESS	63
90	76	66	18	**TERMINATOR X & THE VALLEY OF THE JEEP BEETS** P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	19
91	93	89	5	**VARIOUS ARTISTS** MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	89
92	87	75	14	**CHERYL "PEPSII" RILEY** COLUMBIA 45452 (9.98)	CHAPTERS	62
93	96	94	12	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	62
94	98	—	2	**YOURS TRULY,** MOTOWN 6323* (7.98)	TRULY YOURS	94
95	84	79	52	**PEBBLES** ● MCA 10025 (9.98)	ALWAYS	12
96	92	90	18	**PAULA ABDUL** ▲² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
97	90	80	52	**TRACIE SPENCER** CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
98	NEW ▶		1	**BLUES BOY WILLIE** ICHIBAN 1119 (9.98)	BE WHO 2	98
99	83	63	16	**THE DOGS FEATURING DISCO RICK** JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
100	94	91	65	**MARIAH CAREY** ▲⁶ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3

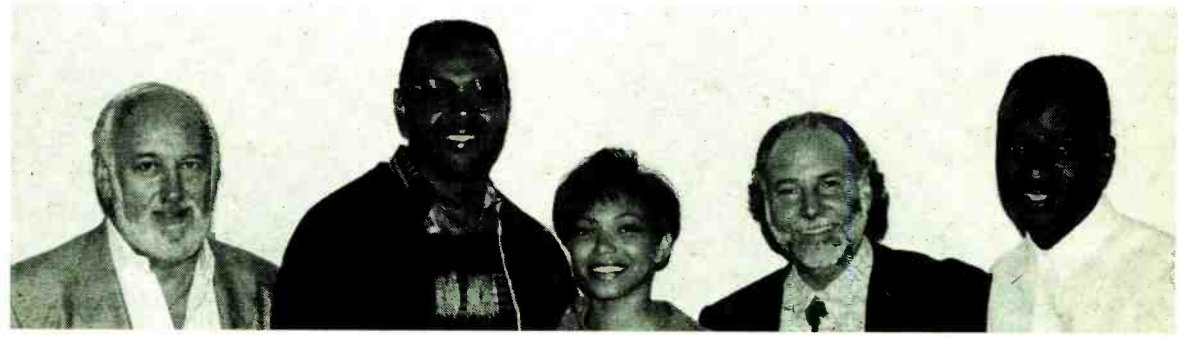
◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk 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. © 1991, Billboard/BPI Communications, Inc.

NAUGHTY BY NATURE GETS A NICE RECEPTION

(Continued from page 27)

Rock completing the act, Naughty By Nature got its break after hooking up with the hip-hop collective known as the Flavor Unit. Queen Latifah, who is one of its members, signed Naughty By Nature to her Flavor Unit Management firm last year shortly after hearing the group's demo tape. A deal was struck with Tommy Boy, and the crew embarked on recording an album, simply titled "Naughty By Nature." It's all about having a good time and being hardcore. "We don't preach, we don't teach, we just entertain," says Treach. "And we didn't water down hip-hop with an R&B fusion sound."

The album's next single will be "Ghetto Bastard," though it will be retitled "Everything's Gonna Be Alright," since "we want to keep the group and its product radio-friendly," says Tommy Boy's Warren. A release date for the single hinges on how long "O.P.P." remains a phenomenon, says Warren. "If we can ride the phenomenon through the holidays, we will," she says.



Tisha's House Party. Singer/actress Tisha Campbell celebrates the signing of her recording contract with Capitol Records executives. The singer, who appeared in "School Daze" and "House Party" and "House Party II," will debut with an album early in 1992. Shown, from left, are Bruce Lundvall, West Coast manager, Capitol Records/president, Blue Note Records; Step Johnson, senior VP/GM, black music division, Capitol; Campbell; Hale Milgrim, president, Capitol Records; and Scott Folks, VP of black music A&R, Capitol Records.

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Talent

Robbie Robertson's Latest Solo 'Story'

New Orleans Flavor Spices Up His 2nd Effort

■ BY STEVE APPLEFORD

LOS ANGELES—Robbie Robertson still remembers the booing that greeted the Band in the mid-'60s, during its first tour backing Bob Dylan. And then, suddenly, there was almost universal acclaim, with rave reviews, hit singles, and the cover of Time magazine.

'A certain darkness and excitement in the music appealed to me'

So Robertson has shown little concern over the immediate reactions to his work ever since. He has never been one to scour the charts in search of his name. "I feel I do what I do pretty honestly," he explains. "With the Band or Bob Dylan or anybody, I don't ever remember saying, 'What fits in?' That's not my problem, I don't think."

The singer, songwriter, guitarist, and producer is talking during a break in his West Los Angeles workshop/studio, which is pointedly uncluttered by gold records or framed magazine covers from his celebrated past with the Band. Instead, a row of shiny black guitars, both acoustic and electric, hang neatly above a simple upright piano. It was here that Robertson added the final polish to his new "Storyville" album, due Oct. 1 from Geffen.

The new album, recorded largely in New Orleans with assorted Neville brothers and other local talent, is only the second solo release from Robertson since the Band made its high-profile exit in 1976 with "The Last Waltz." His return to the pop/rock landscape with a self-titled debut album came almost four years ago, featuring guest spots by Peter Gabriel, U2, and others. That album sold 1.5 million copies worldwide.

This time, Robertson has created a concept album that incorporates the musical traditions of New Orleans' "hot music"—blues, folk, jazz, ragtime, and more—into a somber aural atmosphere inspired by the legend of the original Storyville district of cabarets, bordellos, and saloons. The record's 10 tracks explore the nocturnal themes and sensual sounds that first attracted Robertson to rock'n'roll just as he reached puberty.

"It was a certain darkness and excitement in the music that appealed to me in the beginning," Robertson says. "And when I trace it back, the direct link goes to Storyville. What it means to me on this record is that it's more of a state of mind."

On the album, he has adopted a grim new persona, singing from deep in his throat virtually under his breath on some tracks, making him a sort of Rod Serling for the nightlife crowd. "It's kind of the character I found for this story, for this record,"

(Continued on next page)

Glenn's Gold. Marking the 50th anniversary of Glenn Miller's hit "Chattanooga Choo Choo," RCA Records label executives display their copy of the first gold record ever issued, given to Miller for the 1941 hit. RCA is releasing "The Complete Glenn Miller" in a 13-disc boxed set this month. Pictured, from left, are Ron Howie, RCA VP of field marketing; Randy Goodman, senior VP of marketing; RCA president Joe Galante; and Carl Little, executive director of the Chattanooga Convention and Visitors Bureau.

New Set Sparks New Attitude Among Wonder Stuff Members

■ BY SCOTT BRODEUR

NEW YORK—The title of the most recent Wonder Stuff album, "Never Loved Elvis," shows some of the contempt the British band still holds for commercialism in the pop industry.

But these days, as this record proves, the band has eased its stance a bit. "Nowadays, we'd rather have fun about it instead of getting angry about it," says lead singer Miles Hunt.

After all, the Wonder Stuff has made enough enemies over the years, from record company employees to U.S. concertgoers. And while the PolyGram Label Group makes a U.S. top 40 push for "Never Loved Elvis" on Polydor/PolyGram, the group has made the effort to be more congenial.

"There's no point in dissing the record company or the people that come out to see you. It doesn't get you anywhere," says drummer Martin Gilks. "It's taken us five years to realize that. It's stupid. Now we say, 'You do your job; we'll do ours.' "

The job for Polydor is to convince U.S. radio programmers and audiences that the Wonder Stuff is not just another smart-aleck college band to be relegated to the alternative charts. With the band on a two-month-long North American tour, and the album track "Caught In My Shadow" riding on the Modern Rock Tracks chart, the pop songs on "Never Loved Elvis" just may make it to the album-rock and Hot 100 charts.

"This band has really matured, and I think we're going to have a real good shot at major AOR and CHR play," says Jeb Hart, director of product marketing for Poly-

(Continued on page 35)

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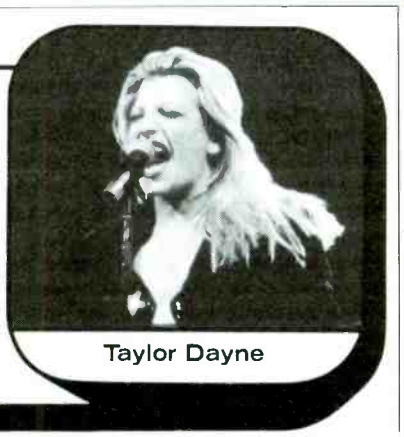
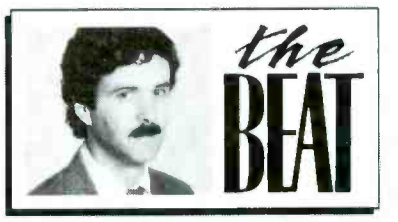


Taylor Dayne

GN'R Ban Proves Censorship Is No Illusion; Mellencamp Fire; Alice Takes Times Sq.



the BEAT

by Thom Duffy

WHEN THE MAJOR LABELS buckled under to demands for uniform lyric stickers just 19 months ago, industry execs said "advisory" labels would serve the cause of consumer information, not censorship.

Sticker opponents have argued ever since that the black-and-white brandings would result in de facto censorship in the marketplace; that some retailers would refuse to stock discs and tapes carrying the explicit-lyrics warning.

The fate of **Guns N' Roses'** "Use Your Illusion" I & II shuts down the argument. The two new GN'R albums, labeled with the standard Recording Industry Assn. of America sticker, will not be sold by two of the nation's largest mass merchandisers: Wal-Mart, stocked by Western Merchandisers, and K mart, supplied by the Handleman Co. (Billboard, Sept. 21).

It's not the first time a stickered disc has met this fate, but previous moves have not affected such high-profile, multiplatinum superstars. Thus, while not a policy change, the move represents an escalation of retail resistance to recordings that some find objectionable.

"Basically, it's Wal-Mart's policy not to carry albums with RIAA stickers and/or objectionable lyrics," sales VP **Bob Cope** of Western Merchandisers told Billboard's **Ed Christman** last week. "But I have not heard or seen the albums yet," he added.

Consumer information or choice isn't the issue here. These retailers won't offer their customers either.

Of course, most GN'R fans won't have any trouble buying either "Illusion" album elsewhere. Wal-Mart and K mart execs, meanwhile, may argue they have the right to uphold their own standards by choosing what they'll sell. Fine. It would be interesting to know whether the same ban on "objectionable" language applies to novels and videos sold at those stores.

The chains' decision not to carry the Guns N' Roses discs (and other less prominent titles) also exposes the dangers that arise when a small number of retailers and distributors account for the majority of sales of any creative product. It's something every consumer ought to consider before choosing a chain store over more freedom-minded independent shops, rare as they are today.

WHAT'S IN A WORD? The right of Guns N' Roses to express itself in all its (expletive) glory on "Use Your Illusion" I & II does not insulate the band from hard criticism—which these discs are certain to elicit. Amid often compelling rock'n'roll on these tracks, such as the generational angst of "Civil War" or the surprising tenderness of "Don't Cry," **Axl Rose** and friends convey a numbing disdain for women.

How "hip" would listeners find these songs if, say, an epithet for blacks, Jews, or gays were substituted for any of the 30-odd angry references to "bitch"?

R.O.C.K. IN N.Y.C.: A self-described "kid from Indiana" rocked the walls of Carnegie Hall as **John Mellencamp** and his band previewed his forthcoming Mercury Records disc, "Whenever We Wanted," Sept. 16 to a wildly appreciative crowd of industry bigwigs and fans, many of whom camped out before dawn for tix. Backed by a band of both veterans, like drummer **Kenny Aronoff**, and new recruits, like young gun **David Grissom** on guitar, Mellencamp flashed the stripped-down muscle and grit of the new material, including the new single "Get A Leg Up," before turning to older tracks, from "Hurts So Good," through "R.O.C.K. In The U.S.A." to "Paper In Fire," ignited by the unmistakable fiddle of **Lisa Germano**, closing with "Small Town." The new album arrives Oct. 8, with a tour due in January.

DALLAS LOWDOWN: The sixth annual **Dimensions of Dallas** seminar and showcase drew about 1,000 attendees to the Hyatt-Regency Hotel Sept. 5-7. Billboard correspondent **Charlene Orr** reports: About 120 bands showcased in all, according to **Teresa LaBarbera Whites** of Sony Music, who organized the event along with **Karen Kennedy** of the North Texas Dance Assn. Among the more notable acts: **Big Boss Groove, Whild Peach, Bat Mastersons, Rodeo Love Gods, Last Rites, Pop Poppins,** the

(Continued on page 35)

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ARTIST DEVELOPMENTS

IN MARTIKA'S KITCHEN

It takes a strong-minded artist to assert her own musical vision over those of heavyweights like Prince and C&C Music Factory's David Cole and Robert Clivilles. But that is precisely what Martika did.

MARTIKA

When it was time for the singer to deliver "Martika's Kitchen," her sophomore set for Columbia Records, the album did not sound right to her—despite co-production by Prince, C&C, and other noted talents.

"This time, I had to make sure that this music was totally *mine*," says Martika. "So I went into the studio with [remixer/producer] Bob Rosa and finished the production myself. I *had* to express myself. I had to dig and go for broke."

It is that philosophy that fuels "Martika's Kitchen," a conscious departure from the Madonna-style dance/pop of her 1989 self-titled debut. The album shows the singer downplaying lightweight love songs in favor of reflections on world peace, racism, and her Cuban heritage. On "Mi Tierra," Martika teams up with salsa legend Celia Cruz and acclaimed trumpeter Arturo Sandoval for a traditional Afro-Cuban song about "freedom and the homeland I've never seen."

It should come as no surprise that the singer has chosen to test herself as songwriter and tackle more serious subjects. The song that helped push sales of her first album over the 2-million mark, "Toy Soldiers," was an anti-drug anthem as well as one of her first compositions.

"I truly believe that people can be moved by music," Martika says. "It's a powerful force. I don't believe in wasting that on something that I don't feel deep down inside. Even a love song is spiritual if you truly feel it in your soul. I'm working very hard for my songwriting to illustrate that philosophy."

With her single "Love . . . Thy Will Be Done" climbing the Hot 100, Martika has focused her attention toward forming a band and kicking off a tour in October.

LARRY FLICK

PC QUEST'S JOURNEY

PC Quest brings together the talents of four teenagers from Oklahoma who wowed George Tobin, former producer and manager of Tiffany, in an impromptu performance over the phone two years ago. Tobin was so impressed with the young quartet's vocal panache that he soon took the act under his management wing and helped land it a deal with RCA Records earlier this year. The group has scored on the Hot 100 twice this past year, with "Can I Call You My Girl" and the current single, "After Summer's Gone."

Both Tobin and RCA have spent the summer building an audience for PC Quest and have waged a promotional campaign that has focused on breaking down pop radio's resistance to the group's teeny-bopper image.

Singer Chad Petree is 13; his brother Steve, former dancer Kim Whipkey, and guitarist Drew Nichols are each 17. Before the quartet hooked up with Tobin, it became a hot ticket throughout the Midwest, performing more than 500 live shows in three years, opening for the likes of C&C Music Factory, Clint Black, and Tony! Toni! Toné! Word of these shows prompted Tobin to call the group members, and, soon after, he flew them to Los Angeles for their first stint in the recording studio.

RCA released PC Quest's first single, "Can I Call You My Girl," to top 40 radio in June and has followed up with the group's eponymous debut album and "After The Summer's Gone," which will soon become the act's first videoclip.

In addition to crossing the group over to urban radio, RCA plans to continue to build its youthful audience via teen fanzines and to strengthen the group's rapport with radio stations across the country.

"What we're doing to familiarize them with programmers is something they used to do in the old days," says RCA marketing VP Randy Goodman. "We put the act in a motor home and have them visiting radio stations state to state." Goodman says that, like Tiffany, the act is also relying on in-mall performances, but that due to the current state of the economy that just isn't enough this time around. "The recession has made malls much more rigid since no one wants to take a chance in alienating the consumer," he says. "It made much more sense to focus most of our attention on radio right now."

JIM RICHLIANO

ARTISTS IN CONCERT

SOUNDS OF BLACKNESS

Hammersmith Odeon, London

BRITISH R&B FANS are renowned for the excitement and admiration they express for heartfelt soulful music. As Sounds Of Blackness hit the stage for this Aug. 27 show, the vocal ensemble was given a standing ovation by the S.R.O. crowd, whose enthusiasm never waned for the rest of the night. Promoting their album "The Evolution Of Gospel," their debut on Perspective/ A&M Records, the new label led by hit makers Jimmy Jam and Terry Lewis, 29 members of the 40-strong group were here as part of a brief European jaunt.

Under the skillful direction of leader Gary Hines, the ensemble focused on selections from its album, such as a rousing version of Sly Stone's a cappella "Hallelujah Lord!," and raised the roof with its highly charged mix of gospel and R&B. The British crowd's energetic response to the group propelled the performers to vocal heights: soloist Ann Bennett-Nesby fed off the audience's energy and was outstanding on the slow, bluesy "The Pressure, Pt. 1" and as raw and fiery as any of today's female R&B vocalists on a funky, up-tempo version of the same song.

Sounds Of Blackness' ability to mix the traditional with the contemporary was in full evidence: When a trio of female vocalists stepped up to the mike for the inspirational "What Shall I Call Him?" the audience erupted; "Optimistic," a top-three hit in the U.S. on the Hot R&B Singles chart, earned two encores for the group.

British gospel star Paul Johnson opened with a well-received set.

DAVID NATHAN

TROY NEWMAN

Lone Star Roadhouse, New York

THE DOWN-HOME COMFORT of the Lone Star Roadhouse proved an apt setting for Australian singer/songwriter Troy Newman to showcase songs from "Gypsy Moon." His U.S. debut album on EastWest Records America, while promoted straight to the pop market, has country-folk flavor that was not out of place in this room.

The Aug. 26 performance, which teamed the artist with a band of well-known sidemen, drew a heavy industry turnout.

Newman took the stage with

(Continued on next page)

ROBBIE ROBERTSON'S LATEST SOLO 'STORY'

(Continued from preceding page)

he says. "It just seemed to suit it. Maybe it's those Cuban cigars I smoke."

Delivering this level of thoughtful music to an active pop audience a generation or more younger than the Band's core listeners often means a battle with radio, laments manager Nick Wechsler, who represents Robertson and such other singer/songwriters as Steve Earle, Michael Penn, and Chris Whitley. While tracks from Robertson's last release were top 10 favorites on album rock radio, the veteran artist could not crack the pop playlists.

"It takes extra work to get their music heard because, for some reason, some formats in radio have a difficult time with really good music," Wechsler says. "I don't know what the problem is. It's just a lot of hard work and a little luck, hoping that it doesn't fall through the cracks."

He adds, "You try to be innovative, and you try to come up with interesting marketing approaches. But you don't want to be corny, you don't want to be gimmicky because the music is so pure."

The manager also notes that the main task he and Geffen executives face is to expand Robertson's appeal beyond the "elite" music listener audience, which is relatively small, he says, despite the music's inherent craftsmanship.

The effort to expand that audience has led to tentative plans to send Robertson next year on his first tour since leaving the Band, bringing what Robertson called a "theater of music" to U.S. concert stages.

"Today I'm kind of enjoying the thought of getting together some killer musicians and going out there with a real interesting combination of music and visuals," he says.

Robertson also is considering a cable television special. And then there are his continuing projects as a film producer and actor, including something to be titled "Insomnia," which may involve Martin Scorsese as executive producer.

Meanwhile, Robertson says he has not given much thought to his place in the history of rock music, despite the acclaim that continues to follow his work and the respectful treatment given the Band on the 1989 double-CD collection "To Kingdom Come."

"Maybe that's something you do later on in life," Robertson says with a shrug. "But right now I've got stuff to do, so I haven't gotten to that place yet."

The Band Plays On

While Robbie Robertson pursues his solo career, the surviving original members of the Band—Garth Hudson, Rick Danko, and Levon Helm—have plans to record an album for Columbia Records for 1992 release.

Managed by David Fishof, the group is working with senior VP of A&R Rick Chertoff and producer Malcolm Burns (Chris Whitley) in choosing material for sessions at Beartrax Studio in Woodstock, N.Y. Joining the Band are guitarist Jimmy Weider and Billy Preston on keyboards.

JIM BESSMAN

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
GRATEFUL DEAD	Richfield Coliseum Richfield, Ohio	Sept. 4-6	$1,206,923 / $22.50	53,641 / sellout	Metropolitan Entertainment Belkin Prods.
VAN HALEN / ALICE IN CHAINS	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 10-11	$939,333 / $40/$27/$22	40,600 / sellout	Nederlander Organization
STING / TIMBUK 3	Jones Beach Theatre Wantagh, N.Y.	Sept. 7-8	$505,175 / $25	20,207 / sellout	Ron Delsener Enterprises
THE JUDDS / BILLY DEAN	Six Flags Over Texas Dallas	Sept. 7-8	$439,000 / $21.95	20,000 / sellout	in-house
PAUL SIMON	Red Rocks Amphitheatre Denver	Sept. 10-11	$426,976 / $25/$22.50	17,207 / sellout	BCL Group Fey Concert Co.
ARETHA FRANKLIN / PEABO BRYSON	Radio City Music Hall New York	Sept. 13-14	$408,265 / $40/$35/$30	10,907 / 11,748	Radio City Music Hall Prods.
PAUL SIMON	Riverport Amphitheatre Maryland Heights, Mo.	Sept. 14	$338,825 / $25/$20	13,950 / 18,000	BCL Group Contemporary Prods.
LUTHER VANDROSS / SOUNDS OF BLACKNESS / SINBAD	Birmingham-Jefferson Civic Center Coliseum Birmingham, Ala.	Sept. 13	$299,508 / $23.50	13,413 / sellout	Black Diamond Touring
ROD STEWART	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Sept. 2	$286,716 / $50/$22	9,844 / 11,000	Cellar Door Prods.
PAUL SIMON	Sandstone Amphitheatre Bonner Springs, Kan.	Sept. 13	$234,567 / $23/$18	10,277 / 16,000	BCL Group in-house

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Past Songs Suggested 'X' But Delivered 'G' Endings

A DIFFERENT SENSITIVITY: Words & Music is not about to enter the fray with regard to the **Holly Dunn** country hit "Maybe I Mean Yes" and its allegedly subtle enticement to date-rape. But that song and, one imagines, other contemporary ditties from metal or rap acts do recall an earlier era when "difficult" songs had a hard time of it, often for reasons markedly different from today's perspective.

Under the category of novelty love songs, songwriters could raise an eyebrow and the ire of the radio censors by suggesting in a song's title a passionate desire beyond an embrace or a kiss. The lyricist would then continue the conceit, sometimes down to the last line or two of the storyline. Then he would let the listener know that, apparently with mutual consent, the matter at hand was not love-making, but merely the desire to be kissed or, more profoundly, the plea to be joined in matrimonial bliss.

Words & Music

by Irv Lichtman

Of course, the great lyricists worked within these conventions and told of these encounters with great sophistication and wit, not to mention the appealing musical invention on the part of the composer.

Take some songs from the '20s and '30s as good examples: **George Gershwin & Buddy DeSylva's** "Do It Again" (kiss), **George & Ira Gershwin's** "Do Do Do" (kiss, although defined in the verse rather than the refrain), and **Cole Porter's** "Let's Do It" (fall in love). One wonderful song from the '30s, **Jerome Kern** and **Otto Harbach's** "She Didn't Say Yes," from their "The Cat And The Fiddle," actually left it up to the listener to conclude how a young lass answered a young gentleman's importunations. Concludes the lyric: "What'd she do?/I'll leave it to you/She did just what you'd do, too!"

Of course, the social constraints of the past allowed one to write songs that teased the listener, but made clear by the end of 32 bars or so a perfectly sweet and happy Hollywood ending, where a kiss or falling in love was the issue, not love-making.

One cannot dismiss the very serious notion that a song lyric, contemporary rhymes or those from the past, could be demeaning to women or, possibly, to men for that matter—as a point in fact the criticism in recent years of the old romantic songs has centered not on the issue of whether they demean their subject matter but that they create unattainable expectations of romantic love.

But the line of decency doesn't have to be crossed. Let charm, wit, and basic good sense and taste be the rule and then let's sing along.

ASCAP SUES: Copyright-infringement actions by performance rights groups on behalf of their writer and publisher members usually deal with defendants who have not taken out blanket licenses allowing them to perform songs with proper royalty payments. This is not the case in an ASCAP action in federal district court in Minneapolis against **WCCO Inc.**, owner of Minneapolis radio station **WCCO**. The station *is* licensed by ASCAP, but on a "per-program" basis, which requires it to report performances of ASCAP-cleared songs and pay license fees based on programs in which they were performed. ASCAP says it has tape recordings of 19 unreported songs and under the "per program" license unreported performances are unauthorized.

DEALS: Canada's **TMP—The Music Publisher** has renewed its subpublishing arrangement with New York-based **Barry Bergman's Wood Monkey** and **Ellymax** publishing firms. Bergman's firms publish material by writer/artists **Bob Halligan, Marc Ribler, Rob Friedman,** and **Keven Jordan** and producer/writer **Tim McCauley**, all of whom have had songs recorded by major acts ... **Primat America** has made a long-term publishing agreement with **Faye Greenberg** and **David Lawrence**. A married pair, the writers have been collaborating for the past three years, having had their material recorded by **SBK** group **Riff** and jazz singer **Diane Schuur (GRP)**. Greenberg has also written lyrics for a children's musical and a revue.

WORKING SONGS: **The National Academy of Popular Music** has set eight new writer workshops in New York for the fall season. **Bob Leone,** projects chief, says classes will run for 10 weeks starting Oct. 14, with instructors including writers **Peter Bliss** and **Henry Gaffney** and music execs **Bob Cutarella** and **Bernadette O'Reilly**. For more info, contact NAPM in New York.

PRINT ON PRINT: The following are the best-selling folios at **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Bonnie Raitt**, Luck Of The Draw
3. **Van Halen**, For Unlawful Carnal Knowledge
4. The **Black Crowes**, Shake Your Money Maker
5. **Skid Row**, Slave To The Grind

THE BEAT

(Continued from page 33)

Toadies, and **Obscene Gesture.** The event was sponsored by ASCAP and KDGE (The Edge) Dallas.

ON THE BEAT: Plenty of artists knock on MTV's door. **Alice Cooper** rocked outside its front window. In a promotional stunt for his Epic disc, "Hey Stoopid," Cooper and his band staged a lunchtime show in Times Square, right outside the offices of MTV (and Billboard). MTV senior veep **Abbey Konowitch** hung out watching at the corner of 43rd Street and Seventh Avenue ... Capitol Records act **XYZ** staged a food drive for the homeless at a performance at New York's Palladium to mark the release of its new album "Hungry" ... One of the best things about the arrival of the **Guns N' Roses** albums is that Geffen A&R exec **Tom Zutaut** may *finally* go back in the studio with another of his signings, singer/songwriter **Steve Forbert.**

DATEBOOK: **Phil Walden,** founder of the newly revived Capricorn Records, will keynote **NewSouth '91,** the regional talent roundup Oct. 2-6 at the Penta Hotel in Atlanta and area clubs. More than 200 upcoming acts are slated to showcase ... **Ozzy Osbourne** leads the lineup of acts performing at the Foundations Forum hard-rock convention, set for Oct. 3-5 at the Los Angeles Airport Marriott. Also confirmed: **Megadeth, Soundgarden, Temple Of The Dog, Bang Tango, Lillian Axe, XYZ, Screaming Jets,** the **Almighty, Asphalt Ballet, Prong, War Babies, Claytown Troupe,** and **Ugly Kid Joe** ... Showcase applications are being accepted through Sept. 30 for the fourth annual **Miami Rocks Too!** regional music showcase, set for Jan. 30-Feb. 2. This year, the event coincides with the first East Coast Music Forum on those same dates at the Fountainbleu Hotel in Miami Beach. Call Posin Entertainment in Pompano Beach, Fla., for details.

ON THE ROAD: **The Neville Brothers** drew a record crowd of 35,000 to a concert at Hayarken Park in Tel Aviv ... Def American rockers the **Four Horsemen** saddle up as opening act for **Lynyrd Skynyrd 1991** for the tour leg beginning at the Starwood Amphitheater in Nashville, Thursday (26) ... **Screamin' Jay Hawkins** plays the Lone Star Roadhouse in New York Friday and Saturday (27-28) as part of a club tour coinciding with release of his first new album in 17 years, "Black Music For White People" on Bizarre/Rhino, a year after the Rhino retrospective CD "Voodoo Jive" ... Blues saxman and songwriter **A.C. Reed,** who has played in recent years with the likes of **Bonnie Raitt** and the late **Stevie Ray Vaughan,** performs at the **Kingston Mines** in Chicago Saturday (28) in what is being billed as a farewell concert preceding his retirement.

ARTISTS IN CONCERT

(Continued from preceding page)

"Love Gets Rough," which cracked the Hot 100 early this summer, and he took full advantage of his showcase opportunity by performing all 10 songs from his album backed by, among others, lead guitarist Waddy Wachtel and percussionist Russ Kunkel.

"I Can Feel It," just released as a single, was the set's best display of Newman's songwriting. The band supported the well-constructed song with exceptional musicianship and, judging from the expressive guitar solo, Wachtel particularly felt it.

Ironically, the pairing of the young singer with such an experienced band actually hurt Newman's showcase by detracting attention from him. During "Gone Are The Days" and "God Only Knows," slated as the next Australian single, the band shone but Newman's vocals were a bit overwhelmed by the music.

Newman encored with the almost-acoustic "It Takes Time," and with this ballad both his lyrics and vocals had the chance to stand out. For the last encore, a cover of "Drive My Car," Newman set aside his guitar and, uninhibited by a musical instrument, was able to project a much stronger stage presence—one that was equivalent to the mighty presence of his band.

KAREN O'CONNOR

NEW SET SPARKS NEW WONDER STUFF ATTITUDE

(Continued from page 33)

Gram. "The album has much more variety than any of their previous records, and Miles Hunt has brought his songwriting up to another level, comparable to, say, Difford & Tilbrook."

The label is now promoting the single "Size Of A Cow," a shrewd pop song with a strong dance beat, which already has topped the U.K. pop chart. Another highlight of the album, "Maybe," rings out as the purest pop tune the group has written to date.

Filled with acoustic instruments and varied rhythms, all held together by producer Mick Glossop (Van Morrison, the Waterboys), "Never Loved Elvis" is the most accessible of the band's three releases.

"We're different people to the people we were that made our first album," Hunt says. "We've got more things than electric guitars in our hands these days."

Hart says PolyGram is making a giant push for "Never Loved Elvis," while the band works on the club circuit. He expects the label to work the record hard for a full year. "This is our top priority at the label right now," Hart says. "I think once we get the band over here and get the media and programmers out to see them, the rest will take care of itself."

DANNY McCULLOCH
(EX ANIMALS BASS PLAYER)
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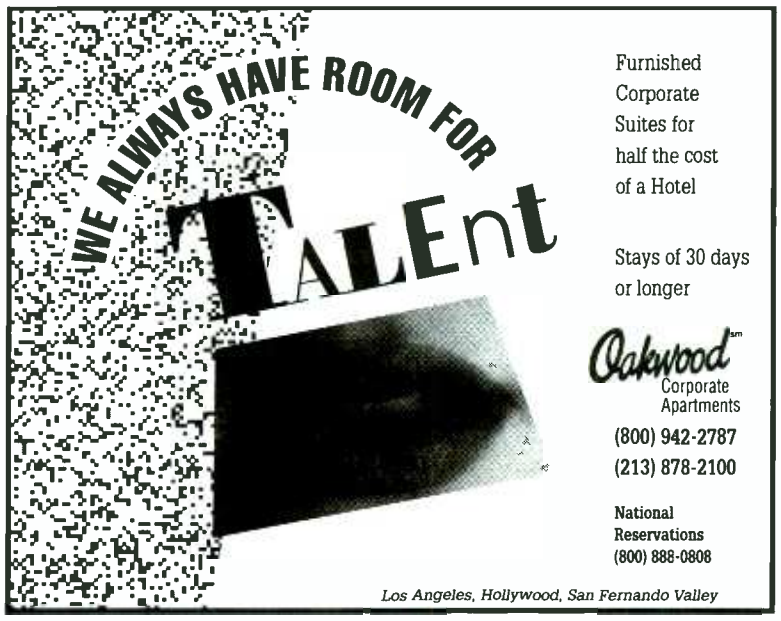

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING SEPT. 28, 1991

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★ No. 1 ★★	
1	2	3	8	GETT OFF PAISLEY PARK 0-19225/WARNER BROS. (1 week at No. 1)	◆ PRINCE & THE N.P.G.
2	1	2	6	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
3	3	7	6	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
4	5	13	6	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
5	8	16	5	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
6	6	9	7	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
7	15	24	4	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	STEREO MC'S
8	7	14	6	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
9	11	15	8	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
10	4	1	9	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
11	13	17	7	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
12	14	20	8	UNITY CARDIAC 3-4013-0	UNITY
13	10	4	10	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
14	19	26	5	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
15	20	32	5	REAL REAL REAL SBK V-19742	◆ JESUS JONES
16	23	34	3	FINALLY A&M 75021-2385-1	CECE PENISTON
17	9	12	7	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
18	18	27	5	KEEP WARM NEXT PLATEAU 50168	JINNY
19	22	28	5	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
20	17	8	10	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
21	16	5	13	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
22	12	6	10	LIES EMI V-56223	◆ EMF
23	30	37	3	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	THE FARM
				★★★ Power Pick ★★★	
24	35	47	3	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
25	32	39	3	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
26	41	—	2	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
27	36	45	3	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
28	21	10	9	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
29	24	11	10	NOTHING TO LOSE SIRE 0-21789/WARNER BROS.	◆ S-EXPRESS
30	27	21	10	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	◆ THE ORB
31	39	42	3	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
32	45	—	2	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
33	26	19	9	BASS POWER ATLANTIC 0-85992	RAZE
34	28	23	10	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
35	25	22	8	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
				★★★ Hot Shot Debut ★★★	
36	NEW ▶		1	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
37	40	40	4	RUSH COLUMBIA 38-73844	◆ BIG AUDIO DYNAMITE II
38	37	35	4	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
39	29	29	6	DANCE NOW RCA 62024-1	MOSAIC III
40	34	31	7	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
41	42	48	3	SO HARD INSTINCT EX-234	L.U.P.O.
42	NEW ▶		1	COME INSIDE WARNER BROS. 0-40071	THOMPSON TWINS
43	NEW ▶		1	I'M ATTRACTED TO YOU SMASH 867 745-1/PLG	COOKIE WATKINS
44	NEW ▶		1	TAKE 5 GEFFEN PROMO	NORTHSIDE
45	NEW ▶		1	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
46	46	—	2	TURN IT UP BUST IT V-15729/CAPITOL	◆ OAKTOWN'S 3.5.7
47	NEW ▶		1	FOUNTAIN O' YOUTH FICTION 0-96306/EASTWEST	◆ CANDYLAND
48	49	—	2	(I JUST WANNA) BE WITH U MCA 54233	TRANSVISION VAMP
49	43	41	3	TO BE HOUSE NEXT PLATEAU 50163	S.S.R.
50	31	25	12	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★ No. 1 ★★	
1	1	2	6	MAKIN' HAPPY MERCURY 868 763-1 (2 weeks at No. 1)	CRYSTAL WATERS
2	2	5	9	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
3	5	8	8	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
4	7	12	4	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
5	4	6	7	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
6	9	10	6	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
7	6	4	17	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
8	3	1	12	THINGS THAT MAKE YOU GO HMMMM. . . COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
9	12	19	4	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
10	8	3	13	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
11	14	18	6	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
12	10	13	8	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
13	15	16	6	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
14	19	27	4	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
15	18	26	5	KEEP WARM NEXT PLATEAU 50168	JINNY
16	23	30	4	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
17	21	21	5	UNITY CARDIAC 3-4013-0	UNITY
18	27	33	3	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
19	26	36	4	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
20	13	9	15	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
21	22	29	6	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
22	11	7	13	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
				★★★ Power Pick ★★★	
23	34	—	2	LIES EMI V-56223	◆ EMF
24	24	24	7	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
25	25	25	6	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
26	31	39	3	D-O-G ME OUT MCA 54151	◆ GUY
27	20	15	16	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
28	17	14	10	DEEP IN MY HEART ATLANTIC 0-85999	CLUBHOUSE
29	16	11	10	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
30	33	44	3	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
31	36	45	3	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
32	37	42	3	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
33	40	—	2	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
34	39	46	3	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
				★★★ Hot Shot Debut ★★★	
35	NEW ▶		1	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	LISETTE MELENDEZ
36	29	28	6	BASS POWER ATLANTIC 0-85992	RAZE
37	38	43	3	I CAN'T BELIEVE IT'S OVER ZYX 6640-U.S.	D ROCK
38	NEW ▶		1	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
39	43	41	5	TURN IT UP BUST IT V-15727/CAPITOL	◆ OAKTOWN'S 3.5.7
40	44	—	2	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
41	NEW ▶		1	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
42	NEW ▶		1	FINALLY A&M 75021 -2385-1	CECE PENISTON
43	NEW ▶		1	WHEN LOVE CRIES ATLANTIC 0-85961	DONNA SUMMER
44	42	47	5	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
45	NEW ▶		1	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
46	32	22	15	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
47	45	49	4	LONG HOT SUMMER NIGHT MCA 54103	◆ J.T. TAYLOR
48	28	17	9	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
49	30	23	11	CRAZY SIRE 0-19298/WARNER BROS.	◆ SEAL
50	41	35	18	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN

◯ 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.

TWELVE INCHES OF PURE EXCITEMENT

NOMAD — COMING SEPTEMBER 23

HAMMER — COMING OCTOBER 7

ADEVA — COMING OCTOBER 14

CAPITOL DANCE. WE'RE NOT TALKING BIG...WE'RE TALKING HUGE

Capitol.

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American Record Pool Joins 'L.A. Dance' Benefit

DANCING FOR LIFE: To celebrate its 10th anniversary, the **American Record Pool** in Los Angeles is doing more than merely throwing a bash for itself. It is co-hosting "L.A. Dance Scene '91," a benefit to aid several local community service groups, at the **Mayan** on Nov. 21.

Co-produced by **TRAX Mixmasters**, the event was inspired by "L.A. Dance Scene '87," when the pool along with **Impact** and **Resource Record Pools** hosted a dance music showcase.

"We have expanded the concept to create an event that we hope will continue for years to come," says American Record Pool president **Jeff Fishman**. "It is designed as a benefit to people who need our help." Groups that will benefit from the show include the **Los Angeles Mission**, which provides aid to homeless people; **TreePeople**, an environment preservation group, and **AIDS Project Los Angeles**, which offers care to people with AIDS.

"L.A. Dance Scene '91" will feature performances by recording artists and local comedians, as well as a DJ spinoff. The pools are also putting together a CD sampler of new music from indies and major labels. Artists for both the show and CD are still being considered.

Fishman and company are soliciting various forms of support from other record pools, labels, press, and radio. Your participation is highly recommended.

NRG FOR LIFE: On Oct. 4, the **Music Factory** in the U.K. will launch the first of a four-part compilation album series tracing the history of hi-NRG music titled "La Vie En Rose Presents . . ."

In addition to resurrecting classic twirlers, the project aims to boost the profile of the **Terrence Higgins Trust**, one of the primary AIDS counseling services in the U.K. The CD booklet and vinyl LP gatefold sleeve will prominently promote the organization, as well as provide guidelines for safe sex.

"The idea is to get correct information about safe sex to people, and let them know that there is a place for them to go if they need help," says **Steve Young**, one of the organizers. "You'd be surprised how many people are unaware of such things. This album should educate as well as entertain."

The Music Factory will celebrate the release of the album with a benefit for the Terrence Higgens Trust at **Bolts** nightclub next week. Young says the label is currently seeking U.S. distribution for the project, which will promote stateside AIDS counseling services similar to the U.K. organization.

Musically, "La Vie En Rose Presents..." balances necessary cuts like "High Energy" by **Evelyn Thomas** and "Do Ya Wanna Funk" by **Sylvester** with more obscure

DANCE TRAX

by Larry Flick

goodies like "I'm On Fire" by **Kelly Marie**, "All American Boys" by **Barbara Pennington**, and "Love Reaction" by **Divine**. Every song comes in its original form, many of which have been out of print for years. The other three volumes will be released over a span of a year and a half, with the next one due in Feb. 1992.

IN THE MIX: One of our faves on the techno tip this week is "The Black Steel EP" by **Forgemeisters** (**Network**, U.K.), which is comprised of Sheffield club jock **Winston Hazell** and producer/remixer **Rob Gordon**. This moody, four-cut set works a series of intriguing vibes, ranging from the raw'n' rhythmic "Pump Me" and sparse, bottom-heavy, "Stress" to the more familiar and aggressive "Track With No Name" and "Clap." Totally mechanical, man.

Coming from the other end of the spectrum are **World Power Featuring Althea McQueen** with "I'm Happy" (**Cardiac**, New York). Here we have an R&B-driven deep houser that may initially remind some of **Underground Solution's** "Luv Dancin'." McQueen belts admirably, while the act shift moods from standard house to ragga-dancehall and hip-hop. Quite cool.

Diebold & Cataluna follow their mainstream breakthrough hit, "White Rabbit," with "Sex Technology" (**Megatone House**, San Francisco). The track is a racy techno-wriggler that is likely to inspire comparisons to **LaTour's** "People Are Still Having Sex"—though it should be noted that D&C's cut was first exposed as an album cut over a year ago. Varied mixes make this a fine addition to alternative, hi-NRG, and techno sets. Popsters should also give a spin to the **Paula Abdul**-like "Last Word" on the flip.

Folks who think **Kylie Minogue** is too light for them may change their minds when they hear "Word Is Out" (**PWL**, U.K.). With a little help from remixer **Tony King**, she has eschewed the frothy hi-NRG tone of past hits in favor of an easy-paced house sound, replete with disco-flavored strings and percussion. The track previews a forthcoming album that has yet to be signed by a label in the U.S. Someone, please get wise.

Remember **Limahl?** The voice from such classics as "Never Ending Story" and **Kajagoogoo's** "Too Shy" is currently featured on **Bassline's** "Maybe This Time" (**Hot/Bellaphon**, Germany). He jams quite nicely on a chunky, midtempo beat that combines elements of funk/swing and disco. Sleek strings cushion a catchy chorus and melody. Appropriate remixes could transform this into a formidable U.S. contender.

Does anyone ever tire of **Fonda Rae?** We sure hope not. She's back with not one, but two singles. First, there's "Keep On Dancing," which she recorded with Italo-house act **Neon Light** (**Media**, Italy). Rae sprawls out comfortably over a spirited groove reminiscent of **Black Box** and the **49ers**.

Then she joins **Loud Flower** for "Heart To Heart" (**Invasion**, New York), a soulful R&B/houser. **Warren Rosenstein** and **Bill Horwedel** stir up some fine techno waves on the "amsterDAMN!" mix, while **George Morel** and **Mojoe Nicosia** pump a lovely, retro feel on the horn-rimmed "Philly Soul" version.

Speaking of Morel and Nicosia, they're the masterminds behind "You've Got Me Burnin' Up" by **KCB**. This pop-spiced hip-houser is by far the most commercial release from the New York-based underground indie **Strictly Rhythm**, with its highly physical bassline and radio-friendly femme vocals and male rapping. Bears all the marks of a potential smash.

ALBUM NOTES: With her self-titled debut album on **Warner Bros.**, musician/poet **Ingrid Chavez** has created a daring and innovative collection of unflinchingly personal verses and subtle-but-insinuating dance beats.

With resolved litigation proving that she was in fact a principal writer of "Justify My Love," attention should be focused on potential club and pop hits like "Hippy Blood," "Little Mama," and the first single, "Elephant Box," both of which match the sensual quality of **Madonna's** hit while adding muse-like softness.

Chavez opens the album with the warm and optimistic "Heaven Must Be Near" and takes the listener on a cathartic lyrical journey. While this may all sound a bit off the beaten club path, let the **Prince**-inspired grooves take over. An adventurous choice that *must* be made.

TID-BEATS: If you want to be the first to hear new music by **Hammer** (he's dropped the "M.C." from his name), you'd better head to your local nightclub. On Oct. 7, **Capitol** will issue a remix of the title cut from his upcoming "Too Legit To Quit" album to clubs at least a week before it goes to radio. A couple of days later, another Hammer 12-inch, "This Is The Way We Roll," will also go to clubs . . . **Cary Vance** has been named director of promotion at **GSM Entertainment** in New York. He will oversee radio and club activity for the management/production company's roster, which includes **Ceybill Jefferies**, **D'Bora**, and **Deskee**. Vance was previously director of dance music at **Virgin** . . . **Rich Christina** has been appointed national mix show and 12-inch retail promotion coordinator at **Atlantic Records** in New York. He was an intern at the label . . . The **Flamingo Record Pool** in Miami has unveiled a glossy new tipsheet called "Feedback Music Entertainment." The monthly publication has a chart of the most played singles by DJs in the pool, as well as artist profiles . . . With the remixing world so heavily dominated by men, let's pause for a moment to give credit to the few hardworking women who have succeeded in carving out a niche for themselves: **Gail "Sky" King**, **Yvonne Turner**, and a cool and mysterious newcomer who goes by the name **Connie 12-Inch**. All will announce hot new projects for the fall shortly. Watch this space.

A 'Specialized' Show. Megatone recording artist Ellyn Harris performed her current single, a cover of Sharon Brown's disco nugget "I Specialize In Love," at New York's Red Zone recently. The singer is in the midst of a national club tour and is planning to return to the studio to record an original composition shortly. (Photo: Chuck Pulin)

Hot Dance Breakouts

CLUB PLAY

1. **FUNKOPOLIS** DIE WARZAU ATLANTIC
2. **GIVE ME YOUR LOVE** BE NOIR IRMA
3. **I AM HERE** GRAPES OF WRATH NETTWERK
4. **WE ARE FAMILY** UNIT 3 UK RCA
5. **LET THE MUSIC TAKE CONTROL** CARTOUCHE SCOTTI BROS.

12" SINGLES SALES

1. **COME INSIDE** THOMPSON TWINS WARNER BROS.
2. **MY LOVE LIFE** MORRISSEY SIRE
3. **AIN'T NO FUTURE IN YO' FRONTING** M.C. BREED & D.F.C. S.D.E.G.
4. **WITHIN MY HEART** VOYCE ATLANTIC
5. **SEXPLOSION** MY LIFE WITH THE THRILL KILL KULT WAX TRAX

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

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Country

'Hearts' Benefit Single, Video Hit The Retail Bins

NASHVILLE—The "Let's Open Up Our Hearts" single and video, aimed at encouraging children to stay in school, are now on the market. Recorded in April by 56 country acts (Billboard, April 13), the song will raise funds for the Cities In Schools dropout-prevention program, headquartered in Alexandria, Va. Both the single and video are being distributed through Capitol Nashville Records.

The single has been serviced to radio, and both it and the video will be sold in retail record stores. The cassette single will retail for $3.49 and the video for $9.98. Country Music Television has added the video in light rotation.

WSIX Nashville DJ Hoss Burns masterminded the project and co-wrote the song with Don Huber. Country radio stations are being offered market-exclusive rights to use the song in advertising promotions. Stations would contribute $10,000 to Cities In Schools for the right.

Cities In Schools operates dropout-prevention programs at 278 centers in 58 communities across the U.S.

Soloists for "Let's Open Up Our Hearts" are Duane Allen, Garth Brooks, K.T. Oslin, Rodney Crowell, Lorrie Morgan, George Jones, Lee Greenwood, Ricky Skaggs, Kathy Mattea, Charlie Daniels, Billy Joe Royal, Barbara Mandrell, William Lee Golden, T. Graham Brown, Patty Loveless, and Travis Tritt.

Wright Big Winner At Canadian Awards

MacNeil, Prairie Oyster Also Get CCMA Nods

■ BY LARRY LeBLANC

HAMILTON, ONTARIO—Arista Canadian singer Michelle Wright, beating veteran Anne Murray for three key awards, was the major winner at the 10th annual Canadian Country Music Awards, held Sept. 15 at Hamilton Place here.

Murray, who kicked off the CTV Network's nationally televised show with her high-gear current Capitol Nashville single, "Everyday," may have gone home without a prize, but she was clearly a focal point of the evening for many of the 1,200 people attending. Murray rarely attends Canadian award-show functions; this was her first performance at this awards show, presented by the Canadian Country Music Assn. and hosted by Warner Music Canada artist George Fox. Also performing were Wright, Fox, Carroll Baker, Prairie Oyster, Dick Damron, Anita Perras, and Donna & Leroy Anderson.

Wright beat out strong opposition to win the award for female vocalist of the year. Her self-titled album edged out Murray's "You Will" and Fox's highly touted "Spice Of Life" to win album of the year, and her hit "New Kind Of Love" won single of the year against a strong field that included songs by Murray, Fox, and Prairie Oyster.

Anne Murray opened the televised show

Another major winner was Maritime talent Rita MacNeil, who was named Fan Choice Entertainer of the Year, an award chosen from balloting from fans in record stores and country clubs across Canada. She also won the award for the top-selling country album, foreign or domestic, for her "Home I'll Be," which was presented by Canadian actor Christopher Plummer.

Fox, the former cattle rancher from Cochrane, Alberta, proved to be an effective, if low-key host for the televised show directed by Michael Watt and produced by Ken Gibson. Fox's sole award of the night was for male vocalist of the year, for which he beat out Ian Tyson, Dick Damron, Gary Fjellgaard, and Larry Mercey.

There was little surprise as BMG's Prairie Oyster won for group of the year. As well, the band's keyboardist and songwriter, Joan Besen, was the winner of the song-of-the-year award for her composition "Lonely Me, Lonely You." BMG had earlier in the week hosted a release party for the band's new album, "Everybody Know."

This year there were two inductions into the Canadian Country Music Hall of Honor: the Rhythm Pals, Mike Furby, Jim Jenson, and Marc Wald; and the late Hugh Joseph. The Rhythm Pals, one of the longest continuing groups in Canadian country music, was formed in 1946 in New Westminster, British Columbia, and performed extensively on Canadian radio and television until 1977. Joseph, a pioneer in the recording of Canadian musicians, began his career in 1923 as a chemist with the Berlin Gram-O-Phone Co., which became Victor Talking Machine Co. of Canada in 1924 and RCA Victor in 1929. As head of the company's A&R department, he signed such country and folk artists as Wilf Carter, Hank Snow, Willie Lamothe, Mart Kenney & His Western Gentlemen, Joseph Allard, and George Wade.

Here is a complete list of the winners:

Bud Country Fan Choice Entertainer of the Year: Rita MacNeil.

Female vocalist of the year: Michelle Wright.

Male vocalist of the year: George Fox.

Group of the year: Prairie Oyster

Duo of the year: the Johner Brothers.

Single of the year: "New Kind Of Love," by Michelle Wright.

Album of the year: "Michelle Wright."

Song of the year: "Lonely Me, Lonely You," written by Joan Besen.

Vista Rising Star Award: South Mountain.

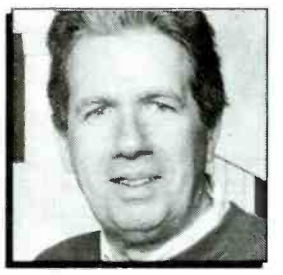
Video of the year: "Springtime In Alberta," performed by Ian Tyson, directed by Robert Deaton and Michael Watt.

Hall of Honor inductees: the Rhythm Pals and Hugh Joseph.

Top-selling album, foreign or domestic: "Home I'll Be," by Rita MacNeil.

Naomi Judd's Last Show? It's A Hard Fact To Face

Nashville Scene



by Edward Morris

ROSES FOR MAMA: Sometimes, **Naomi Judd** is her own worst enemy. Just look at how she invites criticism: Here is a woman who quips when she could be whimpering; who persists in being radiant when a soft, understated glow would suffice; and who is as indiscriminate in her appreciation of life as Browning's duchess, who "liked whate'er she looked on/and [whose] looks went everywhere." What are we to make of such a woman? Well, we propose making a toast, the text of which might be: "To Naomi Judd—for never letting your beauty betray your strength nor your strength subdue your affections."

A cruel dispatch has come our way, saying that because of Naomi's poor health, the **Judds** will sing their last songs together publicly on Dec. 4. If that is true, we are soon to lose sight of a remarkably important and admirable figure. Other women in country music have had much harsher childhoods than Naomi Judd, but few of them pursued their dreams along harsher—or lonelier—paths. For most of the others, there were husbands, fathers, or powerful mentors who were there from the start to keep an eye on the compass and cushion the shocks. However, until Naomi was nearly 40 years old—and at the point in life where dreams cost more than reality—she was plodding along as a single parent with two children in tow.

The older child, **Wynonna**, was only 19 when she and her mother had their first hit record. Any parent who has ushered a smart, talented, and strong-willed daughter through her truculent teens will acknowledge Naomi as a miracle worker, not simply for launching such a delicately balanced family act, but for keeping it from exploding from its own inner heat.

As artists, the Judds can take most of the credit for re-infusing country music with the sweet but intensely forlorn strains of Appalachian folk music that had been swept out by the "urban cowboy" movement. **Ricky Skaggs** paved their way, of course, but it remained for his two fellow Kentuckians to broaden its appeal, even into the pop universe.

Because Naomi is so unguarded in voicing her enthusiasms, and because she tends to talk to the world in terms of the fairy tale she created for herself and her daughters, some people assume some insincerity lies behind all those tears and smiles. Not so. You don't make great music year in and year out, and you don't forge the enduring professional relationships Naomi enjoys on something as frail as insincerity. If she seems oblivious to emotional nuances, it may stem from the fact that when she had little else to move her life forward, she relied on the rawest passions for fuel.

Naomi Judd will be heartbroken, we know, when she walks off the stage after her final performance. But as an artist, she can comfort herself in having done important work—and done it well. And as a parent, she can delight in the advantages and wisdom she has conferred on her children. Every parent hopes to do that.

We shall fortify ourselves with the stubborn belief that Naomi is merely taking time off to work another wonder and that she will sing for us again. Naomi never disappoints.

PAUL OF FAME: After slaving away all evening over a hot guitar, **Paul Simon** recently spoke at a party in his honor at the Country Music Hall Of Fame And Museum. As has been his custom on the current tour, Simon contributes part of the concert proceeds at cities along the way to worthy local causes. In Nashville, the recipients were the Country Music Foundation, which operates, and is principally funded by, the Hall Of Fame, and the W.O. Smith Nashville Community Music School. Simon gave each institution $25,000.

Although it was a late Sunday night, the singer/songwriter packed the Hall Of Fame as tightly as he packed Central Park a few weeks ago. On hand to greet him were **Waylon Jennings, Emmylou Harris, Charlie McCoy, Kevin Welch, Radney Foster, Don Henry,** and **Jessi Colter;** songwriters **Harlan Howard, Paul Kennerley,** and **Pat Alger;** and hundreds of other workaday industryites.

Simon told the crowd that, although he had worked in Nashville before, this was his first time to visit the Hall Of Fame, and Harris said, "At least you got in free." "In a sense," Simon responded.

MAKING THE ROUNDS: Playback Records chief **Jack Gale** has opened Jack Gale Productions in Nashville. He will do independent and label production . . . Music City singer **Paulette Tyler** has a song—"Red Texas Sunset"—in **Sean Penn**'s new movie, "The Indian Runner." It was written and produced by **Bud McGuire** . . . Nashville TV station WHTN (Channel 39) is airing a live early morning country music show, Monday through Friday, from 6:30 to 7. It's called "Town & Country."

MARK YOUR CALENDAR: The Music City Celebrity All-Star Softball Challenge will be held Sunday (29) at Greer Stadium, Nashville. Proceeds go to City Of Hope . . . The ninth annual Academy Of Country Music Golf Classic is set for Oct. 14 in Burbank, Calif. Already signed on: **Christopher Atkins, Clint Black, Earl Thomas Conley, Charlie Daniels, Eddie Dean, Steve Gatlin, Shelby Lynne, Ron Masak, Buck Owens, David Soul,** and **McLean Stevenson.**

SIGNINGS: **The Kendalls** to Don Fowler & Assocs., Nashville, for booking . . . **Casey Kelly Charlie Craig Gerald Smith** to exclusive songwriting contracts with Muy Bueno Music Group . . . **Bob Alan** as writer for New Clarion's Golden Reed Music.

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING SEPT. 28, 1991

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)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	NEW ▶		1	**GARTH BROOKS** CAPITOL 96330* (10.98) 1 week at No. 1	ROPIN' THE WIND	1
2	1	1	53	**GARTH BROOKS** ▲⁴ CAPITOL 93866* (9.98)	NO FENCES	1
3	2	2	16	**TRAVIS TRITT** ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
4	4	3	17	**RICKY VAN SHELTON** ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
5	7	6	124	**GARTH BROOKS** ▲² CAPITOL 90897* (9.98)	GARTH BROOKS	2
6	6	5	18	**ALAN JACKSON** ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
7	3	7	3	**RANDY TRAVIS** WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
8	5	4	11	**TRISHA YEARWOOD** MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	8	8	45	**CLINT BLACK** ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
10	9	9	53	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
11	10	10	11	**TANYA TUCKER** CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
12	11	11	26	**DOLLY PARTON** ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
13	13	12	22	**LORRIE MORGAN** RCA 30210-4* (9.98)	SOMETHING IN RED	12
14	12	13	5	**DOUG STONE** EPIC 47357*/SONY (9.98)	I THOUGHT IT WAS YOU	12
15	14	14	16	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	13
16	15	24	5	**BROOKS & DUNN** ARISTA 18658* (9.98)	BRAND NEW MAN	15
17	17	16	25	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
18	NEW ▶		1	**THE JUDDS** RCA 61018* (9.98)	GREATEST HITS VOL. II	18
19	16	15	124	**CLINT BLACK** ▲² RCA 9668 (9.98)	KILLIN' TIME	1
20	18	18	80	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
21	19	17	79	**TRAVIS TRITT** ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
22	20	19	162	**THE JUDDS** ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
23	23	22	23	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
24	24	23	27	**VINCE GILL** ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
25	22	20	48	**MARY-CHAPIN CARPENTER** COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	20
26	21	21	52	**THE JUDDS** ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
27	31	30	32	**SAWYER BROWN** CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
28	33	27	25	**KATHY MATTEA** MERCURY 846 975* (9.98)	TIME PASSES BY	9
29	29	28	33	**AARON TIPPIN** RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
30	28	34	49	**MARK CHESNUTT** MCA 10032* (9.98)	TOO COLD AT HOME	12
31	25	25	98	**THE KENTUCKY HEADHUNTERS** ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
32	26	32	59	**PIRATES OF THE MISSISSIPPI** CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
33	32	35	57	**KEITH WHITLEY** ● RCA 52277* (9.98)	GREATEST HITS	5
34	27	29	24	**BILLY DEAN** SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
35	30	26	68	**ALABAMA** ● RCA 52108* (9.98)	PASS IT ON DOWN	3
36	46	—	2	**PATTY LOVELESS** MCA 10336* (9.98)	UP AGAINST MY HEART	36
37	35	37	45	**DWIGHT YOAKAM** ● REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
38	34	33	21	**HANK WILLIAMS, JR.** WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
39	37	38	76	**DOUG STONE** ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
40	39	43	5	**LIONEL CARTWRIGHT** MCA 10307* (9.98)	CHASIN' THE SUN	39
41	36	36	90	**VINCE GILL** ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
42	47	41	7	**CHRIS LEDOUX** CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
43	38	31	55	**KATHY MATTEA** ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
44	40	39	20	**MCBRIDE & THE RIDE** MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
45	44	50	8	**HOLLY DUNN** WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
46	41	44	13	**VERN GOSDIN** COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	41
47	48	46	5	**HAL KETCHUM** CURB 77450* (9.98)	PAST THE POINT OF RESCUE	46
48	42	40	44	**K.T. OSLIN** ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
49	49	48	26	**RONNIE MILSAP** RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
50	45	42	87	**RICKY VAN SHELTON** ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1
51	NEW ▶		1	**KEITH WHITLEY** RCA 3156* (9.98)	KENTUCKY BLUEBIRD	51
52	43	47	87	**DAN SEALS** CAPITOL 48308 (4.98)	THE BEST	7
53	52	51	33	**PAUL OVERSTREET** RCA 2459* (9.98)	HEROES	17
54	51	54	119	**LORRIE MORGAN** ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
55	50	52	68	**SHENANDOAH** COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11
56	53	45	19	**LEE GREENWOOD** CAPITOL 95541* (9.98)	A PERFECT 10	38
57	58	56	9	**EARL THOMAS CONLEY** RCA 3116* (9.98)	YOURS TRULY	53
58	59	58	13	**HIGHWAY 101** WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
59	55	67	3	**SHELBY LYNNE** EPIC 47388*/SONY (9.98)	SOFT TALK	55
60	56	53	52	**RANDY TRAVIS** ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
61	54	55	103	**REBA MCENTIRE** ● MCA 8034* (8.98)	REBA LIVE	2
62	64	63	33	**MARTY STUART** MCA 10106* (9.98)	TEMPTED	20
63	62	75	32	**RONNIE MCDOWELL** CURB 77414* (9.98)	UNCHAINED MELODY	32
64	66	69	49	**JOE DIFFIE** EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
65	57	49	11	**WAYLON & WILLIE** EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
66	NEW ▶		1	**TEXAS TORNADOS** REPRISE 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	66
67	68	68	20	**CHARLIE DANIELS** EPIC 46835*/SONY (9.98)	RENEGADE	25
68	61	59	11	**MARTIN DELRAY** ATLANTIC 82176* (9.98)	GET RHYTHM	57
69	60	60	3	**COLLIN RAYE** EPIC 47468*/SONY (9.98)	ALL I CAN BE	60
70	RE-ENTRY		27	**MIKE REID** COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
71	65	61	48	**HANK WILLIAMS, JR.** WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
72	63	64	102	**RANDY TRAVIS** ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
73	67	62	129	**K.T. OSLIN** ▲ RCA 8369 (9.98)	THIS WOMAN	2
74	70	65	69	**GEORGE STRAIT** ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
75	71	66	4	**MARTY BROWN** MCA 10330* (9.98)	HIGH AND DRY	66

◯ 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. © 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 28, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	**PATSY CLINE** ▲³ MCA 12 (8.98) 19 weeks at No. 1	GREATEST HITS	19
2	3	**ANNE MURRAY** ▲⁴ CAPITOL 46058* (7.98)	GREATEST HITS	19
3	2	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	19
4	8	**ALABAMA** ▲³ RCA AHL1-4939 (8.98)	ROLL ON	19
5	6	**GEORGE STRAIT** ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	19
6	5	**GEORGE STRAIT** ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	19
7	4	**RANDY TRAVIS** ▲⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	19
8	7	**THE JUDDS** ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	19
9	11	**THE JUDDS** RCA 2278-4* (3.98)	COLLECTOR'S SERIES	18
10	10	**VINCE GILL** RCA 9814-4R* (4.98)	BEST OF VINCE GILL	19
11	9	**KENNY ROGERS** ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	19
12	14	**GEORGE STRAIT** ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	19
13	13	**GEORGE JONES** EPIC 40776*/SONY (9.98)	SUPER HITS	9
14	12	**ALABAMA** ▲³ RCA 7170 (8.98)	GREATEST HITS	19
15	18	**DOLLY PARTON** ▲ RCA 4422 (6.98)	GREATEST HITS	17
16	16	**REBA MCENTIRE** ▲ MCA 2789 (8.98)	GREATEST HITS	19
17	19	**RONNIE MILSAP** ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	6
18	24	**THE JUDDS** ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	17
19	22	**ALABAMA** ▲⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	17
20	20	**REBA MCENTIRE** ● MCA 6294 (9.98)	SWEET SIXTEEN	17
21	23	**REBA MCENTIRE** ● MCA 42134 (8.98)	REBA	4
22	25	**WAYLON JENNINGS** ▲³ RCA AHL1-3378 (8.98)	GREATEST HITS	16
23	—	**GEORGE STRAIT** ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	17
24	17	**RONNIE MILSAP** ▲² RCA AAL1-3772 (8.98)	GREATEST HITS	9
25	—	**KEITH WHITLEY** RCA CPL1-7043 (8.98)	L.A. TO MIAMI	2

Catalog albums are older titles which are registering significant sales. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

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CMA Fetes Triple Plays

The Country Music Assn. recently awarded its Triple Play Award to 76 Nashville songwriters at the CMA's Nashville headquarters. The award recognizes writers who have penned three No. 1 country songs during any 12-month period. 1991 marks the first year the award was presented. The presentation was based on research from Billboard's country charts, 1968-91.

Tim DuBois, center, accepts his Triple Play award from CMA president Thom Schuyler, left. ASCAP's Southern executive director Connie Bradley, right, was on hand to congratulate DuBois. DuBois penned "Midnight Hauler" (1981), "Love In The First Degree" (1981), and "She Got The Gold Mine (I Got The Shaft)" (1982).

SESAC's Dianne Petty, left, and Vincent Candilora, right, help writer Tommy Rocco celebrate his Triple Play award recognition. Rocco wrote "A Little Good News" (1983), "Slow Burn" (1984), and "Let's Fall To Pieces Together" (1984).

Songwriter/CMA president Thom Schuyler, left, and BMI's VP/Nashville Roger Sovine, right, congratulate writer Dennis Morgan on his CMA Triple Play award. Morgan wrote "I Was Country When Country Wasn't Cool" (1981), "All Roads Lead To You" (1981), and "I Wouldn't Have Missed It For The World" (1982). These three numbers were co-written with Kye Fleming.

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

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

50 **ALL I CAN BE (IS A SWEET MEMORY)** (Sony Tree, BMI) HL
63 **ANGELS ARE HARD TO FIND** (Bocephus, BMI) CPP
15 **ANYMORE** (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
18 **AS SIMPLE AS THAT** (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
9 **BALL AND CHAIN** (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
57 **THE BLAME** (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
7 **BRAND NEW MAN** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
23 **BROTHERLY LOVE** (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
38 **CALLOUSED HANDS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
67 **CORNELL CRAWFORD** (Risky, Sesac/Mazdu, SESAC/JPM, ASCAP/Arthur Aaron, ASCAP)
32 **DON'T ROCK THE JUKEBOX** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
72 **DON'T THROW ME IN THE BRIARPATCH** (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP)
71 **DON'T YOU EVEN (THINK ABOUT LEAVIN')** (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI)
12 **DOWN AT THE TWIST AND SHOUT** (EMI April, ASCAP/Getarealjob, ASCAP) HL
14 **DOWN TO MY LAST TEARDROP** (Paul & Jonathan, BMI)
49 **EVEN NOW** (With Any Luck, BMI/Sleepy Time, ASCAP)
30 **FALLIN' OUT OF LOVE** (Paul Craft, BMI) CPP
39 **FOR CRYING OUT LOUD** (Ivan James, ASCAP)
47 **FOREVER TOGETHER** (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)
75 **FOUR SCORES AND SEVEN BEERS AGO** (Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)
54 **THE GARDEN** (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
55 **HANG UP THE PHONE** (Eddie Rabbitt, BMI) HL
31 **HERE'S A QUARTER (CALL SOMEONE WHO CARES)** (Sony Tree, BMI/Post Oak, BMI) HL
26 **HERE WE ARE** (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
41 **HURT ME BAD (IN A REAL GOOD WAY)** (Posey, BMI/Rockin'R, ASCAP)
70 **IF WE CAN'T DO IT RIGHT** (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
4 **I THOUGHT IT WAS YOU** (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
65 **IT'S CHITLIN' TIME** (Pri, BMI/Practice House, ASCAP/Three Headed, ASCAP)
48 **JOHN DEERE TRACTOR** (Rada Dara, BMI/EMI Blackwood, BMI)
13 **KEEP IT BETWEEN THE LINES** (MCA, ASCAP/Tillis, BMI) HL
2 **LEAP OF FAITH** (Warner-Tamerlane, BMI/Long Run, BMI) WBM
69 **LEAVE HIM OUT OF THIS** (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC)
52 **LIFE'S TOO LONG (TO LIVE LIKE THIS)** (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
28 **LIGHT AT THE END OF THE TUNNEL** (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
34 **LIKE WE NEVER HAD A BROKEN HEART** (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP)
44 **LIZA JANE** (Benefit, BMI/Englishtowne, BMI) WBM
62 **LOOK AT US** (Benefit, BMI/Irving, BMI/Hardscratch, BMI)
37 **LORD HAVE MERCY ON A COUNTRY BOY** (Polygram, ASCAP/Ranger Bob, ASCAP) HL
6 **MIRROR MIRROR** (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
11 **NEW WAY (TO LIGHT UP AN OLD FLAME)** (Zomba, ASCAP/Forest Hills, BMI) CPP
20 **NOTHING'S CHANGED HERE** (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
33 **ONE LOVE** (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM
21 **A PICTURE OF ME (WITHOUT YOU)** (Al Gallico, BMI/Algee, BMI) CPP
22 **PUT YOURSELF IN MY PLACE** (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
5 **RODEO** (Rio Bravo, BMI)
36 **SAME OLD STAR** (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) HL/CPP
74 **SEVENTH DIRECTION** (Almo, ASCAP/Micropterus, ASCAP/Mighty Nice, BMI/Add-in, BMI)
27 **SHADOW OF A DOUBT** (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
56 **SHE MADE A MEMORY OUT OF ME** (Acuff-Rose, BMI)
35 **SHE'S GOT A MAN ON HER MIND** (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
24 **SHE'S IN LOVE WITH THE BOY** (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
46 **SILVER AND GOLD** (Brick Hit, BMI) CPP
10 **SINCE I DON'T HAVE YOU** (Bonnyview, ASCAP/Southern, ASCAP) CPP
17 **SMALL TOWN SATURDAY NIGHT** (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
53 **SOMEDAY SOON** (WB, ASCAP)
16 **SOMEDAY** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) WBM
51 **SOME GUYS HAVE ALL THE LOVE** (Howlin' Hits, ASCAP/Square West, ASCAP)
29 **SPEAK OF THE DEVIL** (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
59 **STILL BURNIN' FOR YOU** (Grand Coalition, BMI)
25 **TEMPTED** (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
61 **THEN AGAIN** (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP)
64 **THIS TIME I HURT HER MORE (THAN SHE LOVES ME)** (Zomba, ASCAP/Blue Moon, ASCAP)
42 **THE THUNDER ROLLS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
68 **TO BE WITH YOU** (Silverline, ASCAP)
66 **TOO MANY HONKY TONKS (ON MY WAY HOME)** (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
8 **THE WALK** (Zoo II, ASCAP)
60 **WE'RE STRANGERS AGAIN** (Shade Tree, BMI/Music Of The World, BMI) HL
58 **WHEN YOU WERE MINE** (Fame, BMI/Warner-Tamerlane, BMI)
1 **WHERE ARE YOU NOW** (Howlin' Hits, ASCAP) CPP
73 **WHO GOT OUR LOVE** (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP)
40 **WHOLE LOTTA HOLES** (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
45 **YOU COULDN'T GET THE PICTURE** (Rainhill, BMI)
43 **YOU DON'T COUNT THE COST** (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL
19 **YOU KNOW ME BETTER THAN THAT** (Millhouse, BMI/Sheddhouse, ASCAP) HL
3 **YOUR LOVE IS A MIRACLE** (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

COUNTRY ★★★★★★★★★★ CORNER

by Lynn Shults

NO. 1 ON 2 CHARTS: **Garth Brooks'** "Ropin' The Wind" album sets a new standard by which country artists will forever be gauged, as he opens at No. 1 on both the The Billboard 200 Top Albums and the Top Country Albums charts. This is a unique feat in the U.S., but in England, where a point-of-sale chart system has been in place for several years, the legendary **Slim Whitman** opened at No. 1 on the pop chart. Each refinement of our chart methodologies over the past couple of years has improved country artists' showings on The Billboard 200, as happened when we revised our weights in May 1990, and again with the implementation 19 weeks ago of the piece-count system. Brooks' feat underscores that artists of every musical style have a shot at success on The Billboard 200.

THREE OUT OF FIVE: Brooks may be the only artist ever to knock himself out of No. 1. "Ropin' The Wind," which reportedly shipped more than 2 million units, shoves the quadruple-platinum "No Fences" (No. 1 for 41 weeks) backward to the No. 2 position on the country albums chart. Brooks' debut album, "Garth Brooks," which is approaching triple-platinum, moved from No. 7 to No. 5. This also marks the first time that an artist has captured three of the top five positions on the albums chart. **Willie Nelson** placed three solo albums in the top 10 in April 1979 and again in March 1983, but that year "The Winning Hand" was a various-artists package featuring Nelson, **Kris Kristofferson, Dolly Parton,** and **Brenda Lee. Kenny Rogers** appeared on three top 10 albums in June 1980. One of those, however, was the soundtrack album from the movie "Urban Cowboy."

THE NO. 1 SINGLE belongs to **Clint Black's** "Where Are You Now." This is Black's sixth No. 1 since he scored with his debut release, "Better Man," in June of '89 and the fourth track to be promoted from the "Put Yourself In My Shoes" album. The next Black album is not scheduled until sometime in early 1992; however, he will be heard on the airways via the lead promotional track "Hold On Partner" from the **Roy Rogers** album "Tribute." The duet is scheduled for release in early October and will be a featured number on this year's CMA awards show.

INNOVATIVE RADIO: As an industry, we now have program directors who are not waiting for the labels to announce what the next single will be from an artist's new album. Upon receiving a new album release, they are deciding for themselves what the "best" tracks are for their own use. Says Joe Redmond of WKJN Baton Rouge, La., "One of our focus liners is, there's more than just one good song on an album. Cajun 103, as a whole, is playing what has been termed the 'new breed of country.' We try to get the new and more contemporary music out in front of the listeners and it has been met with tremendous response." Redmond is currently programming 11 tracks that have yet to be designated by the labels as singles. John Speer, PD of the legendary KFDI Wichita, Kan., says, "Part of our regular programming is to preview album cuts and put them in as part of the seasoning of our format. We're playing the things we think the people who have bought the CD/cassette are probably listening to in their cars or at home, consequently syncing up with what the consumer is more into. We get a positive response from our audience from the standpoint that listeners have responded with comments like, 'Hey, that's one of our favorite cuts of the album, too.' It's also a great tool as to balancing tempo." It must be noted that KFDI just had its best book ever.

'BACKWARD BULLETS' occurred on this week's albums chart as the Garth Brooks title and the **Judds'** "Greatest Hits Vol. II" (18) pushed others back. Retail sales were strong as the top 20 titles sold more product than in the previous week.

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Billboard® HOT COUNTRY SINGLES™ & TRACKS

FOR WEEK ENDING SEPT. 28, 1991

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	4	10	WHERE ARE YOU NOW (1 week at No. 1) J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62016-7
2	1	5	13	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 54078
3	3	6	12	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
4	8	10	11	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
5	5	7	7	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
6	10	12	11	MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
7	4	1	15	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
8	11	15	11	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
9	12	14	11	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
10	6	8	12	SINCE I DON'T HAVE YOU R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
11	14	16	9	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
12	7	2	17	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
13	15	17	6	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
14	9	3	15	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL PRO-79711
15	20	36	3	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS 7 19190
16	17	24	5	SOMEDAY S HENDRICKS,K.STEGALL (A.JACKSON,J MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
17	13	9	21	SMALL TOWN SATURDAY NIGHT A REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
18	18	22	12	AS SIMPLE AS THAT S.BUCKINGHAM (M REID,A SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
19	16	11	16	YOU KNOW ME BETTER THAN THAT J BOWEN,G.STRAIT (T HASELDEN,A L.GRAHAM)	GEORGE STRAIT (V) MCA 54127
20	24	28	8	NOTHING'S CHANGED HERE P ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7 19256/WARNER BROS
21	22	25	9	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
22	26	33	7	PUT YOURSELF IN MY PLACE P.WORLEY,E SEAY (C JACKSON,P TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
23	32	48	4	BROTHERLY LOVE B.MEVIS,G FUNDIS (J.STEWART,T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
24	21	19	20	SHE'S IN LOVE WITH THE BOY G FUNDIS (J.IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
25	30	35	7	TEMPTED R BENNETT,T BROWN (P.KENNERLEY,M STUART)	◆ MARTY STUART (V) MCA 54145
26	23	20	17	HERE WE ARE J.LEO,L M.LEE,ALABAMA (B.N.CHAPMAN V.GILL)	ALABAMA (V) RCA 2828-7
27	19	13	18	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
28	35	43	8	LIGHT AT THE END OF THE TUNNEL C.BROOKS,S.ROBERTS (R.FAGAN,K.WILLIAMS,M.WILLIAMS)	◆ B.B. WATSON (C) (CD) (V) BNA 62039-4
29	33	38	10	SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R ALVES,D MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
30	27	21	19	FALLIN' OUT OF LOVE T BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE (V) MCA 54108
31	29	27	18	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
32	34	30	20	DON'T ROCK THE JUKEBOX S.HENDRICKS,K STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
33	37	39	8	ONE LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,P.LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
				★★★POWER PICK/AIRPLAY★★★	
34	46	74	3	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER)	◆ TRISHA YEARWOOD (V) MCA 54172
35	39	47	6	SHE'S GOT A MAN ON HER MIND C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER)	CONWAY TWITTY (V) MCA 54186
36	40	46	9	SAME OLD STAR T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH,G.NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
37	36	34	20	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
38	31	31	14	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
39	45	52	5	FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON,P.W.WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
40	25	18	13	WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
41	47	61	4	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS (V) MCA 54178
42	44	42	20	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
43	54	73	3	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
44	43	40	16	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 54123
45	49	57	5	YOU COULDN'T GET THE PICTURE K.LEHNING (C.CARTER)	◆ GEORGE JONES (V) MCA 54187
46	41	32	17	SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
				★★★HOT SHOT DEBUT★★★	
47	NEW ▶		1	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
48	48	54	3	JOHN DEERE TRACTOR B.MAHER (L.HAMMOND)	THE JUDDS (V) RCA/CURB 62038-7/RCA
49	38	26	15	EVEN NOW R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)	◆ EXILE (V) ARISTA 2228
50	42	41	17	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
51	57	75	3	SOME GUYS HAVE ALL THE LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
52	52	55	7	LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS,M.MCANALLY (D.WILSON,D.COOK,J.JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
53	56	63	3	SOMEDAY SOON J.BOWEN,S.BOGGUSS (I TYSON)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL
54	53	51	6	THE GARDEN B.MONTGOMERY (B.FISCHER,F.WELLER)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
55	51	50	7	HANG UP THE PHONE R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
56	55	56	6	SHE MADE A MEMORY OUT OF ME E.GORDY,JR. (A.TIPPIN)	◆ AARON TIPPIN (V) RCA 62015
57	58	71	3	THE BLAME P.WORLEY,E.SEAY (C.MOSER,P.NELSON,G.NELSON)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
58	60	69	4	WHEN YOU WERE MINE R HALL,R.BYRNE (R BYRNE,G NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
59	NEW ▶		1	STILL BURNIN' FOR YOU S.HENDRICKS,T DUBOIS (R.CROSBY)	ROB CROSBY ARISTA PRO-2336
60	50	49	6	WE'RE STRANGERS AGAIN K.LEHNING (M HAGGARD,L WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
61	NEW ▶		1	THEN AGAIN J.LEO,L M LEE,ALABAMA (R BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
62	74	—	2	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL (V) MCA 54179
63	59	60	7	ANGELS ARE HARD TO FIND B.BECKETT,H.WILLIAMS,JR.,J E.NORMAN (H.WILLIAMS,JR)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19193/WARNER BROS.
64	62	68	4	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E.T.CONLEY M.LARKIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
65	72	—	2	IT'S CHITLIN' TIME THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868 760
66	61	53	14	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
67	63	67	3	CORNELL CRAWFORD J.SCAIFE,J.COTTON (K.T OSLIN,J.MILLER)	K.T. OSLIN (V) RCA 62053-7
68	71	72	19	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
69	NEW ▶		1	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDERIDGE,S.LONGACRE)	◆ STEVE WARINER ARISTA PRO-2349
70	65	59	13	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
71	75	—	2	DON'T YOU EVEN (THINK ABOUT LEAVIN') B.MEVIS,D.DILLON (D.DILLON,R.SCRUGGS)	◆ DEAN DILLON ATLANTIC 4169
72	NEW ▶		1	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K.BROOKS,C.WATERS)	KEITH PALMER (V) EPIC 34-73988
73	NEW ▶		1	WHO GOT OUR LOVE J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON (C) BNA 62062-2
74	68	—	2	SEVENTH DIRECTION P.WORLEY,E.SEAY,A.MARTIN (D.LOWERY,W.NEWTON)	TIM RYAN (V) EPIC 34-73959
75	67	—	2	FOUR SCORES AND SEVEN BEERS AGO J.SLATE (D.MORRISON,K.PHILLIPS,A.SPOONER)	RAY BENSON (C) ARISTA 2340

◯ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (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	—	2	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
2	3	—	2	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
3	—	—	1	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL
4	2	1	8	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
5	5	2	9	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC
6	4	—	2	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
7	10	11	6	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS ARISTA
8	11	8	11	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
9	7	4	7	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN RCA
10	8	6	6	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE EPIC
11	6	5	25	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
12	12	—	2	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH COLUMBIA
13	9	3	8	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT MCA
14	16	12	55	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
15	14	7	39	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
16	13	9	19	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
17	15	10	13	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
18	20	17	10	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP RCA
19	18	13	9	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET RCA
20	19	18	14	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
21	17	14	11	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
22	22	19	28	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
23	25	—	29	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
24	—	15	16	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
25	—	25	31	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA

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

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Wherehouse Declares Itself 'On Schedule' With Plan

■ BY EARL PAIGE

LOS ANGELES—Despite a weak business climate, Wherehouse Entertainment—at close to 300 stores and $500 million in annual gross—is "on schedule " with a five-year plan for growth it launched in 1988.

That was the message delivered by the company's leadership at the Wherehouse conference, which drew 500 attendees to the Marriott here Sept. 9-12. It was the first time top executives at parent firm Adler & Shaykin participated in the conference, which has been held annually since 1989. Adler & Shaykin, a Wall Street investment firm, purchased Torrance, Calif.-based Wherehouse in a leveraged buyout in 1988.

Wherehouse is implementing what company leaders call a new "culture," which is defined by Wherehouse president and CEO Scott Young as "vision, mission, and values." As one measure toward implementing this new culture, Wherehouse has hired noted ad agency Foote, Cone & Belding to sharpen its image.

The chain's success in weathering the tough economic times has not made top brass overconfident. In his opening address, Young spoke of "very difficult" business conditions continuing. "While we're going to keep our eyes open for an improving economy, we're going to act like it's not going to be there for a while," he said.

Young noted that the release cycles of top pop music acts have stretched to the point that instead of putting out "two or three albums a year," a high-caliber act will wait two or three years between releases. "That is not a good trend," he said.

On the video side, rental was described as "flat" by other speakers. The chain rents video and derives about 20% of gross revenue from the activity in all but 48 mall stores.

Young also pointed out that the West Coast—where Wherehouse is concentrated—was hit hard by defense cuts. Some of the nation's largest defense contractors are located in Wherehouse's trade area, and any retrenchment by those companies generally impacts consumer spending in those markets. Wherehouse's major clusters are 135 stores in the local ADI, 50 around San Francisco, and 27 in San Diego.

The California economy and retail has also been hurt because "California real estate has nosedived," Young said.

Moreover, Young pointed out that the world is always changing and Wherehouse employees have to be sensitive in that area if they want to maintain good customer service.

Jerry Goldress, chairman of the board and a partner in Adler & Shaykin, expressed total confidence in the chain. "We all had a vision," said Goldress. "We saw a company with tremendous potential and a cadre of people who we felt had strong leadership. We couldn't be more pleased. You have a very strong board that is dedicated to seeing the company go forward. We have great enthusiasm for what you're doing."

Other Adler & Shaykin partners and board members joined Goldress in attending the conference, including John Quigley, Donald Carr, Jeffrey Freed, and Alan Fishman, said Young. In addition to increased participation by Adler & Shaykin, Wherehouse expanded company participation to include about 100 employees from corporate staff. The last two conventions involved principally field staff and were held at nearby Stouffer's Concourse.

In addition to Adler & Shaykin's commitment, Young also acknowledged the support Wherehouse has received from its banks. He described a recent $125 million refinancing, paying tribute to John Hoffner, senior VP of finance and administration, who joined Wherehouse six months ago with the debt restructuring as his main project.

A 5-year growth plan was launched in '88

Young also announced that Hoffner was designing a new benefit fund, a 401-K savings plan, for employees.

Although Young never discussed the chain's financial performance, its most recent filings with the Securities and Exchange Commission list the firm's aggregate net revenues at $452 million for fiscal year ended Jan. 31, 1991, or up 16.4% over the previous year. Also, the company reduced its net loss significantly to $1.2 million in the year ended Jan. 31. The previous year the company lost $5.5 million. Wherehouse looks to duplicate last year's store growth by adding another 24 stores in the current fiscal year.

Wherehouse's 295 store managers, 27 district managers, four regional managers, and the 100 corporate staffers were divided into 27 breakout groups for five three-hour sessions on understanding the refining of the five-year plan.

One of the plan's "mission statements" dealt with having fun. The conference was a setup for driving home the tenet, especially with the theme night centered around "The Rocky Horror Picture Show," a movie that inspired a rambunctious evening (see Convention Capsules, this page).

Keynoter Ken Blanchard, author of the popular book "One Minute Manager," also brought home the tenet of lightening up and changing attitude in his speech.

Young also noted that a key mission of the company was to be socially responsible corporate citizens. Loud applause greeted his statement that Wherehouse "will run its business in a manner that gives to the community by being both socially conscious and environmentally sensitive." Young elaborated on that goal. "We're in favor of no-waste CD boxes, we're going to look at our own waste, our [shopping] bags, a whole number of things."

In session breakouts, further examples were offered on being socially and environmentally sensitive, from recycling soft-drink cans in the break room to hiring handicapped people.

Yet another mission statement found Young saying, "In today's environment it's important to maintain strong relationships with the banks, the vendors, and all the people you do business with." Considering "the retailers having economic troubles, we feel we have a strong asset if we maintain a strong relationship with all our business partners," he added.

Finally, Young said, "Sometimes you have to state the obvious. We will maintain high standards of business ethics at all times. That may seem transparent, but we do not want to be confused on this point."

A Visit From Francesca. SBK recording artist Francesca Beghe visits CD One Stop in Bethel, Conn., to promote her self-titled debut album and current single, "Something About Your Touch." Beghe toured the offices of CD One Stop, performed several songs in the company's warehouses, and did an interview for the October issue of the CD One Stop Buying Guide. Shown, from left, are CEMA New York branch manager Gene Rumsey; SBK VP of sales Bob Cahill; Beghe; CD One Stop president Alan Meltzer; CEMA New York field sales manager Leo Geiger; CEMA New York sales manager Joe Pszonek; and CD One Stop director of marketing Steven Lerner.

CONVENTION CAPSULES

The following is a roundup of events at the Wherehouse convention, held Sept. 9-12 at the Los Angeles Airport Marriott.

ENVELOPE PLEASE: After two conventions devoted basically to field staff, the inclusion of 100 corporate employees paid off in a constant upbeat ambiance at the Wherehouse conference. **Barbara LaBar**, senior VP of store sales and operations, noted it was an entirely different gathering, a "company conference." As part of that, tumultuous and prolonged clapping and cheering greeted the creation of a new award: corporate associate of the year, which went to both **Teresita Pulido**, benefits administrator; and **K.C. Jones**, customer-service specialist. Also emotionally anticipated is the award for store manager of the year, this time going to **Paul Galli**, who noted he was especially pleased because his store in Lodi, Calif., is in a remote market. As initiated at Wherehouse's first convention in 1989, the store manager of the year is always called on stage by **Scott Young**, president/CEO, to receive the many awards from vendors. **Rick Morley** from Arizona won for district manager of the year. District manager awards in key performances from same-store sales to shrink prevention went to **John Weldon**, Morley, **Dale Sylvester**, **George Gregory**, **Alan Romain**, and, in a tie, **Jeff McArthur** and **Lucas Held**. Similar store-manager achievements honored **Bill Ortiz**, **Jeff Hatfield**, **Mimi DiBartolo**, **Charla Bennett**, **Christian Peart**, and two tie votes, Galli and **Shant Hagopian**, and **Steve Mandel** and **Debbie Atkinson**. Vendor awards went to **PGD** as music vendor and for music salesperson, **Robin Kirby**. **Paramount Home Video** won twice, too, for video vendor and for salesperson, **Bonnie Fisher**. Sale-video-salesperson honors went to **Patty Aharanov** of **Warner Home Video**. **Maxell** took special-products honors and **Bob Garmissa**, representing **Case Logic**, won for salesperson in that category.

JUST KIDDING: **Bruce Jesse**, VP of advertising and sales promotion, joked about all the advertising people he dealt with in finally picking as the chain's new agency **Foote, Cone & Belding**, known widely for its **Oreo** cookies spot and work for **Coors**, **Orion**, **Mazda**, **Campbell's**, and dozens more. One hundred agencies were initially screened. Two executives from the agency, **Rich Edler**, FCB executive VP/GM, and **Larry Kopald**, executive creative director, addressed the convention.

NOT KIDDING: Definitely not kidding around was the dance team on "Rocky Horror Picture Show" theme night. The group had four rehearsals, two in costume. Really getting into the role, complete with play-acting in a wheelchair, was Young, yelling and inspiring the others. Also on the team: LaBar; Jesse; **John Hoffner**, senior VP of finance and administration; **Pamela Robertson**, VP of human resources; **George Rogers**, VP of rental products; **Kathy Ford**, VP/controller; **Cathy Wood**, VP of store planning and development; **Anne McLaughlin**, treasurer; and **Robert Earhardt**, VP of MIS.

SHOWTIME: The busiest person it seemed was **Jim Dobbe**, VP of sale merchandise, always bopping on stage and introducing label presentations and talent. Acts performing or making appearances included the much-anticipated **Tin Machine**, which cooked up Tuesday night, and **M.C. Hammer**, who introduced seven tracks from his album. **Candy Dulfer** accepted an award and credited Wherehouse's "Test Spin" as crucial to her success. Kickboxer movie star **Jeff Speakman** signed autographs. Performing live were Nashville acts **Mike Reid** and **Davis Daniels**. Also, **Aaron Neville**, **Bryan Slauson**, **Toad The Wet Sprocket**, **Crowded House**, **Dread Zeppelin**, **Richard Thompson**, **Crash Test Dummies**, **Robbie Nevil**, and **Young M.C.**

VENDOR FAIR: While major labels made individual presentations, independents got their day as well during the always popular vendor fair, this year larger than ever. Indies, distributors, and specialty labels included **BMG Latin**, **Sony Discos**, **CRD**, **Important**, **Landmark**, **Madacy**, **Mobile Fidelity**, **National Audio & Video**, **Navarre**, **One-Way**, **Peter Pan**, **Precision Sound**, **Priority**, and **Rectrack** (see Home Video section for more vendor participants.)

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CALYPSO CAPTURES THE CARIBBEAN CURRENT

(Continued from page 5)

Tobago's National Alliance for Reconstruction (NAR) government. Cro-Cro saw the coup as a sincere but misguided effort on the part of Bakr to remedy the plight of the underprivileged, singing in "Say A Prayer For Abu Bakr" that, "In we democratic society/The coup was wrong without a doubt/But if alyuh was so against [Prime Minister] Robbie [Robinson],/ Why the hell you didn't vote him out?"

Yet the general mood of Trinidad/Tobago by Carnival time in February 1991 seemed to be one of weariness with the tension that the isolated uprising generated and a widespread wish to enjoy oneself before the next elections. Thus, Black Stalin's masterly performance of two songs of optimism and hedonism earned him his fourth crown as National Calypso Monarch. (The singer presenting the best calypsos of the season is termed the monarch, while the Road March is the tune most played by the steel bands on the streets on carnival day.)

There was also a 5th Independence Calypso competition Aug. 24 in Trinidad, in which Cro-Cro placed first, winning the $29,000 purse on the strength of two songs: In "Rise African Rise," he exhorted Africans to follow the East Indians' ambitious lead (especially in matters of finance), and in "Wave," he lambasted the road march singers for "waving a set of dirty kerchiefs in people face," alluding to the slovenly deportment of carnival crowds.

To the casual onlooker, calypso music conjures visions of frolicking tourists on sandy, palm-swept Caribbean beaches, dancing to guitars and steel drums played by musicians who gracefully lower the brims of their sombrero-like hats to collect proffered pennies. But the more intense nature of the art form is likely to surprise those curious listeners who decide to visit the Caribbean during carnival season or even just investigate the top calypso record shops in the U.S., such as Straker's in Brooklyn, N.Y. (Straker's, Charlie's, J&W, and VP are among the leading labels in the energetically grass-roots calypso market.)

Brought to the tropical regions of the Western Hemisphere by enslaved West Africans, the song- and story-telling roots of calypso found fertile soil in Trinidad, the most southerly of the Caribbean chain of islands, where the social, political, and economic features of plantation society forced first the slaves and later the freedmen to adjust to their new environment while resisting the prejudice and oppression leveled against them. Music was the medium whereby they could create the moments of sanity, relaxation, and communal bonding necessary for survival.

These forcibly displaced West Africans and their descendants used the cultural expressions (singing, dancing, extemporaneous use of words, polyrythmic beats) common to their former lives to create songs telling of their hopes and fears, as well as their defiance of plantation owners. Thus the calypso was born.

Over the centuries, calypsonians have documented the history of the Caribbean—particularly that of Trinidad and Tobago, which have long had recording facilities. (Most of the other islands have acquired recording studios only since 1950.) The Mighty Duke, one of today's top singers, described the modern calypso form in a 1968 song as "an editorial in song of the life that we undergo."

CHANGING ART FORM

Like most art forms, calypso has changed with the passage of time. Fed by commercialism and business interests, calypso performances moved in the '20s from the "barrack" yards of Port-of-Spain's inner city and red-light districts to various "tents" (halls and theaters) intended to accommodate paying patrons. Meantime, the music's singers have become professional entertainers; its rhythmic pattern and structure have changed from four-line and eight-line verses to modern-day verses and choruses of varying length, and topics have ranged from social commentary, humor, and local happenings to sex, love, and international events.

Today the "soca" rhythm is the hallmark of the calypso. Introduced by calypsonian Lord Shorty in 1977 with the aim of putting, as he said, "more soul into the calypso," the "soca" emphasizes the bass line, which may take several run patterns or variations with French and Spanish characteristics, instead of the customary two beats to a bar that marked the older calypso bass beats.

Calypsonians' noms de plume have changed, too, from those demanding fear, such as "Lion" and "Terror," to the more subtle and sophisticated "Sparrow" and "Explainer." And, with the rise of creative musical arrangers such as Leston Paul, Frankie Macintosh, Godwin Bowen, Frankie Francis, Roy Cape, Pelham Goddard, Kenny Wallace, and Winston Scarborough, the pitches and harmonies made by the brass and saxophones have given the calypso an international breadth that can compete with that of any other popular international music genre. In fact, four years ago, well-known Jamaican musician Byron Lee asserted that "calypso musicians from Trinidad have left their Jamaican reggae counterparts way behind in terms of musical arrangements and the reading of music."

CARNIVAL TRADITION

As carnival celebrations unfolded in the Caribbean after the 1837 Emancipation ending slavery in that region, the calypso (a term coined circa 1900, perhaps a merger of the Venezuelan Spanish *caliso* for mestizo songs and the West African word *kaiso*) became increasingly related to the historic anniversary and the ideals associated with it. The competitive aspect of the music was introduced in the '20s—the judging often taking place in various preliminary and semifinal rounds—and as it spread from island to island, new singers and styles constantly emerged. It is from such competitions—emphasizing lyrics, melody, rendition, and sweet rhythmic music on the part of the road march—that many of today's young and rising stars such as David Rudder, Tambu, Superblue, Cro-Cro, Becket, Gabby, and Denyse Plummer have emerged.

In the recent past, Trinidadian tunes dominated the other islands.

(Continued on page 78)

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Camelot's Chain Of Command Revised

RETAIL TRACK

by Ed Christman

ON THE HEELS of the resignation of senior VP of retail operations **Larry Mundorf** from North Canton, Ohio-based **Camelot Music**, **Paul David**, the chain's president, founder, and owner, has announced a restructuring of senior management at the 300-plus-unit chain. David, who has become more active in running the chain, has assumed the CEO title, which previously was held by executive VP **Jim Bonk**, who has moved over to become chief operating officer.

Despite all of these changes, David says he is pleased with the company's performance. "We finished our year on Aug. 31, and preliminary numbers indicate Camelot will enjoy its best year in the company's history."

David says he has become more involved in the operation because he wants to continue to make Camelot one of the leaders in the industry. Also, he points out that by becoming more involved, he is shoring up management, which has its hands full with some pretty big projects—doubling the size of the warehouse and installing a point-of-sale system. David adds that the chain will continue its aggressive growth posture.

As part of increasing his management involvement, David says he will be responsible for strategic planning and financial matters. "**Jack Rogers**, VP of finance, will report directly to me, but all other departments will report to Jim."

Although David has assumed the CEO title, he says it is in no way a demotion for Bonk. "We didn't have a chief operating officer," David says. "In filling that position, Jim will take on broader duties."

Also, as part of the restructuring, **Bill Rees**, formerly VP of marketing, has been named VP of operations, replacing Mundorf, who left last month. Meanwhile, **Joe Bressi** retains the title of senior VP of marketing and merchandising but has expanded responsibilities, while **Lew Garrett** remains VP of purchasing. In other moves, VP of warehouse operations **Bob David** has retired, and is being replaced by **John David**, who will be director of warehouse operations.

NAME OF THE GAME: Perceptive readers may have noticed that in last week's Billboard, **Musicland** was referred to once again as **The Musicland Group** after almost a year of being identified as **Musicland Stores Corp.** Billboard began referring to the Minneapolis-based chain as Musicland Stores Corp. when the company changed its name as part of a proposed public offering. But that public offering never came off.

At the chain's recent convention, **Jack Eugster**, Musicland's chairman, president, and CEO, told Retail Track that Musicland Stores Corp. is a corporate name but he preferred seeing the company identified as The Musicland Group.

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.

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CA 15

AVTOGRAF
Tear Down The Border
CD Bizarre/Straight R2 70559
CA R4 70559

THE BLUE AEROPLANES
Beatsongs
CD Ensign/Chrysalis 21856
CA 21856

MARIAH CAREY
Emotions
CD Columbia 47980
CA 47980

CIRCLE C
CD DGC 24319
CA 24319

GUNS N' ROSES
Use Your Illusion I
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CA 24415

GUNS N' ROSES
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CA 24420

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CA 91716

BARRY MANILOW
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SINGLE GUN THEORY
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CA 13113

SISTER DOUBLE HAPPINESS
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STEPHEN STILLS
Stills Alone
CD Gold Hill Records/Vision Records 3323
CA 3323

STRAWBERRY ZOTS
Love Operation
CD Continuum/Acid Test 19105-2
CA 19105-4

TITANIC LOVE AFFAIR
CD Charisma 91689
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MC LYTE
Act Like You Know
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NAUGHTY BY NATURE
CD Tommy Boy 1044
CA 1044

COUNTRY

BILLY DEAN
CD Capitol 94302
CA 94302

BARBARA MANDRELL
Key's In The Mailbox
CD Capitol 96794
CA 96794

TIM RYAN
Seasons Of The Heart
CD Epic 47842
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KEITH WHITLEY
Kentucky Bluebird
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CA 3156-4-R

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CA CJ-477-C

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CA 35600

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Live At Maybeck Recital Hall, Vol. Twelve
CD Concord 4476
CA 4476

RICKY PETERSON
Smile Blue
CD Bluemoon/Go Jazz 79353
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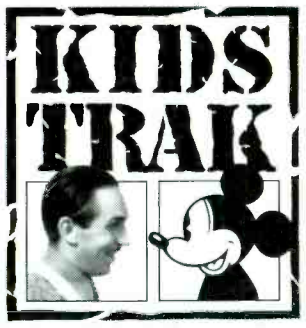

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Parachute Express' October calendar includes concert dates in Northern and Southern CA; Houston, TX; and Northern NJ.

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RETAIL

Label Trumpets Warpipes; Guitar Recordings Tunes Up

GRASS ROUTE

by Deborah Russell

LABEL WATCH: Woodland Hills, Calif.-based **Artful Balance** is ready to sound the sales battle cry for its new act, **Warpipes**, founded by **Elton John** guitarist **Davey Johnstone**. He's joined by John's original drummer, **Nigel Olsson**, and keyboardist **Guy Babylon**, who has played with John since 1988. Session bassist **Bob Birch** and vocalist **Billy Trudel** round out the ensemble. The band's Artful Balance debut, "Holes In The Heavens," serves up classic and commercial hard-driving American rock, and is set for release in early fall. Artful Balance parent **JCI** and **Associated Labels** will distribute . . . Port Chester, N.Y.'s **Guitar Recordings**, an outgrowth of **Cherry Lane Music** and its magazine Guitar For The Practicing Musician, is working three new titles this fall, all of which should delight guitar players and regular old music fans alike. **Juilliard**-educated **Mark Wood** puts heavy metal music to electric violin in his debut, "Voodoo Violince." Meanwhile, Guitar Recordings is out with the "Guitar's Practicing Musicians, Vol. 2" compilation, featuring tracks by **Eric Johnson**, **Nuno Bettencourt**, and **Bruce Kulick**, among others. Also just out: "Resume, Vol. 1," a compilation of homegrown guitar demos submitted to the editors of Guitar For The Practicing Musician. New York-based **Important Records** distributes . . . Burbank, Calif.'s **Spindletop** is gearing up for an early-fall release schedule that includes the recently released album "The Twist Inside" from Houston-based pop rockers **20 Mondays**, plus "Talk To Me" by contemporary jazz artist **Sam Riney**, and "Love Is The Reason" by Latin jazz leader **Marcos Loya** (musical director on the **Paul Rodriguez** show), both set for October. Distributors include Woodstock, N.Y.'s **Navarre**, Cleveland's **Action Music Sales**, and Denver's **Encore**.

(Continued on page 66)

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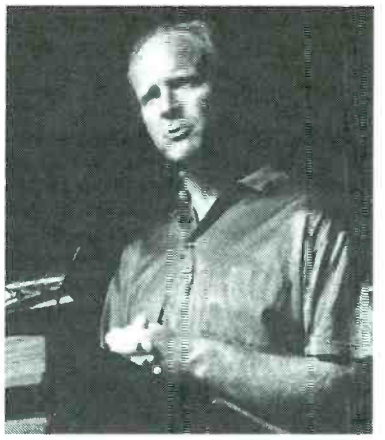

At the Imago presentation, label president Terry Ellis talks about Imago's artists and its plans for the future. Imago, a joint-venture label in the BMG family, was founded in 1990 by Ellis, co-founder of Chrysalis Records. At the convention, Imago groups the Baby Animals and the Sextons performed.

RETAIL

BMG Distrib Gets 'Serious'

TORONTO—"Welcome to the World Serious" was the theme of the BMG Distribution convention, held here July 26-Aug. 1 and attended by more than 400 delegates. Highlights included presentations by RCA, Zoo Entertainment, Imago, and Jive; an awards banquet at the close of the convention; and a special showcase of Canadian acts, including Arista's Crash Test Dummies. RCA, BMG Classics, Zoo Entertainment, Imago, Jive, Ear Candy, First Warning, Windham Hill, Scotti Bros., and Noise also showcased their artists with convention performances.

Shown at the RCA presentation, from left, are RCA Nashville VP of A&R Josh Leo; RCA VP of black music Skip Miller; RCA president Joe Galante; and RCA senior VP of marketing Randy Goodman. RCA acts that performed at the convention included Big House, the Tami Show, Matraca Berg, and Gene Rice.

Executives of the Dallas branch accept the award for BMG Distribution branch of the year at the final evening's banquet.

During the Zoo Entertainment showcase, Zoo president Lou Maglia, left, admires the crown of BMG Distribution president Pete Jones, who was crowned "King of Romance/Distribution" by members of Zoo act the Def Dames before their performance. Other Zoo Entertainment acts that performed included the Odds and Procol Harum.

Talking shop at the convention, from left, are Jive/Silvertone product manager Julia Lipari; Jive director of marketing Tom Carrabba; BMG Distribution senior VP of marketing David Steffen; BMG Distribution senior VP of sales Rick Cohen; Jive senior VP of artist development Ann Carli; BMG Distribution president Pete Jones; Jive recording artist Buddy Guy, who performed at the convention; Jive/Silvertone senior VP Barry Weiss; Silvertone North America director Michael Tedesco; and Scott Cameron, Guy's manager.

BMG International president/CEO Rudi Gassner is applauded as he heads to the podium to address the crowd. Gassner's speech focused on changing times in the recording industry and strategies for the '90s and beyond.

BMG Distribution president Pete Jones, center, accepts a plaque in recognition of Arista artists that had platinum or multiplatinum records distributed by BMG Distribution in the past year. Presenting the award are Arista senior VP of sales Rick Bleiweiss, left, and Arista president Clive Davis.

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Pro Audio

Seeing Stars. At Conway Recording in Los Angeles, Simply Red lead singer Mick Hucknall, seated, and producer Stuart Levine put finishing touches on the band's latest album, "Stars." Due for U.S. release Oct. 1 on EastWest Records, the album was recorded in Venice at Condulmer Recordings.

Much Of Newdoll Patent Rejected

Concept Design, Duplitronics Still At Odds

■ BY SUSAN NUNZIATA

NEW YORK—A substantial portion of the Newdoll patent, which is the focus of a lawsuit/countersuit between duplication-equipment manufacturers Concept Design and Duplitronics, has been rejected by the U.S. patent examiner. However, dispute over some of the remaining claims is still under way, with the lawsuits on hold until the patent office has completed its investigations.

According to Jeffrey Binder, president of Duplitronics, Wheeling, Ill., the re-examination process is expected to be completed within the next four to six weeks.

Meanwhile, the digital bin market is heating up, with MCA Records' cassette manufacturing plant in Gloversville, N.Y., slated to install its first such system by year's end, joining WEA Manufacturing and BMG's Sonopress plant in using the process.

The Newdoll patent, held by Duplitronics, serves as the basis for that company's digital bin master system for analog cassette duplication. Concept Design, maker of the DAAD digital audio analog duplication system, licenses its unit under the Yamamoto patent, which was filed prior to the Newdoll patent.

Patent serves as the basis for Duplitronics' digital bin system

Late last year, Concept Design, based in Graham, N.C., filed a suit in Charlotte, N.C., federal court against Duplitronics to have the Newdoll patent re-examined and invalidated. Concept Design also claimed unfair competition against Duplitronics.

The Concept Design suit alleges that Duplitronics had falsely represented to Concept Design's customers and distributors that it was infringing the Newdoll patent in order to improve or secure its competitive position in the marketplace by intimidation and harassment of Concept Design and its customers. Concept Design claims injury to its business from these alleged actions.

Duplitronics filed a countersuit last spring denying Concept Design's claims and alleging that Concept Design infringed the Newdoll patent.

In its suit, Duplitronics also named WEA Manufacturing Inc. in Burbank, Calif., which went on-line with Concept Design DAAD systems earlier this year for its new Digalog cassette-duplication process.

In spite of the findings by the patent office, both companies plan to follow through with their suits. "We've asked the judge for summary judgment based on the facts as he now sees them," says Concept Design president Bob Farrow. Farrow was uncertain when that judgment would be handed down.

Twenty-eight of the Newdoll patent's 34 claims were rejected by the patent office. According to Farrow, the remaining six claims were never contained in Concept Design's DAAD system.

"The patent examiner concluded that Yamamoto did anticipate everything Newdoll claims," says Farrow. "There are six [claims] the patent examiner left intact, but they don't refer to anything we or anyone else is doing, such as a framing buffer which is archaic and not used. This basically confirms what we've said all along that the Newdoll patent was invalid or that whatever elements might be held valid are not infringed."

However, Binder alleges that at least three of the remaining six claims are infringed by Concept Design. "We alleged that they infringed six claims of Newdoll," says Binder. "The patent office initially responded by confirming six claims, and three of those were part of the lawsuit. So those claims we asserted against [Concept Design] were held valid. This was only a first office action. Now we get the opportunity to work with the patent office and explain our position as to why the claims are considered valid."

Only one claim needs to be infringed in order for Duplitronics to have a case.

Although several other duplicators say they are looking into digital

(Continued on next page)

Full Sail Navigating Audio, Vid, Film Waters

Traveling Show Blows Thru U.S. To Promote Industries

■ BY PAUL VERNA

NEW YORK—The Full Sail Center for the Recording Arts took its show on the road this summer, stopping in 13 cities throughout the Northeast to promote careers in audio, video, and film production.

Billed as the "Dreams Across America" tour, the roadshow was accurately described by the school as "one-third rock show, one-third theatrical production, and one-third informative seminar."

Hosted by Full Sail spokesman Garry Jones, the entire production—from the writing of the music to the demonstration of the equipment and techniques—was executed by Full Sail staffers. A number of Full Sail students provided technical support for the show.

The presentation featured a combination of hi-tech audio, video, and stage wizardry and some downright inspirational speeches through which the leaders of the school were able to persuade an audience of mostly young people that Full Sail provides an attractive career opportunity for people looking to get into the recording industry.

The show—which took place Sept. 8 at Manhattan Center Studios here—used more than $2 million worth of recording equipment, including the Montage Digital Processing System, the New England Digital Synclavier digital audio workstation, live Betacam, multiprojection systems, a 12-foot computerized video wall, and some analog equipment.

This armada of hi-tech machinery, impressive as it was, turned out to be the show's main drawback. After a while, the production began to resemble an extended MTV-style videoclip, with the audience's attention constantly diverted from one video screen to another, never quite focusing on one subject. Many of the oral segments were accompanied by overly busy video images or sound bites that did nothing but detract from the power of the speech.

It wasn't until Full Sail founder and CEO Jon Phelps took the stage that the presentation assumed its stated purpose of discussing recording careers in the context of dreams to be fulfilled.

Audience members were encouraged to participate in the show

Phelps recalled his first visit to an Audio Engineering Society convention some 15 years ago. After being starstruck by the celebrities and awed at the state-of-the-art equipment on the floor, the young aspiring engineer put himself to work seeking out people he thought might help him in his mission to open his own recording studio.

Phelps said he sought out celebrated studio architect John Storyk, who barely gave him the time of day. He also approached representatives from the major console manufacturers, all of whom were interested in talking to Phelps only until they realized that he didn't have a dime.

Despite being discouraged by constant rejection and the feeling that he was a very small player in a universe of giants, Phelps persisted in getting a manufacturer to hear him out—to take him to lunch, in fact—and so began his professional recording career.

Phelps quipped that now, when Storyk calls him—the two have since worked together extensively and become close friends—he gets a kick out of putting his mentor on hold.

Another inspiring presentation was performed by Full Sail music producer and recording engineer Gary Platt, whose credit list includes Prince, Adrian Belew, and Spyro Gyra. Platt demonstrated analog tape delay, backward reverb, and flanging using two four-track decks. His stripped-down demonstration served to remind the audience that even before the digital revolution, a creative sound engineer could work wonders with a limited arsenal of equipment.

Joe Phillips, music director and Synclavist at Full Sail, displayed the uses of the Synclavier in such applications as sound effects for film and television, demonstrating backward and sideways manipulations of samples, which could be seen visually represented on the screen.

Because the show was a vehicle to entice audience members to enroll in the school, the crowd was encouraged to participate in the presentations as well.

Guest speaker Walter Von Huene hand-picked "volunteers" to take part in a re-enactment of a scene from the film "Parenthood," for which he was second-unit director. The scenes filmed at Manhattan Center Studios were then spliced into the actual film via the Montage system, which is one of only about 50 such models in existence and, according to Jones, the only one in use at an educational facility.

The Dreams tour began in Indianapolis Sept. 1 and wrapped up back in Orlando, Fla., near Full Sail's home in Winter Park. It followed similar tours in other regions of the country in the spring.

Smithereens Blow Up. The Smithereens recently completed their fourth album, "Blow Up," at A&M Studios in Hollywood and Brooklyn Recording in Los Angeles. Taking a break at A&M, from left, are vocalist/guitarist Pat DiNizio, drummer Dennis Diken, bassist Mike Mesaros, producer Ed Stasium, engineer Paul Hamingson, and guitarist Jim Babjak. The Capitol Records album is slated for release this fall.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 21, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I ADORE MI AMOR Color Me Badd/ R.Bayyan,H.Lee (Giant)	DON'T WANNA CHANGE THE WORLD Phyliss Hyman/ N.Martinelli (PIR)	LEAP OF FAITH Lionel Cartwright/ B.Beckett T.Brown (MCA)	SO YOU THINK YOU'RE IN LOVE Robyn Hitchcock/ Paul Fox (A&M)	O.P.P. Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	QUAD (New York) James Pollock	QUAD RADIO (Miami) Dave Darlington	DIGITAL RECORDERS (Nashville) Mike Clute	AMERICAN RECORDING (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva
RECORDING CONSOLE(S)	SSL 6000 G Series	Neve V	Neve V	Trident A Range	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-880	Mitsubishi X-880	Otari MTR 90 MarkII	Studer A-800 Mark III
STUDIO MONITOR(S)	Yamaha NS10	UREI 813	Tannoy SGM 10	Yamaha NS10 NHT	Westlake
MASTER TAPE	Ampex 456	Ampex 456	Ampex 457	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	QUAD (New York) James Pollock	STUDIO CENTER WEST (Miami) Dave Darlington Bruce Weeden	FRONTSTAGE (Nashville) John Guess	SUMMA (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 6000 G Series	SSL 6056 E Series	SSL 4000 E Series	SSL 4000 G Series	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	MCI JH 24	Mitsubishi X-880	Studer A-800	Studer A-800 Mark III
STUDIO MONITOR(S)	Yamaha NS10M	Tannoy NFM 8 Meyer 833	KEF,Hidley Kinoshita	Custom Augsberger	Westlake
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Scotch 996	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	MASTERWORKS Peter Humphrey	GEORGETOWN MASTERS Denny Purcell	PRECISION DISC MASTERING Stephen Marcussen	HIT FACTORY DMS Cris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Disc Manufacturing Inc.	MCA Manufacturing	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sonopress	MCA Manufacturing	Sonopress	WEA Manufacturing

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NEW PRODUCTS AND SERVICES

UNIVERSITY REALIGNS: **Mark IV Audio**, Buchanan, Mich., has restructured its organization to put more focus on **University Sound**, one of its many subsidiaries, in order to make a major thrust in the commercial sound market. **Doug MacCallum**, GM of Mark IV Audio Canada for the last four years, was named president of University. **Dave Merrey**, president of Mark IV's **Altec Lansing**, was assigned corporate direction and strategic planning for University.

LES IS MORE: **Les Paul**, credited with the invention of the solid-body electric guitar, will be the featured speaker at the **Audio Engineering Society's** Awards Banquet during its convention Oct. 4-8 at the Hilton Hotel in New York. Paul is a noted leader in the development of multitrack recording and signal-processing techniques.

SPARS MEETING: **The Society of Professional Audio Recording Services** is holding its annual general membership meeting during the AES convention. Slated for 9 a.m. Oct. 5 at Gallagher's in New York, the meeting will include election and installation of officers.

B&K FOR KIDS: **Bruel & Kjaer** microphones played a part in **Disney's** "For Our Children" album to benefit the **Pediatric AIDS Foundation**. Engineer **Paul Dieter** used the mikes to record the **Lennon/McCartney** lullaby "Golden Slumbers," sung by **Jackson Browne** and **Jennifer Warnes**. The song was recorded by Dieter and mixed by **Jack Joseph Puig** at **Groove Masters**, Browne's semiprivate studio in Santa Monica, Calif. The studio features a refurbished **Neve 8078** console.

AND THE KITCHEN SINK? **The Kitchen**, a New York performance club, installed a new sound system featuring a 32-channel **Soundcraft Venue** console, a 16-channel **Soundcraft 200B** console, **JBL SR4732** 12-inch three-way speakers, and **G731** wedge monitors.

MEYERFEST: **Meyer Sound Labs**, Berkeley, Calif., supplied loudspeaker, house, and monitor systems for the three venues used in this summer's **Montreux Jazz Festival** in Switzerland. This was the fourth year that Meyer systems were used for the festival, which was co-produced by **Quincy Jones** and recorded on 48-track digital at **Mountain Sound**. A **Sony** remote truck recorded the events in **HDTV**. Meyer also recently introduced the **DS-2** mid-bass loudspeaker, a high-powered, horn-loaded, arrayable unit operating with the **D-2** control electronics unit.

NATIONAL SATELLITE: **National Video Center** in New York entered a connectivity agreement with **Waterfront Communications Corp.** network switching station that will expand the capabilities of the company's new **National Satellite** division. Waterfront is a **Video Services Corp.** company.

MULTIMEDIA BRAHMS: **Warner New Media**, Burbank, Calif., released its first multimedia exploration of choral music with **Brahms'** "A German Requiem," the third in its **Audio Notes** CD-ROM series. The program features nearly 70 minutes of digital audio, complete English and German texts, two real-time analyses of the music, a notebook, a Requiem Timeline, and full index and glossary accessible with an **Apple Macintosh**, a CD-ROM drive, and audio playback gear.

DAT RADIO: Willowdale, Ontario, radio station **Q-107-FM** and its sister station **CHOG-AM** purchased four Sony **PCM-2700 DAT** recorders and a **PCM 7030** digital audio recorder. The purchase marks the beginning of an expansion program that will convert all studios at both Canadian stations to the DAT format.

CIANI IN 3D: New age artist **Suzanne Ciani** used the **Roland Sound Space** system to enhance spatial sound effects on her latest **Private Music** album, "Hotel Luna," released this month. RSS is designed to enable a three-dimensional aural environment to be reproduced on a conventional two-speaker stereo system for playback. Engineer **Peter Kelsey** mixed the album.

MUCH OF NEWDOLL PATENT REJECTED

(Continued from preceding page)

bin systems, the lawsuits may have caused concern among potential purchasers, some of whom have said they would hold off on purchasing decisions until the problems were resolved (Billboard, April 27).

"I think this is just the beginning of a change in people's fears in terms of purchasing our equipment," says Farrow. "I think they'll be less fearful."

Farrow adds, "The cassette industry has been affected negatively from this action. A lot more progress to improving quality would have already occurred; there'd be a lot more digital systems installed."

However, both manufacturers agree that other factors in the industry, such as the recession and concern about new formats, are having a significant effect on purchasing decisions.

Sources say the issue will take at least a year to resolve. In the meantime, both Concept Design and Duplitronics are planning to announce upgrades to their systems at the upcoming Audio Engineering Society convention, Oct. 4-8 here, and Gauss/Electro-Sound in Sun Valley, Calif., is reportedly working on its own digital bin system.

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First step in production at Technetronics Associates Inc., West Chester, Pa., is the clear disc emerging from the mold. Step two is metallizing the clear disc to create a highly reflective surface. Step three is lacquer coating the metallized disc to protect the surface and allow printing of the label.

SPOTLIGHT

CD REPLICATION & PACKAGING

The Industry Is Experiencing Modest But Healthy Growth Despite Some Concerns Over CD Price Hikes at Retail and the Ever-Looming Question of Packaging Standards.

By KEN JOY

With the production of CDs for the Christmas season already well underway at most replication houses in the country, Billboard asked several people in key positions in both the large and small replication houses to give their prognosis on the state of the industry. The result: a nearly unanimous consensus—the industry is growing at a healthy clip despite some concerns over continual price hikes on CDs at the retail level, and the ever looming question as to packaging standards. While many in the industry shared their insights as to what's in store for the CD market in the next 18 months, in order to get a good idea of where the CD market is headed, it helps to take a look at where it's recently been:

In 1987, the Consumer Electronics Industry Assn. reported that only 6% of all U.S. households owned a compact disc player, and sales figures were only up 700,000 units from the year prior. Hardware was still relatively expensive—most units carried list prices of over $1,000 while being sold at retail for around $800 or more—because the industry was still reeling from a precipitous drop in U.S. currency against the yen the year prior, that upset the stability of production costs.

The average CD sold at retail for $8.99 to $9.99 in Los Angeles and New York, while significantly higher—at $14.99 and $15.99 in most of the rest

(Continued on page CD-8)

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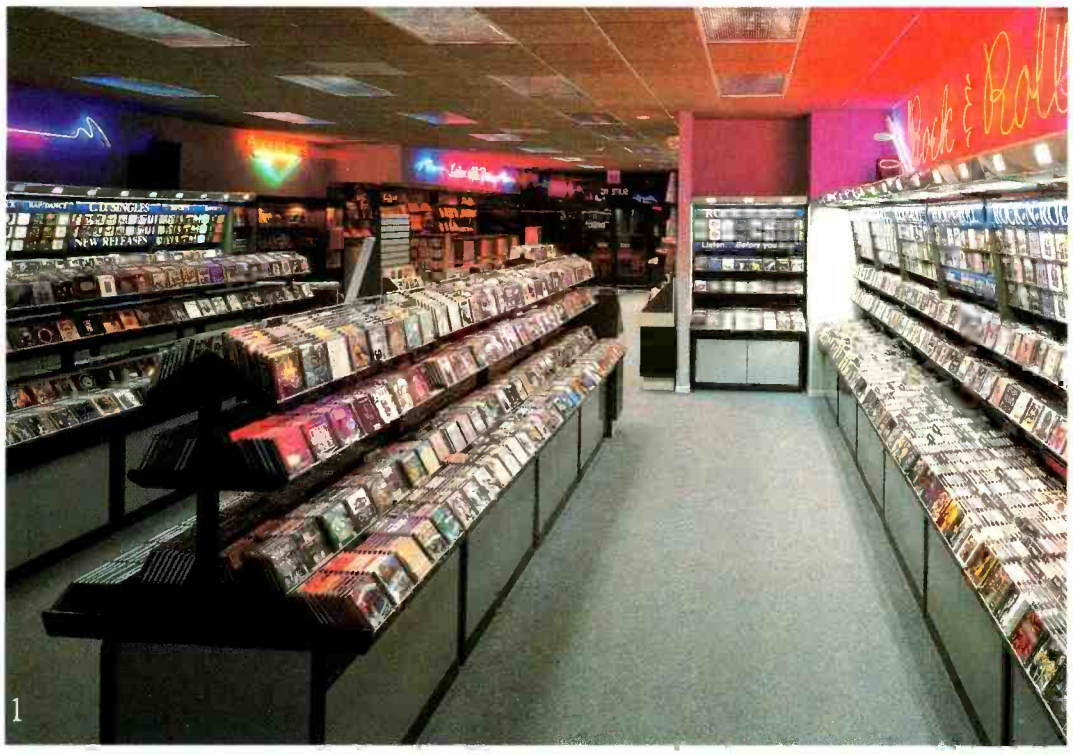
SUCCESSFUL JEWEL B



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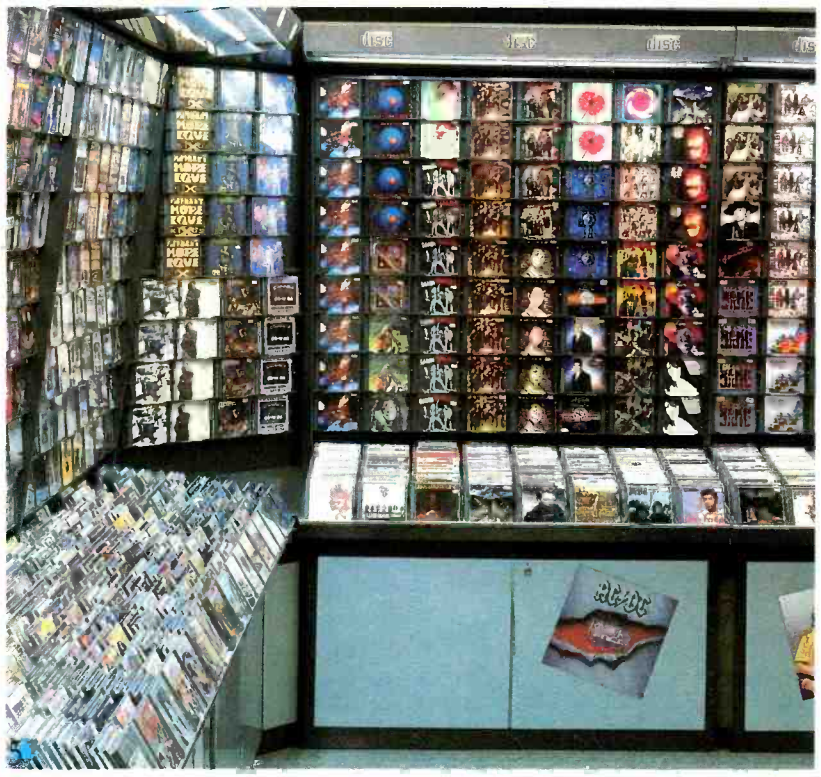

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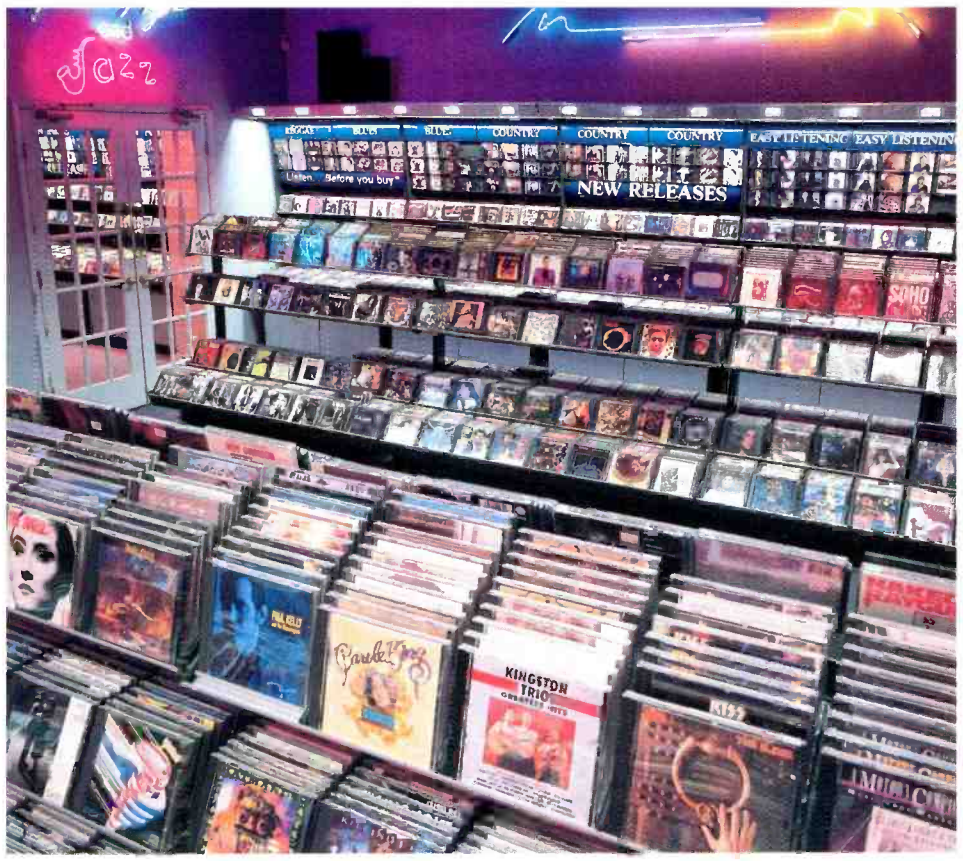

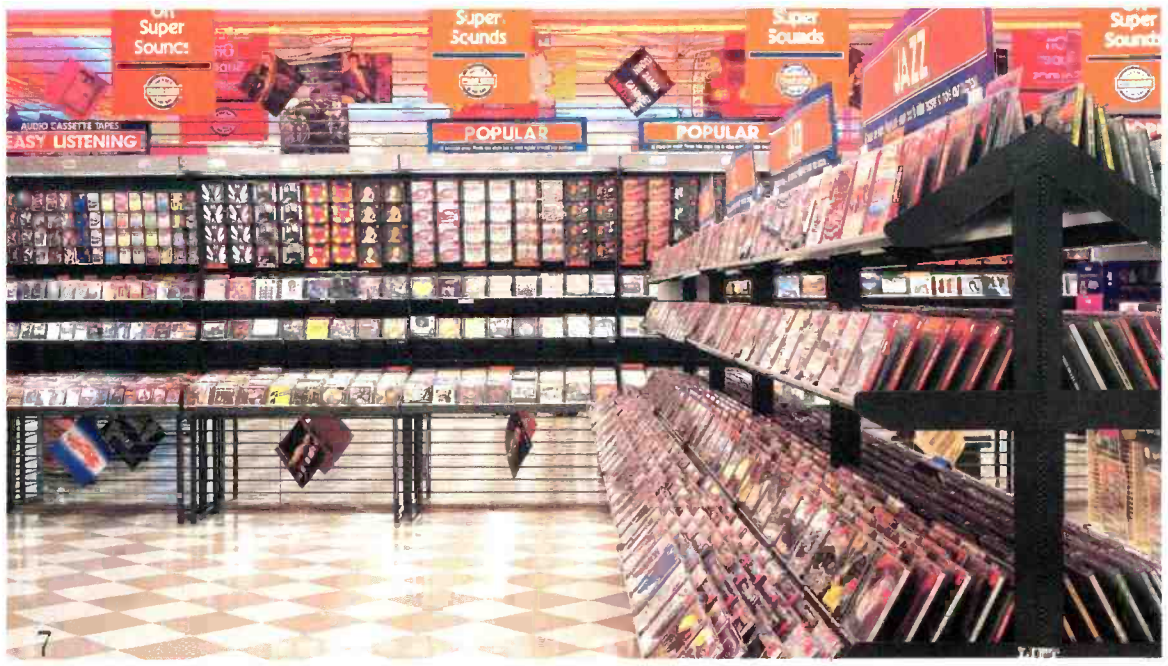

1. Compact Disc Store, Chicago, IL. 20,000 CDs in 2,500 square feet.
2. Fred Meyer, Portland, OR. Mass Merchandiser. 3,000 CDs, 14,000 Cassettes.
3. Compact Disc Store. 7 stores, all fixtured by LIFT.
4. Phar-Mor, Chicago, IL. A view of the LIFT storage system, which results in zero theft.
5. Fred Meyer. Visual Merchandising of the Jewel Box.
6. Compact Disc Store. Classical Room.
7. Phar-Mor. 180 stores fixtured by LIFT. 3,000 CDs, 5,000 Cassettes.
8. Fred Meyer. Visual Merchandising of the Cassette.

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CD MANUFACTURING IN THE U.S.: Replication Capacity Will Meet Demand; Mastering Capacity May Feel Pinch

By KEN JOY

Coming off a mostly ho-hum Christmas selling season of 1990—far short of the "Black Christmas" experienced in 1989 where demand for both new titles and catalog dwarfed supply and nearly crippled the CD replication industry—replicators are confident of a future that holds modest but steady growth.

"I don't think there's ever again going to be a dearth of capacity in the industry like we've seen in the past," says Philips and DuPont Optical Company's (PDO) Joe Robinson. "We've put enough expansion into place in our operation that we'll always have a little headroom left during a peak period, and I think there's been enough expansion in the industry overall to handle whatever demand might present itself."

Replicators everywhere are hoping for big demand as Christmas orders begin to roll in from various labels, but none are expecting a blockbuster year due to the lack of a monster album to generate enough consumer excitement to buy more CD players, which ultimately translates to the need for more compact discs to be stamped. Says one replicator, who begged anonymity: "We need Michael or Janet [Jackson] to make good on those multi-million dollar advances and deliver some albums that will really kick butt."

Whether or not another monster album like "Thriller" materializes in the next 12 months to fuel industry sales, replicators are cautiously eyeing expansion early next year to take into account an anticipated 20%-30% growth rate over this year's expected replication output of some 425 millions discs. "I think the market is slowing slightly," says Robinson. "Where it used to double from one season to the next, we're seeing growth in slower increments, both in terms of the number of discs being stamped, and in the number of players ending up in U.S. homes." With the installed base of compact disc players currently estimated at 30%-plus with projections of 45% by 1992, Robinson, and other replicators, are optimistic about healthy growth rates for some time to come.

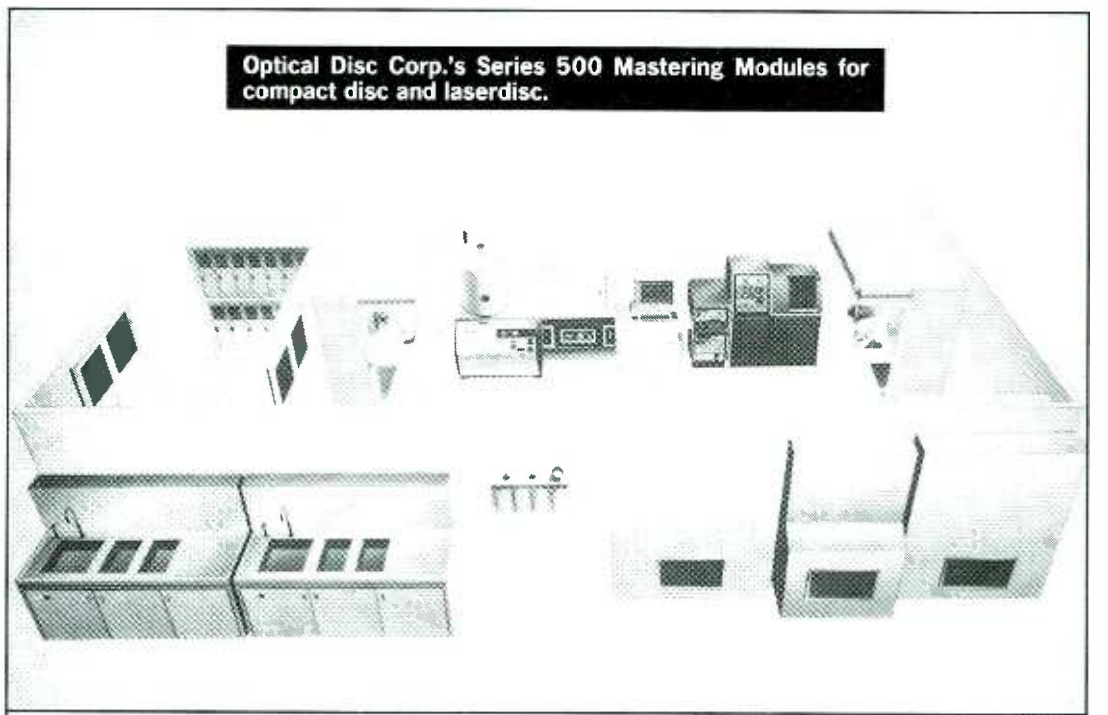
"We're always in the process of expanding our capacity," says Jim Frische, president of Digital Audio Disc Corporation (DADC). "But that's due more to expanding to accommodate traditional annual increases than it is to any temporary flux in the marketplace. It's 'cheap insurance' to have a little left over capacity than to find ourselves coming up short."

Frische sees the current penetration percentage of compact disc players as meaning the entire market segment is still in the infancy stages, which means a great deal of growth yet to come. "And I think that growth will be explosive growth," he says. "We've already seen the price of hardware come down to the mass-market level which is just starting to create a groundswell among consumers to buy the hardware to play the discs that we press."

"We're seeing a big increase in the number of boom boxes with built-in CD players," says Jerome Bunke, president of Digital House. "That means we're reaching the kids who have the disposable income that can make a sales explosion happen for the CD."

The number of titles being mastered is also up across the board, according to Dick Wilkinson, president of Optical Disc Corp. "We think this might be the biggest year of growth we've observed in a couple of years." Wilkinson says his impression from replicator clients is that the fall season will be big, despite the perceived lack of a "monster album." Wilkinson sees overall industry capacity fairly matched to demand with one exception: mastering. "I'm not sure there's adequate mastering capacity," he says, noting that many plants have expanded replicating capacity, but not thought ahead to much needed mastering capacity. "It's going to hit the smaller independents the hardest because of increased competition for mastering capacity by CD-ROM, CD-I, and CDTV whose masters are all made on the same equipment music masters are made on." Wilkinson feels a few replicators—especially foreign repli-

(Continued on page CD-10)



Optical Disc Corp.'s Series 500 Mastering Modules for compact disc and laserdisc.

Optical Disc. Corp.'s Model 510A/520A LaserDisc Master Recorder is available in NTSC and PAL formats.

CD MANUFACTURING IN EUROPE: With Days of Overcapacity Gone, CD Penetration, Plant Openings Reflect Growth

By MARK JENNINGS

After a boom period in the late 1980s and the more recent recession, CD pressing in Europe has settled down at a reasonably healthy level of business. Overcapacity in the last decade led to massive discounting, particularly on the cost of insert printing and, happily for the record companies, turnaround time was extremely short.

All that has changed now, though, with several attempts to launch new U.K. plants having foundered, and the Hungarian Gloria and Czechoslovakian Supraphon plants having established themselves—in the face of some skepticism, let it be said.

While pressing costs are not excessive, they remain higher than in the U.S., and turnaround times again average several weeks. With increased demand, even from very small record companies, the days of overcapacity have gone, and the CD manufacturers no longer feel the need to offer any special deals.

However, European record companies at least have plenty of choice if they are willing to shop around. In the U.K., Nimbus retains its reputation for the highest quality in pressing classical material, although this now forms a fairly small proportion of its business, while Philips handles a vast variety of business, as does the slightly more affordable DiscTronics, which claims to have had its best year ever in 1990.

But U.K. record companies also find it easy enough to take advantage of the low prices offered by Tecval in Switzerland, or by the Hungarian and Czechoslovakian plants, despite having to take import duties and slightly increased delivery times into account.

Austria also boasts two CD plants of its own, DADC and Koch Digitaldisc, while Belgium, Denmark and Sweden have one each. France has two major plants and a number of smaller facilities, while Germany remains a stronghold for the CD format with many plants, including CD Tontrager in Berlin, Interpress, PDO, Pilz in Munich, P&O and Sonopress in Gutersloh.

Attempts to provide CD pressing facilities on a smaller, more accessible scale have not been massively successful. Richard Branson's Virgin Megastore in London's Oxford Street installed a small pressing plant which achieved high public visibility, but it was plagued with technical problems.

Facilities such as Tape One, offering one-off or very short run CD production, using Sony equipment, are leading the way in developing "alternative" methods of gaining access to the CD medium, but with the recent announcements of the new Sony mini-disc and the Philips digital compact cassette, it's difficult to see where these developments might lead.

John Denton, in charge of sales

(Continued on page CD-8)

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CD PACKAGING:
Single Standard Seems Farther Away Today as Makers Remain Divided on Packaging Choices

By MOIRA McCORMICK & JACKIE STASI

As this issue goes to press, the two biggest music distribution companies, WEA and Sony, are committed to and have tested different alternative compact disc packages to replace the current 6-by-12-inch longbox.

WEA has supported the paperboard and plastic Eco-Pak Jewel Box, a package developed by WEA-owned Ivy Hill Corp. of Los Angeles, since the National Assn. of Recording Merchandisers Convention in March. WEA has just announced that market research on the Eco-Pak has yielded favorable results, and the company plans to release product in the package next year.

Meanwhile, Sony is currently testing a plastic package called the Inch Pack, designed by New York-based engineer David Cowan. Sony Music Distribution president Paul Smith says he expects the study to corroborate the company's commitment to the product.

The other major distribution companies appear to be supporting plastic alternatives—either the Cowan package or another plastic model called the Laserfile, developed by Reynard CVC of New York—rather than the Eco-Pak, though it is believed that some non-WEA labels are receptive to the idea of using the Eco-Pak.

Meanwhile, the DigiTrack by AGI, which made its debut with Sting's "The Soul Cages," continues to be utilized for certain projects. The paperboard package, which folds down to the size the spine of a jewel box—and clicks shut, like a jewel box, when folded.

The Eco-Pak's detractors charge that, among other things, WEA was premature in committing to a paperboard package without consulting consumers—and much research has been produced which indicates that consumers view the jewel box as a value-added component of a CD. WEA's Henry Droz, however, notes, "We did, in fact, consult NARM customers, and have had meetings with major retailers and rackjobbers, who endorse our package. The consumer testing that's going on reinforces [the indications of consumer support.]"

"From the ecological point of view of solving the packaging problem, we've done it all with the Eco-Pak," says Arthur Kern, executive VP of Ivy Hill. "The paperboard is made from recycled board, and the plastic pieces from recycled and reground CD and Norelco boxes. We've set up a recycling stream with the WEA return center in Bensenville, Ill. Before we got involved, they were sending jewel boxes to landfills. Certainly the WEA group, and hopefully the whole industry, will supply us with broken boxes."

Kern says the most problematic aspect of getting the Eco-Pak machinery on-line has been cutting the steel dies for the injection-molded plastic pieces, which is a four-month process. Several prototype dies were made before the final mold was approved, say Kern, who notes that a four-cavity die costs "hundreds of thousands of dollars" to produce. Two four-cavity dies, says Kern, will supply 17 million pieces per year. "The jewel box is also an injection-molded piece," he notes, "which is made from a steel die. [Jewel-box manufacturers] had the same experience of lag time when they first started out."

As for the plastic packages under consideration, Kern says, "We don't feel we're competing. We feel we've addressed the marketplace issues—the [paperboard panels] replace the graphics of the longbox, and fold to a jewel box size when unwrapped—as well as the ecological issues. It takes us back to the days of record-jacket sleeve, where you can hold the product in your hand. The Eco-Pak is attractive and protective, and fits

(Continued on page CD-12)

MY WORD!
Optical Publishing Shaping Up As Important New Niche for Replicators

By KEN JOY

While it's well known that you can get the Beatles, the Boss and Ol' Blue Eyes on compact disc, it's not so well known that you can also get the entire Grolier's Encyclopedia, every yellow page directory in the country and even The Bible on compact disc in one form or another.

But all that's about to change, say the country's replicators, as the ancillary compact disc market is about to explode. "What is happening with the explosion of spoken-word product in the cassette tape business is about to happen in the compact disc business," says Jeffrey Casto, manager retail sales for Discovery Systems. "We're seeing a niche open up for replicators in the CD-ROM, CD-I and CDTV arenas that, while currently small, represents an explosive area of growth in terms of new and ongoing business."

Just three years ago, very few people outside of hard-core computer addicts knew much about CD-ROM, (Compact Disc Read Only Memory), CD-I (Compact Disc-Interactive) was just another soon-to-be-released product announcement and CDTV didn't even exist yet. But today, low-priced computers containing CD-ROM drives are sold at mass merchants like Montgomery Wards, CDTV (a CD-ROM based product from Commodore Business Machines) debuted at Summer CES with more than a dozen available titles, and CD-I looks as though it might actually make the retail channel by the end of the year.

"It's an explosive marketplace," says Casto. "Repli-

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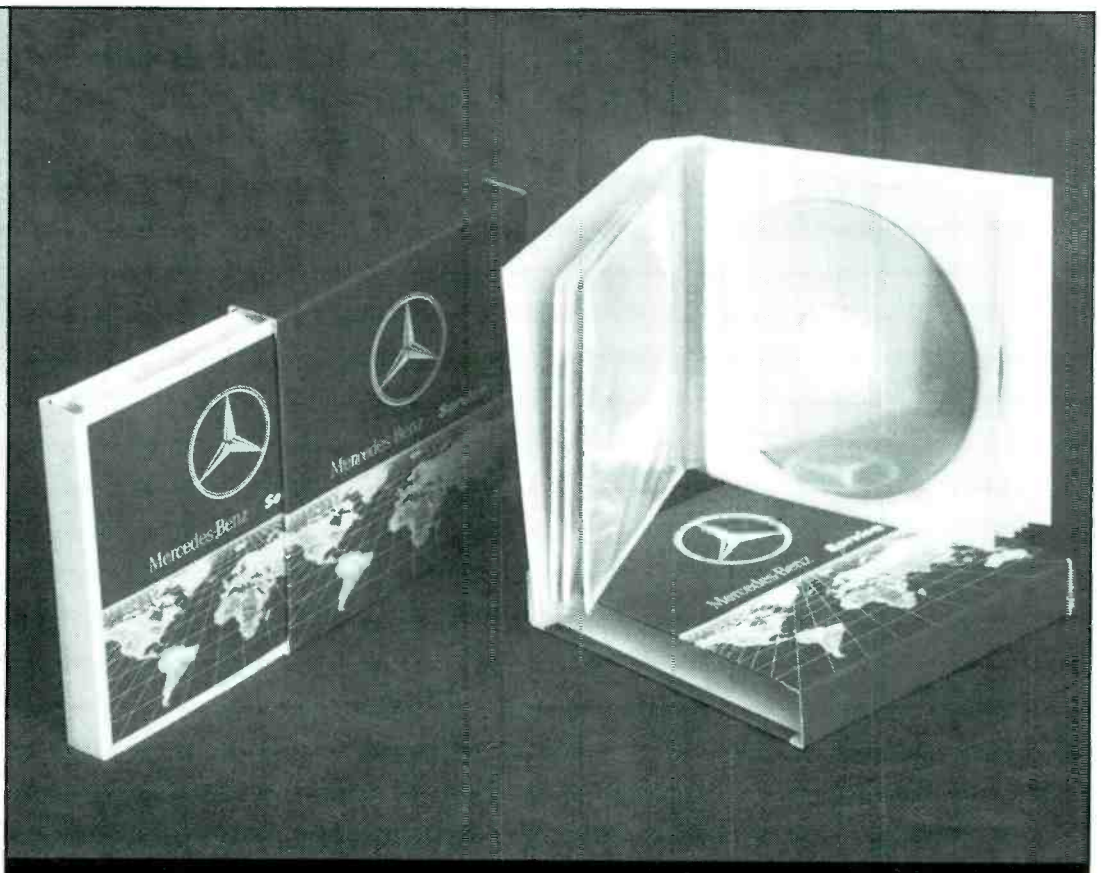

Univenture Inc.'s CD-Unipak package by Bell & Howell Publishing, used here for service updates for Mercedes-BenzA.G., has "Safety-Sleeves" similar to the CD-Viewpak.

Laserfile, designed by Reynard CVC Inc., features a slide-out, drawer-like tray that holds the CD and swivels away from the case on a hinge, making it easy to handle and use.

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HEALTHY GROWTH

(Continued from page CD-1)

of the country. The average cassette sold for $7.98, and vinyl records had yet to disappear completely from the audio landscape.

Not too much earlier, the Beatles' albums were released on compact disc which brought the yuppie crowd off the fence about CDs, and told the world "now everything is available on compact disc." Compact disc players also began to join their cassette cousins in terms of portability: manufacturers developed units with shock absorption technology that could play a compact disc in a car going 55 m.p.h. without the laser skipping a single scan.

Nineteen-eighty-eight brought CD players to roughly 11% of the country's homes, and hardware and software prices began to soften in most of the country, with players carrying retail prices below $500 for the first time, and compact discs themselves, averaging $12.99 to $13.99 at retail. During this same period, the vinyl LP all but gasped its last breath as a music storage medium for commercial music, while cassettes experienced a meteoric sales increase. Nineteen-eighty-eight-89 was also the time that the 5-inch CDV (Compact Disc Video) format virtually came, and went. Hailed, by many, as "the unquestionable future of CD technology," the promotional efforts to get consumers to pay $9.98 for a disc containing a five-minute music video clip and 20 minutes worth of audio choked at the gate, and only muddied the CD waters for consumers. Simultaneously, the 3-inch CD single became a flaming nova in the CD skies, and is now largely relegated to promotional use. In a somewhat related area—compact disc technology began to ignite in other arenas, most notably CD-ROM (Compact Disc Read Only Memory), now gaining widespread use in office computers and in home use via Commodore's CDTV system, and the still to be released CD-I (Compact Disc-Interactive) from American International Media.

The industry overall is expected to experience a 25%-30% increase in volume over 1990. While no new replication houses are expected to start up this year, those currently in the market are cautiously eyeing expansion for first quarter 1992, while keeping a wary eye on the challenges facing the industry in terms of a possible mastering capacity shortfall, and a bubbling brouhaha over which packaging format will reign supreme, and who will pay for its automation among the nation's replicators.

While orders for 3-inch CD singles, 5-inch and 12-inch CDVs and 5-inch audio CDs flooded the market, vying for stamper time, many replicators found themselves immersed in what many still call "Black Christmas"—a production crunch which nearly crippled the industry where demand dwarfed capacity and sent many plant managers into expansion modes.

Nineteen-ninety: Ironically, post Christmas '89, the CD business went into a relative slump unable to sustain the production levels of "Black Christmas," leaving many replicators with expensive excess capacity which brought a cry of a big shakedown to come among replicators, where small shops would close and the majors would rule the marketplace. Actually, the opposite happened. New start-ups flourished, and there was, surprisingly, enough business for everybody, although not all were running at capacity. It was neither boom nor bust. Replicators reported stamping 40% more CDs than they did the year prior, although none were running at capacity. With the vinyl LP declared officially dead as a music storage medium (spoken word, children's and religious product still thrive in vinyl), the CD faced only one challenge: the massive installed base of cassette players. With compact disc player penetration at roughly 25%, the CD was no longer viewed as an emerging technology, it had, in fact, arrived. Software prices began to level off at $12.99, with cassettes inching their way up into the $10.95 and $11.95 region, and players themselves—both portable and table-top—could be had for as little as $199. CD-ROM began to find uses in video games and interactive systems, like Commodore's CDTV, while CD-I was still yet to be released.

Nineteen-ninety-one: More than 30% of all U.S. homes now own compact disc players, with that number expected to push 45% by the end of 1992. The vinyl LP as a music storage medium is now a museum piece, while DCC from Philips and the recordable digital magnetic disc from Sony loom on the horizon. Recordable optical compact discs for consumers are still rumored to be five years away, and CD-I is expected to make its debut in Spring of 1992. Industry projections put U.S. compact disc output—not including "non-music" discs, CD-ROM, etc.—at between 400-425 million discs this year, with production of the non-music CD anticipated to add an additional 10-15 million discs to that number. The industry overall is expected to experience a 25%-30% increase in volume over 1990. While no new replication houses are expected to start up this year, those currently in the market are cautiously eyeing expansion for first quarter 1992, while keeping a wary eye on the challenges facing the industry in terms of a possible mastering capacity shortfall, and a bubbling brouhaha over which packaging format will reign supreme, and who will pay for its automation among the nation's replicators.

'What we need now is for Michael and Janet (Jackson) to deliver on those big advances and give us albums that will give the industry a good kick in the butt.'

While most observers say the days of doubling output from one year to the next are most likely over, optimism reigns in light of the fact that just under a third of all U.S. homes own CD players. "That's a helluva lot of room for expansion," says one replicator. "What we need now is for Michael and Janet [Jackson] to deliver on those big advances and give us albums that will give the industry a good kick in the butt."

EUROPE

(Continued from page CD-4)

and marketing at Nimbus, feels that, despite the usual summer dip in business, the overall trend is upwards. "We increased capacity by about 30% by installing two more CD manufacturing lines last year and, this year, with some further updates to equipment we should add another 15% or so to that. A lot of additional work is coming from CD-ROM, but audio is still by far the major part of our business. We're also doing a lot of CD singles. We're only manufacturing 5-inch singles now and haven't done any 3-inch singles for around 18 months, though I believe there are European plants still making them."

The current recession is being offset in terms of CD sales by a continuing growth in market penetration in Europe. "Growth isn't as great as forecast a couple of years ago and only 25% of homes even in the U.S. have CD players—but it's quite reasonable. I don't feel the launch of DCC will be all that significant. There was a lot of publicity when DAT was launched, but it really had no effect on the growth of the CD market. DCC is not a direct competitor with CD."

Certainly the market penetration of CD seems to be reflected by the opening of manufacturing plans in many European centers. Hungary's Gloria plant has been a notable success, while in Switzerland Multi Media Masters work on audio CD and CD-ROM as well as interactive CD. In Italy, the Opti.Me.S. company claims to lead the field with a production plant in L'Aquila and offices in Rome and Milan (in fact, Phonocomp in Milan, Italy, quotes a slighter capacity at 6 million units), while in Sweden the CDM AB plant in Malmo has been up and running for some time.

In the Netherlands, Dureco, EMI and European Optical Data all have plants and the Netherlands is a focal center for technical innovation as well.

Innovations in CD manufacture have always been associated with the European market, and OD&ME in the Netherlands probably now represents the state of the art with their Monoliner system developed to manufacture CDs in a continuous process. This eliminates the need to move CD components around a building, reducing the need for a clean air environment and theoretically speeds up production while cutting manufacturing costs.

OD&ME have now delivered over 130 Monoliner systems, the Mk.II version being capable of producing 3 million discs a year, or one every six seconds. It's possible to create a finished CD, from master tape to fully packed disc, in around five hours.

But despite the wide choice of plants and manufacturing systems available, most record companies still prefer to manufacture CDs in their own countries. John Denton, of Nimbus: "We do have a significant volume of business from Europe—about 18%—and I suppose they just come to us because of our reputation for good service. The market is very competitive now, so reliability and speed of turnaround are important."

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Denton now sees the state of the CD market in Europe as "stable," with its strong global marketplace presence and real prospects of continuing steady growth.

Certainly it is still cheaper to manufacture CDs in the U.S. But any American company wanting to sell in quantity in Europe would probably wish to consider using one of the many Euro-plants available, once the freight costs of shipping U.S.-manufactured discs across the Atlantic have been taken into account.

Mark Jenkins is a London-based freelance writer specializing in technical music subjects and also runs the CD-only new age music label AMP Records.

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U.S.

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cators—will be caught unaware as to foreseeable shortage of masters and stampers, which could cause a temporary, but critical roadblock to the delivery of some product.

While Wilkinson concedes this will have fairly minimal effect on the major replicators who stamp discs for major U.S. record labels, he says it is somewhat of a blindspot for U.S. replicators who may not have as much mastering capacity as they need. PDO's Robinson agrees: "I envision a capacity tightness in mastering this year if a lot of labels release product sinultaneously that would have normally been issued in the spring when a lot of product was held up due to the war in the Gulf." Robinson says some U.S. replicators held off making the $2-plus million investment in mastering equipment while there was still ample replication capacity, who now wish they had expanded their mastering capacity. "There's always the possibility that foreign replicators—mostly in eastern and western Europe—will also look to U.S. plants to provide mastering capacity, while they're working on their own mastering expansion, which could cause even more of a crunch," he says. Wilkinson says over 50% of the mastering equipment Optical Disc Corp. sells is going into the foreign market. Most replicators, though, are confident in their ability to meet demand for the Christmas season, and even anticipate that this year's growth will carry over into '92. "We're going to be pretty busy through the end of the year," says Gary Helfrecht, executive VP Nimbus Records. "Unless there's another downturn in the industry, we expect business will be up beyond the beginning of next year." Helfrecht says that while daily order intake is up, most labels are placing smaller orders, and then reordering on a more frequent basis to keep inventory at manageable levels. "There are only so many returns a label can take and still turn a profit," he says, "so we're seeing labels be a bit more cautious about their opening orders, and then coming back for more in a shorter turn-around period than before." While those kinds of ordering practices are okay with Helfrecht and other replicators, they do say it makes it tougher to maximize capacity. "You'd like to have your customers spread their orders our over the year," says Gene Bennett, president of Technetronics Associates. "It's difficult when a customer comes needing product in two weeks while you're in the middle of a peak period and straining your capacity as it is."

Bennett says the key for him, and other replicators, is to work on increasing yield, and to pro-

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PACKAGING

(Continued from page CD-6)

in every existing storage unit."

Floyd Glinert, executive VP of Shorewood Packaging and chairman of the Entertainment Packaging Council (EPC), says, "Shorewood is continuing to research all sorts of unique constructions for the industry. We've focused our energies on alternative CD packaging that addresses the environmental, creative, and productive requirements of our industry." Right now, Glinert says, the Eco-Pak appears to be the preferred solution.

Shorewood, along with the other major paperboard packaging firms AGI and the Queens Group, is a licensee of Ivy Hill's Eco-Pak, and Shorewood, Ivy Hill, and the Queens Group are licensees of AGI's DigiTrak and DigiPak (a jewel-box-sized promotional paperboard package). In Glinert's opinion, the Eco-Pak is an even more value-added package than the jewel box.

His endorsement of the Eco-Pak, however, "does not mean we've stopped trying to create an answer package [to the long-box-replacement question.] The EPC will continue to develop alternative music packaging that's environmentally sound."

If the five other major distribution companies do not decide to go with the Eco-Pak, an industry packaging standard most likely won't be reached. While many believe that a standard would be preferrable—Glinert says, "A standard package would make it easier for the manufacturers, the retailers, and the consumers"—it is not widely regarded as a necessity.

"We would have no conflicts about using the Eco-Pak for some products," says a BMG Music spokeman, "and other packaging methods for other products."

"What the industry is agreeing on is size, rather than an actual package," says John Burns, president of Uni Distribution. "It's really up to the consumer—those who are used to the jewel box may prefer a jewel-type package." While Burns acknowledges that "paperboard and plastic both have advantages," he observes, "It would be simpler to go to some sort of jewel-box package, since all discs are currently packaged that way." Uni will make its own decision on alternative packaging "probably by the end of the year, if all test results are in."

PGD is also leaning toward a jewel-box-type plastic package, says president Rockhold, who notes that the Cowan package is their "most attractive candidate." He adds that the Eco-Pak is also "a very attractive package," but maintains his belief that the customer sees the jewel box as value added. "My concern," he says, "is that [WEA] made the decision to move away from the jewel box without consulting the customer."

Arthur Herr, designer of the jewel-box alternative Laserfile, says his package "should be out in the fall, but I don't know with whom." Herr, whose New York-based design company is called Reynard CVC, says the Laserfile's hinged-tray facilitates insertion into in-dash CD players. The tray, he notes, is "100% post-consumer recycled material." The clear shell is "20%-30% post-industrial material, and is itself 100% recyclable."

Since the CD tray pulls out like a drawer—and in its open retail position, like the Stak-Pak, stands 5-by-11 ½ inches—Herr says is more durable than the jewel box, whose hinge tabs are particularly vulnerable to breakage. "Our box breaks less and lasts a lot longer," he says.

The recycling issue, Herr notes, is quite a complicated one. "The issues are energy consumption, water consumption, petrochemical consumption," he says. "More energy, for instance, is required to recycle paperboard than recycle plastic, or even create virgin material."

In fact, the jewel box's proponents maintain that the ecological superiority of the Eco-Pak is overrated. "You can't recycle recycled paperboard—what happens with returns?" says Susanna Seirafi, marketing coordinator for Lift Discplay, a manufacturer of theft-proof displays for jewel boxes, cassettes, and videos, and a member of JAM.

The jewel box, she says, is more recyclable than most people realize. Contrary to popular belief, according to Seirafi, the clear portion of the jewel box does not have to be made from virgin polystyrene. "If you pull out the black tray, you can recycle the clear part to get more clear parts—and recycle the black tray to get more black trays," she says. "It's a closed loop." Jewel boxes now, she says, are often made with a portion of recycled material in the black tray. The Earth Communications Office, an environmental group based in L.A., "is backing the jewel box only as the preferred CD package," notes Seirafi.

The National Polystyrene Recycling Co., says Seirafi, has been trying without much success to sell the major distribution companies on the idea of recycling jewel boxes. "The NPRC sent out a letter to the major labels, telling them that the company was willing to set up a network to take back returned jewel boxes, but got no response," says Seirafi. JAM and the NPRC are currently working together to get the word out, she adds.

As for the DigiTrak, the first longbox alternative on the market, AGI's VP of sales & marketing, Jim Oppenheimer, says some changes are under way. Its original eight-panel construction is being retooled with six panels, which is easier for consumers to fold. "It uses 25% less paperboard," says Oppenheimer. "There is less graphics space, but there's room for the booklet, and it's more user-friendly. Another special package, a four-panel DigiTrak, which folds once like a book, is housing the new Grateful Dead release, "Pistol-Packin' Mama."

As for the DigiTrak's future, Oppenheimer says, "I don't know—the alternative package being most strongly considered now is the Eco-Pak. But it is a ways away, and now that the DigiTrak is more user-friendly it could [continue to] function as an interim package. Its costs are in line with current packaging costs, and it's ready now."

Oppenheimer notes that a program instituted to collect and reuse the plastic track on the DigiTrak, begun for the Sting release, was not in operation for the Bonnie Riatt and Grateful Dead packages. Another AGI spokesman acknowledges that the recycling program, as it was, had been successful, but more product would have to be released in the DigiTrak package to make a long-term recycling program feasible.

For the "Soul Cages" tracks recycling program, customers were asked to remove the tracks at the place of purchase, and the tracks were later reused. According to the AGI spokesman, 110 stores participated in the program, and "90% of the consumers that were asked to return the tracks, did. The remaining 10% said they were giving the product as a gift. But the recycling program was feasible, and could be rolled out again, if a significant number of artists released products in the DigiTrak."

'From the ecological point of view of solving the packaging problem, we've done it all with the Eco-Pak. The paperboard is made from recycled board, and the plastic pieces from recycled and reground CD and Norelco boxes.'

Moira McCormick is Billboard's Contributing Editor in Chicago, Jackie Stasi is a freelance writer in Chicago.

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MY WORD!

(Continued from page CD-6)

cators should begin to see a significant increase in orders for this type of product in the next 12-to-18 months, and see it expand from its current 5% share of the replication business to as much as 30% by 1992."

Helping to fuel this expansive growth is a substantially lower price point for CD-ROM drives—$499 this year, as compared to last year's low of $899. Even though Commodore's CDTV unit carries a suggested list price of $1,000, most industry observers expect that price to make its way down to a mass market in the very near future as the product gains more consumer exposure and a broader retail distribution base.

What compact disc technology offers publishers and readers that videocassette versions of the same titles don't is instant access to information. "Each frame of a compact disc, whether audio, CD-ROM, CDTV or CD-I has its own address, and can be reached instantly by inputting the desired location on the controller," says Casto. "Also, in these envrionmentally sensitive times, buying the print version of the World Almanac is like buying 900 pages of dead trees, where one optical disc will hold the entire text—and let you search for any subject by entering a keyword." The only paper involved, says Casto, is that used to print the longbox and the sleeve for the jewel box. "Even so, many of those are now being printed on recycled paper." Environmental issues aside, the expanded uses of compact disc technology means greater revenues for replicators who exploit this niche and find ways to merge audio replication techniques with those of CD-ROM, CD-I and CDTV.

"When CD-I players make it to retail, there will be several ways to add value to audio CDs," says PDO's Joe Robinson. "We'll be able to add text to an audio CD which can be read by a CD-I player, which might provide listeners with the on-screen English translation of an opera they're listening to, or product notes on the making of the album written by the artists themselves."

'What is happening with the explosion of spoken-word product in the cassette tape business is about to happen in the compact disc business. We're seeing a niche open up for replicators in the CD-ROM, CD-I and CDTV arenas that, while currently small, represents an explosive area of growth in terms of new and ongoing business.'

Commodore's CDTV players are currently equipped to display any graphics information encoded into CD-G discs, and with an optional attachment can be connected to a personal computer as a stand-alone CD-ROM player. "The possibilities are really endless," says Robinson. "The key is to educate the consumer to the advantages of the medium over its print counterparts, and for hardware prices to continue to move into the mass-market price point."

Basically, to this point, the CD-ROM has been the distant cousin to the compact audio disc with its ability to store text, photographs and audio information that can be retrieved when read in a special drive attached to a personal computer. A typical CD-ROM can hold the equivalent of 270,000 pages of text, or 1,500 floppy discs. "Up until now you needed a drive and a computer to take advantage of the technology," says Casto. "But with Commodore's entry of the CDTV player, consumers can use the system much as they would a table-top compact disc player, except they're able to see pictures on their television screens while hearing accompanying audio. They can also use the units as sophisticated CD players." Casto sees the expansion of the CD-ROM into the home mostly as an educational tool because of the vast amount of reference material being readied for the format. "CD-ROM already has thousands of reference titles on every conceivable topic—some very specialized—while CDTV is geared more to home use, much like you'd use an encyclopedia. Only the electronic encyclopedia on disc not only shows you a map of a country you're studying, it also shows you photographs of that country, its people, and will play you the music of the region, as well as natives speaking the language."

Fortunately for replicators, stamping CD-ROM, CDTV or CD-I titles is nearly identical to the process used in replicating audio CDs, which translates into increased productivity for machines that might sit idle between music disc runs. Although the mastering process for these types of discs are extremely more difficult than that of an audio CD, most replicators are taking the time to learn the process, and are actively courting the new ancillary optical business.

"We're probably the largest producer of CD-ROM product in the country," says PDO's Robinson, "but it's still a very small part of our overall business when you take audio CDs into account. But, I expect that to change radically in the next 18 months in both the CD-ROM and CDTV markets, and especially when CD-I makes its entry."

Robinson says these ancillary markets for optical product will be very lucrative, not only for PDO but, for a large majority of the smaller houses who can't depend on the major labels to keep them busy year 'round. "And it's [CD-ROM replication] not just going to be a stepchild market either," he says. "The information age will truly find its home in the optical arena, and the replicators who are geared up for it, and marketing themselves to it, will find themselves at the threshold of a market that could potentially eclipse the commercial music market one day."

U.S.

(Continued from page CD-10)

viding full-service to customers which, hopefully, will make them more loyal to one house. "That way, you develop a relationship with a customer who'll schedule all of their work through you, and you can more easily help them plan their orders to meet their needs, and better fit your replication cycle."

Bennett says Technetronics has joined the industry-wide trend of providing full service—everything from disc and package art design and printing, to inventory management and drop shipping and billing—so customers can deliver a master and have almost every other aspect of distribution handled in a "one-stop" fashion. "We used to be very narrow in our outlook," he says, "but the industry is changing so, and the competition is such that you can't just be a disc replicator anymore. You have to provide all the ancillary services as well."

Helfrecht agrees: "The quality of the CD in the industry is fairly standard now. A disc we stamp is the same quality as any of the other major houses. What might set us apart, though, is what we do on the back-end for the customer in terms of fulfillment services, packaging and design and drop shipping. Customer service has definitely become the buzzword among replicators for the '90s."

"Our commitment to service has been important for us the last couple of years," says Digital House's Bunke. "We, as replicators, can't treat our customers like they were rolling down the assembly line like their discs do. They have to be treated as individuals with varying needs, some who need full packaging services, and some who need fulfillment services. We try to provide as much value-added service as possible to give the client a reason to come back to us again and again."

Besides capacity—both replication and mastering—and a growing movement toward expanded customer service, what major challenge faces the replication industry this year and next?

"Packaging," says PDO's Robinson, flatly. "The potential for ending up with a variety of packaging requirements from various music companies is a nightmare for replicators everywhere. How many configurations are there going to be?"

Robinson says that as bad as the longbox is for the ecology, it's at least a consistent form of packaging that all replicators are set up to handle. "The automated equipment for these other proposed formats doesn't exist today," he says, adding that the investment burden placed on manufacturers to provide several types of packaging will be tremendously prohibitive. "Even if we all decide on a specific format today, it will take a long, long time to ramp up to get the industry up to spec."

Robinson, and others, express their frustration over the lack of a clear-cut leader in a choice for CD packaging. "We still don't know which one is going to be the winner . . . it changes from week to week," he says.

Ken Joy is an L.A.-based freelance writer specializing in audio and video products.

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PHOTO BY WILLIAM HAMES

MÖTLEY CRÜE

Decade Of Decadence

'81-'91

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Background photo: "Theatre Of Pain," 1985 (Photo: Ross Halfin).

ing at the most important juncture of their career. "Decade Of Decadence" is a musi-

(Continued on page M-16)

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BREAKING MOTLEY: AN ELEKTRA-FYING STORY OF A HARD-WORKING BAND AND RECORD COMPANY PULLING TOGETHER

By MARIA ARMOUDIAN

"There was never a magic formula or a magical game plan with Motley Crue; it was simply a ton of hard work, and the hardest workers of all were the band," says Brad Hunt, senior VP/GM at Elektra Records. "They were committed, accessible to both the label and their fans, and willing to work and sweat nine months plus to promote their records."

From all angles, the view has been consistent; it's the consensus that the key element in the success of Motley Crue is, in fact, the band themselves. In accordance with their own vision, the band led the way for all involved while cooperating fully with the label and going to any extreme to reach their goals. Bryn Bridenthal, former VP of publicity at Elektra Records (currently VP of publicity at Geffen Records), explains, "They're imaginative, intelligent, charming; and it was they who brilliantly and meticulously designed each piece of the puzzle that led them to their current superstar status. They knew exactly who they were, what their concepts were, and where they were going; and they were determined to find a way to get there."

Elektra Records senior national AOR director Louis Heidelmeyer adds, "Motley Crue was the best at self-promotion. They were extremely committed to their fans and so sincere that they made friends everywhere they went including with key radio personnel."

Looking back 10 years to the beginning of their five-record span, the biggest difficulty in the project was gaining simple acceptance for the band. This was due in part to the shocking and bizarre attitude, on-stage behavior, and appearance that set them apart from the crowd. "People were so intimidated by Motley Crue that they would run into their offices and lock the doors as soon as the band entered the room," says Bridenthal.

Pre-"Dr. Feelgood" tour, August '89 (Photo: William Hames).

But even during these formative years of their career, a minute amount of exposure went an extraordinarily long way and moved records off the shelf and into the hands of hungry rockers. "What the general public and the radio weren't aware of, the kids already knew," says Hunt. "It was a self-propelling, word-of-mouth campaign."

This was exemplified by the first Motley Crue release on Elektra Records, a remixed version of Leathur Records' "Too Fast For Love." Hunt tells the story: "In preparation for the release of 'Shout At The Devil,' Mike Bone, who was senior VP of promotion as the time, sent our local promotion personnel back into the radio stations, especially into Texas for one final effort at radio. And although the final count only included seven stations who would play the record, the sales rocketed from 60,000 to nearly 200,000 units."

In conjunction with the reissue of "Too Fast For Love," a publicity campaign headed by Bryn Bridenthal went into effect; but the press was as resistant as radio. In some respects, Bridenthal's job was easy, due to the strong image of the band; but in other respects, it seemed nearly impossible. She explains, "They had already fully fleshed out their ideas musically and conceptually. That part made my job easier and certainly more rewarding. Nikki had even planned out album titles and artwork for the next four records. But at that time there wasn't a structure that I could plug into for this type of band. There were no hard-rock magazines; and when I tried to get attention for them, people literally laughed in my face and told me that I was crazy."

Together, however, Bridenthal and Motley Crue managed to reach the world through the press, combining the tools

(Continued on page M-12)

DOUG THALER & TOP ROCK MANAGEMENT: CREW BEHIND THE CRUE PILOTING BAND TO NEW HEIGHTS IN THE '90S

By STEFFAN CHIRAZI

In speaking with Doug Thaler, Julie Foley and Rich Fisher at Top Rock, the management team behind Motley Crue, you realize that affairs are pretty much "homestyle." No big attitudes, just very personal, tight and friendly would best put the relationship between this band and their management in a nutshell. The company formed in 1989 after Thaler and Crue took an amicable split from McGhee Entertainment and their former co-manager Doc McGhee. Thaler is primary manager, dealing in all sorts of matters from publishing deals to everyday affairs, Fisher the road boss who tour manages the group, and Foley the liaison between band, record company and any other areas that need to be dealt with.

Thaler started in the music business as a guitarist himself, playing in a band with Ronnie James Dio in 1967 called The Elves until the end of 1971 when Thaler worked for an agency called ATI. In 1974 he moved to Thames Talent Agency until 1976 when he went back to ATI as an agent until 1979, when he moved onto the publishing and personal management side of the company. In 1981 Thaler moved over to CCC (the Leber/Krebs company famous for spawning managerial talents; they also had Cliff Burnstein and Peter Mensch of Q Prime as well as Thaler). It was at the end of 1982 when Thaler, feeling he had enough industry knowledge under his belt, formed a partnership with Doc McGhee and McGhee Entertainment. Rich Fisher joined the team at this time, as did Foley whom Thaler had worked with previously at ATI. Thaler had seen Motley Crue play the Santa Monica Civic and knew there was something he could work both for and with.

"They were a real strong entertaining rock'n'roll entity, and I could see the songwriting and tune-craftsmanship continue to grow," he recalls, "and I remember thinking that I could really help these guys, that it was time to apply their knowledge."

Things were made easier business-wise by McGhee loaning the band money plus their short publishing deal, something which Thaler believes to have been both pivotal and fortuitous in seeing the band become financially successful.

"When Doc and I came in the band only had two deals in place, a record deal and two-album publishing deal. Part of the art of negotiating depends on the entity you're negotiating for, so to have 'Shout At The Devil' come out and do what it did and have the band free for publishing; of course we were able to go back to Warner-Tamerlane Publishing and use the success as a point to sign for another album and get better deals all around. We were also able to do that around 'Theatre Of Pain,' and we were able to take it a notch higher with 'Girls, Girls, Girls' and 'Dr. Feelgood.' So that was always the risk we were taking by doing it the way we were doing it, and we've come out looking pretty smart as a result of it."

Rich Fisher's job as tour manager is "that of a friend who looks after their best interests and directs people around them on the road. It takes years to get into a situation of total trust and friendship, but after a few incidents I'd say the friendship became close in 1985. Of course in any relationship where you live and work together most of the time everyone's going to have their moments, but for the most part they're an easy bunch to be around and they're a lot of fun to be around. We have a lot of the same leisure interests which is good, but it's important to remember that beyond being a friend there are often decisions I have to make based on business. We can't just go skiing for example, because there's risk of injury."

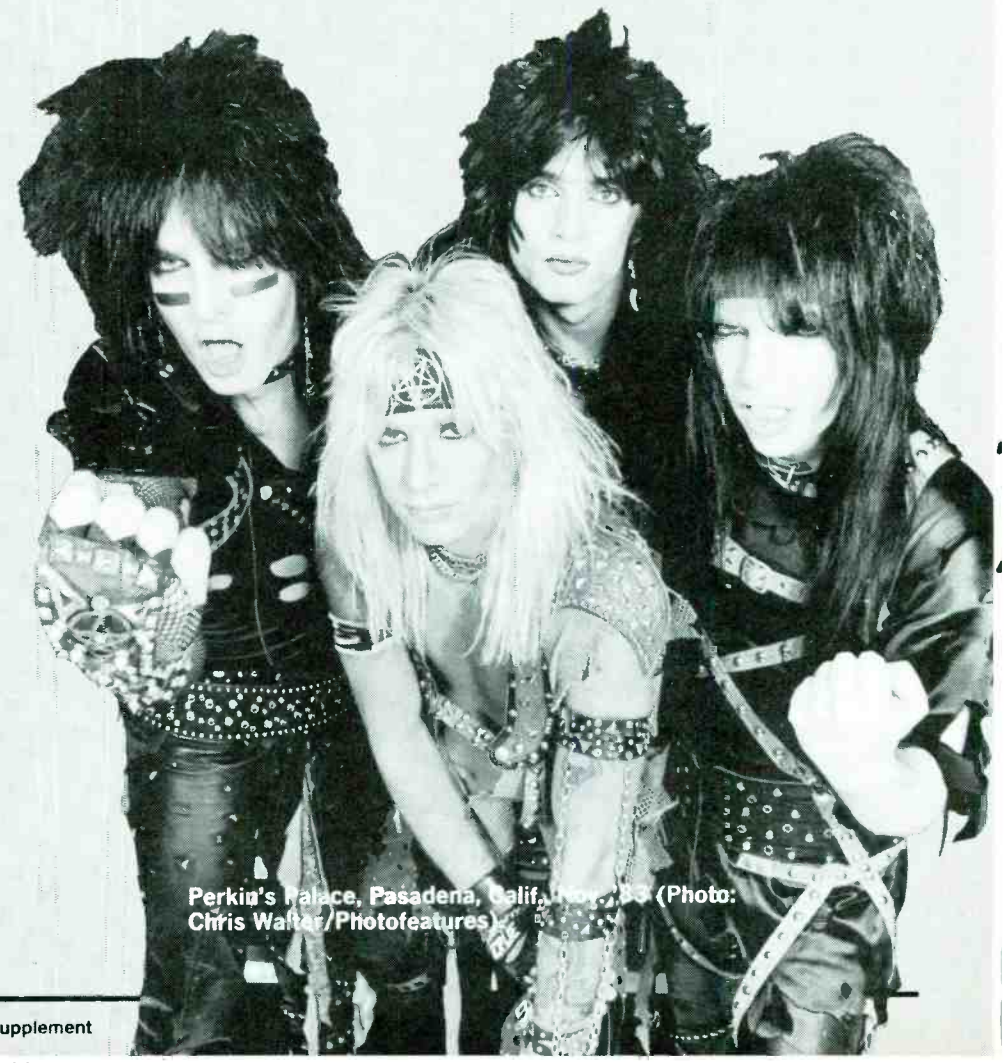
Just what is the hardest part of Rich Fisher's job as the road manager of Motley Crue?

"The logistics in moving a tour the size of the 'Dr. Feelgood' tour, where you have about 100 people band and crew, four buses, 11 trucks and an airplane. First thing I do every morning when I get up is look at the weather, what we have to deal with each day. It often requires split-second decisions."

Fisher, too, cannot be tied down too strongly on a day in the life, saying that a tour runs the typical tour schedule of travelling, hotel check-in, pre-gig activities such as press, gig, loading-out, more travelling.

"But it's important that people know how hard these guys really

(Continued on page M-14)



Perkin's Palace, Pasadena, Calif., Nov. '89 (Photo: Chris Walter/Photofeatures).

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MÖTLEY CRÜE DECADE OF DECADENCE '81-'91

THE BAND THAT LIVED LIKE THERE WAS NO TOMORROW LOOKS AHEAD TO FRESH CONQUESTS AND LONG LIFE AS ROCK LEGENDS

By TODD GOLD

TOMMY LEE: 'Nothing's Better Than Playing With Motley.'

(Photo: Ray Palmer/Photofeatures, 1989)

TOMMY LEE: Three-quarters of the way through last year's "Dr. Feelgood" tour Motley Crue drummer Tommy Lee was descending the 75-foot rope from his ceiling-suspended drum kit when he accidentally misplaced his foot in the toe-hold and crashed the last 20 feet to the ground. Three days later, Lee was not only back hammering his drums, he'd also transformed the head-shaving given him by hospital doctors into a new hairstyle.

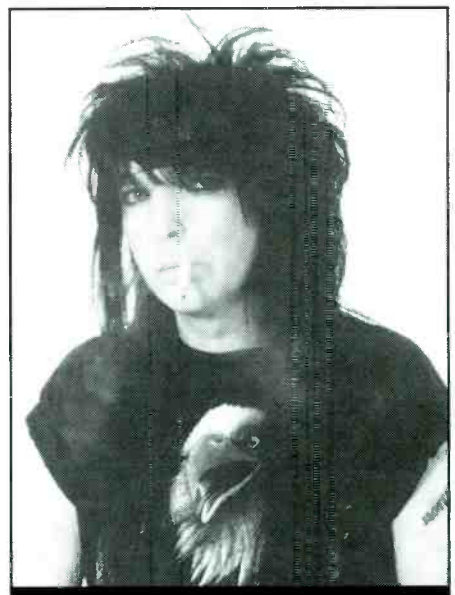
The incident was symbolic of the lanky beat machine know as T-Bone. "He's like our three-year old, the guy who's always ready to do something," says Neil. "We have to tell him to slow down."

Impossible. Onstage, he's a mass of flying limbs, a blur of flesh and flying hair. Offstage, he's never doing less than 65 miles-per-hour, whether he's motorcrossing on his dirt bike or doing 360s in his Mercedes. To look at his rail-thin frame, it would seem that he doesn't even take time out to eat, surviving instead on cigs and coffee.

Lee's mother Boula, a former Miss Athens, agrees. "He was always into music. But drums were always his thing. When Tommy was little, he used to take out all my pots and pans and bang on them with silverware."

Although born in Athens, Lee became a naturalized California rocker who grew up in Covina, where, like Crue cohort Neil, he was expelled from high school for not attending class. Lee had also advanced from his mom's silverware drawer to the club band Suite 19. "Then I got together with Nikki, and it doesn't seem like we've stopped for a moment since," he says.

(Continued on page M-15)



MICK MARS: 'I'm Not Nearly Ready to Put All the Fun and Craziness Away.'

(Photo: Ross Halfin, 1989)

MICK MARS: During shows, he stands off to the side, a simple guitarist who's completely satisfied by his instrument. Offstage, he places himself in a self-imposed exile from his rabble-rousing bandmates. Asked to supply some background information on himself, Mick Mars takes a thoughtful drag off his cigarette and reluctantly asks, "Well, what do you want to know?"

Though his initials are M.M., they might as well stand for Mystery Man. In person, he's as soft spoken as his image. "That's not by design," says Mars. "I just don't have a whole lot to say. When I'm on stage, that's my time to go out and make a statement. Otherwise, I like my space."

That's not to dismiss Mars as a man of few or no interests. He simply has definite tastes. For instance, his favorite fashion statement? "Black." His favorite artist? "Dali." His favorite L.A. hangout? "I don't hangout." And his favorite movies? "Texas Chainsaw Massacre," he says, "and about anything the Three Stooges did."

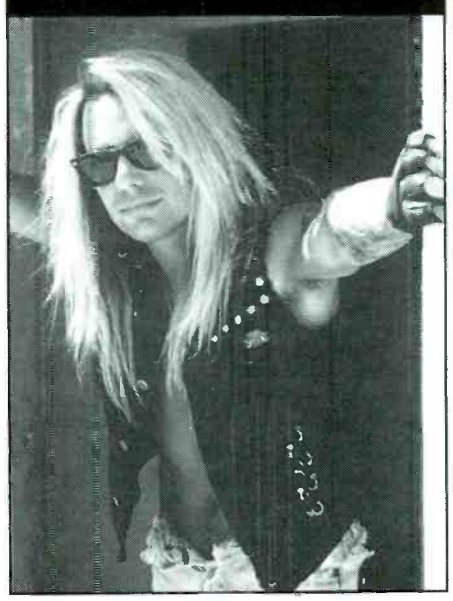
Although Mars, like several of his bandmates, dyes his hair jet black, he has Midwestern roots. Raised in Huntington, Ind., he was that city's most famous descendent until George Bush made another of that town's residents vice president. "I'd heard they were going to put up a sign in my honor outside of the city," says Mars. "Then they decided to give that to Dan Quayle. Not that I'm surprised. Rockers never win."

Begging his pardon, Mars, who spent much of the '70s passing through various club bands, including one called White Horse, didn't do too badly when his by now famous ad in the L.A. Recycler—"Loud, Rude, Aggressive Guitarist Available"—was answered by Sixx and

(Continued on page M-15)

VINCE NEIL: 'As Far As I'm Concerned, the Party's Just Begun.'

(Photo: Ross Halfin, 1991)



VINCE NEIL: If Webster's were to define "rock star," they wouldn't have to look any further than Motley Crue's lead singer Vince Neil. He's blond, tan, and rich. He drives a Ferrari. He sports upwards of a dozen tattoos. His social history requires its own warning label. And he's married to a model, Sharise, and has a baby girl, Skylar.

But perhaps, Neil's most impressive trait is that 10 years of stardom hasn't really changed him. "I'm still just your typical California laid-back guy who thinks almost everything is cool," he says.

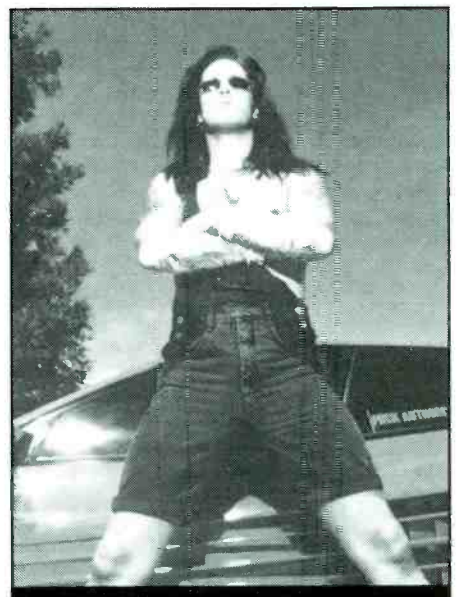
Modesty aside, Neil is one rock star who lives up to years of hyperbole and headlines. He races cars for thrills, masticates with a diamond-studded incisor for show, and talks with the easy bravado of a charming salesman. Yet he's not too big to admit to new discoveries. "I've started listening to Mozart," he says. "I never would've guessed. But he's a total groove."

Takes one to know one. Raised in Covina, Neil was a junior at Charter Oak High School when he joined his first rock'n'roll band, Rock Candy. "I didn't even want to be a singer," he recalls. "They only asked me because I had the longest hair in the school." Booted out of Charter Oak shortly after, Neil attempted to survive on money the band earned. "But I was only getting $30 a gig," he says.

Augmenting his income as an electrician helping to build new McDonald's, Neil thought he'd reach the top of the rock'n'roll world when Rock Candy began headlining the Starwood. "There was beer, tons of babes, great tunes," he remembers. "I thought that was it. What more could a 17-year-old want?"

At this point in the telling of his life story, Neil becomes amused by what was then his naivete.

(Continued on page M-17)



NIKKI SIXX: 'I'm Looking to Put Motley in the Same League as the Great Bands.'

(Photo: Ross Halfin, 1991)

NIKKI SIXX: "I rebel against anything that's predictable," offers Motley Crue's bassist and chief songwriter Nikki Sixx. "I rebel against anything that stands for authority, anything that attempts to predetermine what rock'n'roll should be, anything that dictates what I'm supposed to do."

His green, intense eyes ringed with the internal fire of a smoldering rage, his left nipple pierced by a gold ring that defies any rational notion of pain, Sixx is the group's collective consciousness, its nerve center. At various points in a conversation, he'll describe himself as an asshole, a poet, a family man, a kid who's never grown up, a junkie, ex-alcoholic, and a musician, depending on his mood.

But above all else, Motley's founder is a congenial guy, a thoughtful and intelligent survivor whose real-estate purchases might rank mention in the L.A. Times "Hot Property" column, despite the fact Sixx has never left the emotional trenches from which he came. "Mine is the story of the guy who literally caught a bus to Hollywood to make it," say Sixx, "and found himself along the way."

"My whole family told me I was worthless," he says, jumping into the middle of a tale that began in San Jose with Sixx abandoned by his father at the age of three. "I tried tracking him down once to tell him that I'd made it," he recalls. "I finally located him in San Jose only to be told that he'd died some eight years earlier." Raised by his mother, a part-time background singer/casino dealer, Sixx split his Seattle home at 13. "I had too much anger," he says. "I wanted it all, and I had nothing to lose by going for it."

Taking a Greyhound to Idaho, Sixx spent the summer with his grandparents moving bales of hay, then hopped aboard a second Greyhound

(Continued on page M-15)

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VIDEO IMPACT: THEIR FIERY BRAND OF RAUNCH'N'REBELLION HAS MADE THEM MTV FAVORITES AND CERTIFIED CELLULOID HEROES

By SCOTT SCHALIN

In 1982, Motley Crue thought video was a waste of time. MTV, the only station to play music videos, had barely a year of experience under its belt, and featured hard rock acts even less than black artists—which at the time meant hardly ever. Thus, to a little-known band of make-up-wearing musicians from L.A., MTV seemed about as far away as aspirin from a hangover victim's bed.

"MTV was safe, MOR programming that basically represented everything we hated about music," bassist Nikki Sixx recalls. "It was so odd, because growing up, the live performance was everything. Back then, 'Don Kirshner's Rock Concert' was like the only show [to feature bands], and that was live. There was no outlet that made you think that once you made it to the big time, you'd have to make a video."

But Elektra, the band's label, insisted on making a clip for "Live Wire," from their '81 debut "Too Fast For Love," to use a video press kit to sell a group whose reputation relied as much on visual form as it did on content. The clip featured highlights of their live show, including a guitarist (Mick Mars) who drooled blood, and a bassist (Sixx) who set his leather legs ablaze. While stunts like these were natural in the Crue scheme of things, the ordinary video process was not. "I remember [the director] wanted to get a close-up of me when I lit my legs," Sixx recollects. "So they put me alone in the center of the room, with this big crew focusing only on me. The whole process scared me because it was so *un*-rock'n'roll."

But the band quickly grew into their role as video vampires, sucking greater success with each album's celluloid cuts. "Looks That Kill," and the Ninja movie satire "Too Young Too Fall In Love" from their second album "Shout At The Devil" began to see the light of heavier MTV rotation, but it wasn't until their humorous, educational anarchy clip for "Smokin' In The Boys Room," from 1985's "Theatre Of Pain," that the band finally garnered superstar status on the station.

For that clip, the band enlisted the participation of producer Curt Marvis and director Wayne Isham to create a concept that differed from the traditionally mindless hard-rock approach. " 'With Smokin',' we didn't want a scenario of deathly mayhem, but rather something with a sense of humor to it," Marvis explains. "Wayne and I always felt that heavy metal was operatic; it's on a grand scale that's larger-than-life, which doesn't mean that it can't be larger-than-life on video as well."

The concept worked so effectively that the clip for "Smokin' " clung to the top of the MTV viewer charts like nicotine on a lung. "There's a rule now on MTV called the 'Crue Rule,' " Nikki Sixx laughs proudly. "A band can't be No. 1 at the request line after a certain period of time, because we were No. 1 on 'Dial MTV' for three solid months."

The success of a hard rock band at a time when the video charts were dominated by one-dimensional popsters inevitably opened the door for other artists of their kind. "I think 'Smokin' ' began a huge revolution with MTV that moved toward harder rock bands," asserts Marvis who, with his partner Isham, went on to produce nine of the band's next 11 videos.

"Motley was definitely at the forefront of the renewal of the hard-rock boom and MTV's part in it," agrees Rick Krim, VP of talent relations for MTV, a channel that ironically celebrates its first decade of programming this year. "It started with Quiet Riot's 'Cum On Feel The Noize.' They were the first 'hard-rock' band to break on MTV. But Motley Crue and Def Leppard are really the only survivors from that era. Motley helped create all the excitement around the genre and paved the way for the Slaughters, Wingers, and Cinderellas of the world to have an outlet."

The band has also evolved into certified celluloid heroes among video consumers, with each of their home videos, "Uncensored" (1986) and "Dr. Feelgood" (1990) amassing platinum sales figures.

To celebrate their phenomenal success on the little screen, the band will release a new home video in September, to coincide with the album "Decade Of Decadence." Nikki Sixx calls the compilation a "very honest look at our career and the problems that we've had, with no punches pulled. It's a celebration of survival...that'll include every video we've ever done, [including a clip for 'Primal Scream,' one of the album's three new tracks]."

The tape will also provide an opportunity for many fans to see the three controversial videos from 1987's "Girls, Girls, Girls" for the first time. Both the title clip and "Wild Side" aired little on MTV because of parental objections to the PG-rated lasciviousness and rebellious lyrical content. Later, a clip for "You're All I Need," with its somber narrative of love and murder, never even saw the light of the MTV picture tube. "We've never been a band that's been willing to sidestep our ideals to sidestep controversy," Sixx explains regarding that period. "As a result, we've always stepped smack-dab in the middle of it."

But if controversy mired that album's clips, it certainly didn't hamper "Dr. Feelgood's" five video prescriptions that each aired in heavy rotation, elevating the band to its current status as an MTV core artist.

"One of the most amazing things about the band is that there isn't a single person who overpowers the others," explains Mary Lambert, director of "Without You" and "Don't Go Away Mad" from "Feelgood." "Unlike a lot of bands, all four of these guys have really strong personalities and strengths."

"Motley Crue will always have a place on MTV . . . ," Krim surmises, "unless they become a country/western band."

Scott Schalin is a rock journalist specializing in heavy metal/hard rock music. He has contributed to such publications as RIP, Rock Beat, BAM, Music Connection and Hustler.

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But I'm much prouder of our friendship.

GOD BLESS YOU ALL!

Love *Ozzy

P.S. I've just read about your new record deal. Could you see your way clear to lend me a couple of mil???

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ELEKTRA-FYING

(Continued from page M-4)

of the band, their provocative, outlandish tactics and personalities, with Bridenthal's mastery of the trade. "At first we had to resort to some extremities. Vince even lit Nikki on fire on television," says Bridenthal. "I also had to frequently maximize on any opportunities. When there was an article about women in the music business in Cosmopolitan, for instance, rather than just having a photograph of myself printed, I had one printed of myself with Motley Crue around me."

Additionally, Bridenthal made it mandatory for her other department members to see the band; and as often as possible, she introduced members of the press to the band. "Once people saw the band perform live and actually met them, they understood what my excitement was," she explains.

As planned, the stage was set via the press and the reissued Leathur release for the forthcoming "Shout At The Devil." Again, radio presented a major obstacle although considerable progress was made this time. "Getting airplay for Motley Crue was worse than pulling teeth, even after they had sold 2 million records," says Ray Gmeiner, owner of Ace Promotion. "In the early Motley Crue days, there weren't as many metal or college stations to build the base. We therefore initially concentrated on night-time airplay because nobody would touch it during the day. That gave us a foothold, which inevitably grew because of the enormous amounts of requests and sales."

Coinciding with the promotional efforts, a boost of support was on its way as Motley Crue initiated their relentless touring, as the opening band on the Ozzy Osbourne tour. This was the fuel needed to ignite the campaign. Gmeiner explains, "When people saw Motley Crue perform, it was so undeniably powerful both because of the show itself and because they were packing the kids into the arenas and outselling Ozzy Osbourne in merchandise. And this was while they were still basically underground. I used the opportunity to drag the programmers kicking and screaming to the shows becuase I knew that once they witnessed the experience, saw the results of the show, they didn't need convincing."

Heidelmeyer's experience was quite similar. He comments, "The story of Motley Crue was a classic example of what we always try to do, build a base and build upon that base. They were so strong at retail and at the request lines that we really didn't have to resort to any contrived strategy; the simple truth worked. If radio would give them a chance, it inevitably worked for them. I would ask them to play it once and then promise that if it didn't become the No. 1 requested record of the week, I would never mention it again. Invariably I won that battle, because even if it wasn't No. 1, it would be so strong that the point would be made."

There was one effort by the label that stepped outside the normal, daily activity. In order to arouse the support from Motley Crue's fans, fliers with the statement "Demand your Motley Crue" were distributed at each concert with the telephone numbers of local request lines and the MTV request line. "It worked so well that the radio station personnel thought we were making the requests," laughs Elektra's senior VP of promotion Rick Alden, "And the beauty of it was that the activity never stopped."

The project was over double platinum by the time the band took a touring break to start planning the third Motley Crue record "Theatre Of Pain." By this time the executives of Elektra were prepared to approach CHR immediately upon release of the record. "The first single, 'Smokin' In The Boys Room,' entered into the top 15 on the Billboard pop singles chart," says Alden. "The combination of success at CHR and MTV is what actually broke Motley Crue into top 40 and took them to the other side."

The second single form "Theatre Of Pain," rock ballad "Home Sweet Home" also had incredible significance. Gmeiner elaborates, "Still today, that song is the No. 1 most requested video of all time at MTV. It was No. 1 every day for six months in a row. Finally, MTV called us at Elektra to tell us that they were taking it off the air regardless of its popularity."

Finally, with the release of the fourth Motley Crue record "Girls, Girls, Girls," the Elektra staff could really play with the theme-oriented promotions. Elektra senior VP of sales Kenny Hamlin states, "We approached Motley Crue a little differently than other bands. For instance, the day that the single 'Girls, Girls, Girls' shipped, we hired models dressed in bikinis to deliver the single blasting in a boombox. They literally threw the doors of Billboard open and plopped into the chart manager's lap, and they repeated a similar type of thing at HITS and the WEA home office."

The release of the record was celebrated in the same style. "We held the listening party at a local strip joint called The Body Shop where the girls danced to the record. It certainly got everybody's attention," says Gmeiner.

One disadvantage seemed prevalent due to the tremendous growth in Motley Crue's popularity. They were losing the opportunity to interact with their fans as they used to. "Before Motley Crue reached this status, they did in-store appearances in virtually every city where they performed," says Hunt. "Unfortunately because of security reasons, this personal contact that Motley Crue prioritized so much had become impossible. Instead we had the band interviewed on national television by the key female air personalities around the country with an opportunity for the fans to call in and talk with the band. This allowed the fans to still have access to the band while tying in with the 'girls' theme."

Thus far each Motley Crue record had peaked at a double to triple platinum level, which established a new goal for the Elektra team, to take Motley Crue to the next level. In preparation for the fifth record, the Elektra promotion staff compiled a compact disc titled "Crucial Crue" containing all the Motley Crue hits in order to illustrate the level of success that the band had achieved. "With every Motley Crue release, it was an event, but that was especially true of 'Dr. Feelgood,'" says Alden. "We timed the first single to come out while we were going to the WEA convention, which was the same time that Geffen was releasing Aerosmith's single. The whole week was a battle to see who was the most added. But 'Dr. Feelgood' won."

A few promotional items and events followed with this release including give-away "Kick Start My Heart" motorcycles and lunch with the Crue, which often reflected the rowdy attitudes of the boys.

It all worked because by the end of the promotion and marketing campaign, the Elektra team reached their goal—"Dr. Feelgood" surpassed the triple platinum mark, went beyond quadruple platinum, and the sales still continue.

Maria Armoudian is a freelance writer based in Los Angeles.

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"A DECADE LATER, A DECADE WILDER"

'81-'91

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To Motley Crue, Doug Thaler, Top Rock Management,
Chuck Shapiro and Company:
Thank you for making us part of your team.

All the best from everyone at:

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MÖTLEY CRÜE

ROCK MANAGEMENT

(Continued from page M-4)

work—they work their asses off and are always putting in a long day."

Of course the Crue team's hard work is the basis of their success, but the one thing Thaler is quick to acknowledge as helping turn the slog to success is MTV. "They got with us somewhat behind the two videos from 'Shout At The Devil' which helped; showing the 'Live Wire' video in 1983 definitely helped build the cult-following that manifested itself into the hundreds of thousands by the time 'Shout...' came out; they played the 'Girls, Girls, Girls' video and were massively supportive behind 'Dr. Feelgood' with massive recurrent airplay which I feel is a strong reason why the album's still on the chart 100 weeks later. Motley Crue's a fine example of a band MTV came to the party on and helped us."

Asking Thaler for particular issues which may have solidified the trust between the parties, he merely shrugs and offers a theory of continual business. "You just pretty much have to trust each other and I think we have right from the start. What does help is that we are not the band's financial managers; there's a separate business manager, Chuck Shapiero, who deals with that and it makes things so much easier when the money's out of management hands."

Ask about a typical day in Motley Crue management and you'll receive some laughter and the candid explanation that no one day is ever the same. Thaler offers a recent example of a typical aggravating managerial maneuver to be made.

"One of the things the band has complained about is that due to their tight schedules they've had very little time to rehearse like they'd want to for their upcoming European shows. So we scheduled a warm-up show at the Marquee Club in London, where I asked everyone to basically keep the press coverage minimal because it was a rehearsal and I wanted the band to get one low-key show under their belts. Word spreads like wildfire, the Japanese want to send 10 people over to cover it, the European press is going crazy, so now I've got over 100 requests for press at a gig that I didn't want any at. So now I'm left in this

(Continued on opposite page)

"It was great to be involved
in the decade
I wish I had been there for more
of the decadence!

YOU DUDES ARE MY IDOLS - CONGRATS!"

BOB "ROCKHEAD" ROCK
("ME too!!" Randy "Razorblade" Staub)

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ROCK MANAGEMENT

(Continued from opposite page)

position where I have to go back to the band and say, on the one hand I want to protect you and give you the one night to shake off the ring-rust but on the other hand we can kill more birds with this one night than we've ever managed to in one shot before. A manager's caught in the box of wanting to protect your artists but also wanting to whip 'em and say 'you've got to do this.' "

Julie Foley says that media scheduling offers the most headaches. "The band are very cooperative and do a lot of press, but it's the calling every day, fitting things around their schedules such as working-out and what have you, changing things last minute—you sometimes become the voice they don't want to hear. And photo approvals can be difficult too, just because the band are doing so many other things. It's always just day-to-day things that cause the most headaches."

Thaler adds, "Working out how to schedule things like warm-up gigs and dealing with the press are much harder than making a new publishing deal. You just stand back and let them send offers that get higher and higher as the days go by. It's easy to watch your fax machine and read offers, it's difficult to sit down and weigh out the pluses and minuses of a show situation to the satisfaction of them as an act and four different people and me as a manager and fifth person!"

Another day, another headache reads accurately in this situation, but no one at Top Rock would trade in those headaches for a second. The successes achieved by the Motley Crue family make it all more than worthwhile.

Steffan Chirazi is a freelance rock writer based in San Francisco.

Thanks to Mötley Crüe for proving that Decadence Pays.

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TOMMY LEE

(Continued from page M-6)

That's not quite true. Five years ago Lee took time out to wed television star Heather Locklear, a marriage that's lasted far longer than cynics expected. The reason? "We're hardly ever home together," jokes Lee. Actually, the truth was supplied shortly before their betrothal when Locklear explained, "Tommy doesn't worship the devil. He worships me."

During the Crue's recent sabbatical, Lee's branched out by producing Electric Love Hogs, an explosive new metal band on London.

"It's been pretty fun working on the other side for a change," says the energetic drummer. "But nothing's better than playing with Motley."

Indeed, 10 years of pounding the drums behind his Cruemates has given Lee a unique perspective. "When we're onstage, you know what's going through my head?" he asks, repeating the question. "A lot of fucking volume. That's what." Of course, how silly. But what thoughts does he have in the midst of all the aural stimulation? "I look out at the crowd," he says. "Not at any one person, but just who's there. Blacks, Japanese, whites, a whole lot of fucking people. And the great thing is that they are having a good time. Almost as good a time as me."

MICK MARS

(Continued from page M-6)

Lee. Within weeks, Neil was added. "I knew the band was cool right off," says Mars. "The first time we actually played together, I thought, finally this is what I've spent forever looking for."

Three years later, in 1984, Mars was arrested for indecent exposure. However, he denied being uncharacteristically open, "The truth is we were in Denver and Tommy was running up and down the hallway naked," say Mars. "Some lady poked her head out, complained to the front desk, and soon the cops were knocking on my door. I happened to be in the bathroom. One of the cops, a rookie, asked his partner if he should cuff me, but his partner was laughing too hard to answer."

Since then, Mars has been even more careful to keep safe distance from the others. "I can be just as mischievous as them," he says. "The difference is I don't get caught." Nonetheless, during the Crue's recent time off, Mars relinquished his position as the band's lone bachelor, saying "I do" to Emi Canyn, one of Motley's two blonde backup singers, the Nasty Habits. "I was the first to marry," he smiles, "and I was also the last."

Mars, in addition, might be the only Crue member thinking about a post-Motley career, which, in his case, is directing and writing B-horror movies. "I've got a ton of great ideas," explains Mars, who cites '50s black-and-white classics like "Earth Versus The Spiders" and "The Amazing Colossal Man" as inspirations. "But Motley's still going strong, and I'm not nearly ready to put all the fun and craziness away."

NIKKI SIXX

(Continued from page M-6)

bound for Hollywood, where his uncle landed him a job at a Music Plus in Glendale. "I thought I'd made it," he recalls. "I remember unwrapping the latest Aerosmith album and doing nothing except dream about rock'n'roll."

From 1978 through 1980, Sixx learned the music biz playing with London, a hard-driving glam band whose gaudy poster, he later learned, decorated the bedroom of drummer Tommy Lee, who Sixx hooked up with in early 1981. "The way things just exploded, it almost seems as if Motley was supposed to happen," he says. "We were gross, outrageous, utterly decadent, constantly pushing the boundaries of what was acceptable and what had been done. But we were also good."

Nowadays, with 10 years and umpteen million record sales behind him, Sixx stills burns to prove himself. "I know that Motley hasn't peaked yet," he says. "We've proven that we're fun and good, but now I'm looking toward longevity. I'm aiming to put Motley in the same league as great bands like Zeppelin, Aerosmith and the Rolling Stones. But the bottom line is that I still dig being in this band."

Equally enthusiastic about marriage to model Brandi Brandt and having become a father to a baby boy, Gunner, Sixx seems to have cleaned up and settled down without actually calming down. "Jim Morrison's demons controlled him," snickers Sixx. "I just like mine to fuck with me. I'll let them ruin my day, but not my life."

Todd Gold is staff correspondent for People Magazine in Los Angeles.

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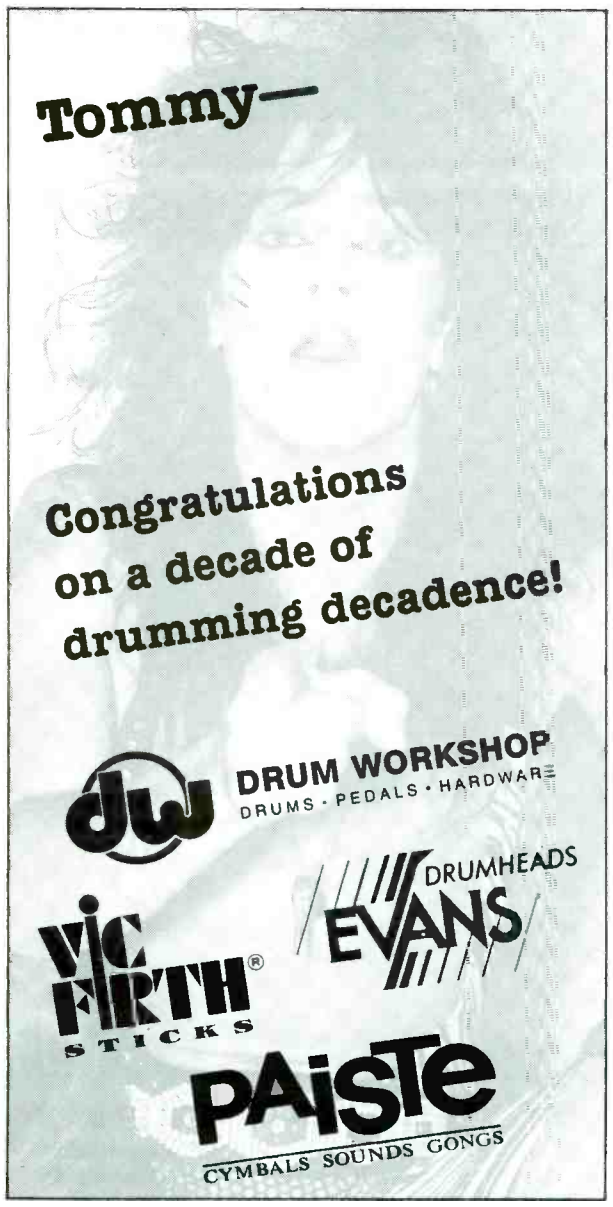

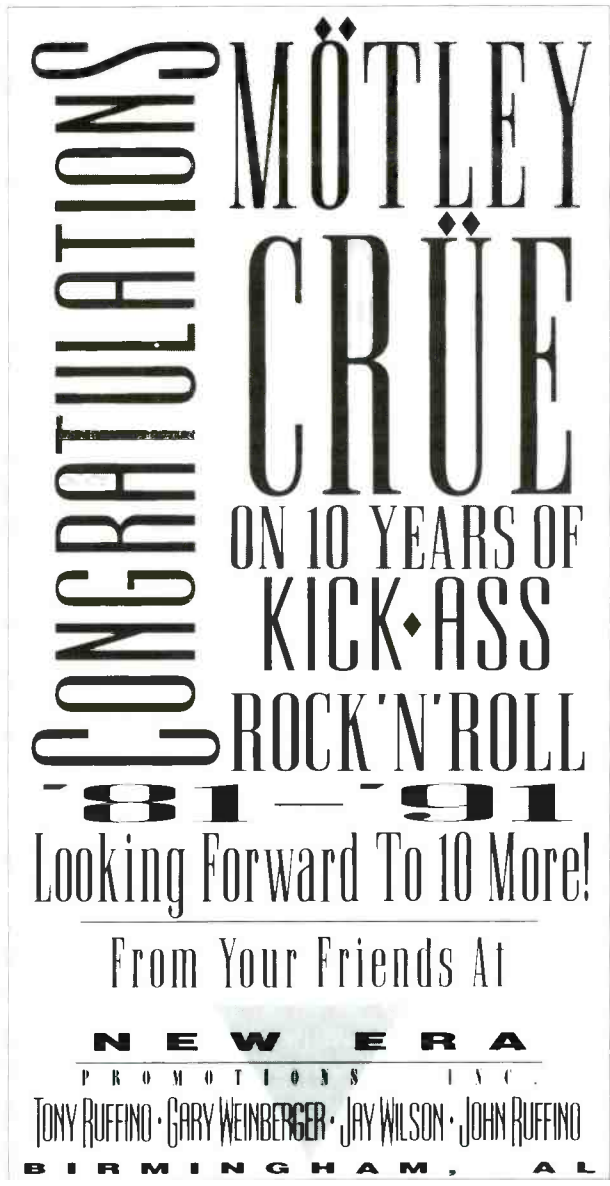

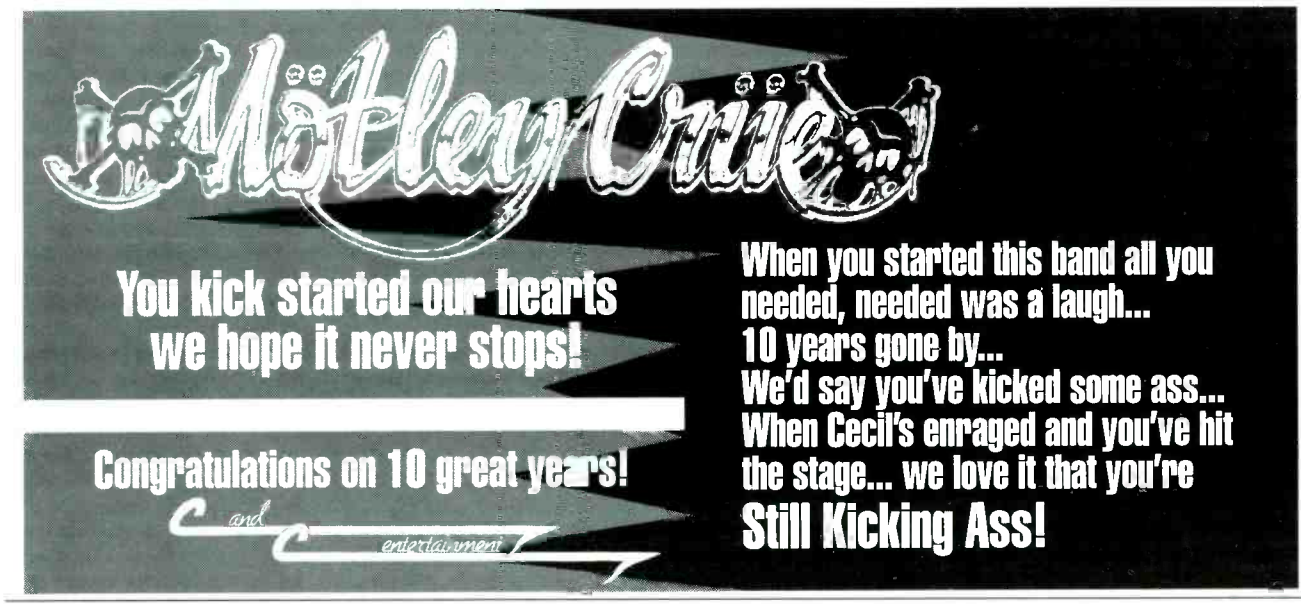

MÖTLEY CRÜE

DECADE OF DECADENCE

(Continued from page M-3)

cal compendium of the Crue's contribution to metal over the past 10 years. Its release signals a new chapter in the band's history. From now on, the Crue want to be judged by the riffs they grind and the lyrics they croon, not by the haircuts they sport or the Harleys they ride. But what a long, strange, twisted trip its been . . .

Motley Crue was born in the adolescent conscience of one Frank Serafino Ferranno, who started calling himself Nikki around 1979. A teenager playing around glam town L.A., Sixx met Tommy Lee in 1981, and the duo soon found guitarist Bob Deal through an ad in the local classified tabloid, The Recycler. Deal, who had long since crowned himself Mick Mars, gave the Crue their name. Tommy brought in a friend from high school, Vince Wharton and, voila, the foursome which has remained intact for 10 years, was spawned.

Early Crue shows were orgies of leather, pentagrams, demolished equipment and drug-addled antics, like chainsawing the heads off mannequins and lighting themselves on fire. These forays into shock rock lasted about a year, until 1982, when they recorded "Too Fast For Love" for local independent label Leathur Records. That $20,000 LP turned into a big-time deal with Elektra Records, where the band has been ever since. Though "Too Fast" got practically no national airplay, sales of the remixed version, rereleased by Elektra, have now hit 2.5 million units worldwide. As for successive releases, the numbers are truly impressive. Their second LP, "Shout At The Devil," has sold 4.8 million worldwide; "Theatre Of Pain," 4.1 million; "Girls, Girls, Girls," 4.1 million; and their last studio blockbuster, "Dr. Feelgood," 5.5 million. Twenty-one million units away from their humble, street-glam beginnings, the Crue can now look back and say, "Who'da thunk it?"

"We were trying too hard back then," remembers bassist/songwriter Nikki Sixx. "Now it's really us. Back then, we transformed—we got in costume, we got ready, we did a show. Now we just sort of go on. That's hip now. In 1981 it wasn't really hip; no one would have noticed us. It was important then, because we were rebelling by being outrageous; rebelling against bands like Saxon, Iron Maiden and Deep Purple. We were also rebelling against Fear and X. We said, 'Well, punk's got an attitude, but they look like shit.' We even sneered at AC/DC, saying we'd never just go on stage in jeans. Never! Now it's different. We've changed from record to record—our style, look and music. I guess we're sort of a Bowie-like band."

Change is a word that perfectly describes Motley Crue. From the grunge of "Too Fast For Love," to the slightly-slicker devilish parody of "Shout At The Devil," to the breakthrough effort "Theatre Of Pain," and through the mega-hits "Girls, Girls, Girls" and "Dr. Feelgood," the Crue have incorporated changes at all levels. Their look, lyrical content and live concert attitude have evolved continuously. They even alter their logo from record to record, a practice scoffed at by the mainstream marketing mentality. This is a band that's never been afraid to take chances and, more often than not, their hunches have paid off. Occasionally, however, conservative forces will implore the Crue to sober up and smell the leather. "We've had problems having our albums racked for years," explains Sixx. "K-Mart wouldn't rack 'Dr. Feelgood' just because of our reputation. And they never saw the original album cover concept. We were going to have Allistar Fiend with a big, fucking syringe, with like brown Persian smack dripping off the end of it. Our record company went, like, 'Uh huh.' The original 'Girls, Girls, Girls' cover was a great one before it got vetoed. It was going to be the four of us on the front on motorcycles; and on the back, the four of us standing against a wall taking a piss. And on the motorcycles are Marilyn Monroe, Mae West and two other Hollywood dead chicks. The vibe was Hollywood, sex and death. We loved it! Elektra said, 'No way!' "

Death. It's a subject near and dear to the hearts of all Motley's glass-dancing members. "My headstone's going to be Marshall stacks, full of fucking concrete, so you can't pick them up," muses Mick Mars. "And inside the bottom one is my skull, mounted in resin, so it looks like it's floating. That's it, my fucking head, preserved right there with my skull smiling back at the world." As for Vince Neil, his well-publicized flirtation with the hereafter resulted in the death of Hanoi Rocks drummer Nicholas Razzle Dingley, Neil's passenger in the 1984 drunk-driving incident that sent Neil to jail for 30 days, got him five years probation, and cost him well over $3,000,000. As for Tommy "T. Bone" Lee, numerous drink'n'drug binges put him through rehab revolving doors more times than he cares to remember. "Yeah, dude, I coulda died . . . many fucking times," he recalls. "I'm so fucking happy to be clean now . . . and alive. It's choice!"

It's just unbelievable luck, fate, or whatever that this band is still here today. Even more astonishing is that the Crue are not only here, they're a bigger monument to decadence than ever, having achieved superstar status in a post-narcotic environ-

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ment. Their clean-up redirected their manic energy away from coke binges, auto wrecks, scandal and self-destructive excess, toward what is now the bottom line—the music. To belabor the overdose mentality of the Crue's tainted past distracts from their contribution to hard rock—a contribution they feel should be generated by the music, not the myth. You can't convince Nikki Sixx that the highway to hell is always paved with legendary asphalt. "Jim Morrison died; that's boring," Sixx says emphatically. "He's a fucking loser. I mean, how ballsy is that? It's a waste of time to even talk about Morrison. I don't plan on dying; I've got too many songs to write. Yeah, I was a fucking strung-out junkie, cocky son-of-a-bitch asshole. Okay, I was a jerk. But it was all a growing experience, and the result is what's coming out of my head in the way of new music. And believe me, dude, it's some heavy shit."

The first single from "Decade Of Decadence," the newly recorded track "Primal Scream," is heavy shit. "Yeah, it's fucking heavy alright," agrees Tommy Lee, who came up with the chorus and brought it to rehearsal, where the band gang-banged the song into a future Crue classic. "The lyrics are heavy, and the groove is right out of the shoes of 'Dr. Feelgood,'" adds Vince. "But the coolest part is the video," claims Nikki. "All the girls in video were shot totally naked. I guarantee there'll be an X-rated version of this clip! We wanted the chicks naked, because that's the most primitive vibe you can get, right? Cave men, cave chicks, no clothes. Choice."

"Decade" also boasts the new track "Angela" and a fresh cover of the Sex Pistols' anti-classic "Anarchy In The U.K." These three songs, together with the 12 other tracks on the LP carefully culled (some even remixed) from past Crue efforts and other places here and there, make up an effort that represents the close of a chapter in the Motley Crue book. All signs point toward a radical shift in the Crue's direction for the next studio LP, due out a year from now. According to producer Bob Rock, who turned the dials on "Dr. Feelgood" and the new tracks on "Decade," it's going to be something unprecedented.

"The next record is going to be very different," says the Canadian Rock. "They're not going to demo all the tunes. I think we're just going to sit down and record everything."

"The idea is to record in this big warehouse," adds Sixx. "We're going in there with all the machines, and Bob Rock as the general, and we're gonna write riffs instead of formula songs. We might have 14 bars, and then like a short verse thing, and then eight bars, and then a weird outro thing. And then maybe the whole song and chorus may be just the repetitiveness of the riff, a la 'Custard Pie,' 'Boogie With Stu' or 'Immigrant Song.' We don't know if it's gonna work. Basically, the only rule we're gonna have is that there's no rules."

"You get a different album if you sit down first and try to write songs," says Rock. "It's the Bon Jovi approach, which isn't a negative thing, it's just not what the Crue are into for this record. Producing this one will be like being the camp leader in a big clubhouse—the Motley Crue clubhouse. We don't even call it a studio. We're just going to kind of hang out and meet there every day. Now, with the technology of recording, you don't need a big, expensive studio; you can record just about anywhere. What you do is mix in a big, expensive studio to give the songs more soul. That's what the Crue Clubhouse will be all about. It's 'Physical Graffiti.'

"That clubhouse vibe is like when we did 'Dr. Feelgood,'" Rock continues. "Aerosmith were on the other side of the building making 'Pump' at the same time. We'd all show up every day, meet in the hallway and hang for a bit, and go to work. I remember when Nikki and Tommy, fresh into their sobriety, would feel like slipping, an assistant would run over to the 'Smith studio and go, 'Hey, Steven, come over quick! The guys need ya!' Tyler would run over every time, stop what he was doing, and have a talk with Tommy and Nikki. It's weird, because finishing up the tracks for "Decadence," Nikki was starting to feel like he wanted to slip; and for some odd reason, Tyler called the studio, out of nowhere, just to say hi. It's bizarre. I don't know, but I think every day is still hell for these guys."

Rock knows better than anyone, except for the bandmembers themselves, what it'll take to follow up a career-peaking effort like "Dr. Feelgood."

" 'Dr. Feelgood' surpassed anybody's idea of what they could do if they really tested themselves," observes Rock. "That record solidified them. But now, Nikki, as the driving force and main songwriter—along with the musical riff creative conscience of Mick Mars—has to dig down deep for the next thing. I mean, what are you going to write about? The mansion you bought on the hill? Lyrically, it's gonna be a real tough one, because you've now got to experience this stuff without getting fucked up to live it. A funny thing happened last night. We took a break and went up to a coffee house on Beverly Blvd., which is so un-Motley. After a few minutes in the place, they looked at me and said, 'Wow, this is a really cool spot.' I said, 'Yeah, there's tons of 'em around.' They were amazed by the cool atmosphere, and I'm thinking, '*Shit, these guys have never been in a normal place like this before, and it's freaking them out.*' "

The Crue say they're under no pressure to produce top 10 singles, MTV videos or anything else blatantly commercial with the next studio LP. They are apparently on a quest in their second decade for a new level of decadence in lyric and song that will transcend anything they've produced before. If any band can redefine sleaze for the '90s, it's Motley Crue.

"I haven't gotten enough satisfaction for being the one willing to put my balls on the chopping block," continues Sixx. "Money hasn't changed the way my head works. If anything it's given me the freedom to say fuck you to more people who try to control us. Motley Crue will always do things their way . . . or at least we'll all die trying."

Lonn M. Friend is Executive Editor of RIP magazine in L.A.

VINCE NEIL

(Continued from page M-6)

The lascivious side of his character surfaces in a devilish cackle. The clusters of diamonds he wears on his rings, on his watch and around his neck seem to sparkle a little more intensely.

Back then he wasn't aware of life's many spoils—at least until he gave voice to Motley Crue. "Then the fucking roof exploded," he laughs. To say the ensuing 10 years has been a non-stop exercise in wish fulfillment is, according to the outspoken singer, an understatement. "We've played the biggest shows," he says. "We've done just about every drug known to man. I think if you take sex, drugs and rock'n'roll, let your imagination run wild and multiply it by 10, then you'll have an idea of what our life has been like."

Admitting that the past 10 years have passed with alarming speed, Neil eyes the future anxiously. "Hey man, we're just getting better. As far as I'm concerned, the party's just begun."

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MOTLEY'S GLOBAL PRESENCE

By CAROLINE MOSS

Motley Crue have come a long, long way in terms of global acceptance. Veterans of the stadium circuit, the band opened their first U.S. tour Nov. 11, 1983 headlining the Orange Pavillion in San Bernadino, Calif.

Their first appearance outside the U.S. later that same year was no less impressive, taking the audience by storm at the U.K.'s annual "Monsters Of Rock" event at Castle Donington. They were back again this August, the first opening act band ever to make a return appearance at the festival.

John Jackson, of booking agency Fair Warning, has represented the band in the U.K. since 1984. Of that first appearance, he says, "It was an incredible live European debut on a bill headlined by AC/DC. They went on to play similar gigs in continental Europe to great success. And they returned a couple of months later as special guests on a sell-out 40-date U.K./European arena tour, culminating in what is now rated a legendary headline show at London's Dominion Theatre."

U.K. promoter Tim Parsons, whose company MCP Promotions, has also been involved with the band from that first British show. He says of the band's tour in February, 1986. "The T-shirt gross was higher each night than the box-office receipts—and we were sold out everywhere!"

MCP, closely working with the band's manager Doug Thaler, moved the group up to arena level and November 1989 concerts at both Birmingham's NEC and London's Wembley Arena sold out. Parsons: "They have always understood how to make things happen by being live-orientated, which is why they could sell out in L.A. before they'd got a record deal. For a promoter, it's great to work with that level of enthusiasm."

The effort they put into global touring has paid off in other territories in terms of album sales. Bernd Dopp, marketing director of WEA Germany, says, "Ever since the first album came out, the band have constantly widened their audience. It's an achievement mirrored not only by rising sales, regular chart entries with sales of more than 100,000 units, plus rave reviews in Germany's leading consumer music magazine Musik Express, but also by that enormous popularity as a live act."

Ashley Pierce, of Warner Music France, says: "The video 'Motley Crue: Dr. Feelgood,' which was released in March this year, has been a solid seller and we're confidently expecting even bigger video sales in future."

In Sweden, the band's first appearance was at the first Scandinavian "Monsters Of Rock" event in August, 1984. They opened for Van Halen and AC/DC and, according to promoter Thomas Johansson, of EMA Telstar Concerts, "immediately attracted media attention and a new generation of rock fans." Their first appearance in Stockholm resulted in a showcase on national TV news and the band has since returned several times to the Scandinavian territory, selling out 8,000-12,000 venues."

In Canada, nearer the band's home base, promoter Arthur Fogel, president of Concert Productions International, is full of praise for the Crue's touring strategy. "Too many acts think of terms of Canada as just one or two markets. But from the early stages of the band's career, manager Thaler and his team recognized the value of developing Canada as a territory with many markets as opposed to a few key cities. The band have consistently delivered first-rate live shows and this has established them as a major-league touring act throughout Canada."

Motley Crue's dedication to album promotion in Canada is similarly acclaimed by Roger Desjardins, of Warner Music Canada, who tells of an in-store autograph session at A&A Records, in promotional support of their first Canadian tour. "The 2,000 Crue fans in attendance had everything from albums to T-shirts to albums signed by the members of the band. Some of the more adventurous girls removed their shirts so the Crue could autograph sundry parts of their bodies—much to the band's pleasure."

Bo Martin, of Warner Elektra in Australia, says: "One key reason for the band's success down under is, without a doubt, the staunch and fanatical support of their fans who are almost defiantly faithful. This has built up over the years and culminated in making 'Dr. Feelgood' the band's most successful album." The band toured Australia for the first time in April, 1990, selling out five Entertainment Centre shows in Sydney, Melbourne and Brisbane.

Caroline Moss is a London-based freelance writer specializing in the music business.

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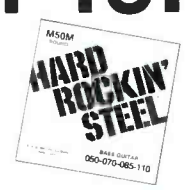

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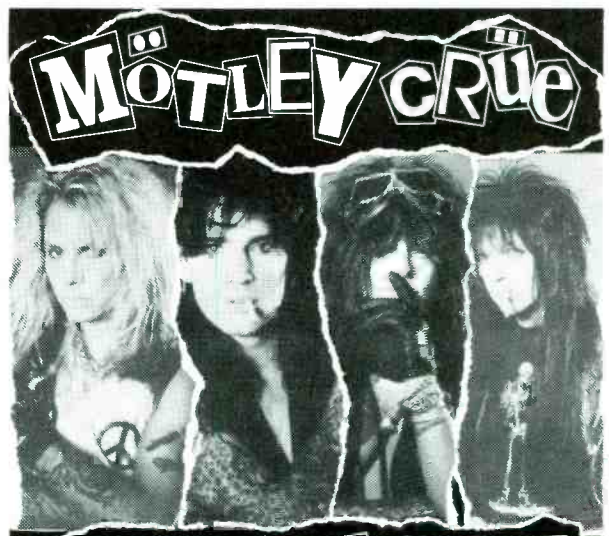

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Music Video

There's An 'Other Side' To Callner's Sexy-Vid Image

■ BY MELINDA NEWMAN

LOS ANGELES—"I do *some* videos that aren't about sex," says director Marty Callner, munching on popcorn the day after winning his first MTV Video Music Award for Aerosmith's "The Other Side."

True, but images of Tawny Kitaen writhing around in Whitesnake clips, Cher cavorting in what amounts to a seat-beltstrap, and Jessica Hahn trussed up and ready to wrestle—all scenes from Callner projects—tend to leave more indelible impressions than some others he's created.

The man who has practically made a cottage industry out of scantily clad women in clips (as one label video producer genteelly says, "Callner's understanding of adolescent sexual fantasy is highly developed") maintains that as many as half of his clips contain nary a hint of skin. Among them are several Stevie Nicks and Pat Benatar videos, and the aforementioned Aerosmith clip. However, those aren't always the ones that people remember.

"If it's a song about sex, I do that; if it's a song about suicide or death, I can adapt. It just so happens that there are a lot of songs about sex," says the affable Callner.

And for those who are offended by Callner's work, he asks them to remember that it's all "tongue-in-cheek. I don't feel like I have to defend myself. I feel good about the work I do. I would never show violence toward women or men. I'd never get that hardcore."

Even if he were so inclined, the much-in-demand Callner would have precious little time to defend himself. His already busy schedule became even more so earlier this year when he was named executive producer/director of "In Concert '91," the late-night concert series that airs Fridays on ABC.

The weekly show has deviated from Callner's original vision of a "Midnight Special" for the '90s, shot in L.A., to one where crews go out and capture the act performing around the world. "But it's still our original idea of a show where artists are interacting with other artists," he says. He personally directs up to 40% of the episodes, and farms out the rest to other directors.

Though pleased overall with the show and the high caliber of artists it has attracted, ranging from Tin Machine and Sting to Eric Clapton and Don Henley, Callner says he has had to "lower my production standards" because the show is taped live and there isn't enough time to shoot and reshoot. "I'm trying to do a prime-time product on a late-night budget."

He also got caught in a bit of a snafu when Cher lip-synced several tracks on the supposedly live program. Callner takes complete blame for the incident. "We made the commitment to the network. Three days before the shoot, Cher said she didn't have a band together and I said let's do it anyway. I still had to deliver a show and it just happened. I'm still committed to delivering a live show."

Besides, Callner adds, Cher said yes to being on the show as a favor to him. In an industry where the word loyalty is seldom heard and much less frequently practiced, Callner has artists coming back for more. It's rare that Aerosmith, Whitesnake, Cher, Nicks, Heart, or Poison go elsewhere for their videos.

Creamcheese director Marty Callner, left, consults with director of photography Tom Ackerman, center, and David Parrish, second assistant director, during a video shoot at Red Rocks Amphitheater in Colorado.

Callner says that's simply because "I'll do anything to make my artists look wonderful." He cites a Heart video where Nancy Wilson was jumping off a platform. "It was a spectacular shot, but she didn't look that cool, so we threw it away," he says.

"I oversee the editing of every frame myself," he continues. "The artists trust the fact that I'm not going to let them come off goofy."

However, such attention doesn't come cheap. Average cost of a Callner clip is $200,000-$300,000. "Most of the artists I do are over 30; it takes money to make them look good," he jokes.

However, he's serious when he says the clip budgets are getting out of hand. "Anything over half a million dollars is way out of line," he says. "Past that and it's overkill; it just becomes ego."

Though his background is television, Callner stumbled into music videos. After starting as a propman at a Cincinnati station in 1969, Callner eventually joined the fledgling HBO cable network in the mid-'70s. There, he directed a slew of specials, earning six ACE awards in the process.

Callner had two musical epiphanies that led him to where he is today. After producing several comedy specials for HBO as well as a theatrical presentation of "Camelot," the channel asked him to do music specials, starting with one on Nicks. "I thought it was a guy at first," Callner says. "But I met her and fell in love with her. She changed my life. I knew I couldn't go back to theater."

The second turning point came in 1981. He saw the video for Kim Carnes' "Bette Davis Eyes," and thought, "There's a new game in town," Callner recalls. "I got so turned on. I was bored with what I was doing anyway."

He continued producing music specials for HBO, but decided he wanted to direct clips as well. That goal became a reality in 1984, when he directed his first clip, Twisted Sister's "We're Not Gonna Take It" through his production company Creamcheese. Since then he has produced more than 100 clips.

As long as "In Concert" is on, he'll probably be able to do clips only for his favorites, Aerosmith, Poison, Cher, and Nicks, Callner says—although there are other new artists that he'd love to work with. "If C&C Music Factory came to me, I'd do it in a second. I'm stereotyped by my reputation, but I could do it. I loved doing Fishbone for 'In Concert'; they would have never come to me to do a regular clip."

VIDEO TRACK

LOS ANGELES

KID 'N PLAY'S Kid sheds his 7-inch "high-top fade" hairdo and debuts a "twist" in the rappers' new video, "Ain't Gonna Hurt Nobody." **Simeon Soffer** directed the **Select Records** shoot with producer **Ann Mullen**. Cinematographer **Dave Phillips** reeled footage at L.A.'s Arena Nightclub. **Vernon Jackson** choreographed. The tune comes from the album "Face The Nation."

Superdivas **Gladys Knight, Patti LaBelle,** and **Dionne Warwick** joined forces with **DNA** director **Rocky Schenck** to lens "Superwoman," from Knight's **MCA** album "Good Woman." **Allan Wachs** produced the shoot, which features performance footage and conceptual vignettes illustrating various "superwomen." **David Naylor** executive-produced.

The **Underdog Films** crew reeled a trio of L.A.-based clips recently, including **N.W.A's** "Alwayz Into Somethin'," for **Ruthless/Priority**; **Yo-Yo's** "Ain't Nobody Better," for **EastWest Atlantic**; and **T.N.T.'s** "Ride Sally Ride," for **Quality**. **Mark Gerard** directed and shot the N.W.A clip with producer **Belinda Ellis**; **Okuwah Garrett** directed Yo-Yo with producer **Laurice Bell** and director of photography **Romeo Tirone**; and **Stephen Ashley Blake** directed and shot T.N.T. with producer **Rubin Mendoza**.

Dreamtime Pictures director **Ian Fletcher** took **Profile** rapper **DJ Quik** into the desert to film "Tonight" from the album "Quik Is The Name." The clip is set against a backdrop of gold and yellow flowers, and follows DJ Quik on a series of strange adventures. **Carrie Wysocki** produced.

NEW YORK

DIRECTOR CLAUDE Borenzweig of **Scorched Earth Productions** has completed the video for "So You Think You're In Love" from **Robyn Hitchcock & the Egyptians'** new **A&M** album, "Perspex Island." Borenzweig makes use of a graphic animation process that he had been developing for more than a year using a Macintosh computer. A comic-book halftone dot look is used in the piece, which is intercut with romantic images of a Hitchcock and his band. **Paul Morgan** served as producer.

Director **Rich Murray** of **GPA Films** moves away from rap/soul to shoot his first rock video for the New York area group **Drive She Said**. A clock tower, an airy loft, and a vacant warehouse are the three elements used to convey the abandonment expressed in the lyrics to "Think Of Love." **Lenny Grodin** served as executive producer.

Kate Judge, also of GPA Films made her directorial debut with **Warlock** jazz artist **Kim Waters'** "For The Love Of You" video. Shot on location at Rockaway Beach, N.Y., the clip has a romantic, tropical quality. **Diana Lemchak** served as executive producer for Warlock, while **Mark De Angelis** produced for GPA Films.

Flashframe Films director **Scott Kennedy** just wrapped the debut video for London/PolyGram Label Group dance/pop act **DSK**, "What Would We Do?" Filmed at New York's Mother Film Stage, the performance clip features the trio in a white limo intercut with graphic art images and dancers flipping through the frames. The video was produced by **George Wieser**.

OTHER CITIES

ELVIS COSTELLO'S new **Warner Bros.** video, "So Like Candy," is an **Epoch Films** production lensed in Dublin. **Jeff Preiss** directed and shot the clip with producer **Jonna Mattingly**.

Scene Three's Marc Ball has just directed the video for **Trisha Yearwood's** MCA single "Like We Never Had A Broken Heart" in Nashville. Ball, who also served as director of photography, captured Yearwood's intimate performance of the ballad in Scene Three's Nashville studio with a montage of varying looks and lighting styles. **Kitty Moon** served as producer.

The M-Ocean Pictures crew is the production team behind **Seal's** latest **Sire-Warner Bros.** videos "Future Love Paradise" and "The Beginning." **Michael Geoghegan** directed both clips, which come from the artist's eponymous debut. Geoghegan used myriad special effects, pyrotechnics, and lush scenery.

The Eye will return next week.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Karen O'Connor, New Videoclips, Billboard, 1515 Broadway, New York, N.Y. 10036.

PAULA ABDUL
Promise Of A New Day
Spellbound/Virgin
Andy Delaney, Monty Whitebloom/Limelight
Jeremy Barrett

BADLANDS
The Last Time
Voodoo Highway/Atlantic
Tom Krueger/Nitrate Films
Brett Hedgecock

FRANCESCA BEGHE
Something About Your Touch
Francesca Beghe/SBK
Peter Israelson/Picture Vision
Jon Small/Steven Saporta

GLORIA ESTEFAN
Live For Loving You
Into The Light/Epic/Sony
Kevin Layne/Layne Entertainment
Brian P. Forti

GROUND ZERO FEATURING BOOTSY COLLINS
Lettin' Ya Know
Future Of The Funk/Lethal Beat
Jeff Clanagan/Studio Center
Richard Jett

PRINCE
Gett Off
Diamonds And Pearls/Paisley Park
Randee St. Nicholas/Point Of View Films
Rob Borum

TRAVIS TRITT
Anymore
It's All About To Change/Warner Bros.
Jack Cole/Flashframe Films
George Wieser, Len Epand

KIM WATERS
For The Love Of You
Sax Appeal/Warlock
Kate Judge/GPA Films
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MTV MUSIC TELEVISION

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EXCLUSIVE
Bryan Adams, Can't Stop This...
Bell Biv DeVoe, Word To The Mutha
***Mariah Carey,** Emotions
EMF, Lies
Motley Crue, Primal Scream
Tom Petty, Into The Great Wide Open

BUZZ BIN
The Farm, Groovy Train
***Nine Inch Nails,** Head Like A Hole
Siouxsie/Banshees, Kiss Them...
White Trash, Apple Pie

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 Real
MC Skat Kat, Skat Strut
Marky Mark, Good Vibrations
Metallica, Enter Sandman
Richie Sambora, Ballad Of Youth
Van Halen, Runaround

STRESS
Color Me Badd, I Adore Mi Amor
***Commitments,** Try A Little...
Dire Straits, Calling Elvis
Firehouse, Love Of A Lifetime
Heavy D., Now That We Found...
L.L. Cool J, 6 Minutes Of Pleasure
Prince, Gett Off
Skid Row, Slave To The Grind
***Tesla,** Edison's Medicine
Karyn White, Romantic

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
***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 Smithereens ,** Top Of The Pops
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Shabba Ranks, Housecall
The Farm, Groovy Train
Diana Ross, When You Tell Me...
Collins/Dozier, The Quiet's...
The Dylans, Godlike
Paula Abdul, Promise Of A New Day
Or-N-More, Everyotherday
A Tribe Called..., Check The...
The Scream, Man In The Moon
Robyn Hitchcock, So You Think...
Metallica, Enter Sandman
Sting, Mad About You
Another Bad Creation, Jealous Girl
Van Halen, Runaround

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ADDS
Commitments, Try A Little...
Russ Irwin, My Heart Belongs To You
Tuck & Patti, Dream

FIVE STAR VIDEO
Gloria Estefan, Live For Loving You

ARTIST OF THE MONTH
Taj Mahal, Don't Call Us

HEAVY
Extreme, Hole Hearted
Martika, Love . . . Thy Will Be Done
Roxette , Fading Like A Flower
Curtis Stigers, I Wonder Why
Luther Vandross, Don't Want...
Karyn White, Romantic
Vanessa Williams, Running...

GREATEST HITS
Paula Abdul, Promise Of A New Day
Bryan Adams, (Everything I Do) . . .
Michael Bolton, Time, Love & . . .
Huey Lewis/News, It Hit Me Like A...
Aaron Neville, Everybody Plays...
Bonnie Raitt, Something To Talk About
Rod Stewart, The Motown Song

WHAT'S NEW
Buddy Guy, Mustang Sally
Dire Straits, Calling Elvis
Chris Isaak, Blue Spanish Sky
Simply Red, Something Got Me Started
Stevie Wonder, Fun Day

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Cookie Crew, Secret Of Success
D-Nice, 25 Ta Life
Dire Straits, Calling Elvis
Erasure, Chorus
Four Horsemen, Nobody Said It...
Jennifer Holliday, I'm On Your Side
Jimmy Z, Funky Flute
Kirsty MacColl, Walking Down Madison
Michael Learns To..., My Blue...
Mindfunk, Sister Blue
Natural Selection, Do Anything
Robyn Hitchcock, So You Think...
The Scream, Man In The Moon
Smashing Pumpkins, Siva
The Smithereens , Top Of The Pops
Sounds Of..., The Pressure...
Steelheart, She's Gone (Lady)
Stryper, Believe
TKA, Louder Than Love
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N.W.A., Alwayz Into Somethin'
Naughty By Nature, O.P.P.
Prince, Gett Off
Shabba Ranks, Housecall
Tim Dog, F**k Compton (Edit)
TKO Posse, Daddy's On The Pipe
Tony Terry, With You
Whitney Houston, My Name Is...

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Salt-N-Pepa, Let's Talk About Sex
Luther Vandross, Don't Want...
L.L. Cool J, 6 Minutes Of Pleasure
Cathy Dennis, Too Many Walls

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Cece Rogers, Thick Girlz
Cut-N-Move, Get Serious
B.G. Prince Of Rap, This Beat...
Rappinstine, The Good Life
Natural Selection, Do Anything

HEAVY
Lisa Lisa & Cult Jam, Let The Beat...
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
Ex-Girlfriend, Why Can't You...
BeBe & CeCe Winans, Addictive Love
Vanessa Williams, Running...
Whitney Houston, My Name Is...
Tevin Campbell, Just Ask Me To
Vesta, Special
Lenny Kravitz, It Ain't Over Till It's Over
J.T. Taylor, Long Hot Summer Night
Prince, Gett Off
Naughty By Nature, O.P.P.
Karyn White, Romantic
Boyz II Men, It's So Hard To Say . . .
Lisa Fischer, Save Me
Natalie Cole, Unforgettable
Special Generation, One Night Lover
Oaktown 3.5.7, Turn It Up
Ziggy Marley, Good Time
Small Change, Teardrops

MEDIUM
James Brown, Move On
Sounds Of..., The Pressure...
Chris Pittman, Show Me
Johnny Gill, I'm Still Waiting
Mic Murphy, Give Me Just A...
Starleana, I'll Take You There
Guy, D-O-G Me Out
Stevie Wonder, Fun Day

CMT COUNTRY MUSIC TELEVISION

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ADDS
Brooks & Dunn, My Next Broken Heart
Charlie Daniels, Little Folks
Karen Tobin, Carolina Smokey Moon
Hal Ketchum, I Know Where Love Lives
Steve Wariner, Leave Him Out Of This
Texas Tornados, Is Anybody...
Schnaufer/Cactus Brothers, Fisher's...

HEAVY
Aaron Tippin, She Made A Memory...
Alan Jackson, Someday
Bo T, Angel Fire
Davis Daniel, For Crying Out Loud
Dawn Sears, Good Goodbye
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 101, The Blame
Holly Dunn, No One Takes The...
James Blundell, Time On His Hands
John Gorka , Houses In The Field
Kathy Mattea, Asking Us To Dance
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
Mark O'Connor, Bowtie
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...
Reba McEntire, For My Broken Heart
Ricky Skaggs, Life's Too Long
Ricky Van Shelton, Keep It...
Ronnie McDowell, Just Out Of Reach
Ronnie Milsap, Since I Don't Have You
Sammy Kershaw, Cadillac Style
Sawyer Brown, The Walk
Tanya Tucker, Down To My...
Desert Rose Band, You Can...
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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Reba McEntire, For My Broken Heart
Kathy Mattea, Asking Us To Dance
George Fox, I Know Where You Go

HEAVY
Sawyer Brown, The Walk
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 . . .
Marty Stuart, Tempted
Pam Tillis, Put Yourself In My Place
Whitley/Conley, Brotherly Love

MEDIUM
Aaron Tippin, She Made A Memory...
McBride And The Ride, Same Old Star
Vern Gosdin, The Garden
Davis Daniel, For Crying Out Loud
Patty Loveless, Hurt Me Bad...
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 Even...
Desert Rose Band, You Can...
Emmylou Harris, Rollin' & Ramblin'
Dolly Parton, Eagle When She Flies
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Mudhoney, Good Enough

MEDIUM
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Ned's Atomic Dustbin, Happy
Squeeze, Satisfied
Erasure, Chorus
Candyland, Fountain O' Youth
Milltown Brothers, Apple Green
The KLF, 3 A.M. Eternal
Alice In Chains, Man In The Box
Massive Attack, Safe From Harm
Jesus Jones, Real Real Real
Crash Test..., Superman's...
Em&Em, One At A Time
H.E.A.L., Heal Yourself

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Home Video

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BMG Vid International's Workman Ethic

VP Adding U.S. Strategy To Global Plan

■ BY MELINDA NEWMAN

NEW YORK—While most of its competition has focused on developing the U.S. market for longform music videos, BMG Video has approached the business from a worldwide perspective.

Adrian Workman, VP of BMG Video International, has spent the last two-and-a-half years establishing his company in 30 countries, including territories in which sales of 100 units on a title is considered big news.

While Workman expects the worldwide strategy eventually to pay dividends, one result of such an approach is that BMG has been slower than other record-label-affiliated music video companies—such as Sony's SMV Enterprises and PolyGram Video—to put its U.S. house in order.

That soon will be changing, Workman says.

BMG will restructure its various video operations to place all U.S. divisions under a single executive, Workman says. The new chief should be in place by the end of the year.

Currently, different projects are funneled through separate arms, Arista Records product through 6 West, for example, and Jive and Zomba through BMG Video. All told, BMG labels control 8% of the U.S. music video sell-through market, according to Workman.

Once everything is in order, Workman will oversee the more than 150 titles BMG has in the worldwide marketplace. By the end of 1990, BMG Video racked up total sales of 2.5 million units. Workman expects that number to surpass 4.2 million units by the end of 1992, with half that number coming from U.S. sales.

The rest of the sales will come from the 30 other countries where BMG has a presence, no matter how slim. The company has aggressively established itself in such unlikely video havens as Argentina and Malaysia so that when the boom hits, and Workman is confident it will, BMG will be ready.

WORKMAN

"BMG is into the global marketplace," Workman says. "Outside of PolyGram Video, no one is looking at Southeast Asia or South America as strongly as we are. I think it's too much of a hassle. There's a large setup cost and it does take a lot of time, especially when you're only getting returns of a few thousand units. The other companies are letting us pioneer it, but by the time they want to get in, we'll have the market snapped up."

Nonetheless, the U.S. market beckons as the world's largest.

"I don't think music video's potential has even been tapped in the U.S.," says the London-based Workman. "More and more labels are getting behind the format and when you have so much product coming into the marketplace, music retailers have to give it more recognition, as do video specialty stores."

Unlike many other music-video-based companies, BMG has been cautious in diversifying into other areas of home video.

Music video magazines, such as the VPI/Harmony line already distributed by the company, are about as far afield as BMG has strayed to date. However, it is also planning a line of audio music with ambient sporting footage, such as surfing or skateboarding.

"The tapes will have 30 minutes of music, like a 30-minute soundtrack," Workman says. "We won't necessarily play the entire song and it will have a very hip, cutting style. It will be something that you could play in a nightclub." Workman is also considering spinning off the 50 planned tapes into a television project, although he says that is not an immediate goal.

He adds that he has no fear of television exposure cannibalizing home video sales for that project or any others, including releases that are acquired from television projects.

The biggest hassle with acquisitions is clearance rights. "There have been some cases where we had documents stacked 3 feet high to get clearance," he says.

Despite the painstaking effort, Workman says the goal is to have 50% of BMG's catalog come through acquisitions, with the remaining 50% to come from current artists on the BMG roster.

The majority of releases will be live concerts rather than clip compilations. "People like live stuff more," says Workman. "They're seeing the clips on a regular basis."

The company is also not into video singles, except in isolated cases such as Whitney Houston's rendition of "The Star Spangled Banner." "They don't work internationally and they have no shelf life," Workman says.

Another of Workman's aims is to build up the division's laserdisc catalog. Although the laserdisc format is "basically nonexistent outside of Japan," Workman says BMG's goal is to have simultaneous VHS and laserdisc release on big titles. Outside of the U.S., Houston's live HBO concert (which is already out here) will be released on both formats, as will Jimi Hendrix's "At The Isle Of Wight" (on A*Vision domestically).

One title, "The Eurythmics' Greatest Hits," was released simultaneously on vinyl, CD, cassette, VHS, and laserdisc. BMG's top seller, the title has sold more than 150,000 video longform copies worldwide.

ABCs Of PPT. Retailers gather at Rentrak's annual Retailer Advisory Council meeting in the pay-per-transaction company's Portland, Ore., headquarters. Shown, from left, are Jeff Steinberg, Showtime Video; Keith Nicely, Nicely's Video; Gail Hively, Hividex Video; David Ballstadt, Adventures In Video; James D'Angelo, 4 Star Video; Paul Grassi, Palmer Video; Ronald Catron, Star Time Video; Reid Forrester, Video's To Go; Rokki Rogan, First Row Video; David Daniels, The Movie Store; and Carl Brucker, Video Giant.

New Joint IVRA/AVA Entity Plans To Lift Members' Clout

■ BY JIM McCULLAUGH

LOS ANGELES—Increasing clout for its members, as well as providing more efficient buying and operational benefits, is uppermost on the agenda of the Independent Video Retailers Management Co. in the wake of its acquisition of the video-buying division of the Chandler, Ariz.-based American Video Assn. (Billboard, Sept. 14).

'There is no program AVA has that IVRA didn't already have'

Moreover, Indio, Calif.-based IVR Management, which will continue to operate its Independent Video Retailers Assn., hopes to grow the combined IVRA/AVA entity by seeking alliances with other buying concerns, according to Hugh Pike, chairman of IVR Management (Billboard, Sept. 21).

"Those of us who are operating buying groups are just knocking each other in the head a lot," says Pike. "This is self-defeating. It's making the playing field more uneven."

IVRA claims to have 1,000 members, while AVA claims 3,000 members. Pike says members of the two associations spend in excess of $140 million annually in new-release video software purchases.

He adds that the association will have a convention in the Southeast in April of next year, at which point a name for the new group will be determined.

As for the deal itself, Pike says, "We acquired the [AVA] name, membership, and certain of its buyer endorsement programs. We did not acquire the stock of AVA. Cash was involved and cash will be involved."

Pike adds that AVA founder John Power "had to divide his business into two parts" before the deal could be consummated, as AVA retained its wholesale distribution op-

(Continued on page 55)

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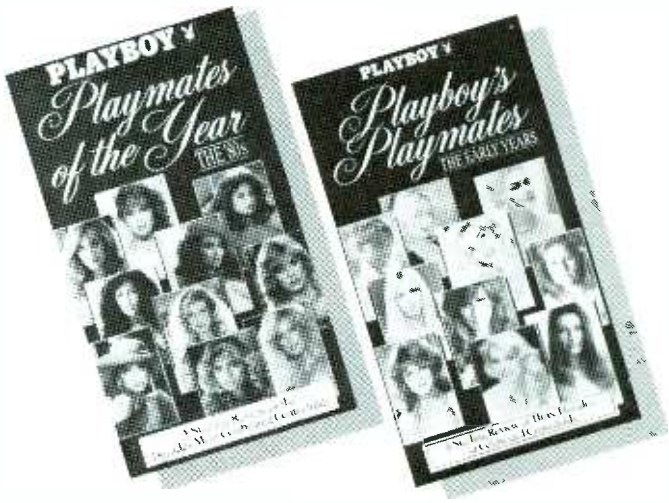

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Vid At Home In Wherehouse, As Is Service Commitment

STORE MONITOR

by Earl Paige

VIDEO'S NO. 1: **Wherehouse Entertainment** copped the recent top honors for large chains at the **Video Software Dealers Assn.'s** national convention in Las Vegas and took a big bow at its own gathering, Sept. 9-12 in Los Angeles (see story and convention capsules, page 42). Making a special presentation before 500 gathered at the Los Angeles Airport Marriott was **Dave Mount**, CEO of **LIVE Entertainment** and head of VSDA's manufacturers advisory council, which votes on the retailer-of-the-year award. Wherehouse president and CEO **Scott Young** reminded attendees that the VSDA honor is a first in that it followed "back to back" a similar award for music retailing from the **National Assn. of Recording Merchandisers**, counterpart of VSDA.

Wherehouse's event was actually a conference this year, rather than a convention for field personnel. The meeting drew 100 people from corporate headquarters in Torrance, Calif. Wherehouse has 295 stores up and down the West Coast (and some in Arizona), and has video rental departments in all of its outlets except some 50 mall stores. Such large involvement in video is reflected in the following exhibitors at the vendor fair: **Baker & Taylor, Commtron Corp., FoxVideo, Media Home Entertainment, JKG Enterprises, LIVE Home Video, Pacific Arts, Columbia TriStar Home Video, Simitar, Video Treasures, Acclaim, Capcon, Fuji, Virgin Games, Allsop, Case Logic, Creative Point, L&L Concessions, Napa Valley Box Co., BASF, Maxell, Memorex, Sony Tape,** and **TDK.**

NEXT PLEASE: Wherehouse may seem to emphasize customer service more than similar combo chains, in no small part because of its heavy involvement in the service-intensive video-rental business. For example, **Ken Blanchard**, author of the popular book "One Minute Manager," was the keynote speaker, offering many examples of customer service both good and bad. In workshop sessions, a number of policies and examples pointed up such service tips as opening up extra terminals when there is more than a five-minute wait. Another suggestion was offering a courtesy phone with numbers of nearby **Blockbuster Video** and **Music Plus** stores posted.

DOWN THE PIKE: "The independent video retailer is becoming more and more sophisticated. And the video retailer as a 'dying breed' has stopped dying. There are a lot more video stores and places of business dealing in video than the industry is even remotely aware of."

So said **Hugh Pike**, chairman of the **Independent Video Retailers Management Co.**, explaining the details of his **Independent Video Retailers Assn.'s** buyout of a portion of the **American Video Assn.** (Billboard, Sept. 14) at a recent luncheon in Los Angeles for the trade press (see story, page 53).

As an example of just how pervasive video stores are, Pike said he recently spent two weeks with **Dan Flaherty**, executive VP of IVR Management Co., in Alabama. "We figured we could cover the state in 15 working days," he said. "But we didn't cover a fourth of the state because there were four times the number of dealers involved in video known to any source that we could put our hands on."

Pike said that the IVRA/AVA alliance will also seek out larger stores and chain operators as it grows, but "no matter what their buying capacity is, they won't get a pricing differential. Everyone in our association gets one price."

Pike also observed that independent video retailers are "dying" to be more of a factor in sell-through, but that "no one is listening to them. Store owners are the biggest buyers of product in the business. Why shouldn't they have something to say about it? That's one of our missions."

(Continued on page 63)

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Billboard®

FOR WEEK ENDING SEPTEMBER 28, 1991

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	4	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	2	42	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
3	3	6	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	22.95
4	5	23	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
5	4	20	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	12	4	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
7	10	70	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
8	8	48	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
9	18	2	CITIZEN KANE: 50TH ANNIVERSAY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
10	7	50	THREE TENORS IN CONCERT ▲[2]	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
11	9	23	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
12	6	8	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
13	14	52	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
14	11	50	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
15	17	2	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
16	13	11	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
17	15	6	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
18	16	11	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
19	NEW ▶		STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
20	19	7	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
21	23	3	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
22	27	26	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
23	25	18	THE MIND'S EYE	Miramar MPV6001	Computer Animated	1991	NR	19.95
24	34	19	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
25	26	4	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
26	20	5	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	99.95
27	21	3	PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
28	30	14	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
29	22	16	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
30	31	34	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
31	24	10	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
32	28	177	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
33	NEW ▶		STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
34	35	20	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
35	29	262	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
36	36	4	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS	FoxVideo (CBS/Fox) 3272	Various Artists	1991	NR	19.98
37	32	2	ALICE COOPER: PRIME CUTS	PolyGram Music Video 083631	Alice Cooper	1991	NR	19.95
38	37	48	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
39	NEW ▶		STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
40	33	25	PLAYBOY FANTASIES II	Playboy Home Video HBO Video 457	Various Artists	1990	NR	19.99

● 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.

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MUSIC VIDEO REVIEWS

Celine Dion, "Unison," Sony Music Video Enterprises, 45 minutes, $14.98.

This big-voiced French-Canadian lass has inspired endless comparisons to Laura Branigan since her breakthrough pop hit, "Where Does My Heart Beat Now." Although both of the artists *do* specialize in booming power ballads, that's where the similarities end. As evident on this seven-song clip compilation, Dion is working overtime to develop a more adult image. In addition to the video for the hit single, this set features fairly tame interview footage and impressive live performances. While her rendition of "Calling You," the theme from "Bagdad Cafe," certainly requires repeat viewing, stock quotes do not.

LARRY FLICK

"James Taylor In Concert," Sony Music Video Enterprises, 60 minutes, $19.98.

Filmed live in 1988 at Boston's Colonial Theater, this program, which has aired on WGBH-TV and other PBS stations throughout the country, is now available on video. The celebrated singer performs a battery of songs that span his entire career, from his beginnings more than two decades ago through his most recent release, "Never Die Young." The directors of the program have given ample screen time to Taylor's band,

(Continued on page 57)

NEW JOINT IVRA/AVA ENTITY PLANS TO LIFT MEMBERS' STATUS

(Continued from page 53)

eration.

"We did not want to acquire the [AVA] stock because who knows what those liabilities really were and we have a guy in our shop involved in litigation with [Power]. We don't know about that litigation and we don't want to know about it."

Michael Weiss, who joined IVRA in May 1991 as executive director, is currently engaged in a legal battle with Power and AVA dating back to Weiss' brief tenure as president of AVA in 1990.

SHARING PROGRAMS

According to Pike, a consulting firm has been retained to "tell us whether [AVA and IVRA] should stay together or be apart. If I had to make a decision today, the name would be AVA since it's the oldest and largest." AVA was formed in 1980, while IVR Management established the IVRA in August 1990.

Initially, however, he says the two associations will operate as separate entities. "AVA members will begin to share in the programs of IVRA," he says. "There is no program that AVA has that IVRA did not already have. And there are some programs that we have that will be made available to AVA just as they are made to IVRA members.

"We are of the view that there is not much room left in pricing mechanisms from distributors," he adds. "We continue to hammer those guys. But it's not our mission to put them out of business. Our mission is to level the playing field so our independent dealers can function in the marketplace."

To that end, he notes, the IVRA now has a new agreement with Commtron whereby dealers can get $92-list product for $60.86. The AVA, meanwhile, will continue to have an agreement with Baker & Taylor. "Retailers will have an option from whom to buy but will be encouraged to stay where they are unless it's more advantageous for an individual dealer to switch," says Pike.

> *'Weiss' litigation with John Power is between them'*

In addition, he observes that the association has no plans to seek direct buying relationships with studios since "we don't want to take distributors out of the business. But studios and distributors have to realize that price is what our guys are looking for. And if we can't do it within this framework, another framework is a possibility. But it's not something that's going to happen at this time."

Among other programs for dealers, he says, is a "buyback program of our own on new releases whereby we will buy back product from members and sell it into the 30- and 60-day market," as well as a Nintendo program.

LITIGATION, SCHMITIGATION

As for the litigation involving Weiss, Pike says he does not expect it to impact the newly merged associations. "[Weiss'] litigation with John Power and his former directors is absolutely between them," says Pike. "We're not involved unless it has a tremendous negative impact on all the parties."

Pike adds that he and Power "probably wasted a good three sessions of negotiations just trying to get around that issue ... not trying to settle it but how to deal with it. We decided to deal with it by not dealing with it. That's where we are. I see no reason for the [IVRA/AVA] transaction to be undone."

Weiss, former J2 Communications marketing VP, had taken over the reins of AVA in spring 1990 after Power resigned. Subsequently, evidence of questionable arrangements during Power's earlier AVA tenure surfaced (Billboard, July 28, 1990).

Weiss was then fired from AVA as Power re-assumed control and filed a libel and slander suit against Weiss. Weiss filed a counterclaim action for breach of employment contract against Power and third party defendant AVA Plus.

Pike says he is particularly happy with a new insurance program for members that was recently announced (Billboard, July 27).

"IVRA and Kemper Insurance have developed a business owner's insurance policy specifically for the independent video retailer called 'VideoPac.' For the first time there's a specific policy written for independent video stores. A typical store owner will save between 25% and 40% on premiums," Pike says.

He also explains that IVRA/AVA will be active on the lobbying front, although "in no way do we intend to be competitive with the [Video Software Dealers Assn.'s] lobbying efforts."

Primarily, he says, IVRA is involved with two major lobby-related issues—the Child Protection Restoration And Penalties Enforcement Act of 1990 and the pending McConnell bill. Powell Moore, Ronald Reagan's former Assistant Secretary of State, has been retained as the association's lobbyist.

THE Hollywood REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS / PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	**Freddy's Dead** *(New Line)*	12,966,525	1,862 / *6,964*	—	12,966,525
2	**Dead Again** *(Paramount)*	3,839,117	940 / *4,084*	3	22,710,944
3	**The Commitments** *(20th Century Fox)*	2,511,091	555 / *4,524*	3	6,419,577
4	**Terminator 2: Judgment Day** *(Tri-Star)*	2,481,453	1,651 / *1,503*	10	190,746,136
5	**Hot Shots!** *(20th Century Fox)*	2,249,098	1,700 / *1,323*	6	61,650,350
6	**Doc Hollywood** *(Warner Bros.)*	2,219,402	1,646 / *1,348*	6	46,236,301
7	**The Doctor** *(Buena Vista)*	1,870,884	958 / *1,953*	7	31,162,990
8	**Robin Hood** *(Warner Bros.)*	1,843,454	1,469 / *1,255*	13	155,566,016
9	**Child's Play 3** *(Universal)*	1,427,550	1,842 / *775*	2	11,818,545
10	**City Slickers** *(Columbia)*	1,323,674	1,180 / *1,122*	14	116,014,390

Billboard. FOR WEEK ENDING SEPTEMBER 28, 1991

Top Music Videos™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	7	**GARTH BROOKS** Capitol Video 40023	Garth Brooks	SF	14.95
2	2	51	**THE THREE TENORS IN CONCERT** ▲2 London 071 223-3	Carreras - Domingo - Pavarotti	LF	24.95
3	3	7	**PICTURE SHOW** Elektra Entertainment 3-40124	The Cure	LF	19.98
4	4	15	**PHOTOGRAFFITTI** PolyGram Music Video 75026 17140-3	Extreme	SF	14.95
5	13	9	**THE REAL STORY** GoodTimes Home Video	Madonna	LF	12.95
6	NEW▶		**THE BEST OF LUTHER VANDROSS** SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
7	7	43	**THE IMMACULATE COLLECTION** ▲4 Warner Reprise Video 3-38195	Madonna	LF	19.98
8	5	15	**WELCOME HOME HEROES** ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
9	6	5	**O.G. ORIGINAL GANGSTER VIDEO** Warner Reprise Video 3-38249	Ice-T	LF	16.98
10	23	3	**PRIME CUTS** PolyGram Music Video 083631	Alice Cooper	LF	19.95
11	9	15	**COMING OUT OF THE DARK** SMV Enterprises 19V-49088	Gloria Estefan	LF	19.98
12	12	3	**REBA IN CONCERT** MCA Music Video 10380	Reba McEntire	LF	14.95
13	NEW▶		**VIDEO SCRAPBOOK 1991** Giant/Warner Reprise Video 3-38265	Color Me Badd	SF	14.98
14	8	39	**OH SAY CAN YOU SCREAM** ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
15	NEW▶		**IN CONCERT** SMV Enterprises 19V-49098	James Taylor	LF	19.98
16	NEW▶		**HARVEST OF SEVEN YEARS** Warner Reprise Video 3-38265	k.d. lang	LF	19.98
17	16	15	**GREATEST HITS HOME VIDEO** Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98
18	21	31	**THE FIRST VISION** ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
19	RE-ENTRY		**TOURFILM** ● Warner Reprise Video 3-38184	R.E.M.	LF	19.98
20	24	3	**GUY** MCA Music Video 10326	Guy	LF	14.95
21	RE-ENTRY		**THE FAN'S VIDEO** ● Warner Reprise Video 38151	Jane's Addiction	SF	9.98
22	11	11	**GREATEST VIDEO HITS** A*Vision Entertainment 50181-3	Yes	LF	19.98
23	20	39	**JUSTIFY MY LOVE** △8 Warner Reprise Video 38224	Madonna	VS	9.98
24	10	11	**CLIPPED** A*Vision Entertainment 50234-3	AC/DC	SF	16.98
25	NEW▶		**GETT OFF** Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
26	14	15	**QUALITY YOU CAN TASTE** SMV Enterprises 19V-49074	Warrant	LF	19.98
27	18	3	**SUMMERTIME & OTHER HITS** Jive/Zomba Video 41002	D.J. Jazzy Jeff & The Fresh Prince	LF	16.95
28	RE-ENTRY		**$19.98 HOME VID CLIFF'EM ALL!** ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
29	19	3	**HARD N' HEAVY: VOL. 14** A*Vision Entertainment 50245-3	Various Artists	LF	19.98
30	17	17	**CLUB MTV: PARTY TO GO** Tommy Boy Music Video 1037	Various Artists	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.

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A Laser Tail: MCA To Launch 'American,' 'Backdraft' In November

NICE MICE PRICE: On Nov. 14, **MCA** will launch a $24.98 CLV laserdisc edition of the animated feature "An American Tail." Previously, the title was available only on disc in a CAV version for $49.98. The sell-through release comes one week before the Nov. 22 theatrical debut of the sequel, "An American Tail: Fievel Goes West."

Also due Nov. 14 from MCA: the firefighting epic "Backdraft" (widescreen or pan-scan, $39.98), the John Wayne oil-well-capping tale "The Hellfighters" (widescreen, $39.98), and "Jimmy Buffett: Live By The Bay" ($34.98).

In addition, an MCA spokesman confirms that the restored "Spartacus" will be out in a widescreen laserdisc edition before Christmas.

OPTICAL PRINCE: "Robin Hood: Prince Of Thieves" will make its laser debut this fall from **Warner Home Video**. Available as a CX widescreen laserdisc in letterbox format at $39.98, the package will feature the Bryan Adams hit music-video single "(Everything I Do) I Do It For You" at the beginning.

APOCALYPSE LETTERBOXED: In October, **Paramount** will launch a remastered, widescreen laserdisc edition of Francis Ford Coppola's "Apocalypse Now" (digital sound, side 4 CAV, $44.95), which hitherto was available only in a pan-scan version. Marlon Brando, Robert Duvall, and Martin Sheen star in this surreal 1979 epic set in the madness of the Vietnam War.

In addition, Paramount will bow special widescreen editions of "Funny Face" (dual audio, $44.95), "The Ten Commandments" (sides 4 and 5 CAV, extras, $89.95), and "White Christmas" (dual audio, $49.95) in November. Both the above titles with "dual audio" have the music score isolated on one track, so the viewer

LASER SCANS

by Chris McGowan

can listen to either the film's complete soundtrack or just the music.

PIONEER **Special Editions** has six offerings for November. "The Golden Age Of Sinbad" (remastered, sides 2 and 3 CAV, dual audio, $49.95) features special effects by Ray Harryhausen; the Miklos Rosza score has been isolated on the right digital and analog tracks. "Nicholas & Alexandra" (widescreen, dual audio, $49.95) stars Laurence Olivier and Michael Jayston, and has Richard Rodney Bennett's score on the secondary audio track. "Robin & Marian" (dual audio, $44.95) is the 1976 interpretation of the Robin Hood myth with Sean Connery in the title role, and has John Barry's score isolated on the secondary audio track.

"1776" (widescreen, $49.95) is an adaptation of Sherman Edwards'

(Continued on page 62)

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They had Laserdiscs. Then I went to TURTLE'S MUSIC · VIDEO. They had Laserdiscs, too. Of course, they had Laserdiscs at ROSE RECORDS and also over at CAMELOT music. So next I tried the WHIREHOUSE and Strawberries music movies and more!. Guess what. Laserdiscs. I wandered back to my own store. I don't have Laserdiscs.

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Billboard®

FOR WEEK ENDING SEPTEMBER 28, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ No. 1 ★★					
1	2	3	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
2	1	14	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
3	7	5	AWAKENINGS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
4	4	9	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
5	5	11	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
6	6	5	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	34.98
7	RE-ENTRY		PREDATOR	FoxVideo Image Entertainment C1515-85	A. Schwarzenegger	1987	R	39.98
8	3	7	EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
9	10	25	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
10	NEW ▶		IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
11	8	5	THE RUSSIA HOUSE	MGM/UA Home Video Pioneer/Image Ent. ML102229	Sean Connery Michelle Pfeiffer	1990	R	29.98
12	20	3	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R	29.98
13	9	7	GREEN CARD	Touchstone Pictures Image Entertainment 1141AS	Gerard Depardieu Andie MacDowell	1991	PG-13	39.99
14	11	13	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
15	13	7	L.A. STORY	Live Home Video Image Entertainment ID8246IV	Steve Martin Victoria Tennant	1991	PG-13	39.95
16	NEW ▶		STAR TREK II: THE WRATH OF KHAN◆	Paramount Pictures Pioneer LDCA, Inc. LV1180-WS	William Shatner Leonard Nimoy	1982	PG	34.95
17	24	9	HENRY THE V	FoxVideo Image Entertainment 6163	Kenneth Branagh	1989	PG	39.98
18	15	23	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
19	NEW ▶		THE WAR OF THE ROSES	FoxVideo Image Entertainment C1856-85	Michael Douglas Kathleen Turner	1989	R	69.98
20	19	9	PACIFIC HEIGHTS	Morgan Creek Image Entertainment 1900	Michael Keaton Melanie Griffith	1990	R	39.98
21	NEW ▶		PINK FLOYD: THE WALL	MGM/UA Home Video Pioneer/Image Ent. ML102214	Bob Geldof	1979	R	24.98
22	NEW ▶		HE SAID, SHE SAID	Paramount Pictures Pioneer LDCA, Inc. LV32343	Kevin Bacon Elizabeth Perkins	1991	PG-13	34.95
23	17	3	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R	29.98
24	12	7	FLIGHT OF THE INTRUDER	Paramount Pictures Pioneer LDCA, Inc. LV32109	Danny Glover Willem DaFoe	1991	PG-13	34.95
25	NEW ▶		STAR TREK: THE MOTION PICTURE◆	Paramount Pictures Pioneer LDCA, Inc. LV8858-2WS	William Shatner Leonard Nimoy	1979	G	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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CBS/Fox Goes To The Hoop With Bird, Johnson Vids

NEW YORK—Following up its highly successful series of tapes on National Basketball Assn. superstar Michael Jordan, CBS/Fox is planning to release two new "personality" videos featuring Boston Celtics star Larry Bird and Los Angeles Lakers all-star Earvin "Magic" Johnson.

The two tapes, produced in conjunction with NBA Entertainment, will sport tie-ins with Impel Marketing, vendor of SkyBox and NBA HOOPS basketball trading cards. Both tapes will carry a $19.98 list and have a street date of Oct. 24. Prebook is Oct. 4.

Each copy of "Magic Johnson: Always Showtime" will come packed with a specially created SkyBox trading card. "Larry Bird: A Basketball Legend" comes with an NBA HOOPS card. Both cards are available only through the promotion and will not be sold as part of Impel's retail-oriented card packs.

According to Kevin Conroy, director of sports and music marketing for CBS/Fox, Impel's SkyBox cards are more personality-oriented than conventional sports trading cards, featuring flashier, computer-generated graphics and information on the player outside the arena. The NBA HOOPS cards are more traditional trading cards, featuring detailed statistics from the player's career.

While CBS/Fox has released several tapes on NBA championship teams, compilations of basketball bloopers, and spectacular plays, its two tapes showcasing Jordan have been the best-selling of its NBA line.

"Michael Jordan: Come Fly With Me," released in 1989, has sold about 440,000 units through retail to date; "Michael Jordan's Playground," released last year, has sold about 480,000 units through retail. Both titles have shipped tens of thousands of additional units through various premium offers.

"We had a 'Magic' Johnson instructional tape a few years ago, but these are really the first in what we hope will be a series of personality-oriented videos,"

(Continued on page 60)

MUSIC VIDEO REVIEWS

(Continued from page 55)

which is well deserving of the spotlight. The group performs soothing renditions of "Fire And Rain," "Shower The People," and "How Sweet It Is," and other classics, delighting a crowd of young, old, and middle-aged concertgoers. If the range of ages among the audience members is any indication of how this tape will perform at retail, dealers should see a pretty diverse constituency. And given Taylor's upcoming studio album release, combo stores can expect a surge of interest in one of America's favorite folk artists.

PAUL VERNA

www.americanradiohistory.com

Teldec Launching Opera Series On Laser, With Extras

■ BY CHRIS McGOWAN

LOS ANGELES—In November, Teldec Video will launch the first two titles in an ongoing series of opera laserdiscs with supplementary CAV sections.

"Giovanna D'Arco" and "Der Fliegende Hollander" are the first two such releases; each will retail for $49.97 and include supplementary material on the third side, which will be in the CAV (full-frame access) format. The first two sides of each title will be in the CLV (extended-play) format.

Voyager Co., which pioneered the use of CAV supplementary sections for movie titles on laserdisc, is set to launch "Mozart: The 'Dissonant Quartet' " in a CAV laserdisc/CD-ROM package this week, but Teldec is the first label to release an opera laserdisc with supplemental material on a CAV side.

"Giovanna D'Arco" features a performance of the Giuseppe Verdi opera conducted by Riccardo Chailly and directed by German film maker Werner Herzog in the Teatro Comunale di Bologna. Renato Bruson, Susan Dunn, and Vincenzo La Scola are the featured singers.

The supplemental material on the CAV side includes text on the history of the work, an examination of its production, a profile of Herzog, and a beginner's introduction to opera.

"Der Fliegende Hollander (The Flying Dutchman)," a Richard Wagner opera, was produced by Ilkka Backman for the Savonlinna Festival in Finland, and staged in the courtyard of the Olavinlinna Castle. Hildegard Behrens, Matti Salminen, and Franz Grundheber are featured singers, and Leif Segerstam conducts the festival orchestra and chorus.

The CAV side includes an English translation of the short story that inspired the work, an examination of Wagner's other compositions, and the beginner's introduction. Both releases are also available in VHS, but without the supplementary material.

"The U.S. is the only territory where the titles are available this way," says Kevin Copps, VP and GM of Elektra International Classics, which oversees Teldec. "We wouldn't think of doing it in Europe because the laser market is still underdeveloped there."

Copps says current Teldec titles available in both laserdisc and VHS achieve more than 50% of their sales through the laser format. "There definitely is a hunger out there for this stuff. And in trying to give the consumer more for his money, and more fully utilize the format, we have gone to this supplemental material."

He says it is only possible (or at least cost-effective) to include a CAV side with supplemental material "when the side breaks fall properly and the last side is less than 30 minutes. There's a 30-minute limit on CAV and an hour on CLV. There has to be enough of the opera left over to go to an extra side, and that opens up the possibility of the supplementary material."

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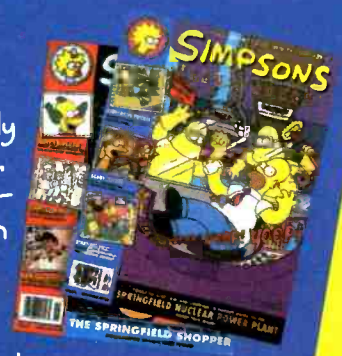

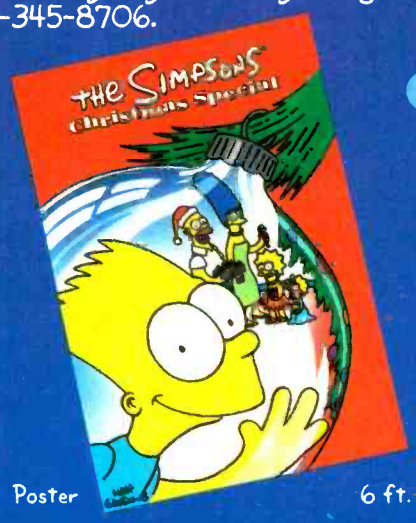

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Dealer Order Date:
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Beatles To Invade U.S. Again Via MPI Documentary

■ BY JIM BESSMAN

NEW YORK—MPI Home Video's latest Beatles title contains the first authorized release of the group's historic Ed Sullivan debut, as well as vintage cinéma vérité footage of the group's initial U.S. invasion.

"The Beatles: The First U.S. Visit," a full-length documentary due Oct. 30, is also MPI's first simultaneous videocassette/laserdisc release, with the tape priced at $89.98, the disc at $39.98.

The label has previously put out on cassette the Beatles classics "A Hard Day's Night," "Help!," and "Magical Mystery Tour." According to MPI CEO Waleed Ali, "The First U.S. Visit" is a sort of real-life "A Hard Day's Night"—a chronicle of the Fab Four's stateside arrival without the staging and the ponderous narration that characterizes "A Hard Day's Night."

MPI's new video contains more than 13 performances

Culled from hours of footage, some of which was shot by future documentarists the Maysles Brothers, the film follows the Beatles' day-to-day activities, from their landing in New York on Feb. 7, 1964, through their subsequent trips to Washington, D.C., and Miami. Also contained are more than 13 performances, the audio tracks of which have been digitally remastered. The Sullivan video also comes from the original master.

"The quality is unbelievable," says MPI's Laura Levitt, who adds that most of the material has been unreleased or seen previously only on inferior bootleg tapes.

Levitt notes that MPI, in cooperation with the Beatles' Apple Corps Ltd., is creating a nationwide promotion and advertising campaign that will attempt to play off the frenzied excitement and hysteria generated by the events documented in "The First U.S. Visit." She says that retailer buyers of the videocassette version will be able to obtain a free Beatles standup display.

Distributed under the Apple Films banner, the title will be made available worldwide shortly after its North American release.

The Beatles shown arriving in New York in February 1964.

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More Adventures Of Rocky & Bullwinkle From Buena Vista

LOS ANGELES—Buena Vista Home Video is introducing two more titles to its "Adventures Of Rocky & Bullwinkle" collection.

The two titles—"Whistler's Moose" and "Norman Moosewell"—are due to arrive in stores Nov. 15 at a suggested list of $12.99 each. Prebook is Oct. 22.

Moreover, the first six titles, which were introduced earlier this year and which have sold a combined 2 million units, will be offered in a new "Collector's Six-Pack" at a suggested list of $77.94.

According to Ann Daly, senior VP of marketing at Buena Vista, company research says that the vintage TV series has "strong appeal to both parents and nonparents aged 24-54."

Additional studio research indicates that 77% of consumers who purchased at least one videocassette of "The Adventures Of Rocky & Bullwinkle" said they would buy more.

The studio plans to back the newer releases, as well as the first six volumes, with advertising and in-store materials. A 48-piece prepack and co-op advertising will be made available to retail.

CBS/FOX GOES TO HOOP

(Continued from page 57)

CBS/Fox marketing manager Sal Scamardo says of the new titles. "We would like to do a lot more."

In developing more personality-oriented tapes, CBS/Fox is attempting to dovetail with the NBA's own strategy of marketing its superstars individually to develop more of a national following for the game.

The paradigm for that strategy has been the marketing of Jordan, currently the game's most prolific scorer and a national celebrity featured in commercials for several products. The push behind Jordan is likely to continue in the wake of his leading his team, the Chicago Bulls, to the league championship in 1990-91.

While perhaps not of quite the same stature as Jordan, both "Magic" Johnson and Bird are recognized well beyond their home markets of Los Angeles and Boston, respectively.

"I don't know which [tape] will sell more," Scamardo says of the two. "We're sort of following a coast-to-coast strategy. Larry Bird is very big throughout New England and 'Magic' is very popular in Southern California. But we're also hoping for national crossover."

Both Bird and Johnson will make personal appearances in support of the tapes, although no schedule has been set yet.

CBS/Fox and Impel have created an in-store display unit that holds 24 tapes and boxes of both SkyBox and NBA HOOPS cards so they can be merchandised together. CBS/Fox is making the unit available with orders of a 24-piece prepack. Single units are also available. PAUL SWEETING

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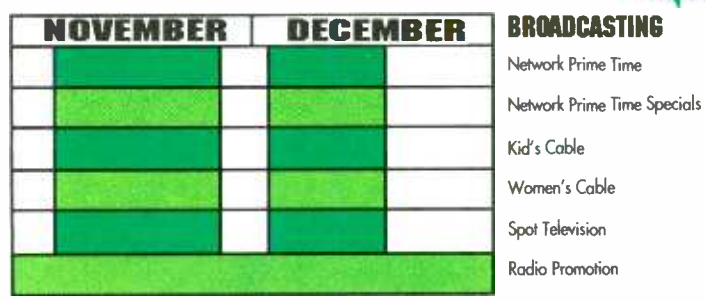

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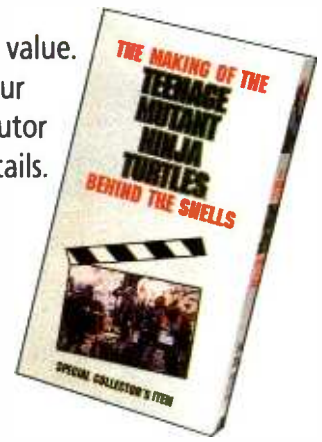

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Coliseum Flexes Its Muscle In The Body-Building Field

■ BY PAUL SWEETING

NEW YORK—After successfully marketing a line of videocassettes under license from the World Wrestling Federation, Coliseum Video is adding a body-building line in conjunction with the recently organized World Bodybuilding Federation.

The WBF is the latest brainchild of TitanSports Inc., the Stamford, Conn.-based creator of the World Wrestling Federation. It was formed to compete with the International Federation of Body Builders, the leading body-building organization.

At a press luncheon here, Coliseum president Howard Farber said the company would release one WBF tape this year, "The WBF Championship: The Premiere Event." Street date for the $59.95-list title will be Nov. 14; prebook is Oct. 31.

'I think it will be an evergreen product'

Footage for the tape was drawn from the recent WBF Championship, the organization's first, held in Atlantic City, N.J. The tape also includes feature material on several of the competitors.

The WBF currently has 14 body builders under contract.

Next year, according to Farber, Coliseum will release a series of WBF instructional tapes covering a range of topics, including conditioning specific muscle groups and diet. Each tape will feature a different WBF personality.

"The idea for the series is that it takes over where Jane Fonda left off," Farber said. "In addition to the workout portions, it's very heavily into diet and nutrition."

The WBF is currently developing a syndicated TV show, which it hopes to launch next year. According to Jonathan Flora, manager of corporate marketing for the WBF, the show will "take on the whole subject of fitness." It will also function as a vehicle to cross-promote the Coliseum cassettes.

Farber said he is confident the show will be picked up nationally because of the enormous success of TitanSports' wrestling programs, both in syndication and as pay-per-view events. Four of the all-time top 10 PPV events have been WWF-sponsored "Wrestlemania" extravaganzas.

The WBF's second championship program, slated for Long Beach, Calif., next June, is being considered for PPV.

TitanSports has also created a magazine to promote its personalities, WBF Bodybuilding Lifestyles, for national newsstand distribution. The magazine will also cross-promote the Coliseum tapes.

(Continued on next page)

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We're also offering each title individually for only $19.98. It's a one, two, knock-out combination!

$34.98
(Each title also available separately at $19.98 each)

COUNTER DISPLAY

BANNER

Over $800,000 will be spent on media and in-store display to support this campaign.

FOX VIDEO

LASER SCANS

(Continued from page 56)

1969 Broadway musical, while "The Violent Men" (widescreen, $44.95) features Edward G. Robinson as a brutal land baron and Barbara Stanwyck as his wife.

"My Sister Eileen" (two films, widescreen, $54.95) is a double-feature release that pairs the 1942 and 1955 versions of this comedy about two girls from Ohio moving to Greenwich Village. Rosalind Russell and Janet Blair star in the black-and-white first rendition, and Janet Leigh and Betty Garrett are in the color remake.

THE HORROR OF IT: Are you feeling a need for vampires and werewolves around the house, or at least safely behind your TV screen? Warner is launching several horror and sci-fi favorites on disc in October for $34.98 apiece.

Titles include "Horror Of Dracula," a 1958 Hammer Studios flick with Christopher Lee and Peter Cushing; "Manhunter" (widescreen), an anthropophagous tale directed by Michael Mann; "Stage Fright," an Alfred Hitchcock movie that stars Jane Wyman and Marlene Dietrich; "The Mummy," a 1959 Hammer Studios vehicle for our favorite marauding shrink-wrapped Egyptian; "Them!," in which James Arness and James Whitmore flee giant mutant ants sure to ruin any picnic; "THX-1138" (widescreen), the futuristic film debut of George Lucas; and "Wolfen" (widescreen), with Albert Finney as a New York detective investigating some mysteriously lupine slayings; Gregory Hines and Edward James Olmos co-star.

SILENT BUT GOLDEN: **Republic** will launch four silent-era gems on disc in December, each priced at $29.98: "College" and "The General," two 1927 films starring Buster Keaton; "Judith Of Bethulia" (CAV), a 1914 D.W. Griffith epic; and "Tumbleweeds," a 1925 western featuring William S. Hart.

RCA/COLUMBIA will bow "Mortal Thoughts" ($34.95) in November. The psychological thriller stars Demi Moore, Glenne Headly, Bruce Willis, and Harvey Keitel in a tale of violence and betrayal.

COLISEUM VIDEO

(Continued from preceding page)

"The WBF was created to appeal not just to body builders," Farber said. "That's why the magazine was created. That's why it refers to lifestyles. We're trying to attract a broad base of people interested in fitness and muscle conditioning."

Farber said he is looking to ship 50,000 units of the first tape initially, but added, "I think it will be an evergreen product that will continue selling over time."

According to Flora, future plans call for the signing of female body builders. "That's probably a year off," he said. "We want to get everything up and running first. That's one reason we've limited it to 14 men so far. We want to position the WBF as a premier organization.

TitanSports will also introduce a line of nutritional supplements under the Titan label.

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	3	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
2	4	3	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
3	2	6	AWAKENINGS	RCA/Columbia Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
4	3	7	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
5	5	6	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
6	7	9	MISERY	New Line Home Video RCA/Columbia Home Video 7777	Kathy Bates James Caan	1990	R
7	8	5	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
8	6	13	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
9	9	8	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
10	11	4	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
11	10	11	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
12	25	3	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
13	13	8	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
14	12	14	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
15	14	4	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
16	17	7	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
17	22	13	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
18	15	8	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
19	20	4	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
20	27	4	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
21	16	12	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
22	23	9	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
23	24	14	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
24	21	6	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
25	28	8	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
26	NEW ▶		LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
27	18	9	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
28	30	48	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
29	NEW ▶		PARIS TROUT	Viacom Pictures FoxVideo (Media) M122863	Dennis Hopper Barbara Hershey	1991	R
30	19	10	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
31	29	7	ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
32	26	14	POSTCARDS FROM THE EDGE	RCA/Columbia Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
33	31	16	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
34	38	7	DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13
35	NEW ▶		ROBOT JOX	Epic Home Video RCA/Columbia Home Video 59363	Gary Graham	1990	PG
36	32	12	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
37	33	16	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
38	NEW ▶		THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
39	36	8	RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
40	39	2	THE BOOK OF LOVE	New Line Home Video RCA/Columbia Home Video 75143	Chris Young Keith Coogan	1991	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 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.

NEWSLINE

Disney Hopes To Log (Pre)Historic Numbers On 'Dinosaurs' Vid Release

Walt Disney Home Video has acquired the video rights to "Dinosaurs," the Jim-Henson-masterminded TV series that uses state-of-the-art puppetry and audio "animatronics" to chronicle the lives of the Sinclairs dinosaur family. Disney will issue three 45-minute, two-episode volumes Dec. 6 at $12.99 each. The videos, which prebook Nov. 19, will also be available in 24-piece prepacks. According to Kelley Avery, VP of marketing for Buena Vista Home Video, the release coincides with the middle of the series' second TV season, "during which consumer excitement and awareness will be at its peak." Disney promises "major tie-in promotions, theme park characters, and licensed merchandise to be announced soon."

LIVE Opens New Sales 'Doors' Via Book Tie

LIVE Home Video will cross-promote its upcoming "The Doors" video with the paperback release of "Riders On The Storm: My Life With Jim Morrison And The Doors," which was authored by Doors drummer John Densmore. The Delacorte Press volume has already sold 159,000 hardback copies. As part of the promotion, 100,000 copies of the book will contain an advertisement card promoting the video release, and LIVE will include an ad for the book at the end of the videocassette. The book hit store shelves Sept. 16; the video is due Wednesday (25). In addition to the book tie-in, LIVE is staging some promotions of its own in support of the Oliver Stone-directed biographical piece. These include a $1 million "Trip To The Strip" radio giveaway that will send a winner to the Whisky A Go-Go in Hollywood, where the Doors made their debut. The video release is also backed by 10 million impressions of TV advertising and a prepack offer that includes a free copy of the video "The Doors Live In Europe."

STORE MONITOR

(Continued from page 54)

RECENT RAIDS: Raids and seizures of alleged pirated videos for the most recent reporting period included a number in Puerto Rico: **Puerto Nuevo Video**, Calle Campeche 1230, Rio Piedras; **J.K. Televideo Club**, Calle Vendig #39, Manati; **Yvette's Family Video**, Carr. 664 K.M. 4.0, Arecibo; and three in Bayamon: **Bella Vista Video**, Urb. Bella Vista; **Super Estreno Video**, Ave Lomas Verdes; and **Video 2000**, Calle 30, Santa Juanita.

Concentration in California continues: **Video One**, 1627 W. Holt Ave., Pomona; **Video 31**, 1285 W. 5th St., San Bernardino; **Five Points Video**, 8901 Fontana Ave., Fontana; **Video Crossroad**, 5448 Beach Blvd., Buena Park; **Amer-Mex Video**, 9308 Katella Ave., Garden Grove; **California Video**, 1701 W. Olympic, Montebello; **What's Up Video**, 2255 Tennessee St. East, Vallejo; **B&C Video Rental**, 1416 W. 6th St., Los Angeles; and **Buzo's Video**, 6522 S. Santa Fe Ave., Huntington Park.

Three Miami stores were raided: **Bok Video**, 454 N.W. 22nd Ave. and almost next door at 548 N.W. 22nd Ave., and **Eagle Video Inc.**, 16040 W. Flagler St. In other more isolated raids: **Precious Moments Video II**, Poet's Square Shopping Center, Freehold, N.J.; **Allentown Video**, 623 N. 7th St., Allentown, Pa.; **Video Tape City**, 2348 W. Devon Ave., Chicago; and two stores in Murray, Utah: **Top 20 Video**, 4919 S. State St., and **Video Duplication Services**, 4915 S. State St.

Other raids have taken place recently in New York (Billboard, Sept. 21).

AT THE MUSIC STORE: Compact disc specialty stores—if they are still around—are backing into video as the laserdisc catches on, according to **Robert Leja** of Denver's **Compact Discovery**, which just opened its second store.

Right now, Compact Discovery carries only 100 or so titles on laser, all of which are music videos. "They sell OK, not gangbusters," he says, but he wishes more product were available. The store has not considered videotapes and has yet to do any rental on the laserdiscs. "We have tried to stay out of rental, but we have considered it as an added service," says Leja, who was formerly at Shelburne, Vt.-based video distributor **Artec**.

Compact Discovery was opened by **Richard Holcomb**, who lured Leja out to the Rockies in February 1989, when the initial store bowed. Leja admits the days of the CD-only store are numbered in many markets. The initial store is next to a **Soundtracks**, a chain of 10 audio hardware stores; the new store is in the south suburbs.

In the area of listening booths, an advantage of a store like Compact Discovery over, say, a **Musicland** outlet, is that the CD shop "will open up anything and allow a customer to preview it," says Leja. That vow goes for video, too.

Assistance in preparing this column was provided by Jim McCullaugh in Los Angeles.

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Living Colour Suing Fox Over TV Show's Mark

■ BY TRUDI MILLER

NEW YORK—Sony Music Entertainment, Epic recording group Living Colour, and the group's guitarist, Vernon Reid, have filed suit against 20th Century-Fox Film Corp. in connection with its use of the mark "In Living Color."

The group had sued Fox last year (Billboard, May 19, 1990) for titling its TV show "In Living Color" and using a logo similar to that of the recording group. That suit was settled last fall; representatives for Fox and Living Colour declined to comment on the settlement or on the current lawsuit, but according to court papers on the new suit, certain aspects of the original suit "were intentionally left unresolved in the settlement agreement."

The current suit, filed Aug. 30 in New York federal court, pertains to recordings or videos which bear the name "In Living Color," whereas the original suit dealt specifically with the TV show.

According to the court documents, Sony Music wrote to Fox on Dec. 14, 1990, stating that Fox's use of the name "In Living Color" in connection with recordings would be viewed as a violation of Sony's rights. Nevertheless, the suit states, Fox filed a trademark application in the U.S. Patent and Trademark Office on April 23, 1991.

The suit charges that Fox's use of the name is likely to cause the public to be misled into thinking that the recording group Living Colour is associated with Fox's products and that Fox is unjustly exploiting the commercial value of the group's name.

Living Colour is seeking an injunction preventing Fox from using the name "In Living Color" on films, videos, laserdiscs, recordings, or stage shows; requiring Fox to recall any such products bearing the "In Living Color" name and deliver them to be destroyed, along with any devices used for manufacturing copies of the products; and requiring Fox to turn over all revenues from such products to the defendants.

Fox attorneys had no comment on the suit at press time.

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	2	11	DAVID SANBORN — ELEKTRA MUSICIAN 61088*/ELEKTRA	1 week at No. 1 — ANOTHER HAND
2	1	13	NATALIE COLE ▲² — ELEKTRA 61049	UNFORGETTABLE
3	4	5	WYNTON MARSALIS — COLUMBIA 47977	THICK IN THE SOUTH
4	6	11	MCCOY TYNER — CHESKY JD51*	NEW YORK REUNION
5	7	9	TOUGH YOUNG TENORS — ANTILLES 848 767*/ISLAND	ALONE TOGETHER
6	5	11	TERENCE BLANCHARD — COLUMBIA 47354*	TERENCE BLANCHARD
7	3	21	THE HARPER BROTHERS — VERVE 847 956*/POLYGRAM	ARTISTRY
8	8	9	CASSANDRA WILSON — JMT 834 443*/POLYGRAM	SHE WHO WEEPS
9	9	11	JOHNNY GRIFFIN — ANTILLES 8421*/ISLAND	THE CAT
10	11	5	WYNTON MARSALIS — COLUMBIA 47976	UPTOWN RULER
11	13	5	WYNTON MARSALIS — COLUMBIA 47975	LEVEE LOW MOAN
12	10	15	STAN GETZ — EMARCY 838 770*/POLYGRAM	SERENITY
13	18	5	ANTONIO HART — NOVUS 3120*/RCA	FOR THE FIRST TIME
14	16	9	MCCOY TYNER — ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN
15	15	7	CLEO LAINE — RCA 60548*	JAZZ
16	12	23	DIANNE REEVES — BLUE NOTE 90264*/CAPITOL	I REMEMBER
17	23	3	THE BENNY GREEN TRIO — BLUE NOTE 96485*/CAPITOL	GREENS
18	NEW ▶		JACKIE MCLEAN — TRILOKA 188*	RITES OF PASSAGE
19	NEW ▶		SONNY SHARROCK — AXIOM 848 957*/ISLAND	ASK THE AGES
20	17	33	SHIRLEY HORN — VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
21	24	3	KENNY BARRON QUINTET — ENJA 79669*/MESA-BLUEMOON	QUICK STEP
22	NEW ▶		DONALD HARRISON QUINTET — CANDID 79501*	FOR ART'S SAKE
23	NEW ▶		BOBBY HUCHERSON — LANDMARK 1529*/FANTASY	MIRAGE
24	22	61	HARRY CONNICK, JR. ▲ — COLUMBIA 46146	WE ARE IN LOVE
25	NEW ▶		HERB ELLIS — JUSTICE 1001*	ROLL CALL

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
1	2	11	BELA FLECK & THE FLECKTONES — WARNER BROS. 26562*	1 week at No. 1 — FLIGHT OF THE COSMIC HIPPO
2	6	3	THE RIPPINGTONS — GRP 9651*	CURVES AHEAD
3	9	3	CHICK COREA ELEKTRIC BAND — GRP 9649*	BENEATH THE MASK
4	4	11	CANDY DULFER — ARISTA 8674*	SAXUALITY
5	16	3	THE MANHATTAN TRANSFER — COLUMBIA 47079*	THE OFFBEAT OF AVENUES
6	13	3	ACOUSTIC ALCHEMY — GRP 9648*	BACK ON THE CASE
7	1	21	JON LUCIEN — MERCURY 848 532	LISTEN LOVE
8	3	21	THE CRUSADERS — GRP 9638*	HEALING THE WOUNDS
9	5	15	SPYRO GYRA — GRP 9642*	COLLECTION
10	7	15	JEAN LUC PONTY — EPIC 47378*	TCHOKOLA
11	10	9	MICHEL PETRUCCIANI — BLUE NOTE 95480*/CAPITOL	PLAYGROUND
12	8	13	TOM SCOTT — GRP 9646*	KEEP THIS LOVE ALIVE
13	12	9	KIM WATERS — WARLOCK 2726*	SAX APPEAL
14	15	5	WARREN HILL — NOVUS 3117*/RCA	KISS UNDER THE MOON
15	14	9	PETER APFELBAUM/THE HIEROGLYPHICS ENSEMBLE — ANTILLES 848 634*/ISLAND	SIGNS OF LIFE
16	24	3	AL DI MEOLA — TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
17	11	19	TUCK & PATTI — WINDHAM HILL JAZZ 0130*	DREAM
18	18	7	TONY GUERRERO — NOVA 9137*	ANOTHER DAY, ANOTHER DREAM
19	22	5	SADAO WATANABE — ELEKTRA 61120*	SWEET DEAL
20	19	5	EDUARDO DEL BARRIO — A&M 5355*	FREEPLAY
21	17	25	EARL KLUGH — WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
22	NEW ▶		BLUESIANA II — WINDHAM HILL JAZZ 10133*	BLUESIANA II
23	NEW ▶		DOTSERO — NOVA 9136*	JUBILEE
24	NEW ▶		PHIL SHEERAN — SONIC EDGE 80037*	STANDING ON FISHES
25	21	15	LEE RITENOUR — GRP 9645*	COLLECTION

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Jazz BLUE NOTES

by Jeff Levenson

HOME FOR A POTATO-HEAD, WILD MAN, And Weatherbird: **Louis Armstrong** lived in a modest house in Corona, Queens, in New York, from 1943 to 1971, the year he died. By all reports he was the consummate neighbor, the purest kind of nobleman hobnobbing among ordinary folk. Lucille, his fourth and last wife, recounted how Armstrong loved the area where they lived, how it reminded him of the section of New Orleans where he was raised.

Given that, it is fitting that the nearest educational institution, Queens College, situated a mere quarter-note from the Armstrong residence, should serve as both administrator of Satchmo's house and as the permanent repository for his effects and historical memorabilia.

The Louis Armstrong Archive, newly opened to the public, contains materials dating back to 1926, including extensive writings (autobiographical manuscripts, journal entries), scrapbooks, audio- and videotapes, photographs, and instruments. There are more than 20,000 items in the archive, though not all have been cataloged due to funding limitations. (A perfect segue, this: Now's the time for the various record labels that documented Armstrong, and presumably made a few bucks doing so, to help preserve his memory. Vinyl ain't final when speaking about contributions to the cause.)

Once operating at full speed, the archive will be a vital resource to historians, musicologists, humanists, or anyone else interested in understanding the makings of genius.

MORE ON POPS: At the ceremony dedicating the facility, it was announced that **Dizzy Gillespie**, Armstrong's musical heir (Gillespie has no monopoly on that one; every jazz instrumentalist or pop singer worth a hoot can rightfully make that claim), will serve as an artist-in-residence at the college. He'll be performing, teaching, and lecturing at Queens for the next two years.

FROM RUSSIA WITH ANGST: Talk about a ringside seat to history. Composer/percussionist **Bobby Previte** was next door to the Kremlin working on a commission for the Moscow Circus at the time of the failed coup attempt. Realizing that it was probably better to flee the country than to hoist a vodka or two with friends, he began what turned out to be an arduous and frightening escape around and through roadblocks, back roads, and mean-looking security guards. Great story, worthy of **John Le Carré**.

The Circus (which also got out, by the way) has already begun its national tour of the States (its itinerary has it here through April 1992). **Gramavision** plans to release Previte's album of circus music later this month.

Queens College houses the Louis Armstrong Archive

MAX MAKING WAX: Not to suggest that Previte is the only drummer keeping busy these days. **Mesa Blue Moon** has signed **Max Roach** to a production deal that involves a number of recording projects sure to keep the veteran hopping: his all-percussion group M'Boom, his Quartet, Double Quartet, Uptown String Quartet, and an album for choir and orchestra. Roach may be busier now than at any other point in his 40-plus-year career.

FINE-TUNING DEPARTMENT: An item from an earlier column may have conveyed the impression that producer **Orrin Keepnews** is in charge of the upcoming **GRP** release "The Complete Decca Recordings" of **Billie Holiday**. In fact, **Andy McKaie** and **Steve Lasker** have been on the project and deserve producer's credits.

GRASS ROUTE

(Continued from page 45)

RAP IT UP: A trio of incredibly diverse rap titles landed on our desk this week, further demonstrating this genre's immense flexibility. **Profile's** "Pure Poverty" by **Poor Righteous Teachers** is a collection of funky and lilting melodic tracks coupled with fast-talking "righteous" lyrics that preach a positive approach to life. Dancehall-reggae influences lend a tropical element to this intelligent and highly musical hip-hop offering . . . In the same breath, New York/L.A.-based Profile is promoting **Eerk & Jerk** and their eponymous single from the album "Dead Broke." Touting the duo as the "**Abbott & Costello, Laurel & Hardy, Ralph & Ed**, and **Bert & Ernie**" of rap, Profile is going for the comedy factor here. "Eerk & Jerk" is a fun, nonsensical dance tune for those times when one just feels like saying, "Screw art, let's dance!" . . . And when it's time to get down and serious, there's always **2 Black 2 Strong MMG**'s new single, "Across The 110," from the **Relativity** album "Doin' Hard Time On Planet Earth." Rap fans looking for a dose of hardcore reality can find it on such tracks as "Ice Man Cometh," "Skulls," and "Up In The Mountains." Themes range from police brutality and crackheads to the injustices inherent in the American judicial system and life in prison.

INDIE GEMS WE Recommend: **Rock Wilk**'s eponymous four-song radio sampler on Los Angeles/New York-based **Samah Records** is a programmer's dream. Clean, well-produced tracks range from the soulful R&B ballad "All That I Know" and the poppy dance tune "Sunshine" to the silky smooth "Shining Star" and the funk-rock "Can You Face Yourself." Wilk wrote, arranged, and produced each of the tracks; he sings lead and backing vocals and plays nearly every instrument.

And **Peter Betan**'s eponymous six-song EP on his own Miami-based label features an exotic mix of jazz, Latin, pop, and reggae influences. This guitarist/singer/songwriter is a gifted artist who makes truly *pretty* music, from the tender, percussive "All For You" to the intense, evocative "One In A Million."

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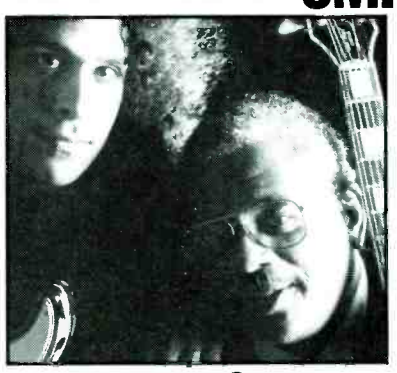

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FAITH MOVES
Legendary guitarist **SONNY SHARROCK** is joined by **NICKY SKOPELITIS** on this adventurous collection of melodic and contemplative compositions and duo improvisations. Produced by **Bill Laswell** and **Nicky Skopelitis**. [CMP CD/CS 52]

LONELY UNIVERSE
A blend of Jazz Fusion, Art Rock and New Music. The Toronto-based duo of trumpeter **Michael White** and drummer **Michel Lambert** is joined by bassist **Mick Karn** (of the group Japan) and innovative guitarist **David Torn**. [CMP CD 41]

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MTV ASIA

(Continued from page 14)

was, for instance, permitted to participate in a Hong Kong concert earlier this year to help raise money for victims of China's floods.

ENGLISH-LANGUAGE VJs

MTV Asia is operating with an English-language, all-Asian VJ lineup, consisting of Nonie (a top Taiwan TV personality), Danny McGill, and Andy Ingkavet. The clean-cut threesome is hosting the locally produced programming segments.

MTV Asia executive producer Vinnie Longobardo told a local magazine, "We are getting feedback from record companies and radio stations throughout the region, and using that to help us. What we have found is that different types of music are popular in different countries, so to appeal to a broad, pan-Asian audience we have to play a diverse selection of music."

In addition to videoclips, the channel's programming includes "Classic MTV" and from sister MTV affiliates, "The Day In Rock," "The Week In Rock," and the hourly MTV news bulletins. Also featured are the U.S. and European top 20 shows, as well as an Asian top 20 countdown and the half-hour "Rockumentary" and "Unplugged" imports.

Meanwhile, local concert promoter Andrew Bull has struck the first STAR TV/MTV Asia sponsorship deal, for Paul Simon's "Born At The Right Time" concert in Hong Kong Oct. 15. Response has been so great that an extra date has been added.

"Asia, and in particular a cosmopolitan city like Hong Kong, has waited years for MTV to be available here," says Bull, who is managing director of International Concert Productions. "The phenomenal reaction to the Paul Simon concert certainly has to do with the artist's enormous popularity here—but the fact that this will also be the first MTV-sponsored event could have had an effect

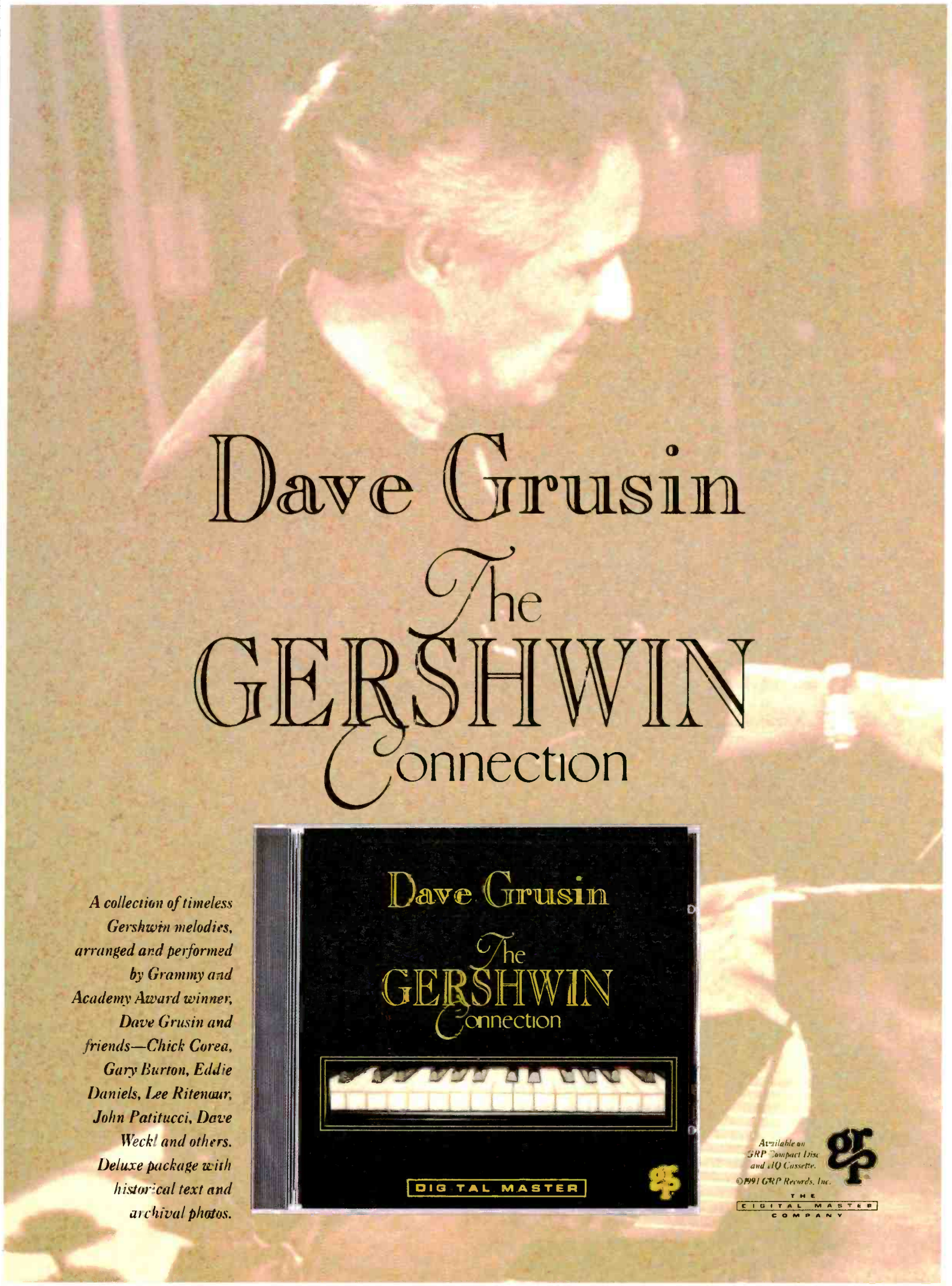
(Continued on next page)

Leverkusener Jazz Fest To Host 60 Bands

LEVERKUSEN, Germany—More than 70,000 people are expected to attend the 12th Leverkusener Jazz Tage here, Oct. 18-27. Inaugurated in 1980 as a two-day event to celebrate this industrial city's 50th anniversary, the festival has expanded over the years to one of the most ambitious in Europe with a budget of more than 1 million marks ($580,000 plus) and more than 60 groups participating.

With new sponsor Mazda joining Bayer, Agfa, Coca-Cola, and Lufthansa in supporting the festival, Leverkusen is presenting acts including the Phil Woods Quintet, the Nat Adderley Quintet featuring Vincent Herring, the Brubeck family, Take 6, the Gerry Mulligan Quartet, Jack de Johnette's Special Edition, Eddie Harris, Les McCann, Bobby Watson, Jasper van't Hof, and the Herbie Hancock-Wayne Shorter-Stanley Clarke-Omar Hakim Quartet.

The festival will also be the setting for the finals of the 10th European Jazz Competition, organized by the International Jazz Federation, in which six groups will compete for a first prize of 10,000 marks ($5,780).



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Hot Latin Tracks™

Compiled from national Latin radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	10	VIKKI CARR Y ANA GABRIEL / SONY	◆ COSAS DEL AMOR (5 weeks at No. One)
2	2	2	10	ANA GABRIEL / SONY	◆ AHORA
3	4	4	18	RICARDO MONTANER / TH-RODVEN	◆ DEJAME LLORAR
4	3	3	19	DANIELA ROMO / CAPITOL-EMI LATIN	◆ TODO TODO TODO
5	7	6	8	PANDORA / CAPITOL-EMI LATIN	POPURRI
6	5	7	8	LUCERO / MELODY	◆ ELECTRICIDAD
7	6	5	12	VICTOR VICTOR / SONOTONE	◆ MESITA DE NOCHE
8	11	16	4	MIJARES / CAPITOL-EMI LATIN	QUE NADA NOS SEPARE
9	10	13	8	JUAN LUIS GUERRA Y LA 440 / KAREN	FRIO FRIO
10	8	8	12	LISA LOPEZ / DISCOS INTERNATIONAL/SONY	◆ DIME QUIEN ES
				★★★ POWER PICK ★★★	
11	17	23	4	YNDIO / CAPITOL-EMI LATIN	MELODIA DESENCADENADA
12	12	12	7	AZUCAR MORENO / SONY	TU QUIERES MAS
13	15	22	3	RUDY LA SCALA / SONOTONE	PORQUE SERA
14	16	15	6	MARISELA / ARIOLA	YA TE OLVIDE
15	21	25	4	BEATRIZ ADRIANA / FONOVISA	NO VOLVERE JAMAS CONTIGO
16	20	17	10	ALEJANDRA GUZMAN / MELODY	HACER EL AMOR CON OTRO
17	9	10	9	GIPSY KINGS / ELEKTRA	BAILA ME
18	23	18	10	LOS BUKIS / FONOVISA	CHIQUILLA BONITA
19	19	19	4	TITO NIEVES / RMM	DE MI ENAMORATE
20	22	28	4	LISSETTE / CAPITOL-EMI LATIN	MAL SUENO
21	13	14	13	YURI / SONY	◆ TODO MI CORAZON
22	24	20	9	LOS TIGRES DEL NORTE / FONOVISA	HOY NO ES MI DIA
23	35	—	2	ILAN CHESTER / SONY	SABE A CALIDAD
24	18	11	15	SERGIO DALMA / TH-RODVEN	◆ BAILAR PEGADOS
25	14	9	16	BANDA BLANCA / SONOTONE	◆ FIESTA
				★★★ HOT SHOT DEBUT ★★★	
26	NEW▶		1	ANGELES OCHOA / SONY	COMO QUE NO
27	27	37	3	RICARDO MONTANER / TH-RODVEN	SERA
28	25	26	9	JOSE JOSE / ARIOLA	UN HOTEL EN VEZ DE CORAZON
29	28	32	3	LOS CAMINANTES / LUNA	DOS CARTAS Y UNA FLOR
30	26	24	7	LOS BUKIS / FONOVISA	DOS
31	33	—	2	VICENTE FERNANDEZ / DISCOS INTERNATIONAL	EL CHARRO MEXICANO
32	NEW▶		1	MENUDO / SONOTONE	BESAME EN LA PLAYA
33	NEW▶		1	NINO SEGARRA / M.P.I.	ERES LA UNICA
34	29	31	13	OSCAR D'LEON / TH-RODVEN	DETALLES
35	NEW▶		1	EDDIE SANTIAGO / CAPITOL-EMI LATIN	ME FALTAS TU
36	NEW▶		1	GLORIA TREVI / ARIOLA	TU ANGEL DE LA GUARDA
37	32	27	12	SIMONE / SONY	◆ PROCURO OLVIDARTE
38	34	—	2	PIMPINELA / SONY	ESA CHICA Y YO
39	36	38	3	JOSE JAVIER SOLIS / FONOVISA	SOLOS
40	30	34	5	EL GRAN COMBO / COMBO	AGUAS PASADAS

◯ Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Latin Notas

by John Lannert

LA MAFIA took a giant step toward cracking the Mexican market Sept. 12 when it performed a sparkling 45-minute showcase in Monterrey, Mexico, before 450 spectators from the Mexican and U.S. Hispanic music industry.

The bulk of the Houston-based sextet's material was culled from its just-released **Sony Discos** album, "Estas Tocando Fuego." Hearty applause punctuated the band's leadoff single, "Como Me Duele Amor," plus other embraceable tracks such as "Quiero Volver Contigo" and the title cut (and second single), which was written by Sony's A&R manager, **Jorge Luis Piloto.**

La Mafia's engaging performance was ultimately transformed into a spirited *baile* as showcase attendees took to the dance floor midway through the set. **Oscar Gonzales'** emotive delivery was in fine form, as were **Armando Lichtenberger Jr.'s** blazing accordion runs. "We feel we can perform in almost any Latino country," says Lichtenberger. "We try to arrange our show so that if people don't recognize the songs then we can try to make them move."

Lichtenberger also emphasized that the group's splash of varied musical influences reflects the listening tastes of the Hispanic youth. "Nowadays the kids like pop, rock, and cumbias," says Lichtenberger, "so we're trying to get the young kids involved in what we're doing and to be recognized as a Latin group, not as a Tejano group.

"A lot of people feel we abandoned the Tejano market; we expanded it," he adds. "We were the first Tejano band to come into Mexico since **Freddie Martinez** 20 years ago and there are bands coming in now, which is great. We're doing our thing and if we happen to open doors, then great. We're expanding La Mafia and the sky is the limit."

On Sept. 19, the group was slated to begin shooting its first video in San Antonio, Texas, for "Estas Tocando Fuego." It will begin splicing Mexican promotional dates into its U.S. concert schedule.

Sony Discos president **Frank Welzer** says La Mafia's album is shipping 50,000 units in both Mexico and the U.S. To be sure, La Mafia's pending success in the Mexican market also bodes well for Sony Mexico, which is trying to establish a ballad group, or "grupo," roster.

"We're going to begin a national radio campaign within three weeks," says **Marcos Maynard**, Sony Mexico's deputy managing director. "This is the first product that we're doing this type of promotion."

Maynard says he plans to back his radio blitz with television and print exposure for the group. Videos and live shows will comprise the final stages of Sony's promotional strategy.

La Mafia is making a move on the Mexican market

BMG INTERNATIONAL U.S. LATIN and **Karen Records**—home of **Juan Luis Guerra Y La 440**—announced Sept. 16 a long-term distribution pact covering the U.S. and Puerto Rico. Also, BMG International and Karen Records extended their current worldwide distribution deal, which includes Mexico, Argentina, Chile, Colombia, Europe, and Asia.

TELEMUNDO AND ANHEUSER-BUSCH are copresenting "Juventud, Divino Tesoro," a two-hour live variety show/telethon that will air at 9 p.m. Sept. 30 on Telemundo affiliates. The Telemundo-produced program, which will be simulcast over radio on the Spanish Broadcast System (SBS), is part of a multimedia fund-raising campaign for the National Hispanic Scholarship Fund. Originating from the Miami Arena, "Juventud, Divino Tesoro" will feature scheduled appearances from **Johnny Ventura, Wilkins, Franco de Vita, Pandora, Las Chicas Del Can,** and **Danny Rivera.**

¿COMO? Mexican crooner **José Javier Solis'** name was misspelled in the Sept. 14 issue. His latest single, "Solos," also was misidentified.

MTV MAKES THE CONNECTION IN ASIA

(Continued from preceding page)

on ticket sales with the younger market."

ICP will also promote Simon's concert appearances in mainland China. He is scheduled to perform at the Tien Ho indoor stadium in Guangzhou Oct. 18. A second show the next day has been added, following a sell-out ticket response. "MTV will be there covering the event as a news item," says Bull.

CANTONESE RESTRICTION

Dwayne Welch, BMG director of A&R and marketing for Asia Pacific, is another supporter of MTV Asia, and of STAR TV's current lobbying to have the Hong Kong government revoke a broadcast licensing restriction that does not permit the satellite station to beam down Cantonese programs for another three years. Cantonese is the primary language spoken by Hong Kong's 5.8 million residents.

"From a music industry standpoint, removing this restriction will certainly help all of us in the penetration of our Cantonese product," says Welch. "Once STAR TV obtains the rights to air Cantonese programming, they would be able to downlink these programs to cable operators." He adds that, at present, Hong Kong's two terrestrial stations TVB and ATV, have a monopoly in the territory.

EMI's Rutherford says that STAR TV and MTV can make an impact in Hong Kong quickly, because "it's relatively easy to put SMATV dishes onto apartment blocks here." Although the Hong Kong government has only authorized cable TV recently, he says, most residents are fully aware of its advantages because the authorization debate has been "going on for two years" and was covered substantially in the media.

Elsewhere in STAR TV's footprint, the enthusiasm for MTV programming—particularly in the Islamic countries of the Middle East—is open to question. Equally, it is hard to quantify how many viewers will have access to the channel and other services offered by STAR for reasons of hardware compatibility.

MTV Asia is a joint venture between Hong Kong's HutchVision, of which STAR TV is a subsidiary, and MTV Networks. HutchVision is an affiliate of Hutchison Whampoa Ltd., a major investment holding company of the region's Cheung Kong Group.

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Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	53	IN CONCERT ▲ LONDON 430 433-2* (51 weeks at No. 1)	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	5	BERNSTEIN: CANDIDE DG 429 734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
3	5	17	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
4	3	33	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
5	4	73	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
6	8	9	FAVORITE ARIAS BY WORLD'S FAVORITE. . . SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
7	9	5	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
8	6	17	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
9	7	19	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
10	13	11	HANDEL: SONATAS RCA 60441-4-RC*/RCA	KEITH JARRETT, MICHALA PETRI
11	12	63	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
12	10	37	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
13	14	17	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2*	MARGIONO, GILFRY (GARDINER)
14	18	7	BLOCH: SCHELOMO RCA 60757-2-RC*/RCA	HARNOY, LONDON PHILHARMONIC (MACKERRAS)
15	25	3	IVES/SCHUMAN/MENNIN MERCURY 432 755-2*	EASTMAN-ROCHESTER ORCHESTRA (HANSON)
16	16	15	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC*/RCA	SAINT LOUIS SYMPHONY (SLATKIN)
17	11	23	BRAHMS: CONCERTO IN D ANGEL CDC-54187*	KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)
18	20	17	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
19	17	19	PROKOFIEV: PETER AND THE WOLF DG 429 396-2*	STING, CLAUDIO ABBADO
20	15	11	BARBER: 1ST SYMPH./BEACH: GAELIC SYMPH. CHANDOS CHAN 8958*	DETROIT SYMPHONY (JARVI)
21	21	5	SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281/MCA	ANDRES SEGOVIA
22	19	15	DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103*	STARKER, SEATTLE SYMPHONY (SCHWARZ)
23	NEW▶		MOZART: CONCERTOS FOR 2 & 3 PIANOS SONY CLASSICAL SK 44915*	MURRAY PERAHIA, RADU LUPU
24	NEW▶		ROSTROPOVICH: RETURN TO RUSSIA SONY CLASSICAL SK 45836*	NATIONAL SYMPHONY ORCHESTRA (ROSTROPOVICH)
25	NEW▶		HAIL, GLADDENING LIGHT COLLEGIUM 113*	JOHN RUTTER, CAMBRIDGE SINGERS

TOP CROSSOVER ALBUMS™

			★★ NO. 1 ★★	
1	1	27	SPIRITUALS IN CONCERT DG 429 790-2* (25 weeks at No. 1)	BATTLE, NORMAN (LEVINE)
2	4	5	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
3	2	11	HOLLYWOOD DREAMS PHILIPS 432 409-2*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
4	3	13	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
5	5	21	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
6	6	15	I LOVE A PARADE SONY CLASSICAL SK 46747*	BOSTON POPS (WILLIAMS)
7	8	41	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
8	7	11	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2*/ATLANTIC	JOSE CARRERAS
9	9	19	CINEMA ITALIANO RCA 60706-2-RC*/RCA	MANCINI POPS (MANCINI)
10	13	3	THE SYMPHONIC LLOYD WEBBER TELDEC 73742-2*	ROYAL PHILHARMONIC (STRATTA)
11	12	17	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2*	BOSTON POPS (WILLIAMS)
12	10	13	MOVIE LOVE THEMES TELARC CD-80243*	CINCINNATI POPS (KUNZEL)
13	NEW▶		THE MUSIC MAN TELARC CD-80276*	NOBLE, BRETT, CINCINNATI POPS (KUNZEL)
14	11	33	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
15	14	27	THE AMERICAN ALBUM RCA 60778-2-RC*/RCA	SAINT LOUIS SYMPHONY (SLATKIN)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Classical KEEPING SCORE

by Is Horowitz

A STRIKING DEVELOPMENT: Elektra International Classics was all set to flex its talent muscle in mid-September with live recordings of the new season's opening concerts by both the New York Philharmonic and Chicago Symphony orchestras.

Promotional values were especially attractive since the concerts were to mark the first appearances of **Kurt Masur** in New York and **Daniel Barenboim** in Chicago in their new posts as music directors.

The New York concert came off as planned, and EIC's Teldec taped live performances of Bruckner's Symphony No. 7, a pair of fanfares by John Adams, and a set of Copland's "Old American Songs," with baritone **Thomas Hampson** as soloist.

Teldec's sister EIC label, Erato, wasn't so lucky. They were to record Beethoven's "Missa Solemnis," but the Chicago Symphony players, still without a contract for the new season, refused to perform and the concerts were canceled. Thrown in doubt, as well, are Erato sessions scheduled for Saturday (28), when Barenboim and the orchestra were to record works by Ravel. At press time, orchestra and management were still not talking.

FULL SPEED AHEAD: Sony Classical continues a heavy recording schedule that makes no concession to complaints of product glut and sales slowdown.

Domestic sessions scheduled this month include more Sibelius (Symphony No. 7 and "Finlandia") from **Lorin Maazel** and the Pittsburgh Symphony, plus a program of Victor Herbert orchestral music. Both projects have **Steven Epstein** as producer.

Epstein will also be in the control room when **Midori** tackles that icon of string literature, Bach's Sonatas and Partitas for Solo Violin. Another group of September sessions will see pianist **Yefim Bronfman** record three Prokofiev sonatas (Nos. 1, 4 & 6), with **Gary Schultz** as producer.

Stravinsky and Debussy are the focus of Sony's recording agenda with **Michael Tilson Thomas** and the London Symphony Orchestra this month. The former's Symphony in C and Symphony of Psalms were scheduled. They'll be coupled on disc with Stravinsky's Symphony in Three Movements, to be recorded later. The Debussy opus is "Le Martyre de Saint-Sebastien." Tilson Thomas' producer in both projects is **David Mottley.**

Other Sony orchestral sessions this month will lay down the Nielsen Clarinet Concerto, with **Hakan Rosengren** as soloist, and the composer's Flute Concerto, featuring **Per Flemstrumlautom. Esa-Pekka Salonen**

Chicago strike scuttles Barenboim 'Missa' for Erato

conducts the Swedish Radio Symphony; Mottley is producer here, too.

And when **Carlo Maria Giulini** records the Beethoven Symphonies Nos. 6 & 7 at month's end with the Scala Philharmonic, Mottley will again produce.

COLLECTIBLES: Somehow it comes as no surprise to learn that **Maurizio Pollini** is an expert chess player, or that **James Levine** likes Dom Perignon champagne. But did you know that **Krystian Zimerman** can dismantle, repair, and reassemble a concert grand in an evening? Or that **Seiji Ozawa** switched emphasis from piano to the baton after he broke two fingers at age 15? Or that in their early days, scholarly group **Musica Antiqua Kumlautoln** used to perform dressed in black leather?

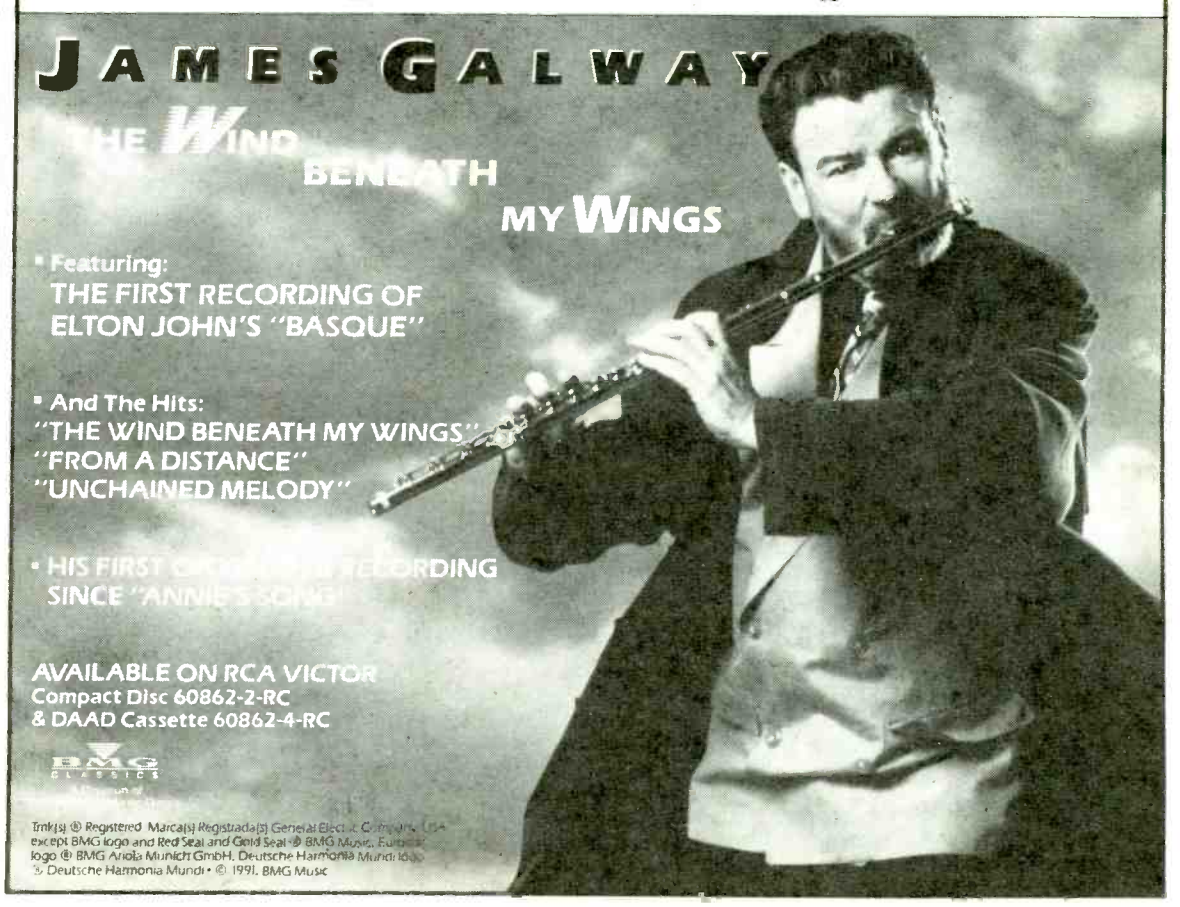
These and other intriguing bits of trivia appear on a set of 38 Deutsche Grammophon "baseball cards." Each card pictures a label artist on one side, with some bio and new release material on the other. DG has printed 10,000 sets of the cards as promotional giveaways.

RCA VICTOR RED SEAL
RCA VICTOR
eurodisc

Nipper News

RCA VICTOR GOLD SEAL
deutsche harmonia mundi

"All the News That Fits His Prints" VOL. 3, NO. 6



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International

Muted Reaction To German Market Rise

Labels Say The Boom Days May Be Numbered

■ BY WOLFGANG SPAHR

HAMBURG—A 24% increase in the value of the sound-carrier market would be a cause for celebration in most countries, but in Germany the reaction is considerably more guarded.

Record companies are not exactly unhappy at the year-on-year rise for the first six months of 1991 (Billboard, Sept. 14), but they suggest such spectacular sales leaps may now be at an end.

Christoph Schmidt, managing director at BMG Ariola in Munich, points to the fact that 60% of the increase in revenues reported in January-June came from the old East Germany, with the remainder accounted for by consumers in the west of the country. In the second half of this year, any increase in value will be smaller, he says, because what was East Germany is now included in all figures. The latest statistics are the last in which the new, reunited Germany is being compared, in effect, with the old West Germany.

Schmidt adds that economic problems in the west of the country and only moderate growth in the east will likely lead to a single-digit rise in the second half of this year. He states, though, that it is impossible to make accurate predictions.

EMI Electrola director Dr. Karl Mahlmann says the explosion of sales in the east is now over and, because of increased taxes and worsened economic conditions in the west, total sales for July and August 1991 are about the same as in the same months last year. He says, "Taking the whole of the year, we estimate there will be an overall increase in the market of between 10% and 15%. The exact figure will depend on the success of releases within the forthcoming months."

However, East West managing director Jurgen Otterstein argues that the 24% first-half increase is an outstanding success and is an indication of good music market development. He qualifies this, though, by pointing out that the figure refers to quantities of records delivered to stores. It does not equate exactly to numbers bought by consumers.

Looking at more up-to-date figures, Otterstein, like Mahlmann, is disappointed by uninspiring sales for July and August. He says July was 4% ahead of the same month last year while August was 7% down.

Otterstein adds that part of the 24% increase in first-half revenues was due to higher across-the-board dealer prices. In the current six months, this factor will have an even greater effect, he suggests, because big-name releases are due from acts that traditionally sell a large proportion of their product on CD.

He estimates that by the end of 1991, the industry will be up 20% on last year.

French-Product Radio Quota Gets Boost From Culture Min.

■ BY EMMANUEL LEGRAND

PARIS—A new element has been introduced into the thorny question of whether French radio should have a statutory quota for airplay of domestic repertoire. Culture minister Jack Lang has now publicly stated that he believes the broadcasters should be subject to an agreed minimum.

For the moment, the ministry of culture is leaving record companies and radio stations to negotiate an agreement, although the ministry has been exerting strong pressure on the broadcasters to increase the proportion of francophone material. The stations themselves are strongly opposed to any form of regulation, while the record companies have mixed feelings on the matter.

The broadcasters and the record companies are, though, anxious to settle the issue among themselves, eager to avoid any kind of government interference.

However, Lang has now officially stated for the first time that he is in favor of a system that would put more French music on the airwaves. He says he is prepared to countenance legislation on the issue but would prefer the stations to sign a clear-cut deal with broadcasting authority CSA that would "leave increasing room for the broadcasting of original francophone productions."

Radio station reactions to the

(Continued on next page)

Belgium's Music Funding A 2-Way Deal

There's reasonably generous government support for the music industry in Belgium, though, predictably, there are different approaches in the way it is doled out in the Flemish and the French communities. While pop music is, in some areas, reckoned to be generating enough profit to be able to look after itself, other sectors—including video—are given supportive aid. In Billboard's continuing series reflecting the attitudes of European Community governments to music, it's Belgium's turn.

■ BY MARC MAES

BRUSSELS—In Belgium, both the Flemish and French community governments support new and upcoming talent, but closer examination shows they do so in different ways.

The French community's Direction Generale de La Culture: Service Musique et Danse has a budget of 670 million Belgian Francs, just under $20 million at an exchange rate of 34.70 BF to the U.S. dollar. This is a government sum put aside annually to support the creation and production of music, and also to cover music performance in the French-speaking part of Belgium.

This amount includes around $300,000 available to support composers and artists operating in the "non-classical" music genre; it is spent on artists who want to make a debut recording, provided they are not signed to any record company. In this section of the deal, the government takes responsibility for part of the studio fees or productions costs, and the money goes directly to the artist.

There's another built-in sum available to give financial back-up to music festivals. But the bulk of the bottom line subsidy from "Musique et Danse" is directed to theater, ballet, and opera.

Nonprofit organizations such as the Wallonie-Bruxelles Musique, which has recently been absorbed into the government department on an independent basis, receive as much as $57,000 a year. Belgian authors' rights association SABAM is a member of the commission that decides how government backing will be allocated.

Camille Hermans, of the Musique et Danse division, says, "The real problem for us is that our French-language radio and television stations are very poor when it comes to supporting domestic talent." She adds that her organization has written "numerous" letters and made countless appeals to the RTBF broadcaster to try and improve talent exposure situation.

As for the video production sector, the Belgian French community government has set up nine "ateliers de production," which provide all kinds of material aid, like hardware and other product, and two "ateliers d'acceuil," which provide financial support to film and video projects in Belgium. In Brussels, video takes up 10% of the budget provided, but in the French-language provinces the video share goes up to around 50%.

The annual budget is roughly

(Continued on next page)

ARS Dances Into Eastern Europe

ANTWERP, Belgium—Belgian dance label ARS is making its first excursions into Eastern Europe with the release of Technotronic's "Pump Up The Jam" album in the Soviet Union plus licensing deals in Czechoslovakia, Poland, and Hungary.

ARS director of business affairs Stefan Calle says, "It all started as a tryout. But, step by step, we managed to conclude interesting deals in those growing markets, where we specifically decided to play a pioneering role by working with independent labels."

The licensing deal for Czechoslovakia and Poland covers the debut albums from both Technotronic and Hithouse, with Czech company Europroduktion handling all manufacturing locally. Initial pressings of 50,000 units of each title have been released.

In the Soviet Union, ARS is working with Blue Baltic Entertainment on the release of "Pump Up The Jam" and the "Megatronic" compilation album. Says Calle, "Although the U.S.S.R. represents a big market, singles are rare, so I decided to make a special compilation featuring ARS acts like Technotronic, Cartouche, and some of Hithouse's material." He says 65,000 copies of "Pump Up The Jam" have already been sold in the U.S.S.R. and another 70,000 units have been pressed. Advance orders for "Megatronic" have passed 70,000, he says.

The Blue Baltic Entertainment deal was concluded at the Looking East & West conference in Budapest in November. Negotiations there led to an agreement with Hungary's UNO Records for the release of Technotronic and Rozlyne Clarke albums. MARC MAES

Beatles Brouhaha In Netherlands

AMSTERDAM—The Netherlands' leading mail-order company, Wehkamp, is causing a stir with "The Beatles—The Decca Tapes," an album of songs taken from the band's earliest demo tapes.

Twelve tracks have been taken from a demo that the Beatles recorded for Decca on Jan. 1, 1962, and that is claimed to be their first professional recording. Wehkamp is offering a CD or cassette of the album for the equivalent of just more than $4 when its customers order any item from its catalog of household and fashion goods.

A total of more than 60,000 copies of the album were sold in less than a week, and a spokesman for the firm says, "We're very pleased with the stunt."

However, EMI Bovema, which owns the rights to the Beatles' mainstream recordings in the Netherlands, is not so happy. Says spokesman Hans van Exter, "Releasing those dubious recordings is not good for our image."

He adds, though, that EMI Bovema is legally powerless to stop the releases as it has no rights to the recordings. WILLEM HOOS

Swedes Foresee Radio Deregulation

■ BY DAVID ROWLEY

STOCKHOLM—The demise of the Swedish Social Democrat government during this country's general election, Sept. 15, is likely to mean free Swedish radio by the middle of next year.

Although at press time it was unclear which of the country's center-right parties would eventually make up a coalition government, all four main contenders—Moderaterna, Folkepartiet, Centerpartiet, and the Christian Democrats—have voiced, in the months leading up to the election, their wholehearted support for deregulated radio.

Currently, it is illegal for radio stations in Sweden to broadcast advertising. National radio is state-owned and run, as is the so-called "local" radio.

Community, or "naerradio," which is theoretically meant to be an outlet for local interest groups but which has developed into the heir to the crown of commercial radio, currently operates on the basis of these specific groups, underwriting station costs as benefactors in return for on-air information slots mapping out the particular group's aims.

However, the majority of the larger naerradio stations have been gearing themselves up for the expected deregulation and most strongly resemble classic Top 40 stations.

One of these stations, Radio Nova, has been running advertisements in contravention of the law since the middle of last year, which has resulted in its license revocation and its managing director, Claes Nydahl, facing criminal charges. This case came to court less than a week before the election and the verdict was put back until one week after.

Exactly how deregulation will come about is unclear, although the leading contenders for the job of

(Continued on page 73)

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

SOUTH AFRICA: In the wake of the phenomenal success of home-grown reggae star **Lucky Dube**, record companies are eagerly signing up every new reggae act that comes along. It was a different story six years ago when this former mbaqanga (township rhythm) artist was trying to persuade anyone to record reggae. Dube is now the most popular singer in South Africa and possibly all of Africa, selling a routine quarter-million units of every album he releases. Last July the Rastaman of the townships faced the ultimate test when he played for the first time in Jamaica at the 14th annual Reggae Sunsplash festival. Stealing the show like no one since **Bob Marley** and **Peter Tosh**, he was called back for a 15-minute encore and afterward was mobbed by the Jamaican press. Dube's eagerly awaited new album, "House Of Exile," is out this week on Gallo Music Productions.

ARTHUR GOLDSTRUCK

GERMANY: Dance music is big business here, and nowhere bigger than in Frankfurt, which has been dubbed the "cradle of rap" in Germany. The city is home to the country's largest U.S. Army community, and former GIs who have made their mark in music starting from here include **Terence Trent D'Arby**, soul man **Sydney Youngblood**, and rappers **Turbo B** of the group **Snap!** (signed to Frankfurt-based Logic label) and **P.M. Sampson**. The latest ex-GIs to reach the charts are **B.G. The Prince Of Rap**, originally from Washington, D.C., and **Karl Keaton** (stationed in Nuremberg), who has two singles on the chart, "Love's Burn" and the follow-up "Remember," both produced by the Dutch maestro of the megamix **Ben Liebrand**. The Frankfurt phenomenon is also proving a highly successful export, with no fewer than three local productions currently placed on the Billboard dance charts: "This Beat Is Hot" by B.G. The Prince Of Rap, "Dance Now" by **Mosaic 3**, and "No Deeper Meaning" by **Culture Beat**. ELLIE WEINERT

JAPAN: Hard rock band **Flesh** has its debut album slated for release in December on Virgin Japan. Members of the innovative five-piece include French vocalist/guitarist **Le Baron**, whose singing is reminiscent of the **Cult's Ian Astbury**, and guitarist **Delphine**, daughter of Japanese movie queen **Keiko Kishi** and French film director **Yves Champi**. Dressed in Barbarella-style, S&M chic, their faces coated in white pancake makeup and heavy eyeliner, Le Baron and Delphine look like a pair of futuristic vampires. Dynamic and decadent, their music is a combination of high-speed rock and quirky cabaret interludes on which Le Baron plays the piano like some lounge lizard from deep in the Carpathians . . . Female power-pop trio **Shonen Knife**, which comes from Osaka, has released its debut album, "712," on the Gasatanka label. With songs about subjects as diverse as Fruit Loops, faith healers, and the joys of getting food poisoning from eating spoiled oysters, the group has long been a cult favorite here, but interest is spreading rapidly since its shows in the U.S. last month.

STEVE McCLURE

CORSICA: This French Mediterranean island south of the French Riviera is proving a rich hunting ground for French record companies. Last year Phonogram signed the band **Les Nouvelles Polyphonies Corses**, whose self-titled, **Hector Zazou**-produced album mixed traditional a cappella Corsican songs with more modern material. Now Corsica's most popular band, **I Muvrini**, has been signed to Mango, a subsidiary of Island, an event that the locals regard as a significant cultural coup. I Muvrini's music owes much to the oral tradition of Corsican music, with its emphasis on deep harmony and polyphonic vocal arrangements, while the instrumentation is a mixture of old (accordion, hoboe) and new (keyboards and a modern rhythm section). The lyrics are all sung in Corsican, which the members of I Muvrini feel is an important step in helping to maintain a local Corsican culture that has long been under threat. Now they will have a much clearer voice on the international stage. Their latest album, "A Voce Rivolta" (Singin At The Top Of The Voice), which has already sold 25,000 copies in Corsica alone, will henceforth be distributed by Island, while its concert at the 6,000-capacity Zenith in Paris next April has already sold out.

EMMANUEL LEGRAND

U.K.: Exhausted by the bright, buzzy, high-energy pop of **EMF** and **Jesus Jones**, English rock has subsided into one of its periodic fits of gloom with a succession of bands like **Blur, Ride, Lush, Chapterhouse**, and **Slowdive**, which play an artful but doomy strain of indie-rock with a uniformly slow metabolism. Inspired by the distorted guitar drones of heroes like My **Bloody Valentine** and the **Jesus And Mary Chain**, they arouse atavistic memories of the **Velvet Underground**, but without such striking melodies. One music-paper wag described this small, tightly knit bunch as the Scene That Celebrates Itself, and the name seems to have stuck. But with Slowdive's debut album, "Just For A Day" (Creation), a top 40 hit, and Blur's debut, "Leisure" (Food), making an extraordinary entry at No. 7 earlier this month, it looks like the celebrations are spreading. D.S.

Dutch Are Marking Calendar For Music Event

Govt.-Supported Campaign To Promote Awareness

AMSTERDAM—Dutch consumers will get 10 days of persuasion to buy more music, beginning Oct. 2.

The 10th annual Dutch Ten Days Record Event is intended to increase awareness of recorded music among potential buyers between the ages of 20 and 50. Organized by the government-supported Combined Promotion Soundcarrier Foundation (CPG), it is also backed by record companies' trade body NVPI, retailers association NVGD, and rights society STEMRA.

CPG is spending the equivalent of $615,400 on the promotion. As in previous years, consumers will receive a free, 17-track CD this year featuring acts such as Whitney Houston, Roxette, Gloria Estefan, and local artists Toi & Toi and Gerard Joling, when they spend $25.40 on CD product.

The promotional CD, of which 500,000 are being pressed, will be available at 1,275 Dutch record stores. In addition, consumers will receive the same tracks on cassette when they spend $14.10 on prerecorded tapes.

CPG has also printed 1 million copies of a 56-page brochure giving detailed information on 43 new albums of both local and international repertoire. The booklet includes coupons giving the consumer a $5 discount on any 10 of the featured records.

The Ten Days Record Event will be promoted through TV and radio commercials, advertising in national newspapers and the music consumer press, and an in-store campaign. Two televised music galas will take place as part of the event, to be broadcast nationally Oct. 2 and 9.

CPG is also to run a classical music promotion from Oct. 21-Dec. 31. Under the banner "classical music has more to offer," it will be based around a CD and cassette featuring young and promising classical artists from a number of countries. Twenty TV ads have been bought and concerts will be televised Oct. 26 and Nov. 23.

WILLEM HOOS

BELGIUM'S MUSIC-BIZ FUNDING SPLIT IN FLEMISH/FRENCH ARENAS

(Continued from preceding page)

$850,000 and amounts allocated for each product vary from $115,000 to $225,000.

The fact that the video commission is a mixed (that is, state and private) organization allows intense contacts and negotiations with video producers and directors. The commission has come to represent a platform for discussions on just about every aspect of video production.

In Flanders, in the Flemish region, Patrick Dewael, minister of culture, heads up a similar kind of operation, with 7 million BF (some $200,000) handed out to modern classical music and contemporary serious music of various kinds, by commissioning specific compositions, to create material for orchestral performances.

A culture ministry spokesman says no support for pop music is planned, as "it's already commercial enough and is generally regarded as self-supporting." However, the Bestuur voor Jeugdvormoing has spent $250,000 supporting cultural events in general and 13% of them were pop and rock festivals.

For the video sector, the Flemish culture ministry has no specific plans as yet, and although the film industry received an annual $285,000 stimulus (via the FEMI, or Flemish European Media Institute), the government's support for video production is limited to video-art creations and to the organizations that stage performances of that kind of product.

At the European Commission headquarters in Brussels, Antonio Zapatero, of the cultural department, says, "There's no overall market policy to support music or the video industry. It's something that individual member countries have to take care of for themselves."

He adds that as yet there are no plans for financial support at full EC level, but hints that positive changes could well emerge when modifications to the Rome Treaty are finally agreed upon.

Chris Harding Exiting Knight Records Post

LONDON—The man who helped develop Knight Records into one of the U.K.'s premier catalog labels is leaving after three years. Managing director Chris Harding relinquishes his post at the end of September, when the company will also relocate its headquarters.

Harding will stay active in the catalog marketing field, continuing his involvement with all European music product creation and acquisition for Time-Life International. Judy Head, GM at Knight, will join Harding.

Knight Records, part of the publicly traded Castle Communications group, has been headquartered in north London. Its new location will be at Castle's base at Chessington, Surrey. The changes involve the loss of three jobs, but Castle commercial director Jon Beecher says Knight's catalog will continue to be expanded and promoted.

Knight's sister label, Sequel Records, is unaffected by Harding's departure. Managing director Bob Fisher continues to operate the reissue imprint at its London offices.

ADAM WHITE

FRENCH-REPERTOIRE RADIO QUOTA GETS BOOST

(Continued from preceding page)

minister's pronouncement have been negative. Philippe Labro, GM of programs at RTL, says, "We are not concerned by this question as RTL broadcast more than 65% of francophone music. But, if youngsters like Anglo-American music, are we going to prevent them from listening to it? We saw where this could lead in the countries of Eastern Europe."

The call for quotas was first made in June when Jean-Loup Tournier, managing director of performing rights society SACEM, said that French artists were getting a decreasing amount of exposure on the most popular chart-oriented stations. Following Tournier's suggestion, the CCRV, the commission of music industry professionals set up by the culture ministry, proposed the implementation of minimum quotas of francophone product: 50% for AM stations and 40% for FM. However, CCRV said also that it would prefer dialog to the imposition of minimums by the government.

Since Lang's pronouncement, the minister has met with senior broadcasters and all sides agree the discussions are cordial and valuable. A spokesman for the ministry adds, though, that the broadcasters realize the situation is "serious."

Record company association SNEP reacted to Lang's comments with a statement that said the organization is "attached to the development of francophone music" and "regrets the lack of space this music has on the private FM radio stations that appeared 10 years ago and were welcomed with great hope by the record industry."

The statement continues that SNEP feels the future vitality of French music will not be ensured by broadcasting quotas alone. It calls for a dialog aimed at producing the maximum exposure for emerging French talent.

Rights Bill Being Mulled In Belgium

BRUSSELS—Belgian record companies held a meeting of 500 local artists last week to inform them of the debate surrounding the country's new authors' rights bill.

The bill, named the Lallemand Proposal, after sponsoring senator Roger Lallemand, will come under discussion for the first time next month. "Artists should know what the discussion is all about," said Vincent van Mele, director of the Belgian IFPI group before the meeting. "We plan to inform them on aspects like home taping, broadcast fees, etc."

The Lallemand Proposal would reform the existing copyright law, which dates back to 1886. Consumer electronics companies and tape manufacturers have attacked the bill's blank-tape levy provision, and record companies are unhappy about the system for distributing royalties from neighboring rights.

MARC MAES

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HITS OF THE WORLD

CANADA (The Record) 9/23/91

		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/GEFFEN
3	3	**THINGS THAT MAKE YOU GO HMMMM** C&C MUSIC FACTORY COLUMBIA/SONY
4	7	**SUMMERTIME** D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
5	5	**ENTER SANDMAN** METALLICA ELEKTRA/WEA
6	6	**FADING LIKE A FLOWER** ROXETTE CAPITOL/CAPITOL
7	4	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ VIRGIN/A&M
8	9	**UNFORGETTABLE** NATALIE COLE ELEKTRA/WEA
9	8	**MORE THAN WORDS** EXTREME A&M/A&M
10	13	**GOOD VIBRATIONS** MARKY MARK & THE FUNKY BUNCH GIANT/WEA
		ALBUMS
1	1	**METALLICA** METALLICA ELEKTRA/WEA
2	2	**NATALIE COLE** UNFORGETTABLE ELEKTRA/WEA
3	3	**CRASH TEST DUMMIES** THE GHOSTS THAT HAUNT ME ARISTA/BMG
4	4	**EXTREME** EXTREME II PORNOGRAFFITTI A&M/A&M
5	8	**R.E.M.** OUT OF TIME WARNER BROS./WEA
6	6	**TOM PETTY** INTO THE GREAT WIDE OPEN MCA/MCA
7	7	**BONNIE RAITT** LUCK OF THE DRAW CAPITOL/CAPITOL
8	5	**SOUNDTRACK** ROBIN HOOD MORGAN CREEK/MORGAN CREEK
9	9	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA/SONY
10	14	**THE KLF** THE WHITE ROOM ARISTA/BMG

AUSTRALIA (Australian Record Industry Assn.) 9/22/91

		SINGLES
1	1	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS POLYDOR/POLYGRAM
2	2	**LOVE . . . THY WILL BE DONE** MARTIKA COLUMBIA
3	3	**HERE I AM (COME AND TAKE ME)** UB40 VIRGIN/EMI
4	4	**MORE THAN WORDS** EXTREME POLYDOR/POLYGRAM
5	8	**DON'T CRY** GUNS N' ROSES GEFFEN/BMG
6	7	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ MCA/BMG
7	14	**SEXY (IS THE WORD)** MELISSA PHONOGRAM/POLYGRAM
8	5	**UNFORGETTABLE** NATALIE COLE WARNER
9	13	**PUMP II HARD (NICE AN'HARD)** ICY BLU WARNER
10	6	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN/BMG
11	10	**ENTER SANDMAN** METALLICA PHONOGRAM/POLYDOR
12	15	**WIND OF CHANGE** SCORPIONS PHONOGRAM/POLYGRAM
13	16	**I'VE GOT TO GO NOW** TONI CHILDS POLYDOR/POLYGRAM
14	11	**TREATY (FILTHY LUCRE REMIX)** YOTHU YINDI MUSHROOM/FESTIVAL
15	9	**I WANNA SEX YOU UP** COLOR ME BADD WARNER
16	12	**CALLING ELVIS** DIRE STRAITS PHONOGRAM/POLYDOR
17	17	**THINGS THAT MAKE YOU GO . . .** C&C MUSIC FACTORY COLUMBIA
18	19	**WALKING IN MEMPHIS** MARC COHN WARNER
		ALBUMS
1	NEW	**DIRE STRAITS** ON EVERY STREET EMI
2	1	**NATALIE COLE** UNFORGETTABLE WARNER
3	6	**BABY ANIMALS** BABY ANIMALS IMG/BMG
4	9	**SOUNDTRACK** WAR OF THE WORLDS SONY
5	3	**METALLICA** METALLICA PHONOGRAM/POLYDOR
6	2	**ROD STEWART** VAGABOND HEART WARNER
7	4	**TONI CHILDS** HOUSE OF HOPE POLYDOR/POLYGRAM
8	7	**ELVIS PRESLEY** ALL TIME GREATEST HITS BMG
9	16	**MARTIKA** MARTIKA'S KITCHEN COLUMBIA
10	5	**EDITH PIAF** 20 'FRENCH' HIT SINGLES EMI
11	11	**SOUNDTRACK** GREASE POLYDOR/POLYGRAM
12	8	**DARYL BRAITHWAITE** RISE COLUMBIA
13	NEW	**GRAVE KNIGHT & VINCE JONES** COME IN SPINNER (TV SOUNDTRACK) ABC/POLYDOR
14	14	**AMY GRANT** HEART IN MOTION POLYDOR/POLYGRAM
15	12	**CROWDED HOUSE** WOODFACE EMI
16	10	**ROXUS** NIGHTSTREET MELODIAN/FESTIVAL
17	15	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA
18	20	**NAT KING COLE** UNFORGETTABLE EMI
19	NEW	**JOE JACKSON** STEPPIN' OUT (THE VERY BEST OF) POLYDOR/POLYGRAM
20	17	**LENNY KRAVITZ** MAMA SAID VIRGIN/EMI

GERMANY (Der Musikmarkt) 9/10/91

		SINGLES
1	1	**BACARDI FEELING** KATE YANAI WEA
2	2	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS A&M
3	3	**ICH BIN DER MARTIN,NE** KREBS, DIETHER & GUNDULA RCA
4	4	**WIND OF CHANGE** SCORPIONS MERCURY/PHONOGRAM
5	5	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ MCA
6	6	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN
7	7	**ALOHA HEYA HE** ACHIM REICHEL WEA
8	17	**CALLING ELVIS** DIRE STRAITS VERTIGO/PHONOGRAM
9	11	**ENTER SANDMAN** METALLICA VERTIGO/PHONOGRAM
10	10	**MORE THAN WORDS** EXTREME A&M
11	10	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY/PHONOGRAM
12	14	**BOW DOWN MISTER** JESUS LOVES YOU VIRGIN
13	9	**THE SHOOP SHOOP SONG** CHER EPIC
14	15	**PANDORA'S BOX** O.M.D. VIRGIN
15	13	**DO THE LIMBO DANCE** DAVID HASSELHOFF WHITE
16	19	**SUMMERTIME** D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
17	12	**I WANNA SEX YOU UP** COLOR ME BADD REPRISE
18	18	**SHINY HAPPY PEOPLE** R.E.M. WARNER BROS.
19	16	**BAILA ME** GIPSY KINGS COLUMBIA
20	NEW	**ALWAYS THERE** INCOGNITO TALKIN'LOUD
		ALBUMS
1	1	**METALLICA** METALLICA VERTIGO/PHONOGRAM
2	2	**SCORPIONS** CRAZY WORLD MERCURY/PHONOGRAM
3	4	**GIPSY KINGS** ESTE MUNDO COLUMBIA
4	3	**R.E.M.** OUT OF TIME WARNER BROS.
5	7	**BAP** AFFROCKE!! ELECTROLA
6	5	**ROXETTE** JOYRIDE ELECTROLA
7	6	**CHER** LOVE HURTS GEFFEN
8	8	**O.M.D.** SUGAR TAX VIRGIN
9	9	**TOM PETTY & THE HEARTBREAKERS** INTO THE GREAT WIDE OPEN MCA
10	11	**ROD STEWART** VAGABOND HEART WARNER BROS.
11	12	**EURYTHMICS** GREATEST HITS RCA
12	10	**SOUNDTRACK** 21 JUMP STREET VOL. 2 CONTROL
13	14	**ACHIM REICHEL** MELANCHOLIE UND STURMFLUT WEA
14	15	**MARC COHN** MARC COHN ATLANTIC
15	16	**EXTREME** PORNOGRAFFITTI A&M
16	13	**ALICE COOPER** HEY STOOPID EPIC
17	20	**AC/DC** THE RAZORS EDGE ATCO
18	18	**SEAL** SEAL ZTT/WEA
19	NEW	**CHRIS REA** AUBERGE EASTWEST
20	NEW	**TONY CHRISTIE** WELCOME TO MUSIC BMG/ARIOLA

JAPAN (Music Labo) 9/23/91

		SINGLES
1	1	**SAY YES** CHAGE & ASKA PONY CANYON
2	2	**DONNA TOKI MO** NORUYUKI MAKIIIARA WEA MUSIC
3	NEW	**SILENT JELOUSY** X SONY RECORDS
4	6	**WON'T BE LONG** THE BUBBLE GUM BROTHERS EPIC/SONY
5	NEW	**CAN'T STOP!! LOVING** SMAP VICTOR
6	3	**LOVE IS ALL** HIDEAKI TOKUNAGA APOLLON
7	4	**MRS. MERMAID** CHECKERS PONY CANYON
8	5	**SAYANARA YESTERDAY** TUBE SONY RECORDS
9	7	**KAKKOWARUI FURAREKATA** SENRI OE EPIC/SONY
10	10	**I WILL** CHIKA UEDA WARNER MUSIC JAPAN
		ALBUMS
1	1	**MIKI IMAI** LLUVIA FOR LIFE
2	2	**TMN** EXPO EPIC/SONY
3	3	**SHOGO HAMADA** EDGE OF THE KNIFE SONY
4	5	**ASKA** SCENE II PONY CANYON
5	4	**MOTOHARU SANO** SLOW SONGS EPIC/SONY
6	9	**YUKIE NISHIMURA** DEMANDE EN MARIAGE POUR LA 101 EME FOIS PONY CANYON
7	10	**SOUNDTRACK** NAMI NO KAZU SAKE DAKISHIMETE SONY
8	NEW	**MARTIKA** MARTIKA'S KITCHEN SONY RECORDS
9	NEW	**CHIKA UEDA** I WILL WARNER MUSIC
10	7	**AYUMI NAKAMURA** CALENDAR GIRL HUMMING BIRD

FRANCE (Nielsen/Europe 1) 9/5/91

		SINGLES
1	1	**LA ZOUBIDA** LAGAF AIRPLAY/CARERRE
2	3	**SENZA UNA DONNA** ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR
3	10	**LOSING MY RELIGION** R.E.M. WEA
4	8	**TELL ME BONITA** DANA DAWSON COLUMBIA
5	5	**DANCA TAGO MAGO** KAOMA COLUMBIA
6	9	**HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)** MECANO BMG
7	6	**REGRETS** MYLENE FARMER ET JEAN LOUIS MURAT POLYGRAM/POLYDOR
8	4	**DIS MOI BEBE** BENNY B. OTB/SONY
9	2	**AUTEUIL, NEUILLY, PASSY** LES INCONNUS PPL/SONY
10	11	**J'AI DES DOUTES** SARA MANDIANO POLYGRAM/POLYDOR
11	7	**SAGA AFRICA** VANNICK NOAH CARERRE
12	13	**LE DORMEUR** PLEASURE GAME TOUCH OF GOLD/POLYGRAM
13	19	**DEJEUNER EN PAIX** STEPHEN EICHER POLYGRAM
14	14	**LES BROUILLARDS DE LONDRES** THIERRY HAZARD COLUMBIA
15	NEW	**CALLING ELVIS** DIRE STRAITS POLYGRAM/PHONOGRAM
16	12	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS PHONOGRAM/POLYGRAM
17	16	**MISERY** INDRA CARRERE
18	NEW	**HERE I AM** UB40 VIRGIN
19	17	**NE EN 17 A LEIDENSTADT** FREDERICKS, GOLDMAN & JONES COLUMBIA
20	NEW	**EASIER TO WALK AWAY** ELTON JOHN POLYGRAM
		ALBUMS
1	1	**MYLENE FARMER** L'AUTRE POLYGRAM/POLYDOR
2	3	**R.E.M.** OUT OF TIME WEA
3	4	**PATRICK BRUEL** ALORS REGARDE BMG
4	2	**JEAN-JACQUES GOLDMAN** FREDERICKS, GOLDMAN & JONES COLUMBIA
5	16	**STEPHANE EICHER** ENGELBERG POLYGRAM/BAR
6	11	**ZUCCHERO** ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR
7	8	**UB40** LABOUR OF LOVE PART II VIRGIN
8	10	**THIERRY HAZARD** POP MUSIC SONY/COLUMBIA
9	5	**ELMER FOOD BEAT** JE VAIS ENCORE DORMIR SEUL CE SOIR POLYDOR/OTT
10	7	**FRANCOIS FELDMAN** MAGIC'BOUL'VARD POLYGRAM/PHONOGRAM
11	NEW	**LENNY KRAVITZ** MAMA SAID VIRGIN
12	6	**FELIX GRAY & DIDIER BARBELIVIEN** LES AMOURS CASSEES BMG/TALAR
13	9	**DANA DAWSON** PARIS, NEW YORK AND ME COLUMBIA
14	17	**MECANO** DESCANSO DOMINICAL BMG
15	13	**SCORPIONS** CRAZY WORLD POLYGRAM/POLYDOR
16	14	**GIPSY KINGS** ESTE MUNDO COLUMBIA
17	NEW	**ZUCCHERO SUGAR FORNACIARI** ORO INCENSO E BIRRA POLYGRAM/POLYDOR
18	12	**ENIGMA** MCMXC A.D. VIRGIN
19	NEW	**WILLIAM SHELLER** EN SOLITAIRE POLYGRAM
20	NEW	**BEVERLEY CRAVEN** BEVERLEY CRAVEN SONY/EPIC

ITALY (Musica e Dischi) 9/16/91

		SINGLES
1	1	**RAPPUT** CLAUDIO BISIO EPIC
2	3	**CALLING ELVIS** DIRE STRAITS VERTIGO
3	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS MERCURY
4	4	**ROCKIN' ROMANCE** JOY SALINAS FLYING
5	7	**SIAMO SOLI NELL'IMMENSO VUOTO CHE C'E'** RAF CGD
6	5	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN
7	8	**ULULA** GIORGIO FALETTI FIVE/CGD
8	6	**THIS IS YOUR LIFE** BANDERARS LONDON
9	NEW	**A . . . AMARE** SCIALPI RCA
10	NEW	**ENTER SANDMAN** METALLICA VERTIGO
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WEA
2	2	**GINO PAOLI** MATTO COME UN GATTO WEA
3	3	**FIORELLO** VERAMENTE FALSO F.R.I.
4	6	**METALLICA** METALLICA VERTIGO
5	4	**MARCO MASINI** MALINCONOIA RICORDI
6	5	**VARIOUS (FIVE)** HITS ON FIVE 2 CGD
7	8	**VARIOUS** E PENSO A TE FIVE/CGD
8	9	**GIPSY KINGS** ESTE MUNDO COLUMBIA
9	NEW	**DIRE STRAITS** ON EVERY STREET VERTIGO
10	7	**ADRIANO CELENTANO** IL RE DEGLI IGNORANTI CLAN

SPAIN (TVE/AFYVE) 9/7/91

		SINGLES
1	1	**YOU COULD BE MINE** GUNS N' ROSES GEFFEN/BMG
2	5	**ASI ME GUSTA** CHINO BAYO AREA
3	6	**CALLING ELVIS** DIRE STRAITS POLYGRAM/IBERIC
4	4	**WE NEED FREEDOM** ANTICO MAX
5	2	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS POLYGRAM
6	3	**ALL MY LOVING** LOS MANOLOS RCA
7	8	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ ARIOLA
8	7	**LAST TRAIN TO TRANSCENTRAL** THE KLF BLANCO Y NEGRO
9	NEW	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS POLYGRAM
10	NEW	**NOTHING LIKE YOUR LOVE** ANON EMI ODEON
		ALBUMS
1	1	**MECANO** AIDALAI BMG/ARIOLA
2	2	**JUAN LUIS GUERRA Y LA 440** BACHATA ROSA KAREN
3	4	**R.E.M.** OUT OF TIME WARNER BROS.
4	3	**LOS MANOLOS** PASION CONDAL RCA
5	5	**JUAN LUIS GUERRA Y LA 440** OJALA QUE LLUEVA CAFE KAREN
6	7	**SOUNDTRACK** GREASE POLYGRAM
7	6	**SERGIO DALMA** SINTIENDONOS LA PIEL HORUS
8	NEW	**SOUNDTRACK** ROBIN HOOD POLYDOR
9	8	**STATUS QUO** ROCKING ALL OVER THE YEARS POLYGRAM
10	NEW	**MIGUEL BOSE** DIRECTO 90 WARNER

HITS OF THE U.K.

		SINGLES
1	1	**(EVERYTHING I DO) I DO IT FOR YOU** BRYAN ADAMS A&M
2	2	**I'M TOO SEXY** RIGHT SAID FRED TUG/BMG
3	7	**LETS TALK ABOUT SEX** SALT-N-PEPA ffrr/POLYGRAM
4	5	**INSANITY** OCEANIC DEAD DEAD GOOD
5	4	**SUNSHINE ON A RAINY DAY** ZOE M&G/POLYGRAM
7	NEW	**LOVE TO HATE YOU** ERASURE MUTE
8	NEW	**DON'T CRY** GUNS N' ROSES GEFFEN
6	3	**CHARLY** PRODIGY XL/WARNER MUSIC
9	17	**PEACE** SABRINA JOHNSTON EASTWEST
10	11	**WHAT CAN YOU DO FOR ME** UTAH SAINTS ffrr/POLYGRAM
11	6	**GETT OFF** PRINCE & THE N.P.G. PAISLEY PARK
12	9	**LOVE . . . THY WILL BE DONE** MARTIKA COLUMBIA
13	26	**EVERYBODY'S FREE (TO FEEL GOOD)** ROZALLA PULSE-8/BMG
14	8	**I'LL BE BACK** ARNEE & THE TERMINATORS EPIC
15	13	**20TH CENTURY BOY** MARC BOLAN & T-REX MARC ON WAX/BMG
16	NEW	**SOMETHING GOT ME STARTED** SIMPLY RED EASTWEST
17	14	**GOOD VIBRATIONS** MARKY MARK/FUNKY BUNCH/LOLEATTA HOLLOWAY INTERSCOPE
18	25	**CAN'T STOP THIS THING WE STARTED** BRYAN ADAMS A&M
19	NEW	**CREAM** PRINCE & THE N.P.G. PAISLEY PARK
20	28	**SUCH A FEELING** BIZARRE INC. VINYL SOLUTION/SOUTHERN
21	NEW	**TRUST** NED'S ATOMIC DUSTBIN FURTIVE
22	18	**MAKIN'HAPPY** CRYSTAL WATERS A&M
23	10	**SET ADRIFT ON MEMORY BLISS** PM DAWN GEE STREET/POLYGRAM
24	23	**MORE TO LIFE** CLIFF RICHARD EMI
25	34	**SUCH A GOOD FEELING** BROTHERS IN RHYTHM 4TH & B'WAY
26	15	**MORE THAN WORDS** EXTREME A&M
27	21	**THE BIG L** ROXETTE EMI
28	NEW	**THE ONE I LOVE** R.E.M. I.R.S.
29	33	**SALTWATER** JULIAN LENNON VIRGIN
30	12	**ALL 4 LOVE** COLOR ME BADD GIANT
31	NEW	**NUTBUSH CITY LIMITS (THE '90S VERSION)** TINA TURNER CAPITOL
32	38	**BRIDGE OVER TROUBLED WATER** PJB F/HANNAH & HER SISTERS DANCE POOL/SONY MUSIC
33	16	**WORD IS OUT** KYLIE MINOGUE PWL
34	20	**I WANNA BE ADORED** STONE ROSES SILVERTONE
35	31	**HOUSECALL** SHABBA RANKS F/MAXI PRIEST EPIC
36	22	**BE YOUNG, BE FOOLISH, BE HAPPY** SONIA IQ/BMG
37	36	**DOMINATOR** HUMAN RESOURCE R&S/PINNACLE
38	NEW	**TRY** BROS COLUMBIA
39	37	**MAKE IT TONIGHT** WET WET WET PRECIOUS ORGANISATION/POLYGRAM
40	19	**HAPPY TOGETHER** JASON DONOVAN PWL

		ALBUMS
1	NEW	**DIRE STRAITS** ON EVERY STEET VERTIGO
2	1	**PAUL YOUNG** FROM TIME TO TIME THE SINGLES COLLECTION COLUMBIA
3	NEW	**JOHN LEE HOOKER** MR. LUCKY SILVERTONE
4	2	**JASON DONOVAN/CAST** JOSEPH AND THE AMAZING TECHNICOLOR . . . REALLY USEFUL
5	NEW	**VAN MORRISON** HYMNS TO THE SILENCE POLYDOR
6	4	**R.E.M.** OUT OF TIME WARNER BROS.
7	6	**CHER** LOVE HURTS GEFFEN
8	5	**COLOR ME BADD** C.M.B. GIANT
9	7	**SEAL** SEAL ZTT
10	17	**SPECIALS** THE SPECIALS SINGLES 2 TONE
11	9	**MADONNA** THE IMMACULATE COLLECTION SIRE
12	8	**PM DAWN** OF THE HEART, OF THE SOUL & OF THE CROSS GEE STREET/POLYGRAM
13	16	**O.M.D.** SUGAR TAX VIRGIN
14	14	**EURYTHMICS** GREATEST HITS RCA
15	18	**MARTIKA** MARTIKA'S KITCHEN COLUMBIA
16	NEW	**NATALIE COLE** UNFORGETTABLE ELEKTRA
17	11	**MICHAEL BOLTON** TIME, LOVE AND TENDERNESS COLUMBIA
18	12	**DEACON BLUE** FELLOW HOODLUMS COLUMBIA
19	3	**LEVEL 42** GUARANTEED RCA
20	15	**STEVIE NICKS** TIMESPACE_THE BEST OF STEVIE NICKS EMI
21	13	**LUCIANO PAVAROTTI** ESSENTIAL PAVAROTTI II DECCA
22	22	**MEAT LOAF** BAT OUT OF HELL CLEVELAND INT.
23	21	**EXTREME** EXTREME II PORNOGRAFFITTI A&M
24	24	**BEVERLEY CRAVEN** BEVERLEY CRAVEN EPIC
25	25	**STRANGLERS** GREATEST HITS 1977-1990 EPIC
26	34	**ROXETTE** JOYRIDE EMI
27	19	**BLUR** LEISURE FOOD
28	10	**RUSH** ROLL THE BONES ATLANTIC
29	NEW	**CARTER THE UNSTOPPABLE SEX MACHINE** 101 DAMNATIONS BIG CAT
30	20	**RICHIE SAMBORA** STRANGER IN THIS TOWN MERCURY
31	NEW	**KARYN WHITE** RITUAL OF LOVE WARNER BROS.
32	28	**METALLICA** METALLICA VERTIGO
33	26	**AMY GRANT** HEART IN MOTION A&M
34	29	**C&C MUSIC FACTORY** GONNA MAKE YOU SWEAT COLUMBIA
35	23	**TIN MACHINE** TIN MACHINE II LONDON
36	27	**JETHRO TULL** CATFISH RISING CHRYSALIS
37	40	**ROD STEWART** VAGABOND HEART WARNER BROS.
38	31	**JAM** GREATEST HITS POLYDOR
39	38	**BRYAN ADAMS** RECKLESS A&M
40	35	**SOUNDTRACK** TERMINATOR 2 VARESE SARABANDE/PINNACLE

EUROCHART HOT 100 9/21/91 MUSIC & MEDIA

		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	3	**CALLING ELVIS** DIRE STRAITS VERTIGO
4	8	**GETT OFF** PRINCE & THE N.P.G. PAISLEY PARK
5	7	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ MCA
6	4	**MORE THAN WORDS** EXTREME A&M
7	5	**GYPSY WOMAN (SHE'S HOMELESS)** CRYSTAL WATERS A&M
8	6	**SENZA UNA DONNA (WITHOUT A WOMAN)** ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
9	10	**WIND OF CHANGE** SCORPIONS MERCURY
10	9	**I'M TOO SEXY** RIGHT SAID FRED TUG/HIT & RUN
		ALBUMS
1	1	**R.E.M.** OUT OF TIME WARNER BROS.
2	2	**METALLICA** METALLICA VERTIGO
3	4	**GIPSY KINGS** ESTE MUNDO COLUMBIA
4	5	**CHER** LOVE HURTS GEFFEN
5	3	**SCORPIONS** CRAZY WORLD MERCURY
6	6	**ROXETTE** JOYRIDE EMI
7	7	**SEAL** SEAL ZTT
8	NEW	**COLOR ME BADD** C.M.B. GIANT
9	9	**EURYTHMICS** GREATEST HITS RCA
10	10	**TOM PETTY & THE HEARTBREAKERS** INTO THE GREAT WIDE OPEN MCA

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Christian Acts Experiencing An Awakening In Germany

MUNICH—Amy Grant's gospel background and her German chart success are spearheading a new surge for contemporary Christian music in the country.

Her hit album "Heart In Motion" and single "Baby Baby" have helped create a greater awareness of the genre that is producing benefits for dedicated indie labels and a new recognition from the majors.

Pila Music, the indie label that is the main representative of the Winans, Charlie Peacock, Margaret Becker, Tracy Balin, and Caroline Bonnet, has seen a doubling in its turnover, while PolyGram, Geffen, and Warner have each set up new labels for contemporary Christian and gospel music.

Pila owner Volker Ritinghaus says, "The time is right for increased popularity of Christian music, since there is a growing global awareness and people are becoming more in tune with nature and the mysticism between earth and heaven."

Jorg Eiben, Geffen/MCA label manager at BMG in Hamburg, says his company is now planning the same kind of mainstream marketing campaign for Christian artist Michael W. Smith as it would for Richard Marx. MCA/Geffen is also planning to release some of Grant's Reunion label catalog albums.

ELLIE WEINERT

PPL Proposes New Radio Rate

States Case To U.K. C'right Tribunal

LONDON—U.K. needletime collection agency Phonographic Performance Ltd. is making its case for higher payments from radio stations, saying its proposed system is fair to all broadcasters.

PPL has made its submission to the Copyright Tribunal, which will sit next year to decide the level of tariffs to be paid by members of the Assn. of Independent Radio Contractors.

In announcing the new package, PPL chairman John Brooks said he believed it to be fair to all broadcasters. He said, "The old PPL license contained tariff rates of between 4% and 7% of net advertising revenue for nine hours of needletime a day. In 1988, an experimental license gave commercial radio stations unrestricted needletime, although rates remained the same. Record usage increased to approximately 70% of all program output.

"We have now proposed a flexible, two-part tariff that takes into account a station's revenue as well as its amount of record usage," Brooks continues. "Stations would pay between 5.5% and 20% of a sliding scale of 'relevant revenue,' with the top rate payable on a station's revenue above [$22.2 million]."

The dispute between the commercial broadcasters and PPL does not affect the BBC. It signed a new agreement in July last year that moved away from a lump-sum payment to an hourly rate—effectively pay-per-play—costing about $792 per hour for the BBC's national networks.

PAUL EASTON

Germany Sees Electronics Boom

BERLIN—Consumer electronics sales in Germany are projected at 25.4 billion marks ($14.7 billion) this year, representing about one-third of the total European market.

The sales increase of 11% registered in the first half of this year included a massive 78% increase in the sales of satellite receiving systems, according to figures released jointly by the Consumer & Communication Electronics Assn. and the Society for Consumer Research.

Sales of satellite receivers are expected to top 1.3 million units this year. Also contributing to the boom are sales of camcorders, predicted to reach 1 million this year. Sales of CD players for the year are projected at 2.7 million (2.275 in 1990), music centers at 1.5 million, cassette decks at 1.4 million, and portable audio units at 16 million.

Sales of blank audiotapes are expected to amount to 140 million, 10 million up on the 1990 figure; videotape sales are predicted at 110 million, up 9 million from 1990.

SWEDISH RADIO

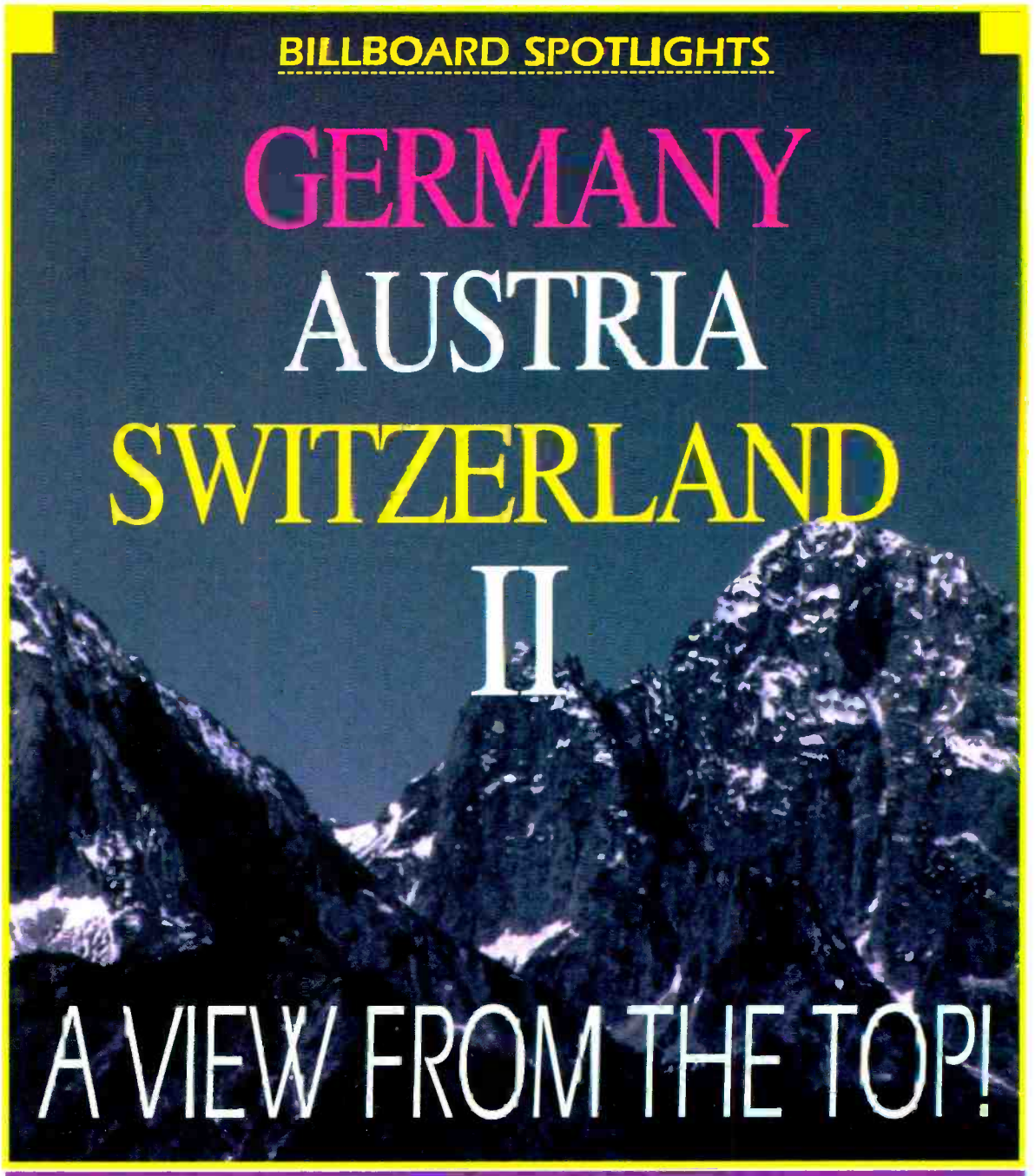
(Continued from page 70)

communication minister in the new government, Ander Bjork of Moderaterna and Folkepartiet's Jan Erik Wikstrom, have both mapped out plans which would include allowing naerradio and the current state-owned local radios to apply for commercial licenses.

Christian Baldhogan, managing director of KLJ Communications, the parent company of leading naerradio stations SAF and City 103 in Stockholm and Gothenburg, says he expects the new government to completely deregulate radio.

"I think it will become nearly as free as it is in the U.S., which will be a complete turnaround for Sweden. I think anybody who has a company which wants to broadcast will be given the opportunity.

"Of course, it's hard to predict exactly what will happen because the government hasn't been formed yet. But I know the politicians involved and I think that's the way it will go."



After the incredible success of Germany, Austria, Switzerland I (Billboard, 6/29), in our November 16 issue, we bring you GERMANY, AUSTRIA, SWITZERLAND II - Creativity '91, an update on the latest trends and issues in the region.

ISSUE DATE: NOVEMBER 16
AD CLOSE: OCTOBER 22

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BILLBOARD...REACHING ALL CORNERS OF THE EARTH.

Oh Canada: New Adams Set Fails MAPL Grading System

BY LARRY LeBLANC

TORONTO—The Canadian Radio-television and Telecommunications Commission has denied Canadian-content status to all 15 songs on Bryan Adams' upcoming album, "Waking Up The Neighbours," reopening the debate over whether the commission's radio-content regulations should be modified.

Adams' record failed a four-point grade system called MAPL, which stands for music, artist, production, and lyrics. To be considered Canadian for programming purposes, a record must score at least two points; Adams' album, which he recorded in Vancouver, British Columbia, and London, and co-wrote mostly with co-producer John "Mutt" Lange, scored only in the artist category. Thus the songs can be played only 19 times a week per station on FM radio in the country, rather than unlimited play given to Canadian songs. Moreover, programmers do not benefit from adding Adams' songs to their overall Canadian-content (Cancon) quotas.

"What's crazy is we've created a star system, and when we have Bryan Adams at the top of it, what do we do?," asks Don Shafer, president and GM of CILQ-FM and CHOG-AM here. "He's become the underdog who's not welcome in his own country because he's not Canadian anymore, according to the government. Every kid on the street is saying, 'Wait a minute, Bryan's the all-Canadian kid.' I don't care how you rationalize it, it's dumb."

The MAPL regulations are often cited as particularly penalizing to nonwriting artists who record outside the country, but they also affect, as in the case of Adams, those singer/songwriters who record outside Canada and collaborate with other songwriters.

"Bryan knows the rules," says Sjef Franken, director of radio policy at the CRTC. "Everyone knows the rules. If he had taken the credits for the words or music, there'd be no problem."

"Sure, we could have fudged the credits and that would have been the end of it," says Bruce Allen, Adams' manager. "It happens all the time and it's B.S. That's not what happened. It was a definite collaboration between Mutt and Bryan."

"The legislation has left this loophole where you can have a significant Canadian talent that can get discriminated against," says Paul Burger, president of Sony Music Canada.

In the past, such Canadian artists as Celine Dion, Anne Murray, Lori Yates, Veronique Beliveau, and the Family Brown have had trouble attaining airplay at AM and FM radio after recording non-Cancon selections. Radio programmers either limited play or refused to play cuts that could not be counted toward their Cancon quota (30% on both AM and FM for most formats). In several cases, the same songs were rerecorded in Canada to have them qualify as Canadian.

Murray, for example, has faced reduced airplay from Canadian programmers on such non-Canadian recordings as "A Little Good News" and "On And On." Her current Capitol Nashville album, "Yes I Do," was mostly recorded by Jerry Crutchfield in Nashville and the first single, "Everyday," co-written by David Mallow and Richard Brannan, does not qualify.

"If it's a hit in America we're going to get played in Canada whether it's Cancon or not," says Leonard Rambeau, head of Murray's management company, Balmur Ltd. "With 'A Little Good News' [in 1983], Anne won a Grammy, but she had difficulty getting it played in Canada."

With Canadian artists increasingly recording outside the country, the potential for further problems on Cancon status for Canadian performers is growing.

SUGGESTIONS FOR REFORM

Suggestions about redefining the Cancon definition range from excluding those artists no longer residing in Canada to dropping limitations on music, lyric, and production categories while retaining the artist category as the sole definition of Canadian. Opinions are divided within the music industry here.

"The artist portion of the MAPL setup is worthy on its own of two points," says Sony's Burger. "Keep the others one point. There have been suggestions then of having three out of five.

"If you've got a Canadian artist with a talent sufficient enough to garner the interest of major songwriting and production talents on an international level, you would be doing the artist a damage by holding the artist back from that opportunity," he continues. "That's what the system today asks us to do. If the argument about the place of production is as significant to the Canadian music industry as the artist that produces, then we've arrived at a sad day in the history of music in Canada."

Al Mair, president of the Canadian Independent Record Producers Assn. and president of the Attic Music Group, strongly disagrees. "MAPL recognizes the input of the entire industry," he says. "The big single expense in making a record is the studio bill. Canadian artists are leaving here to take money outside the country to make records."

"If they took M and L out, the government would be penalizing a very important part of the creative community, composers and lyricists," says Paul Spurgeon, legal counsel for the Society of Composers, Authors and Music Publishers of Canada.

"If it weren't for performing rights, there probably wouldn't be much of a business here because so many of the acts are reliant on performing rights to survive," says Mair.

Canadian Country Music Awards given . . . see page 38

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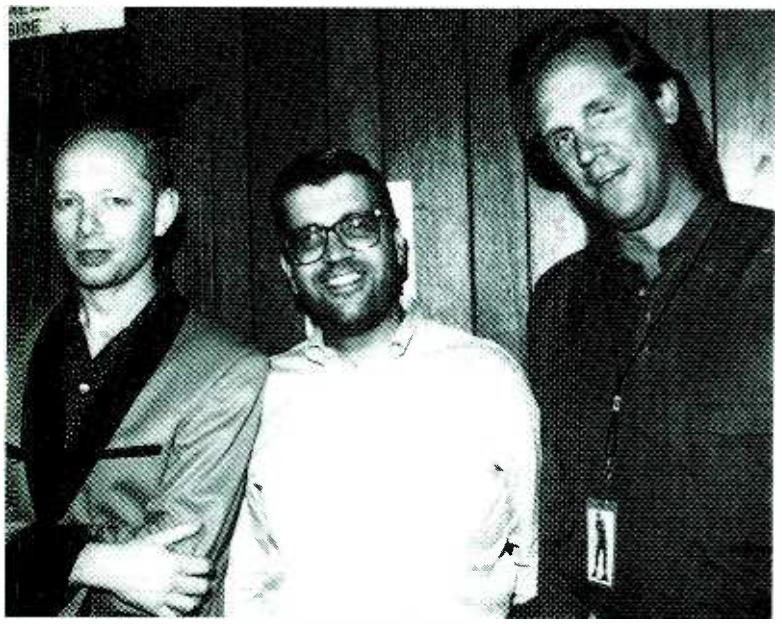

Joe Rocks The Roxy. Virgin recording artist Joe Jackson, left, relaxes backstage after his recent sold-out surprise show at the Roxy Theater in Los Angeles. Jackson was on tour for a month in support of his current album, "Laughter & Lust." Shown greeting Jackson backstage are WEA senior VP/director of national sales Fran Aliberte, center, and Virgin senior VP/GM Jim Swindel.

LIFELINES

BIRTHS

Boy, Jack Basie, to **Dennis** and **Lori McDermott**, Aug. 13 in New York. He is the drummer/singer/songwriter for Elektra recording group the Merchants of Venus. He has also recently recorded with Donald Fagen and Marc Cohn.

Boy, James Davis, to **Bruce** and **Leighann Watkins**, Aug. 22 in Glendora, Calif. He is marketing administrator for Show Industries/Music Plus. She is assistant manager of the same company.

Boy, Anthony James, to **Ken** and **Mildred Richardson**, Aug. 25 in Princeton, N.J. He is directory editor of Audio magazine.

Girl, Zoe Camille, to **Rick** and **Karen Waritz**, Aug. 30 in Portland, Ore. He is president of Sosumi Productions Inc., an artist management and production company representing Atlantic artists Nu Shooz and Craig Carothers and independent pop act the Killing Field.

Girl, Payton Michelle, to **Chuck Kemp** and **Kelly Lang**, Sept. 5 in Hendersonville, Tenn. She is a singer on the Ralph Emery Morning Show in Nashville.

MARRIAGES

William Garrett to **Elizabeth Wheeler Williams**, Aug. 24 in Farmington, Conn. He is a New York producer/recording engineer whose credits include Michael Monroe, the Black Crowes, the Golden Palominos, Trixter, Treat Her Right, Slayer, O Positive, and New Kids on the Block.

Paul Winter to **Cherry Liley**, Sept. 1 in Litchfield, Conn. He is the founder of the Paul Winter Consort and president of Living Music Records.

John K. Graves to **Brooke A. Lynch**, Sept. 14 in Beloit, Wis. He is a member of the band Sometimes I . . . She is store manager of Musicland No. 326.

DEATHS

Ricardo Weeks, 75, of natural causes, Aug. 31 in Long Island, N.Y. Weeks was the writer of "I Wonder Why," which was the first hit for Dion and the Belmonts. He is survived by three sons and five daughters. One of his sons, Richie Weeks, is a singer who wrote, produced, and recorded the song, "Rock Your World."

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 22-24, **NARM Retailers Conference**, Westfield Conference Center, Westfield, Va. 609-596-2221.

Sept. 23, **"The Recording Studio—Heaven or Hell on a Budget,"** symposium presented by the Los Angeles chapter of NARAS, at the Chaplin Stage, A&M Records, Los Angeles. Billy James, 818-843-8523.

Sept. 23-29, **Second Annual International Bluegrass Music Awards Show, Trade Show '91, and Bluegrass Fan Fest**, various locations, Owensboro, Ky. 502-684-9025.

Sept. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28, **ASCAP Country Music Awards**, Opryland Hotel, Nashville. 615-320-1211.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 29, **Second Annual Tribute to Heroes and Legends**, Hollywood Roosevelt Hotel, Los Angeles. Janie Bradford, 213-466-1521.

Sept. 29-30, **Music Row Golf and Bowl**, proceeds to benefit the T.J. Martell Foundation, Hermitage Golf Course and Hermitage Lanes, Nashville. 615-256-1401.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

Sept. 30, **T.J. Martell Foundation Met Music Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

OCTOBER

Oct. 1, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 2, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.

Oct. 3, **SESAC Dinner and Awards Show**, Vanderbilt Plaza Hotel, Nashville. 615-320-0055.

Oct. 3, **Third Annual Calypso and Steelband Music "Sunshine" Award Program**, Equitable Center Auditorium, N.Y. 201-836-0799.

Oct. 3-5, **Fourth Annual Foundations Forum**, Los Angeles Airport Marriott, Los Angeles. 212-645-1360.

Oct. 4-8, **Audio Engineering Society Convention**, New York Hilton & Towers, New York. 212-661-8528.

Oct. 4-9, **NARM Wholesalers Conference**, Hyatt Newport, Newport Beach, Calif. 609-596-2221.

Oct. 5, **SPARS Annual General Membership Meeting**, Gallagher's, New York. 407-641-6648.

Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York. 207-865-1128.

Oct. 7-9, **Intertainment '91**, conference on interactive entertainment, Century Plaza Hotel, Los Angeles. Alexander & Associates, 212-382-3929.

Oct. 12, **Latin Music Expo**, Hyatt Wilshire Conference Center, Los Angeles. 800-645-2846.

Oct. 22-24, **Berlin Independence Days '91**, House of Soviet Culture and Science, Berlin. 011-49-30-261-6343.

Oct. 24, **AMC Cancer Research Center 21st Annual Humanitarian Award Dinner, honoring Robert J. Morgado, chairman of Warner Music Group Inc.**, the Winter Garden at the World Financial Center, New York. 212-735-0749.

Oct. 31-Nov. 2, **CMJ Music Marathon Convention and 1991 New Music Awards**, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 1, **Sixth Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Nov. 6-8, **13th Annual Billboard Music Video Conference**, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.

FOR THE RECORD

Mario Ruiz, who was recently promoted to VP of A&R and marketing, Latin America, for EMI Music, was previously director of A&R and marketing, Latin America, EMI Music. His former title was given incorrectly in the Sept. 21 Executive Turntable.

The Compactime CD Clock referred to in the Sept. 21 New Products column can be ordered by contacting Steve Wallach in Nashville.

Due to an editing error, the name of Michael Batlan, former road crew employee of Bruce Springsteen, was misspelled in a news report in the Sept. 21 Billboard.

PHILIPS GETTING CD-I ACTIVE

(Continued from page 10)

by direct mail.

Asked about potential sales of the software, Stulberg declines to reveal his projections. However, he comments, "In developing the business plan, we took the growth of CD player penetration and the number of titles that were sold per player in the first, second, and third year of ownership.

"We then discounted that very heavily. We have taken a very, very modest approach." The results, he says, are still cause for optimism.

Stulberg says he expects the buyers of CD-I systems to be "married couples anywhere between 25 and 40 with two children between 6 and 15, and people who experiment with technology. These tend to be men aged between 35 and 40."

Philips' launch of the format is, at this stage, a solo venture. A spokeswoman for Sony, which has been supporting the development of CD-I, says the company has its own timetable and will not be rushed or affected by Philips' activities.

CHRYSALIS' WRIGHT

(Continued from page 10)

U.S. management structure, he adds.

The Chrysalis chief also says there is no truth to rumors that he has been looking to renegotiate the company's Thorn EMI deal, reportedly to adjust the "cap" on financial losses that EMI took when buying its 50% stake in 1989. "I'm very happy with the arrangement," he comments.

Chrysalis Group PLC in the U.K. will undergo some executive reorganization in the future, Wright confirms, as a result of the forthcoming exit of company secretary Peter Caisley. An 18-year Chrysalis veteran, Caisley leaves at the end of the year for a senior post at the Zomba group of companies in London.

"Peter is the last individual to straddle both the PLC and the record company," says Wright, "and he'll be impossible to replace. I'm extremely sorry to seem him go." Two executives will be named to take over Caisley's separate functions.

Acknowledging that his move to New York reunites him geographically with former partner (and now Imago Records head) Terry Ellis, Wright jokes, "We're almost like Siamese twins. We can't seem to get away from each other."

'NEW AGE' BACKROADS LABEL FILES FOR CHAPT. 11

(Continued from page 12)

company's overall sales, will continue to operate under the planned reorganization.

"Undercapitalization is one thing that affected our business," says Backroads owner Lloyd Barde. "There was never a cent of outside money or loan in this business. Uncontrolled growth is another [factor], as well as mismanagement and personnel issues."

The company has let go of 20 employees since the filing.

According to the bankruptcy petition, Backroads' estimated liabilities exceed $1 million, but Barde would not comment on the company's debt.

Backroads had sales of $4.5 million in 1990, and, despite the change in operation, Barde expects $4 million in sales by this year's end. Over 10 years, Backroads has grossed more than $25 million in sales.

"The margins in wholesale distribution are extremely low," says Barde, "and with the cost of service and overhead, it's just plain difficult. Now, we'll have less sales but a better margin. If we can make it work, we can expand and, a couple of years from now, I'll start to make my own profit again and who knows where it will go."

Backroads' mail-order business holds what Barde calls the company's "biggest asset": a mailing list of approximately 40,000 names. Although it primarily sells music, the mail-order business also carries videos and a handful of other products.

SERVED MANY LABELS

Backroads served approximately 400 record labels and 1,000 retail outlets, about 250 of which were music stores. The remaining retail outlets were primarily in alternative markets such as bookstores and health food stores.

Howard Sapper, president of Global Pacific, one of the labels distributed in alternative markets by Backroads, says his label plans to work closely with its other distributors to fill the void left by Backroads in non-traditional markets. In traditional markets, the Los Angeles-based Global Pacific is distributed by CEMA through an arrangement with Rhino Records.

Other sources in the New Age music arena note that Backroads' difficulties are no reflection of the overall health of the genre.

"The demand for New Age music is increasing," says Suzanne Doucet of Only New Age Music in Los Angeles.

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ALBUM REVIEWS

POP

▶ THE RED HOT CHILI PEPPERS
Blood Sugar Sex Magik
PRODUCER: Rick Rubin
Warner Bros. 26681

L.A. homeboys jam it down solid on label debut. Producer Rubin has shaken and stirred all the ingredients with aplomb—quartet has never funked with such finesse nor kicked as solidly, and new material reflects hard rock and ballad sides of the group as well. "Give It Away" is a primo introductory bashout; waltz-time "Breaking The Girl," delicate confessional "Under The Bridge," and searing rocker "The Greeting Song" also score. Audition with care, then roll with it; this should be the Peppers' platinum breakthrough.

▶ EDDIE MONEY
Right Here
PRODUCERS: Keith Olsen, Marc Tanner, Eddie Money, Monty Byrom; Randy D. Jackson
Columbia 46756

Money hits paydirt here with his strongest release to date. He successfully blends spirited midtempo rockers with heartfelt ballads. Radio has already found "Heaven In The Back Seat." Likely successors are the gently swaying "Fall In Love Again" and jingly nugget "Run Right Back."

▶ THE SMITHEREENS
Blow Up
PRODUCER: Ed Stasium
Capitol 94963

New York quartet is back with retro feathers flying on latest album, astutely produced again by boardman Stasium. Once more, listeners can play "Name That Lick" with platter of originals that echo Brit Invasion and Motown sounds of yesteryear, but brew should remain palatable to modern rock and pure pop fans. "Top Of The Pops" is a predictable but tasty opener; better yet are "Too Much Passion," Diane Warren-penned "Get A Hold Of My Heart," and "Now And Then," latter featuring neo-cult outfit the Cowsills.

SPOTLIGHT

BRYAN ADAMS
Waking Up The Neighbours
PRODUCER: Mutt Lange
A&M 15367

Adams showed he meant business with the record-setting success of advance track "(Everything I Do) I Do It For You," and now that the album has finally arrived, it proves worth the wait. There are 15 slabs of Adams' prime brand of crunch guitar rock interspersed with tender ballads. Faithful Adams' fans as well as middle-of-the-road rockers will love this. Best cuts are current chart climber "Can't Stop This Thing We Started," rollicking "House Arrest," instantly catchy "There Will Never Be Another Tonight," swaggering "Is Your Mama Gonna Miss You," and obvious AC/Top 40 hit "Do I Have To Say The Words?"—although a shortened version may have to be made.

▶ KENNY LOGGINS
Leap Of Faith
PRODUCERS: Kenny Loggins & Terry Nelson; David Kershenbaum
Columbia 46140

Loggins flies bravely into the danger zone with this eclectic, emotional blend of pop, world music, and adult contemporary fare. This album seems to symbolize something of a catharsis for Loggins, with most of the songs gently detailing tales of the heart, whether they be love of person or planet. Best cuts are "The Real Thing," title track, and "Cody's Song."

★ JOHN PRINE
The Missing Years
PRODUCER: Howie Epstein
Oh Boy 009

First Prine studio entry in five years finds the master singer/songwriter in nearly top form. He has never made a better-sounding album, and he gets expert help from guests Bonnie Raitt, Bruce Springsteen, Tom Petty, and assorted Heartbreakers. Songs are marvelous, with "It's A Big Old Goofy World" notable as a potential left-field hit; "Take A Look At My Heart" and "You Got Gold" stand out in a strong pack. This set and Prine's tour with Raitt should introduce him to a whole new audience.

★ MIRANDA SEX GARDEN
Madra
PRODUCER: Tony Faulkner
Mute 61126

Seldom has a new group been so misleadingly named. All-femme trio, discovered singing on the streets in England, performs a repertoire made up solely of classic madrigals dating back to the 16th and 17th centuries. Beyond any doubt an acquired taste, this brilliantly sung work is one of the great unexpected pop pleasures of 1991; modern rockers may find it a sweet and inspired programming gear-shift.

NEW & NOTEWORTHY

BARBRA STREISAND
Just For The Record . . .
PRODUCERS: Barbra Streisand & Martin Erlichman
Columbia 44111

More a multimedia presentation than a boxed set, this four-CD/cassette cloth covered set and accompanying annotated 92-page booklet are like a visual and aural scrapbook chronicling one of the world's best singers from the time she was 13 (a demo of "You'll Never Know") to the present. Of the 94 tracks, 67 of the cuts are previously unreleased and were culled from Streisand's private demos, family tapes, and television appearances. Almost more amazing than the music is the love and care that Streisand put into the booklet, sprinkling remembrances throughout. The sound quality of the earlier material is spruced up as best possible, and later material sounds impeccable. For Streisand devotees this is heaven on earth, but even casual fans will be captivated by the class and beauty of the project.

SPOTLIGHT

OZZY OSBOURNE
No More Tears
PRODUCERS: Duane Baron & John Purdell
Epic 46795

It's been three years since Osbourne's last full-length album (there was an intervening EP) and he hasn't slipped a bit. To the contrary, this release reveals a more restrained, while no less effective Oz-man. Some of these tunes, such as "Mr. Tinkertrain," may actually land airplay. Fans may find themselves using their heads to think rather than bang, but there's plenty of chunky stuff here bolstered by Zakk Wylde's ferocious guitar playing. Ozzy welcomes the '90s with a solid entry.

DAVID FOSTER
Rechordings
PRODUCER: David Foster
Atlantic 82296

It's always interesting to hear how the original composer interprets his songs that have been hits for others . . . and Foster has provided plenty of artists with hits. This all-instrumental collection features Foster takes on such hits as "Love, Look What You've Done To Me," "Man In Motion (St. Elmo's Fire)," and EW&F's "After The Love Is Gone." While some versions veer dangerously close to elevator music, this is the perfect choice for a quiet evening at home.

VITAL REISSUES

BILL MONROE AND HIS BLUE GRASS BOYS
Mule Skinner Blues
PRODUCER: Billy Altman
RCA 2494

This is a priceless 16-song selection from Monroe's first recording sessions in 1940-41. Besides illustrating bluegrass as it evolves from string band, the album showcases vocal great Clyde Moody and fiddle pioneer Tommy Magness. Best cuts: "Back Up And Push," "Shake My Mother's Hand For Me," "Six White Horses," "Orange Blossom Special," and "The Coupon Song."

SCREAMIN' JAY HAWKINS
Cow Fingers And Mosquito Pie
REISSUE PRODUCER: Not listed
Epic/Legacy 47933

Nineteen tracks of Hawkins may be a bit much for anyone to take, but this collection, taken from Hawkins' OKeh singles, a late '50s Epic release, and alternate versions, is certainly a good introduction for listeners whose only exposure to the singer is "I Put A Spell On You." No one else has ever quite captured Hawkins' unique phraseology as delightfully displayed here on the bluesy "Yellow Coat," his version of Cole Porter's "I Love Paris," and hilarious "There's Something Wrong With You." Most of the songs are mono recordings; however, the disk still sounds clear and precise.

SPOTLIGHT

KEITH WHITLEY
Kentucky Bluebird
PRODUCTION DIRECTOR: Garth Fundis
RCA 3156

Fundis has assembled a triumphant album where a merely competent one would have been welcomed. Whitley did not leave a large body of finished work after his death in 1989; but there were demos, rejected tracks, archival recordings, and interviews. From these, Fundis has pieced together and produced an album of material as varied and fascinating as anything issued while Whitley was alive. The sound is superb and the songs compelling—and often upbeat. Best cuts: the title number, plus "Brotherly Love," "I Never Go Around Mirrors," and "Between An Old Memory And Me."

R&B

▶ DIANA ROSS
The Force Behind The Power
PRODUCERS: Peter Asher, James Anthony Carmichael, Stevie Wonder
Motown 6316

Ross' latest is a much more promising set than her mildly received re-entry on her old label. Secret could be Asher's classy production and well-selected repertoire. Initial single "When You Tell Me That You Love Me" is climbing both the R&B and AC charts; other good possibilities include cover of Wonder's lovely "Blame It On The Sun," old-fashioned Motown cop "Battlefield" (penned by Paul Carrack and Nick Lowe), and Wonder-produced title cut.

JAZZ

▶ FOURPLAY
PRODUCERS: Fourplay
Warner Bros. 26656

Here's absolute Nirvana for contemporary jazz buffs—a supergroup of Bob James, Lee Ritenour, Nathan East, and Harvey Mason. Jazz stations will snap up such mild grooves as "Bali Run" and "Foreplay" immediately, and there's the possibility of a crossover shot with "After The Dance," Marvin Gaye cover featuring vocals by El DeBarge. Look for this item to shoot right up the contemporary jazz chart.

▶ MARK WHITFIELD
Patrice
PRODUCERS: Mark Whitfield & Ricky Schultz
Warner Bros. 26659

Whitfield is a guitar smoothie firmly in the Earl Klugh mold, and that bodes well for ongoing commercial success on the contemporary jazz side. He gets a big helping hand from a worthy combo including Kenny Barron, Alvin Batiste, Ron Carter, Jack DeJohnette, and Manolo Badrena. Wealth of medium-tempo swingers and subdued balladry should go down jes' fine with programmers.

CHARLIE SEPULVEDA
The New Arrival
PRODUCERS: Charlie Sepulveda; Arturo Ortiz
Antilles 510056

Leaning a bit closer to jazz than Latin, New York-based trumpeter Sepulveda's punchy Latin jazz sextet is distinguished by cool stylings and hot solos—often suggesting a Spanish-speaking twist on Miles Davis' landmark '60s quintet. Standouts from a powerful set include "Tid Bits" and "Dunes," as well as the sharp-edged title track, the dramatic "The Brick Wall," and the gentle bossa-balladry of "Briancito."

REGGAE

★ JUDY MOWATT
Look At Love
PRODUCERS: Sly Dunbar, Robbie Shakespeare & Michael Bennett
Shanachie 43087

Reggae superdiva's canny collaboration with Sly, Robbie, and writer/arranger Bennett results in a tuneful, eclectic outing that reflects hip new studio sounds as well as traditional (and politically astute) styles. Original tunes include the breathless, poignant "Candle In The Window" and similarly sweet "Skin Of My Skin." South African composers Mokwena and Fako contribute the anthemic "Fly African Eagle" and the '60s-soul-inflected "Tomorrow Nation," presented alongside punchy remakes of the Rascals' "Groovin' " and UB40's "Watchdogs." Also features new versions of traditional "Never Get Weary" and Bob Marley's "Jah Live."

COUNTRY

EDDIE LONDON
Do It Right
PRODUCERS: Ronnie Rogers, Warren Peterson
RCA 3117

London has a big, compassionate David Frizzell-like voice that can rock or purr on demand. Best cuts: "If We Can't Do It Right," "Up On A Stool Feelin' Down," "Uninvited Memory."

WILD ROSE
Listen To Your Heart
PRODUCERS: Paul Worley, Ed Seay, Wild Rose
Capitol 95857

This all-woman group sparkles with vocal and instrumental power. Best cuts: "Broken Heartland," "Circle Of Love," "I'll Always Love You."

CLASSICAL

▶ HOROWITZ THE POET
Vladimir Horowitz, Piano
Deutsche Grammophon 435 025

More than most artists, Horowitz allowed impulses of the moment to color even his most settled interpretations. So it's good to have a version of the Schubert B Flat Sonata as the late master viewed it in the last years of his life. It's an absorbing performance, studded with examples of voice leading and rhythmic freedom that inform so much of his work. Surely he would have approved the edited tapes, had he lived to complete the project. The companion piece is Schumann's "Kinderscenen," taken from the soundtrack of "Horowitz in Vienna," a DG video of a live concert in 1987.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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SINGLE REVIEWS

POP

▶ D.J. JAZZY JEFF & THE FRESH PRINCE Ring My Bell (5:27)
PRODUCER: Mr. Lee
WRITER: F. Knight
PUBLISHER: Two Knight, BMI
REMIXERS: Mr. Lee, Hula & Fingers, D.J. Jazzy Jeff
Jive 42023 (c/o BMG) (cassette single)

"Summertime" may be over, but royal rapper keeps the heat going with a chunky pop/hip-hopper that tempers Romeo-rhymes with snippets from Anita Ward's '70s disco nugget. Look for second single from "Homebase" set to earn high marks at several formats.

▶ PRINCE & THE N.P.G. Cream (4:12)
PRODUCERS: Prince & The New Power Generation
WRITERS: Prince & The New Power Generation
PUBLISHERS: Controversy/WB, ASCAP
Paisley Park/Warner Bros. 19175 (cassette single)

On the heels of the risque "Gett Off" comes an equally sexy pop/rocker that recalls T-Rex's "Bang A Gong." Militaristic drum beats, an unshakable chorus, and snakey guitar and keyboard lines add up to a pretty good bet for multiformat acceptance. From the upcoming "Diamonds And Pearls" opus.

VANILLA ICE FEATURING NAOMI CAMPBELL Cool As Ice (Everybody Get Loose) (3:38)
PRODUCER: Gail "Sky" King
WRITERS: Vanilla Ice, G. King, Princessa
PUBLISHERS: EMI-Blackwood/QPM/Ice Baby, BMI/Sky King, ASCAP
REMIXER: Gail "Sky" King
SBK 05413 (c/o CEMA) (cassette single)

Title tune from film soundtrack of the same name benefits from guiding hand of street-hip producer Gail "Sky" King and Campbell, who delivers a charming vocal. Ice's rhymes are improving, though purists or critics aren't likely to cut him slack anytime soon. Overall, track has the potential to reignite radio interest in the rapper.

ARLENE Why U Wanna Hurt Me (4:12)
PRODUCERS: David Sanchez, Guy Vaughn
WRITERS: G. Vaughn, D. Sanchez, A. Marin
PUBLISHERS: Guy Vaughn/Cutting Records, ASCAP/Whole Nine Yards, BMI
REMIXER: Aldo Marin
Cutting 249 (maxicassette single)

Up-tempo, bass-driven pop tune features deep dance grooves and freestyle rhythms. Arlene's wide-ranging vocals are distinctive and strong, driving the captivating chorus and strengthening the inescapable hook. Contact: 212-567-4900.

ROBBIE NEVIL For Your Mind (3:36)
PRODUCER: Robbie Nevil
WRITERS: R. Nevil, S. Dublin
PUBLISHERS: Dresden China/Dubin/Windswept Pacific Entertainment/Full Keel, ASCAP
REMIXER: Dallas Austin
EMI 4803 (c/o CEMA) (cassette single)

Nevil works up an earnest sweat on this new-jack-ish pop/funk jam. Fine for either top 40 or urban formats. Could spark interest in overlooked "Day 1" project.

R&B

▶ LISA LISA & CULT JAM Where Were You When I Needed You (4:05)
PRODUCERS: Full Force
WRITER: not listed
PUBLISHERS: P-Blast/Zomba, ASCAP
Columbia 74010 (c/o Sony) (cassette single)

Follow-up to No. 1 hit "Let The Beat Hit 'Em" is a mournful ballad that showcases Lisa Lisa's most powerful vocal to date. Taken from "Straight Outta Hell's Kitchen," tune has the strength to win fans at urban, top 40, and AC levels.

▶ PHYLLIS HYMAN Living In Confusion (3:57)
PRODUCERS: Kenneth Gamble, Terry Burrus
WRITERS: K. Gamble, T. Burrus, P. Hyman
PUBLISHERS: Gamble-Huff, BMI/Virgin/Terry Burrus, ASCAP
Zoo 14023 (c/o BMG) (cassette single)

Second serving from Hyman's delicious "Prime Of My Life" set is a lovely R&B ballad that cradles her voice with lush strings and layers of horns and harmonies. Thoroughly satisfying, cut deserves to be a multiformat smash.

▶ PHIL PERRY Forever (4:57)
PRODUCERS: Lee Curreri, Brenda Russell
WRITER: B. Russell
PUBLISHER: Geffen/Rutland Road/WB, ASCAP
REMIXERS: Craig Burbidge, Derek Nakamoto
Capitol 79948 (c/o CEMA) (cassette single)

Perry dips into his fine debut album, "The Heart Of A Man," and presents a slow-but-rhythmic love song that wisely focuses all attention on his expressive vocals. Cool for urban and AC playlists. Check out the romantic Spanish-language version on the flipside.

★ TAJ MAHAL Don't Call Us (3:55)
PRODUCER: Skip Drinkwater
WRITERS: T. Mahal, R. Feldman
PUBLISHERS: Prankee/Orca, ASCAP
Private Music 81000 (cassette single)

VH-1's Artist of the Month delivers a refreshing slice of retro-blues/funk. Featuring a cameo by Daryl Hall & John Oates, this is the kind of music that could make radio innovative again. Be bold, and be on it.

★ TRIPLE M Prisoner Of Passion (3:48)
PRODUCERS: Mark Elliott, Joel Newman
WRITERS: M. Elliott, E. Fox
PUBLISHER: Oaktown International/Prisoner Of Passion/All Nations, ASCAP
REMIXER: Alexx Antaeus
A&M 7287 (c/o PGD) (cassette single)

Sexy, deep-voiced rhymes are balanced by smooth male vocals at the chorus on this synth-savvy hip-hopper. Raw bass line will lure hip-hop purists, though overall package is intended for radio airplay—which it definitely deserves.

★ LONNIE LISTON-SMITH Dream Lover (3:49)
PRODUCER: Lonnie Liston-Smith
WRITERS: C. Jasper, M. Jasper
PUBLISHER: Jasper Stone, ASCAP
StarTrak 002 (12-inch single)

Venerable musician/producer offers a soothing instrumental from his underrated 1990 album, "Love Goddess." His delicate guitar work here conjures more images than volumes of lyrics could. Of interest to quiet storm, jazz, and AC programmers. Contact: 301-225-7600.

MINT CONDITION Breakin' My Heart (Pretty Brown Eyes) (4:42)
PRODUCERS: Jellybean Johnson, Mint Condition
WRITERS: L. Waddell, Stokley, J. Allen
PUBLISHER: Flyte Tyme Tunes, ASCAP
REMIXERS: Keri Lewis, Lawrence Waddell, Stokley
Perspective/A&M 1707 (c/o PGD) (cassette single)

Posse that has broken out of the Jam & Lewis clique jams impressively on this sax-lined slow jam. Well-layered harmonies support an expressive lead vocal by Stokley, and should get the ball rolling at urban radio.

NEW & NOTEWORTHY

KCB You Got Me Burnin' Up (5:18)
PRODUCERS: George Morel, Mojoe Nicosia
WRITERS: G. Morel, J. Nicosia, B. Amstead
PUBLISHERS: Strictly Rhythm/Groove On/Joedane, ASCAP/Aqueous, BMI
REMIXERS: George Morel, Mojoe Nicosia
Strictly Rhythm 1256 (12-inch single)

2 In A Room's George Morel and producer Mojoe Nicosia are at the helm of a pop-spiced hip-houser that jams KCB's racy, "Wiggle It"-style rap with a tough bass line and a sing-along chorus. Should prove irresistible to both club DJs and crossover radio programmers. Contact: 212-246-0026.

COUNTRY

▶ ALABAMA Then Again (3:43)
PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: R. Bowles, J. Silbar
PUBLISHERS: Maypop/Wildcountry, BMI/Lorimar/Silbar Songs/WB, ASCAP
RCA 62059-7 (c/o BMG) (7-inch single)

This is one of the most memorable and sensitive ballads this group has done. Randy Owen's warm, reassuring delivery perfectly conveys the theme of reconciliation.

▶ GEORGE STRAIT The Chill Of An Early Fall (3:29)
PRODUCERS: Jimmy Bowen, George Strait
WRITERS: G. Daniel, G. Peters
PUBLISHERS: No Chapeau/Goldline/WB, ASCAP
MCA 54180 (c/o Uni) (7-inch single)

Strait remains in a class of his own. The charm and sincerity that exude from his performance of a well-penned ballad bring forth heart-wrenching emotion. Production is complementary.

▶ TANYA TUCKER (Without You) What Do I Do With Me (2:55)
PRODUCER: Jerry Crutchfield
WRITERS: R. Porter, L.D. Lewis, D. Chamberlain
PUBLISHERS: Sony Cross Keys/Milene, ASCAP
Capitol 79943 (c/o CEMA) (CD promo)

Tucker is the Queen of Pain here as she contemplates a life alone. Nicely understated production and palpably wounded vocals.

▶ THE REMINGTONS A Long Time Ago (2:21)
PRODUCERS: Josh Leo, Larry Michael Lee
WRITERS: R. Mainegra
PUBLISHERS: Maypop/Wildcountry, BMI
BNA 62063-2 (c/o BMG) (CD promo)

Softly upbeat, this debut record on BNA delivers coffeehouse music with a '90s flair. The three-man band—Jimmy Griffin, Richard Mainegra, and Rick Yancey, each with a notable track record—gifts the world with tight, exceptionally melodic harmonies. Each listen leaves listener ears begging for more.

THE OAK RIDGE BOYS Baby On Board (3:18)
PRODUCER: Richard Landis
WRITERS: J.C. Crowley, J. Silbar
PUBLISHERS: Warner/Elektra/Asylum, Crowman, BMI/Silbar Songs, ASCAP
RCA 62099-7 (c/o BMG) (7-inch single)

Brassy, sassy, upbeat, and thoroughly goofy; the Oaks as eternal teenagers.

ANNE MURRAY Everyday (3:20)
PRODUCER: Jerry Crutchfield
WRITERS: D. Malloy, R. Brannan
PUBLISHERS: Irving/David Malloy/BMG Songs/Jim and David, BMI/ASCAP
Capitol 79877 (c/o CEMA) (CD promo)

Murray corrals this upbeat, radio-friendly number with her reliable ease. One of Nashville's favorite sons, "Spaddy" Brannan's penmanship is strongly present.

LEE GREENWOOD Between A Rock And A Heartache (2:55)
PRODUCER: Jerry Crutchfield
WRITERS: R. Irving, L.W. Clark, D. Simmonds
PUBLISHER: Glitterfish, BMI
Capitol 79807 (c/o CEMA) (CD promo)

Greenwood keeps the pace and credibly follows the atypical melody path. Song features a Charlie Daniels-style opener and hints of Greenwood's previous "Morning Ride" record.

GEORGE FOX I Know Where You Go (3:50)
PRODUCER: Garth Fundis
WRITER: R. Ferris
PUBLISHERS: Further West/Amachrist/FujiPacific, ASCAP
Warner Bros. 4983 (CD promo)

He's hip to her ways and the message is delivered on this bouncy, well-sung number.

DANCE

▶ NOMAD Something Special (7:12)
PRODUCER: Damon Rochefort
WRITER: D. Rochefort
PUBLISHER: Skratch, PRS
REMIXER: Dave Lee
Capitol 15755 (c/o CEMA) (12-inch single)

U.S. follow-up to international smash "(I Wanna Give You) Devotion" is a warm and caressing R&B/houser. Singer Sharon Dee Clarke delivers a vocal that nicely balances requisite diva-belting with softer nuances, which ultimately gives the song a more timeless quality. An easy bet for clubs, though urban and pop radio should be aware as well.

▶ WESTBAM Hold Me Back (6:25)
PRODUCER: WestBam
WRITERS: WestBam, Dick, Jankuhn
PUBLISHERS: Vieklang/Van Gogh's Ear, BMI
REMIXER: WestBam
TSR 868 (12-inch single)

Innovative German club DJ/musician drenches a slammin' hard-house groove with wicked techno waves and cathartic vocal chants. Try and sit this one out. Contact: 818-705-3512.

★ OPTIMYSTIC Trust Me (4:17)
PRODUCER: Optimystic
WRITER: Optimystic
PUBLISHER: not listed
Liquid Music 3000 (c/o Instinct) (12-inch single)

Popular New York indie label launches deep-house subsidiary with slow and simplistic jam that relies heavily on a raw bass line and enticingly understated vocals. An excellent way to heat up the evening or cool off during early-a.m. hours. Flipside features a fleshier and festive dub that's suitable for peak hours. Contact: 212-727-1360.

DEJA VU Move Your Waistline (5:28)
PRODUCERS: David Carter, Rudy Straker, Henry Maldonado
WRITERS: D. Carter, R. Straker, H. Maldonado
PUBLISHERS: D.O.K./Knock Twice, ASCAP
Maxi 2003 (12-inch single)

Sample-driven houser breaks a spine-shaking bass line and percussion. Way cool for mainstream sets—not to mention adventurous crossover radio stations. For something a bit more underground, investigate the organ-driven "So Get With It" on side B. Contact: 212-366-0950.

ROBERT GORL Electric Marilyn (5:05)
PRODUCERS: Behavior, Robert Gorl
WRITER: not listed
PUBLISHER: Warner/Chappell
REMIXER: Behavior
Hangman 70 (c/o Vista) (12-inch single)

Catchy compu-popper wriggles with a new wave vibe that should work well with alternative spinners and modern rock radio programmers. Real dancefloor attraction, however, is the Euro-spiced techno-houser, "Repeat The Beat," on the B side. Contact: 201-568-0040.

ROCK TRACKS

▶ THE SMITHEREENS Top Of The Pops (no timing listed)
PRODUCER: Ed Stasium
WRITER: Pat DiNizio
PUBLISHER: (none listed)
Capitol 79933 (c/o CEMA) (cassette single)

DiNizio's signature songwriting style is back, and album rock programmers will welcome this poppy, melodic track. No real surprises, but crossover potential is big, as the hook is tight and memorable.

▶ ALICE COOPER Love's A Loaded Gun (4:11)
PRODUCER: Peter Collins
WRITERS: A. Cooper, J. Ponti, V. Pepe
PUBLISHERS: Ezra/EMI-Blackwood, BMI/Jack Ponti/WB/Little Elvis/BMG Songs, ASCAP
Epic 73983 (c/o Sony) (cassette single)

Second single from Cooper's excellent "Hey Stoopid" is a thunderous rocker, framed with agile guitar work and clever lyrics. Tough enough to please headbangers, but sweet enough to pass muster at top 40. Get loaded.

▶ LLOYD COLE She's A Girl And I'm A Man (no time listed)
PRODUCERS: Lloyd Cole, Fred Maher, Paul Hardiman
WRITERS: L. Cole, R. Quine
PUBLISHER: (none listed)
Capitol 79834 (c/o CEMA) (CD promo)

Cole's expressive vocals drive this dynamic, hook-driven tune. Modern rockers should dig the ringing guitar and wild production, while pop programmers may be attracted to the strong hook and catchy chorus.

▶ DAVE STEWART & THE SPIRITUAL COWBOYS Crown Of Madness (3:34)
PRODUCER: D.A. Stewart
WRITER: D.A. Stewart
PUBLISHERS: Eligible Music, adm. by Careers-BMG, BMI
Arista 2352 (c/o BMG) (cassette single)

Bassy modern rock gem is perfectly weird and spacey enough to push the right buttons with alternative radio programmers. Stewart's throaty vocals and ethereal lyrics mesh wonderfully with ringing guitar.

RAINDOGS Baby Doll (4:20)
PRODUCER: Don Gehman
WRITER: M. Cutler
PUBLISHERS: Dog's Hit/Octa, ASCAP
Atco 4183 (c/o Atlantic) (CD promo only)

Punchy, rhythmic alternative rocker trades on shades of Tom Petty & the Heartbreakers. Twangy—almost countrified—guitars and evocative lyrics add an exotic sense of mystery and drama.

CURTIS SALGADO & THE STILETTOS More Love, Less Attitude (4:05)
PRODUCER: Marlon McClain
WRITER: C. Miller
PUBLISHER: not listed
JRS/BFE 1851 (c/o BMG) (CD single)

Former lead singer for Roomful Of Blues turns in a brawling, burning performance on this bluesy rock anthem that should soon be ringing in bars and college campuses across the land. Raucous roadhouse appeal is spiced with one of those unforgettable choruses that should be shouted en masse by rowdy fans.

FIVE THIRTY 13th Disciple (3:50)
PRODUCERS: Five Thirty, Marc Waterman
WRITER: Bassett
PUBLISHER: EMI Music Ltd., administered by EMI Blackwood, BMI
Atco 4159 (c/o Atlantic) (CD promo)

Ultrafunky, melodic rocker should play well in college and alternative markets. At once both current and retro, this wild tune features swirling instrumentals and captivating, in-yer-face vocals.

NORTHSIDE Take 5 (4:09)
PRODUCER: Ian Broudie
WRITERS: not listed
PUBLISHER: Warner/Chappell, ASCAP
Geffen 4319 (c/o Uni) (12-inch promo)

Jangly rhythm guitar drives this infectious, funky tune. Underlying melody is vaguely reminiscent of Boston's "More Than A Feeling." Fine for alternative radio formats.

BULLET LAVOLTA Swan Dive (3:28)
PRODUCER: Dave Jerden
WRITERS: Bullet LaVolta
PUBLISHER: Churchdoor, ASCAP
RCA 62084 (c/o BMG) (CD promo only)

Hard-driving thrash-rocker has it all: speed-metal drums, swirling, frenetic guitars, a pounding bass, and angry, screaming vocals. A no-holds-barred smash hit for fans of loud, bashing, relentless rock'n'roll.

RAP

▶ SLICK RICK Mistakes Of A Woman In Love With Other Men (3:23)
PRODUCER: Vance Wright
WRITERS: R. Walters, V. Wright
PUBLISHERS: Def Jam/Vance Wright, ASCAP; Def American Songs, BMI
REMIXER: Sidney Reynolds
Def Jam/Columbia 73914 (c/o Sony) (cassette single)

Production is appropriately slick, as a smooth and melodic groove blends with a mellow, soft-spoken rap. The track is warmly hypnotic and seductive, despite the angry, jilted-lover lyrics.

PICKS (▶): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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P'GRAM EXEC'S INDICTMENT HAS MUSIC BIZ IN BUZZ OVER ALLEGED PAYOLA 'WITCH HUNT'

(Continued from page 5)

Ellison, who was suspended with pay by PLG on Sept. 13, was hit two days earlier with a three-count grand jury indictment charging him with claiming false tax deductions of more than $300,000 for the years 1984-86, when he operated his own Sherman Oaks, Calif.-based promotion firm, Effective Music Marketing, Inc.

The indictment was a product of the same mid-'80s federal probe that resulted in the 1988 tax evasion trial of reputed mobster Salvatore Pisello and the 1990 payola, drug, and racketeering case against independent promotion man Joe Isgro. It is the first indictment of a music industry figure since Isgro's in November 1989. That indictment was dismissed a year ago due to government misconduct (Billboard, Sept. 15, 1990).

Ellison, a 14-year promotion veteran, worked for Warner Bros. Records and Earth, Wind & Fire's ARC label before joining PolyGram in 1978. He left the company to start up Effective Music Marketing, only to rejoin PolyGram in the late '80s after indie promotion shrivelled in the face of the government's investigation. At PLG, he directed urban promo activities for distributed labels A&M, Island, Polydor, Smash, London, and Wing.

The grand jury indictment alleges that Ellison's returns for Effective Music Marketing filed fictitious expenses of $86,298 for 1984, $196,227 for 1985, and $197,516 for 1986. The government claims that "Ellison wrote out checks to fictitious individuals during these years and then cashed the checks at check cashing establishments in Chicago and Richmond, California."

If convicted, Ellison faces maximum penalties of nine years in prison and a fine of $1.5 million.

PLG was initially tight-lipped about the charges against its executive.

"We first learned of the indictments against Ron Ellison from newspaper accounts today (Sept. 12)," PLG president Rick Dobbis said in a prepared statement. "We understand that the charges brought against him relate to a period of time before he was employed by PolyGram and many years before the formation of the PolyGram Label Group. It would therefore be inappropriate for us to make any comment on the current due process of the law enfolding [sic] in Los Angeles."

Ellison was suspended the following day. "Ron Ellison has been suspended of his day-to-day activities to allow him to concentrate on these personal issues," Dobbis said. "Hopefully the justice system will move swiftly and we hope, for his sake, to a positive conclusion. He has been suspended with pay until further notice."

'STRAIGHT TAX CASE'

Prosecutor Pitt notes that Ellison's indictment is "a straight tax case," despite the fact that it emanated from the same investigation that brought forth the payola charges against Isgro.

"[Ellison] was in the promotion business, and he was getting cash," Pitt says. "What he did with the cash has not been charged . . . If he were accused of payola, he'd be charged with it. At this point, [the tax offenses are] all he's charged with."

In the wake of Ellison's indictment, the Los Angeles Times and other papers printed stories in which unnamed observers asserted that the charges were a cosmetic attempt by the government to take the sting out of U.S. District Court Judge James Ideman's embarrassing dismissal of the case against Isgro and two others last year.

"I don't believe it's true," Pitt says. "The investigations are not connected, and we will prosecute anybody where the evidence justifies it. I don't think it's fair to say we're trying to salvage anything."

Pitt adds that the government is continuing to move forward with its appeal of the Isgro dismissal, and says that its case could be heard by the Ninth Circuit Court of Appeals within six months.

Citing government policy, Pitt refuses to say if any further music industry-related indictments are forthcoming. However, when asked if the government's interest in alleged music industry abuses continues, he says, "It's always continuing . . . There's an investigation that is obviously continuing into payola."

However, one government source, asked if any further payola-related indictments are likely, replies, "As far as I know, I don't think there will be."

ISOLATED INCIDENT?

Some label promotion execs similarly feel that the Ellison indictment is an isolated incident, and believe that the possibility that other indictments will result from it is minimal.

"[The government is] really reaching this time," says one industry source. "They don't mention payola in the indictment, but after they blew the whole [Isgro] court case last year and got egg on their faces, they're grabbing for what they can.

"What's this got to do with the entertainment industry?" he continues. "If he was in insurance and falsified his tax returns, does that mean insurance fraud? I don't think so."

Says another exec, "This is strictly an income tax thing. I hope he can get out of it, but it has nothing to do with anyone else."

On the other hand, a knowledgeable source believes that Ellison's indictment may be used as a lever to get the former indie promo man to "roll over," or offer evidence against other music industry and radio executives in return for reduced or dismissed charges.

The government used this approach in Isgro's case: Isgro associate Ralph Tashjian and former L.A. station GM George Wilson Crowell, who were charged with payola-related offenses, ultimately pleaded guilty to reduced charges and appeared as witnesses against Isgro at his trial.

Miller London, senior VP of marketing and promotion, black music, at RCA, believes that Ellison was charged as part of a larger agenda. "They just want somebody because they couldn't get Joe Isgro," he says. "[Ellison] wasn't one of the really big promotion people, so why are they picking on him? They're going to try to use him to get to someone big who does have a story to tell."

Another label source feels that Ellison's indictment is part of a payola witch hunt. "They are going to try to get him to roll over; they have spent a lot of money on ongoing investigations . . . Those who say it's an isolated incident are people who weren't in the business the last time [the government made a payola crackdown in the mid-'80s].

"A lot of people in the business now don't understand the big picture, but there's too much money being made for it to be a small picture . . . [The government wants] to know more details. They are hanging a ten-year sentence over his head with a million-dollar fine, so they're going to make a deal."

Assistance in preparing this story was provided by Janine McAdams in New York.

MARIAH CAREY COPS 3 JUKEBOX AWARDS

(Continued from page 12)

took the "rising star" awards in the male and group categories.

Country crooner Garth Brooks received double honors, as he won jukebox country record of the year for his Capitol single "Friends In Low Places" and jukebox country CD of the year for his multiplatinum "No Fences" album.

The pop category took a rap twist this year as SBK's Vanilla Ice landed jukebox pop record of the year for "Ice Ice Baby" and Capitol's M.C. Hammer won jukebox pop CD of the year for the album, "Please Hammer Don't Hurt 'Em."

The 1991 program featured the new jukebox songwriter of the year award, nominated by the American Society of Composers, Authors & Publishers (ASCAP) and the Broadcast Music Inc. (BMI) performing rights societies. MCA's Clint Black received ASCAP songwriter of the year and Dewayne Blackwell, co-writer of Brooks' "Friends In Low Places," received BMI songwriter of the year.

In addition, Buddy Holly and Willie Nelson were inducted into the Jukebox Legends Hall Of Fame, which includes such luminaries as Elvis Presley, Patsy Cline, Roy Orbison, and Ben E. King, to name a few.

The awards ceremony topped the AMOA's Expo '91, held Sept. 11-14 at the Las Vegas Convention Center. The association is composed of some 1,500 owners, distributors, and manufacturers of coin-operated amusement, music, and vending equipment. AMOA members own and operate approximately half of the nation's estimated 230,000 45 rpm and CD jukeboxes.

CALYPSO CAPTURES THE CARIBBEAN CURRENT

(Continued from page 43)

But as other Caribbean calypsonians began to record in the '80s, their own tunes became prominent throughout the entire region. In the '90s, one also sees outstanding steel bands and their arrangers putting together and singing their own tunes and winning, too—a significant departure from the usual practice of bands playing the popular calypsos of others. As a result, the band Charlie's Roots, with lead singer Tambu, has often dominated the Trinidad scene; and the bands Touch in St. Vincent, Moff International in Grenada, Madd in Barbados, and the Jam Band in St. Thomas have become increasingly prominent in their respective road marches.

ANTIGUAN AWARDS

As noted earlier, the Calypso King contests on all the islands over the last five years have seemed to reflect the political and economic problems that the inhabitants face, while the music of the road marches has been in a lighter vein. In Antigua this year, young King Zachary, singing for the first time, won the Monarch title with two songs, "Jail Dem," which examined alleged acts of corruption in local government, and "Guilty Of Being Black." The Road March award was won for the fourth consecutive year by the popular band Burning Flames with a tune called "Place Of Iron."

In St. Vincent in 1991, calypsonian Poorsah jested about the Attorney-General, who had suffered a heart attack, thanking him for not succumbing to death. In his other winning song, called "Don't Come Back," Poorsah advised his aunt in New York to stay there because of the inflationary economy in St. Vincent.

At the annual Culturama held in Nevis in August, King Mico (Creston Warner) was crowned winner this year of both the Road March and Monarch competitions, his song lamenting the fact that he was badly treated in the past by calypso judges. In the joint St. Kitts/Nevis competition, Contender became Monarch with a song titled "Pack Yuh Bundle And Go," empathizing with certain Kittitians who feel that if Nevisians want to leave the federation of St. Kitts/Nevis they should do so instead of annually complaining.

BARBADOS ACTION

Barbados celebrated its "Crop-Over" festivities in the last week of July, and its "Kadooment" or "Freedom Day" on the first Monday of August with a competition that saw a young civil servant named Kid Site (David Pigott) claiming victory with a calypso titled "No More Lies," in which he lambasted politicians for misleading the youths. His other song, "Mistaken Identity," called upon government to redirect its priorities toward the citizenry. Bajan calypsonian Grynner has won Barbados' Tune-O-De-Crop for best tune of the Crop-Over tourney for the last six years, so this season the band Madd shrewdly paid tribute to him with a tune titled "Grynner Sweet Fer So," and won. Grynner himself placed second.

In the U.S. Virgin Islands, calypsonians Lord Blakie, King Derby, and King Gallaway ruled the carnivals for 20 years before retiring from competitions, and their mantle has been passed to Mighty Pat and Mighty Potter. This year Pat took the crown from Potter with a song commenting on the Middle East situation. King Brat (Clement Richards) won the Monarch laurels in Dutch St. Maarten this year with a song calling for corrupt politicians to be jailed. King Timo of the French (St. Martin's) side of the island won the Road March title with a tune titled "Push Out Yuh Bottom."

Grenada, with a government backed by the U.S., seems to be enjoying some measure of stability, judging from the fact that the calypsonians have refrained from caustic political themes this year. Monarch Ajamu triumphed with "Love," while runner-up Black Wizard offered the benign "Uncle Sam."

In St. Lucia, King Ashanti took the calypso prize, and the Royalties won band-of-the-year honors.

CALYPSO ON RECORD

Most of the winners for 1991 have had their songs recorded, and calypso lovers can obtain a feast of good calypsos on vinyl records, cassettes, and CDs featuring a wide variety of themes to satisfy different tastes. Among the biggest hits and dance-party favorites of the year were Marcia Miranda's "Come Fly With Me," Taxi's "Dollar Wine," Sugar Aloe's "Jam Meh," "Fire Fire" by Bally, "Rumours" by DeFosto, "Sharon" by Tony Ricardo, Duke's "Get On Radical," Becket's "Teaser," Prince Unique's "The Waterman," "Culture Shock" from Dominica's WCK, Lord Kitchener's "Pan Dingolay," and Blakie's "King Versus King."

And there have been international breakthroughs for calypso this year. Sire Records star David Rudder appeared on the Black Entertainment Television network in the U.S. singing his recent hit "1990"—arguably the biggest stateside exposure the sound has achieved for some time. Nelson, Shadow, Colin Lucas, and Merchant this year joined Sparrow, Roaring Lion, and Rudder in having their music recorded on such internationally distributed labels as Shanachie Records and Buena Vista Records. And Shanachie has just issued "Wind Your Waist: The Ultimate Soca Dance Collection," which features Carnival favorities by Arrow, Tambu, Kitchener, Shadow, Spice, and many others. Burning Flames recently signed with Island Records' Mango division, and Our Boys Steel Orchestra recently released their "Pan Progress" album on Mango.

What can one hope to see in 1992? Besides the national competitions, there will be various other competitions at a lower level. Some of these have already taken place in Trinidad and will spread in 1992 to the other islands. They include the "Female Calypso Champion," the "Young King," and various junior titles. In 1992, more and more younger singers, motivated by the legendary success of elder statesmen like Short Shirt, Kitch, and Sparrow, are expected to further experiment with pop and dub variations on calypso rhythms as they analyze in song such international events as the dismantling of Communism in the Soviet Union.

Internationally renowned calypsonian/historian/educator Hollis "Chalkdust" Liverpool placed third in Trinidad's 5th Independence Calypso competition.

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18 TOP 10 SINGLES IN THE 80'S...

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THE Billboard® 200™ TOP ALBUMS

FOR WEEK ENDING SEPTEMBER 28, 1991

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)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	NEW ▶		1	**GARTH BROOKS** CAPITOL 96330* (10.98) 1 week at No. 1	ROPIN' THE WIND	1
2	1	1	5	**METALLICA** ELEKTRA 61113 (10.98)	METALLICA	1
3	2	2	14	**NATALIE COLE** ▲² ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
4	5	4	8	**COLOR ME BADD** GIANT 24429*/REPRISE (9.98)	C.M.B.	3
5	4	3	12	**BONNIE RAITT** ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
6	6	5	18	**BOYZ II MEN** ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
7	10	9	38	**C&C MUSIC FACTORY** ▲³ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
8	9	8	21	**MICHAEL BOLTON** ▲² COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
9	11	13	27	**R.E.M.** ▲² WARNER BROS. 26496 (9.98)	OUT OF TIME	1
10	3	—	2	**RUSH** ATLANTIC 82293* (10.98)	ROLL THE BONES	3
11	7	7	3	**BOB SEGER & THE SILVER BULLET BAND** CAPITOL 91134 (9.98)	THE FIRE INSIDE	7
12	8	6	13	**VAN HALEN** ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
13	NEW ▶		1	**TESLA** GEFFEN 24424 (9.98)	PSYCHOTIC SUPPER	13
14	13	12	54	**GARTH BROOKS** ▲⁴ CAPITOL 93866* (9.98)	NO FENCES	4
15	NEW ▶		1	**DIRE STRAITS** WARNER BROS. 26680 (10.98)	ON EVERY STREET	15
16	12	10	18	**PAULA ABDUL** ▲² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
17	14	11	42	**EXTREME** ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
18	15	15	28	**AMY GRANT** ▲ A&M 5321 (9.98)	HEART IN MOTION	10
19	17	—	2	**NAUGHTY BY NATURE** TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	17
20	16	14	11	**SOUNDTRACK** ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
21	40	86	3	**SOUNDTRACK** MCA 10286* (10.98)	THE COMMITMENTS	21
22	18	20	3	**BELL BIV DEVOE** MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
23	22	23	54	**QUEENSRYCHE** ▲ EMI 92806 (9.98)	EMPIRE	7
24	19	16	80	**THE BLACK CROWES** ▲³ DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
25	25	25	66	**MARIAH CAREY** ▲⁶ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
26	20	17	10	**D.J. JAZZY JEFF & THE FRESH PRINCE** JIVE 1392 (9.98)	HOMEBASE	12
27	32	33	16	**TRAVIS TRITT** ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	27
28	26	22	14	**SKID ROW** ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
29	28	21	11	**TOM PETTY & THE HEARTBREAKERS** ● MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
30	34	36	32	**JESUS JONES** ● SBK 95715* (9.98)	DOUBT	25
31	27	27	11	**SEAL** SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
32	24	28	10	**THE GETO BOYS** ● RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
33	23	19	16	**N.W.A** ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
34	30	—	2	**STEVIE NICKS** MODERN 91711*/ATLANTIC (10.98)	TIMESPACE: BEST OF STEVIE NICKS	30
35	38	34	18	**EMF** ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
36	29	24	45	**SCORPIONS** ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
37	21	18	10	**SOUNDTRACK** ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
38	33	30	30	**FIREHOUSE** ● EPIC 46186* (9.98)	FIREHOUSE	21
39	31	29	15	**CANDY DULFER** ● ARISTA 8674* (9.98)	SAXUALITY	22
40	35	26	20	**LUTHER VANDROSS** ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
41	37	32	11	**HEAVY D. & THE BOYZ** ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
42	45	40	17	**RICKY VAN SHELTON** ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
43	50	50	73	**GARTH BROOKS** ▲² CAPITOL 90897 (8.98)	GARTH BROOKS	22
44	39	31	25	**ROD STEWART** ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
45	49	48	18	**ALAN JACKSON** ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
46	42	39	14	**THE KLF** ARISTA 8657* (9.98)	WHITE ROOM	39
47	43	53	3	**RANDY TRAVIS** WARNER BROS. 26661* (9.98)	HIGH LONESOME	43
48	48	43	11	**TRISHA YEARWOOD** MCA 10297* (9.98)	TRISHA YEARWOOD	31
49	41	38	8	**MARKY MARK & THE FUNKY BUNCH** INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	38
50	36	—	2	**RICHIE SAMBORA** MERCURY 848 895* (9.98 EQ)	STRANGER IN THIS TOWN	36
51	44	44	24	**ROXETTE** ▲ EMI 94435* (10.98)	JOYRIDE	12
52	47	35	30	**ANOTHER BAD CREATION** ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
53	NEW ▶		1	**KARYN WHITE** WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	53
54	46	37	13	**3RD BASS** ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
55	51	46	52	**L.L. COOL J** ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
56	55	47	44	**MADONNA** ▲² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
57	60	56	45	**CLINT BLACK** ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
58	71	81	49	**CHRIS ISAAK** ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
59	59	57	14	**AARON NEVILLE** A&M 5354* (9.98)	WARM YOUR HEART	44
60	62	45	77	**WILSON PHILLIPS** ▲⁵ SBK 93745 (9.98)	WILSON PHILLIPS	2
61	58	52	28	**SOUNDTRACK** ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
62	53	54	24	**LENNY KRAVITZ** VIRGIN 91610* (9.98)	MAMA SAID	39
63	57	—	2	**RATT** ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
64	65	60	82	**ORIGINAL LONDON CAST** ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
65	64	59	23	**ALICE IN CHAINS** ● COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
66	66	61	54	**REBA MCENTIRE** ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
67	52	42	12	**ANTHRAX** MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
68	63	67	3	**NEIL DIAMOND** COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	63
69	54	49	31	**DJ QUIK** ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
70	74	70	19	**HUEY LEWIS & THE NEWS** ● EMI 93355* (10.98)	HARD AT PLAY	27
71	NEW ▶		1	**KENNY LOGGINS** COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
72	73	63	11	**TANYA TUCKER** CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
73	70	64	115	**MICHAEL BOLTON** ▲³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
74	69	62	23	**MARC COHN** ATLANTIC 82178* (9.98)	MARC COHN	49
75	77	87	115	**DON HENLEY** ▲³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
76	56	41	10	**SOUNDTRACK** INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
77	68	51	36	**HI-FIVE** ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
78	61	55	18	**ICE-T** ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
79	75	66	122	**BONNIE RAITT** ▲² CAPITOL 91268 (8.98)	NICK OF TIME	1
80	67	58	90	**UB40** ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
81	78	77	26	**DOLLY PARTON** ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
82	85	90	19	**LORRIE MORGAN** RCA 3021* (9.98)	SOMETHING IN RED	82
83	80	71	70	**VAN MORRISON** ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
84	81	76	13	**CHER** ● GEFFEN 24369* (10.98)	LOVE HURTS	48
85	82	92	5	**DOUG STONE** EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	82
86	79	72	31	**ENIGMA** ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
87	72	79	3	**BAD ENGLISH** EPIC 46935* (9.98 EQ)	BACKLASH	72
88	NEW ▶		1	**JETHRO TULL** CHRYSALIS 21863* (10.98)	CATFISH RISING	88
89	86	83	82	**M.C. HAMMER** ▲¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
90	94	101	16	**DIAMOND RIO** ARISTA 8673* (9.98)	DIAMOND RIO	90
91	93	85	52	**AC/DC** ▲² ATCO 91413 (9.98)	THE RAZORS EDGE	2
92	91	82	57	**YANNI** ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
93	84	89	4	**VANESSA WILLIAMS** WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	84
94	76	74	11	**BEBE & CECE WINANS** CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
95	106	110	3	**VARIOUS ARTISTS** PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
96	83	65	14	**SIOUXSIE AND THE BANSHEES** GEFFEN 24387* (9.98)	SUPERSTITION	65
97	87	75	63	**HARRY CONNICK, JR.** ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
98	89	68	54	**STEELHEART** ● MCA 6368 (9.98)	STEELHEART	40
99	90	69	52	**CARRERAS - DOMINGO - PAVAROTTI** ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
100	88	106	41	**SOUNDTRACK** ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
101	118	107	15	**VANILLA ICE** SBK 96648* (10.98)	EXTREMELY LIVE	30
102	NEW ▶		1	**DIANA ROSS** MOTOWN 6316 (9.98)	FORCE BEHIND THE POWER	102
103	100	95	11	**GLADYS KNIGHT** MCA 10329 (9.98)	GOOD WOMAN	45
104	109	103	179	**ORIGINAL LONDON CAST** ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
105	105	96	10	**NAT KING COLE** CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
106	107	94	33	**GLORIA ESTEFAN** ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
107	114	161	4	**BROOKS & DUNN** ARISTA 18658* (9.98)	BRAND NEW MAN	107
108	115	130	6	**BIG AUDIO DYNAMITE II** COLUMBIA 46147 (9.98 EQ)	GLOBE	108
109	97	—	41	**NINE INCH NAILS** TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	97

◯ 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. © 1991, Billboard/BPI Communications Inc. and SoundScan, Inc.

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naughty BY NaTuRE

GOLD BY DEMAND

Guard your grill. These "O.P.P." brothers are set to blow the fizuck up with their self-titled debut album NAUGHTY BY NATURE. Straight outa Jersey, Treach, Vinnie, and KayGee are rockin' the country with their gold-certified mass-appeal smash, "O.P.P.". And that's only a taste of what's to come from an act that's destined to be Only Platinum Plus.

Executive Producers: Benny Medina, Sha-Kim and Queen Latifah

Member of NARD

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Billboard® 200™ Top Albums *continued*

FOR WEEK ENDING SEPTEMBER 28, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	99	97	3	**JERRY GARCIA BAND** ARISTA 18690* (13.98)	JERRY GARCIA BAND	97
111	121	119	26	**GEORGE STRAIT** ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
112	98	88	12	**PEABO BRYSON** COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
113	111	148	3	**MARTIKA** COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	111
114	95	73	47	**PAUL SIMON** ▲² WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
115	**NEW ▶**		1	**THE JUDDS** RCA/CURB 61018*/RCA (9.98)	GREATEST HITS VOL. TWO	115
116	103	91	16	**VARIOUS ARTISTS** ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
117	104	78	5	**YOUNG M.C.** CAPITOL 96337 (10.98)	BRAINSTORM	66
118	101	112	8	**SHABBA RANKS** EPIC 47310 (9.98 EQ)	AS RAW AS EVER	101
119	120	108	121	**CLINT BLACK** ▲² RCA 9668 (8.98)	KILLIN' TIME	31
120	123	131	79	**ALAN JACKSON** ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
121	110	99	53	**WARRANT** ▲² COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
122	133	143	38	**SALT-N-PEPA** ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
123	178	—	2	**QUEEN LATIFAH** TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	123
124	112	116	93	**KENNY G** ▲ ARISTA 8613 (13.98)	LIVE	16
125	144	—	2	**BLUES TRAVELER** A&M 15373* (9.98)	TRAVELERS & THIEVES	125
126	125	111	45	**PHIL COLLINS** ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
127	108	100	16	**EURYTHMICS** ARISTA 8680* (9.98)	GREATEST HITS	72
128	113	105	45	**WHITNEY HOUSTON** ▲³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
129	131	129	59	**TRAVIS TRITT** ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
130	134	124	34	**STING** ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
131	152	114	54	**VANILLA ICE** ▲⁷ SBK 95325* (9.98)	TO THE EXTREME	1
132	92	80	11	**ALICE COOPER** EPIC 46786 (9.98)	HEY STOOPID	47
133	116	122	56	**JANE'S ADDICTION** ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
134	**NEW ▶**		1	**JOHN LEE HOOKER** POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	134
135	119	98	11	**SOUNDTRACK** ARISTA 8692* (10.98)	DYING YOUNG	50
136	122	121	11	**ALLMAN BROTHERS BAND** EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
137	137	132	61	**THE JUDDS** ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
138	128	118	78	**SOUNDTRACK** ▲³ EMI 93492 (10.98)	PRETTY WOMAN	4
139	188	—	2	**WHITE TRASH** ELEKTRA 61053* (9.98)	WHITE TRASH	139
140	141	127	154	**PAULA ABDUL** ▲⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
141	**NEW ▶**		1	**THE SMITHEREENS** CAPITOL 94963* (9.98)	BLOW UP	141
142	146	153	11	**CROWDED HOUSE** CAPITOL 93559 (9.98)	WOODFACE	83
143	117	109	16	**STEVIE WONDER** ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
144	132	117	39	**ICE CUBE** ● PRIORITY 7230 (6.98)	KILL AT WILL	34
145	102	134	106	**MOTLEY CRUE** ▲⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
146	129	93	10	**KIX** EASTWEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
147	136	104	12	**L.A. GUNS** POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
148	145	142	44	**TESLA** ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
149	140	120	63	**NELSON** ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
150	163	149	24	**THE KENTUCKY HEADHUNTERS** ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
151	127	102	11	**SLICK RICK** DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
152	173	154	28	**VINCE GILL** ● MCA 10140* (9.98)	POCKET FULL OF GOLD	69
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FAB FOURTH: BEVY OF TOP VIDS DUE

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during its first two weeks in the marketplace.

The rental-priced "Wolves," after debuting at No. 38 on Billboard's Top Video Rentals chart two weeks ago, shoots to No. 2 this week.

Interestingly, the high-priced "Wolves" rental jumped onto the Top Video Sales chart its first week at No. 17 and moves to 15 this week.

Last year, LIVE Home Video opted to release "Total Recall," the Arnold Schwarzenegger sci-fi adventure yarn that had netted more than $100 million at the box office, as a fourth-quarter sell-through title. But the supplier has decided to employ a high-priced rental strategy for "Terminator 2: Judgment Day," a similarly styled Schwarzenegger picture that is now closing in on $200 million in theatrical receipts.

While official home video plans were expected to be revealed to the trade Sept. 19, a mid-December home video street date is targeted for "Terminator 2."

T2 MAY SET NEW RECORD

Some analysts are already projecting that "Terminator 2" may be the home video industry's first 700,000-unit rental title, besting recent 600,000-plus unit records attained by Paramount Home Video's "Ghost" and Orion Home Video's "Dances With Wolves."

The only major December rental competition for "Terminator 2" is New Line Home Video's "City Slickers," the Billy Crystal, new-age-feel-good comedy that has grossed about $115 million at the box office. Sources at Columbia TriStar Home Video say that an early-December release is planned.

One industry executive speculates that "T2" could be "scaring away" other rental titles for December.

"A few that might have been released in December may be pushed back to January," he says.

Of the studios with major summer box-office successes, only Warner Home Video elected to adopt a sell-through strategy.

"Robin Hood: Prince Of Thieves" arrives in stores Oct. 30 priced at $24.98.

With Disney's classic "Fantasia" also available at sell-through pricing for a limited time, beginning Nov. 1, analysts say the Nov. 2-3 weekend should be one of the biggest for the sell-through genre.

Rounding out major sell-through offerings are "Home Alone," "Turtles II," "The Rescuers Down Under," and a repriced "Ghost."

While this quarter has a slightly smaller spread of direct-to-sell-through titles compared with last year, the sales slack should be picked up, say analysts, by the abundance of attractively priced classic and restored reissues, as well as a plethora of boxed gift sets.

CATALOG STRENGTH

An early indication of the sales strength of video collectibles is "Citizen Kane: 50th Anniversary Edition." The Turner Home Entertaiment title, with a suggested list of $19.98, debuted on the Top Video Sales chart two weeks ago at No. 18, and shoots to No. 9 this week.

Such newer gift packs as FoxVideo's "Die Hard"/"Die Hard 2" set ($34.98 list) and MCA/Universal's restored "Spartacus" ($19.95 list) are just two new examples of the frenetic market activity on the boxed-set and collectible video front.

Leading the October rental-title release slate are "The Silence Of The Lambs" and "The Godfather Part III," followed by "One Good Cop," "Defending Your Life," "Switch," "Truth Or Dare," "The Field," "Class Action," "A Kiss Before Dying," and "Stone Cold."

Rental titles hitting in November include "Backdraft," "What About Bob?" "Only The Lonely," "Hudson Hawk," "V.I. Warshawski," "Out For Justice," and "F/X 2."

December rental action will be paced by "Terminator 2" and "City Slickers."

IMPROVED FORECAST

Says Amy Innerfield, home video analyst with New York's Alexander & Associates: "This fourth quarter will be much better in the rental market than the last few years based on the strength of the titles. The caliber of titles is stronger than last fourth quarter," she says, pointing out that during the last three months of 1990, some of the big rental locomotives were "The Hunt For Red October," "Bird On A Wire," "Back To The Future III," "RoboCop 2," and "Another 48 HRS."

"Nothing of the strength of 'Terminator 2,' 'City Slickers,' or 'Robin Hood,'" she comments.

"Usually, we find that the period from the beginning of September through the middle of November is almost a constant fall-off in rental activity," she says. "Then we find the first few weeks of November get better. From Thanksgiving until the last week of the year, however, it goes down again.

"We won't see that downturn this year," she continues. "In addition, the month of November will do well because 'Robin Hood,' even though a sell-through, will be on rental shelves, as will 'The Silence Of The Lambs.' It's shaping up as a lot stronger quarter."

Current business, she says, is "not too bad. We find that activity peaks during the summer and then begins to fall off at the beginning of December. While we're seeing that same trend this year, the market is doing a little better than it did last year.

"We'll see a fall-off in September because of back to school and the new TV season," continues Innerfield. "It will take a month for consumers to get into their fall habits. But from October through the rest of the year, we won't see any steady downturn. I think it's the first fourth quarter where the rental market will do very, very well, extremely well."

Fourth-Quarter Hot Video Releases

Title	Label	Order Cutoff	Street Date
"A Kiss Before Dying"	MCA/Universal	Sept. 17	Oct. 3
"The Godfather Part III"	Paramount	Sept. 17	Oct. 10
"Switch"	HBO	Sept. 19	Oct. 2
"One Good Cop"	Buena Vista	Sept. 20	Oct. 2
"The Field"	LIVE	Sept. 20	Oct. 9
"Truth Or Dare"	LIVE	Sept. 20	Oct. 9
"The Marrying Man"	Buena Vista	Sept. 24	Oct. 2
"The Object Of Beauty"	LIVE	Sept. 24	Oct. 16
"Kickboxer 2"	HBO	Oct. 3	Oct. 16
"Defending Your Life"	Warner	Oct. 3	Oct. 23
"The Silence Of The Lambs"	Orion	Oct. 7	Oct. 24
"Class Action"	FoxVideo	Oct. 8	Oct. 24
"Fantasia"	Walt Disney	Oct. 8	Nov. 1
"Stone Cold"	Columbia TriStar	Oct. 10	Oct. 30
"Robin Hood: Prince Of Thieves"	Warner	Oct. 10	Oct. 30
"Backdraft"	MCA/Universal	Oct. 22	Nov. 7
"Mannequin 2"	LIVE	Oct. 22	Nov. 13
"What About Bob?"	Buena Vista	Oct. 28	Nov. 6
"V.I. Warshawski"	Buena Vista	Oct. 29	Nov. 13
"Hudson Hawk"	Columbia TriStar	Oct. 31	Nov. 20
"Out For Justice"	Warner	Oct. 31	Nov. 20
"A Rage In Harlem"	HBO	Oct. 31	Nov. 20
"F/X 2"	Orion	Nov. 4	Nov. 21
"Only The Lonely"	FoxVideo	Nov. 11	Nov. 27
"Soapdish"	Paramount	Nov. 12	Nov.27
"Terminator 2: Judgment Day"	LIVE	Nov. 19	Dec. 11
"City Slickers"	Columbia TriStar	n/a	early Dec.

Prism Reports 1st Profit In 4 Qtrs.

But Income Down From Last Year

NEW YORK—Prism Entertainment Corp., a supplier of B-movie titles on home video, reports declines in second-quarter revenues and net profits compared with last year.

Net income for the three months ended July 31 fell 57% to $51,000 from $119,000 in the same period last year; revenues dropped 41.5% to $2.24 million from $3.83 million.

Despite the decline in net income, this is the first net profit for Prism after three consecutive quarters of losses.

The company says its quarterly costs were higher compared with last year's because it began to use its own sales staff and programs for video distribution. Under a distribution agreement that ended in February, Prism's sales had been handled by Paramount Home Video.

For the first half of its fiscal year, Prism reports a net loss of $224,000 on revenues of $4.3 million, compared with a net profit of $465,000 on revenues of $7.74 million in the same period last year.

Prism's stock closed at $1.375 a share in American Stock Exchange trading at press time. Its 52-week price range is 75 cents to $2.50.

'JUDGMENT DAY' RELEASE DEC. 11 WITH $99.95 TAG

(Continued from page 5)

Sept. 19 in Los Angeles), the release will include a national product tie-in and will feature an extensive campaign to promote the sale of previously viewed cassettes.

Retailers may indeed have quite a few used cassettes to sell if distributor predictions that "T2" will break the 700,000-unit barrier come true.

Even if it does not reach that unprecedented plateau, "Terminator 2," which will likely top $200 million at the domestic box office before its video release, is widely expected to become the biggest-shipping rental title in history, breaking the mark of 649,000 set in August by Orion Home Video's "Dances With Wolves" (Billboard, Aug. 24).

LIVE execs are openly predicting the biggest initial shipout to date.

Aside from Columbia TriStar's comedy "City Slickers," LIVE is likely to have December largely to itself, which should help boost dealer orders. Already, other suppliers have moved titles tentatively slated for December to January, as Paramount did with "Naked Gun 2 1/2," for example, presumably to get out of the way of the expected Arnold onslaught.

Moreover, distributors note that retailers should be flush with cash in December, coming off of "Home Alone," "Fantasia," "Robin Hood: Prince Of Thieves," "The Godfather Part III," "The Silence Of The Lambs," and other strong September-to-November titles.

LIVE will try to bolster retailers' confidence about ordering heavily on "T2" by launching what marketing VP Lauren Becker claims will be "the largest previously-viewed sell-off campaign ever."

Beginning in November, LIVE will run pre-street-date advertising on TV that will include references to buying pre-viewed cassettes—an industry first. The tape itself will also carry a spot promoting previously viewed sales.

"We believe the campaign will support retailers in two ways," Becker says. "By encouraging people to ask about previously viewed copies prior to street date, retailers will be better able to gauge the sell-off demand for the title. In turn, we hope that will make them more comfortable with their inventory levels and will enhance the number of rental copies they bring in . . . We want them to feel comfortable that this title will be highly profitable for them."

Becker adds that the expected tie-in deal will boost overall media spending in support of the movie and will also include a consumer contest.

'DROP-DEAD' MULTIPACKS

In another twist, LIVE will offer "Terminator 2" in multipacks with another December title, "Drop Dead

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FOX H.I.T.S. 'HOME ALONE' SURPLUS

(Continued from page 9)

sources report.

Under that program, Fox has an internal goal for what it would like to achieve in total on the title. If that goal is met, money has been set aside to provide rebates to wholesalers.

However, since the distributors do not know what that number is, they cannot rely on a rebate to make up the profit margin lost by low-balling the title.

"Distribution is fiercely competitive," one wholesale source notes. "This keeps distributors who are selling only on price from factoring the rebate into their cost and then giving the product away. And it's not like we need another reason to cut prices."

"From the beginning, our strategy has been to bring the net [margin] as high as we can and keep returns as low as we can in January," DeLellis says. "We want to balance inventories to actual consumer demand around the country. Basically, I'd rather have the inventory myself than have it in distributors' warehouses."

DeLellis says the studio may even encourage some distributors to give up inventory in order to keep levels in balance. "They may not even realize that they're above the national average, but we know because we've been tracking it every week," he says.

DeLellis acknowledges that the H.I.T.S. program involves added cost to the studio, but notes "you're going to pay for [inventory problems] anyway. So basically, it's a question of would you rather pay now, or pay later. Frankly, by the time you take back inventory, credit the distributors, de-gauss the tape and all the other things involved in handling returns, I'd rather pay the freight."

DeLellis says the studio hopes to net 10 million units of "Home Alone" by the end of January.

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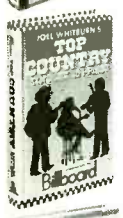

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SMITH, VIRGIN LINK

(Continued from page 9)

should the Virgin link go through, only HMV will have a national, front-line music and video retail chain in the U.K. in which Smith does not have a stake.

HMV says it has no comment to make on the matter.

Smith's expansion is being underpinned by a public offering intended to raise $250 million for growth in the U.K. and the U.S. (Billboard, June 1). Reliable sources say some of that money was earmarked for the purchase of the 78-unit, Port Washington, N.Y.-based Record World, but talks recently broke down, possibly because Smith is now aiming to take a stake in Virgin. A spokesman for Smith declines to comment on the speculation.

The price of that stake is not being revealed. However, British law requires Smith and Virgin to disclose either the sum they have agreed on or Virgin's total sales. Taking the latter option, the companies declare Virgin Retail U.K.'s total revenues in the fiscal year ended July 31 as the equivalent of $101 million. Virgin Retail U.K. is also said to have net tangible assets of $10.2 million.

A statement from the companies says the proposed purchase is intended to finance further expansion for Virgin Retail; plans for six new megastores before the end of next year are in various stages of completion. A spokesman for the Virgin Group says the deal is not being done because it needs the money. "If we needed the money, we would have sold the whole company to Smith," he says.

The link with Smith is in line with a policy statement made by Virgin chief Richard Branson three years ago when he declared that expansion of the retail operation would be conducted through joint ventures.

The nature of the proposed Smith joint venture remains to be seen. If it follows the route established when Smith merged its home-improvement-center operation Do It All with rival chain Payless, Virgin Retail managing director Simon Burke will report to a board made up of Smith and Virgin executives.

Smith managing director Sir Malcolm Field says the joint venture "will operate as a stand-alone business." He adds, "The joint venture will also enable management to achieve important benefits of scale in terms of costs, transfer of operating skills, and future capital expenditure."

Unaffected by the projected deal is Virgin's operations outside the U.K. and Ireland.

FOREIGN ACTS BILL

(Continued from page 12)

month delay in implementing the Immigration Act, breezed through a House subcommittee Sept. 12.

Both bills would also lift the requirement that foreign performers be a member of a group for at least a year in order to qualify for an O-category visa. They also mandate a General Accounting Office study to determine the yearly number of O and P visas issued and how they are used.

The Senate version, introduced by Sens. Edward Kennedy, D-Mass., Paul Simon, D-Ill., and Alan Simpson, R-Wyo., is expected to pass, according to Senate staffers.

A floor vote of Senate-House conferees will decide which version will be enacted.

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)
			★ ★ NO. 1 ★ ★
1	2	10	**I ADORE MI AMOR** COLOR ME BADD (GIANT) 1 week at No. 1
2	1	13	**(EVERYTHING I DO) I DO IT FOR ...** BRYAN ADAMS (A&M)
3	3	14	**MOTOWNPHILLY** BOYZ II MEN (MOTOWN)
4	5	16	**I CAN'T WAIT ANOTHER MINUTE** HI-FIVE (JIVE/RCA)
5	8	7	**ROMANTIC** KARYN WHITE (WARNER BROS.)
6	10	8	**DO ANYTHING** NATURAL SELECTION (EASTWEST)
7	7	5	**EMOTIONS** MARIAH CAREY (COLUMBIA)
8	4	15	**EVERY HEARTBEAT** AMY GRANT (A&M)
9	6	16	**THE PROMISE OF A NEW DAY** PAULA ABDUL (CAPTIVE/VIRGIN)
10	11	11	**WIND OF CHANGE** SCORPIONS (MERCURY)
11	12	10	**GOOD VIBRATIONS** MARKY MARK (INTERSCOPE/EASTWEST)
12	9	18	**TEMPTATION** CORINA (CUTTING/ATCO)
13	14	13	**TOO MANY WALLS** CATHY DENNIS (POLYDOR/PLG)
14	13	13	**THINGS THAT MAKE YOU GO ...** C&C MUSIC FACTORY (COLUMBIA)
15	15	15	**I'LL BE THERE** THE ESCAPE CLUB (ATLANTIC)
16	16	11	**TIME, LOVE AND TENDERNESS** MICHAEL BOLTON (COLUMBIA)
17	22	9	**LOVE OF A LIFETIME** FIREHOUSE (EPIC)
18	21	12	**NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ (UPTOWN/MCA)
19	17	17	**IT AIN'T OVER 'TIL IT'S OVER** LENNY KRAVITZ (VIRGIN)
20	20	13	**CRAZY** SEAL (SIRE/WARNER BROS.)
21	18	19	**RIGHT HERE, RIGHT NOW** JESUS JONES (SBK)
22	25	7	**HOLE HEARTED** EXTREME (A&M)
23	19	15	**FADING LIKE A FLOWER** ROXETTE (EMI)
24	24	12	**THE MOTOWN SONG** ROD STEWART (WARNER BROS.)
25	27	9	**SHINY HAPPY PEOPLE** R.E.M. (WARNER BROS.)
26	29	8	**SOMETHING TO TALK ABOUT** BONNIE RAITT (CAPITOL)
27	26	16	**GOT A LOVE FOR YOU** JOMANDA (BIG BEAT)
28	33	8	**EVERYBODY PLAYS THE FOOL** AARON NEVILLE (A&M)
29	31	14	**3 A.M. ETERNAL** THE KLF (ARISTA)
30	35	3	**CAN'T STOP THIS THING WE ...** BRYAN ADAMS (A&M)
31	34	7	**LOVE ... THY WILL BE DONE** MARTIKA (COLUMBIA)
32	38	3	**HEY DONNA** RYTHM SYNDICATE (IMPACT/MCA)
33	45	11	**WITH YOU** TONY TERRY (EPIC)
34	28	18	**P.A.S.S.I.O.N.** RYTHM SYNDICATE (IMPACT/MCA)
35	41	4	**REAL REAL REAL** JESUS JONES (SBK)
36	32	18	**PLACE IN THIS WORLD** MICHAEL W. SMITH (REUNION/GEFFEN)
37	44	5	**WORD TO THE MUTHA** BELL BIV DEVOE (MCA)
38	39	8	**RUNNING BACK TO YOU** VANESSA WILLIAMS (WING/MERCURY)
39	40	5	**LET'S TALK ABOUT SEX** SALT-N-PEPA (NEXT PLATEAU)
40	36	13	**MY FALLEN ANGEL** CORO (CUTTING/CHARISMA)
41	46	6	**DON'T WANT TO BE A FOOL** LUTHER VANDROSS (EPIC)
42	48	5	**O.P.P.** NAUGHTY BY NATURE (TOMMY BOY)
43	43	10	**LOUDER THAN LOVE** TKA (TOMMY BOY)
44	37	20	**PIECE OF MY HEART** TARA KEMP (GIANT)
45	30	16	**SUMMERTIME** D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
46	66	2	**A DAY IN MY LIFE (WITHOUT YOU)** LISETTE MELENDEZ (FEVER/COLUMBIA)
47	42	9	**IT HIT ME LIKE A HAMMER** HUEY LEWIS & THE NEWS (EMI)
48	—	1	**CREAM** PRINCE (PAISLEY PARK/WB)
49	74	2	**FINALLY** CECE PENISTON (A&M)
50	50	3	**EVERYOTHERDAY** OR-N-MORE (EMI)
51	51	4	**KISS THEM FOR ME** SIOUXSIE & THE BANSHEES (GEFFEN)
52	52	5	**NEVER STOP** BRAND NEW HEAVIES (DELICIOUS VINYL)
53	55	7	**JUST WANT TO HOLD YOU** JASMINE GUY (WARNER BROS.)
54	47	14	**HARD TO HANDLE** BLACK CROWES (DEF AMERICAN)
55	64	4	**IT'S SO HARD TO SAY GOODBYE...** BOYZ II MEN (MOTOWN)
56	70	3	**THE ONE AND ONLY** CHESNEY HAWKES (CHRYSALIS)
57	65	3	**WALK THROUGH FIRE** BAD COMPANY (ATCO)
58	69	2	**MAKIN' HAPPY** CRYSTAL WATERS (MERCURY)
59	49	10	**UNFORGETTABLE** NATALIE COLE (ELEKTRA)
60	58	10	**THIS BEAT IS HOT** B.G. THE PRINCE OF RAP (EPIC)
61	57	4	**WHY CAN'T YOU COME HOME** EX-GIRLFRIEND (REPRISE)
62	68	4	**THE REAL LOVE** BOB SEGER (CAPITOL)
63	59	7	**KEEP WARM** JINNY (NEXT PLATEAU)
64	53	6	**GONNA CATCH YOU** LONNIE GORDON (SBK)
65	67	11	**ONLY TIME WILL TELL** NELSON (DGC)
66	60	15	**LOVE AND UNDERSTANDING** CHER (GEFFEN)
67	—	1	**DON'T CRY** GUNS N' ROSES (GEFFEN)
68	61	5	**THE SOUND OF YOUR VOICE** 38 SPECIAL (CHARISMA)
69	63	4	**SAVE ME** LISA FISCHER (ELEKTRA)
70	54	10	**JUST LIKE YOU** ROBBIE NEVIL (EMI)
71	75	4	**SUCH A GOOD FEELING** BROTHERS IN RHYTHM (4TH & B'WAY)
72	56	14	**LET THE BEAT HIT 'EM** LISA LISA & CULT JAM (COLUMBIA)
73	—	1	**WHISPERS** CORINA (CUTTING/ATCO)
74	71	4	**THE WHISTLE SONG** FRANKIE KNUCKLES (VIRGIN)
75	73	3	**STRAIGHT TO YOUR HEART** BAD ENGLISH (EPIC)

◯ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	**HERE I AM (COME AND TAKE ME)** UB40 (VIRGIN)
2	2	5	**I WANNA SEX YOU UP** COLOR ME BADD (GIANT)
3	—	1	**RUSH RUSH** PAULA ABDUL (CAPTIVE/VIRGIN)
4	3	3	**UNBELIEVABLE** EMF (EMI)
5	4	5	**LOSING MY RELIGION** R.E.M. (WARNER BROS.)
6	6	9	**BABY BABY** AMY GRANT (A&M)
7	8	8	**I LIKE THE WAY** HI-FIVE (JIVE/RCA)
8	5	4	**MORE THAN WORDS** EXTREME (A&M)
9	9	10	**TOUCH ME (ALL NIGHT LONG)** CATHY DENNIS (POLYDOR/PLG)
10	10	17	**SOMEDAY** MARIAH CAREY (COLUMBIA)
11	7	6	**DO YOU WANT ME** SALT-N-PEPA (NEXT PLATEAU)
12	11	14	**HOLD YOU TIGHT** TARA KEMP (GIANT)
13	14	14	**I'VE BEEN THINKING ABOUT YOU** LONDONBEAT (RADIOACTIVE/MCA)
14	15	20	**GONNA MAKE YOU SWEAT** C&C MUSIC FACTORY (COLUMBIA)
15	17	6	**I DON'T WANNA CRY** MARIAH CAREY (COLUMBIA)
16	13	4	**LOVE IS A WONDERFUL THING** MICHAEL BOLTON (COLUMBIA)
17	12	25	**LOVE WILL NEVER DO** JANET JACKSON (A&M)
18	18	3	**NIGHTS LIKE THIS** AFTER 7 (VIRGIN)
19	20	7	**STRIKE IT UP** BLACK BOX (RCA)
20	16	3	**POWER OF LOVE/LOVE POWER** LUTHER VANDROSS (EPIC)
21	19	43	**RUB YOU THE RIGHT WAY** JOHNNY GILL (MOTOWN)
22	25	43	**VOGUE** MADONNA (SIRE/WARNER BROS.)
23	23	33	**FEELS GOOD** TONY! TONI! TONE! (WING/MERCURY)
24	21	8	**RHYTHM OF MY HEART** ROD STEWART (WARNER BROS.)
25	22	16	**ROUND AND ROUND** TEVIN CAMPBELL (PAISLEY PARK/WB)

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

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WITH LOSSES MOUNTING, SUPER CLUB TAKES ACTION

(Continued from page 9)

based company (Billboard, March 30). In total, Super Club will issue 232 million shares, each priced at 2.73 Dutch florins. Under the proposal, Super Club shareholders can purchase an amount of the new offering equivalent to their stake in the company. But if current shareholders do not buy any new shares, Philips is reportedly prepared to buy the entire offering itself.

Philips, the Dutch electronics giant, already has invested about $237 million in Super Club, according to The Wall Street Journal.

"If we had known the present situation last fall, we [Philips] would have reconsidered twice before stepping into Super Club on this basis," van Weezendonck said at a press conference in Belgium. "At this point, however, we have no indications that we have been misinformed on Super Club, and if anything happened at all, we still have the jurisdiction to defend our rights in this affair."

Van Weezendonck denied rumors that Super Club will become a subsidiary of PolyGram, which is also owned by Philips.

U.S. OPERATION DOMINATES

Super Club's U.S. operation accounts for about 70% of the company's revenues. In the U.S., Dallas-based Super Club N.A. owns the Record Bar and Turtle's chains, which are being combined into a single operation under the banner of Super Club Music Corp. in Atlanta. The company also owns four video chains, including Video Towne and MovieTime/Alfalfa, which are being combined into a single operation as Super Club Video Corp., based in Dallas.

Of the $425 million in losses, Super Club N.A. lost about $27.2 million, and, separately, Super Club stores lost about $26.7 million. The Super Club representative declines to comment on whether the latter loss includes operating results of the U.S. outlets, in addition to the $27.2 million attributed to the American holding company.

In order to reduce expected losses in the current fiscal year, Super Club will cut its European payroll by about 340 jobs, reducing the number of employees there to 706 in the very near future.

The company also closed 31 of its video rental stores in Belgium on Sept. 15, reducing the chain to 99 stores. However, it plans to open another 12 stores in Europe this year. In the U.S., 13 shops will close down and 32 will be added to the Super Club operation, bringing the total number of shops worldwide to 592 units.

RETAILING FOCUS

Going forward, Super Club will focus on video and music retailing, and film production, and is negotiating sales of other businesses, van Weezendonck said. "Super Club is to become a visual home entertainment group," he added. "The company will concentrate on sales and rental of videotapes, music sales, consumer CD-interactive, laserdisc, and computer games. We also want to invest in film productions, but the plan is to sell or shut down other operations."

For instance, the "Mister Video" business, which lost more than $28 million last year, will reduce its 816 video rental machines to 578 units, almost all in Europe. Moreover, the remaining units will be placed near Super Club stores and serviced from those outlets.

Super Club also is currently negotiating the sale of the two multiplex-anchored developments in Antwerp and Leuven, Belgium. One of the interested parties here is said to be the Kinepolis Group, owner of the Decascoop multiplex in Ghent and the Kinepolis multiplex in Brussels.

Super Club's travel company, Ticket, is also the subject of sales negotiations, and the company is trying to sell a restaurant and a stake in the Film And Fun magazine.

Also on the block, according to The Wall Street Journal, is Super Club's interest in a company that makes fortune-telling machines.

BETWEEN THE BULLETS

by Geoff Mayfield

A weekly look behind Billboard's album charts.

BROOKS' BOOK: Pre-orders on **Garth Brooks'** third album exceeded 2 million copies, more than "**Metallica**" shipped on its street date, so we knew the popular country star had a good shot at opening with a No. 1 debut on The Billboard 200 Top Albums chart. The only question was: Do Brooks' fans rush to stores as quickly as fans of rap and hard rock? The answer is a resounding "Yes!" Brooks' first-week sales tally is the second-highest one-week total we've seen since the May 25 issue's conversion to the point-of-sale system. Radio stations' ratings and sales trends already hinted that the country market has grown dramatically, and Brooks' triumph certainly drives that point home.

COATTAILS: Just as Metallica's success in recent weeks appeared to build sales for other hard rock artists, Brooks' large drawing power apparently helped other country acts, as 16 of the 48 bullets on The Billboard 200 belong to Nashville labels . . . For a second week, the Sept. 5 cablecast of the MTV Video Music Awards—and its repeat telecasts—impact the chart. Momentum continues for **R.E.M.** (11-9), **Jesus Jones** (34-30), **Chris Isaak** (71-58), and **Don Henley** (77-75); other artists who benefit from the program's exposure are **C&C Music Factory** (10-7) and **EMF** (38-35).

NEXT WEEK: Based on early reports from retailers, we expect **Guns N' Roses'** two new albums will debut at Nos. 1 and 2, although a recent Los Angeles Times story said Geffen is worried that resistance by K mart, Wal-Mart, and other racked accounts will somehow impair the band's bid to open at the top. That *might* have been a problem in the old methodology, because in that rank-based system there were a finite number of available points. There are no such constraints in the new, more precise system, so a title that does much better at retail than at racks—as will obviously be the case with the Guns' albums—cannot be impaired by slow rack action. Rap act **N.W.A** proved this by debuting at No. 2 and quickly moving to No. 1 with virtually no support from racked venues . . . Meanwhile, prerelease buzz pushes both of Guns' earlier albums up the Top Pop Catalog chart (4-2 and 43-37).

CELLULOID SELLS: Those who thought **Vanilla Ice** already melted should look again. Trailers for his "Cool As Ice" movie, set for Oct. 18 release, plus radio and retail promotions orchestrated by SBK perk up both Ice sets (118-101 and 152-131) . . . "The Commitments" has already shot up to No. 21, impressive because, until recently, the film was playing on only a limited number of screens . . . For the first time in its 10-week chart history, "Boyz N The Hood" falls out of the top 25. The film's box office has cooled, but we suspect the soundtrack's descent has been speeded by the success of Priority's multi-artist "Straight From The Hood" (106-95), which features "Boyz" star **Ice Cube.**

FOR THE RECORD: Due to a SoundScan error, the **Queen** title "Night At The Opera" was identified on last week's catalog chart as "Kind Of Magic."

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Billboard® FOR WEEK ENDING SEPTEMBER 28, 1991

Top Pop® Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	2	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 11 weeks at No. 1	19
2	4	GUNS N' ROSES ▲[8] GEFFEN 24148* (9.98)	APPETITE FOR DESTRUCTION	19
3	1	MEAT LOAF ▲[6] CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	19
4	3	STEVE MILLER BAND ▲[3] CAPITOL 46101* (7.98)	GREATEST HITS	19
5	5	BOB MARLEY AND THE WAILERS ▲[2] TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	8
6	7	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	19
7	6	THE EAGLES ▲[12] ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	19
8	8	JOURNEY ▲[3] COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	19
9	9	PATSY CLINE ▲[3] MCA 12 (4.98)	GREATEST HITS	19
10	12	AEROSMITH ▲[5] COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	19
11	10	ERIC CLAPTON ▲[2] POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	19
12	11	JAMES TAYLOR ▲[3] WARNER BROS. 3113 (7.98)	GREATEST HITS	19
13	13	AC/DC ▲[10] ATLANTIC 16018* (7.98)	BACK IN BLACK	19
14	14	LED ZEPPELIN ▲[10] ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	19
15	17	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	18
16	15	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	8
17	20	METALLICA ▲[2] ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	10
18	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	19
19	16	BILLY JOEL ▲[2] COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	19
20	22	PINK FLOYD ▲[8] COLUMBIA 36183 (15.98 EQ)	THE WALL	19
21	18	BAD COMPANY ▲[2] ATLANTIC 81625* (7.98)	10 FROM 6	19
22	21	QUEEN ● HOLLYWOOD 61152*/ELEKTRA (9.98)	A NIGHT AT THE OPERA	2
23	27	PINK FLOYD ▲[11] CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	19
24	23	PAUL SIMON ▲[3] WARNER BROS. 25447 (9.98)	GRACELAND	9
25	25	BOB SEGER & THE SILVER BULLET BAND ▲[3] CAPITOL 12182 (12.98)	NINE TONIGHT	3
26	34	METALLICA ▲[2] ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	6
27	—	BRYAN ADAMS ▲[4] A&M 5013* (9.98)	RECKLESS	1
28	29	BON JOVI ▲[9] MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	17
29	24	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	17
30	33	ROD STEWART WARNER BROS. 26158 (9 98)	DOWNTOWN TRAIN/SELECTIONS. . .	19
31	28	DEF LEPPARD ▲[10] MERCURY 830 675 (9.98)	HYSTERIA	19
32	37	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	6
33	31	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	19
34	26	FOREIGNER ▲[3] ATLANTIC 80999* (7.98)	RECORDS	19
35	32	THE DOORS ▲[2] ELEKTRA 515*/ (7.98)	GREATEST HITS	8
36	30	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	19
37	43	GUNS N' ROSES ▲[3] GEFFEN 24198* (9.98)	G N' R LIES	11
38	45	TOM PETTY ▲[3] MCA 6253 (9.98)	FULL MOON FEVER	9
39	36	ORIGINAL BROADWAY CAST ● GEFFEN 24151 (17.98)	LES MISERABLES	16
40	40	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	19
41	38	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	13
42	35	LED ZEPPELIN ▲[4] ATLANTIC 19126 (7.98)	LED ZEPPELIN	18
43	41	KENNY G ▲[3] ARISTA 8427* (9.98)	DUOTONES	8
44	—	NAT KING COLE ● CAPITOL 46736* (7.98)	UNFORGETTABLE	1
45	—	KENNY G ▲[2] ARISTA 8457 (9.98)	SILHOUETTE	7
46	39	THE EAGLES ▲[9] ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	19
47	47	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	16
48	42	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	12
49	44	LED ZEPPELIN ▲[5] ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	16
50	—	VAN MORRISON ▲ WARNER BROS. 3103 (7.98)	MOONDANCE	4

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and 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.

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POLYDOR'S 'TWO ROOMS' GUEST SET FETES JOHN/TAUPIN SONGS

(Continued from page 10)

John's management company.

"What I wanted to do was to find a project that would demonstrate what superb copyrights Elton and Bernie had over the years," he says.

John and Taupin were signed as songwriters in their teens to the Dick James Organisation, which published many of their early hits. A court case in the mid-'80s freed John and Taupin from that contract, and PolyGram purchased the Dick James copyrights. Later songs were published by Big Pig Music Ltd., a company formed by John and Taupin.

As lyricist and composer, respectively, Taupin and John have composed more than 35 songs that hit the top 40 on the Billboard pop singles chart since "Your Song" in 1970. Hockman acknowledges, however, that their catalog has not been tapped by other performers as often as that of other hit writers.

"In the age of singing songwriters, people feel that the original version is the only one that they really want to hear," he says. "It's a self-imposed barrier that needs to be overcome."

'DIFFERENT PLANE'

This tribute to John and Taupin, Hockman suggests, "will put them on a different plane. They won't just be discussed in the context of Elton's recordings but they will be regarded in a similar light to Lennon and McCartney—I think quite rightly. When the history of 20th century music is written, there will be a number of composers who will be seen as being in the first division. Elton and Bernie are in that league."

In one of the interviews on the "Two Rooms" video, Eric Clapton also gives the songwriting duo high marks. "Everything I've ever heard the pair of them write, and Elton record," he says, "has moved me at the time and encouraged me and inspired me. Everything."

And Axl Rose of Guns N' Roses says on the video, "Bernie Taupin, he's the best lyric writer that's ever lived on the face of the earth, and Elton John was just amazing in the studio in the recording of everything. To me, that's my classical music."

Brown agrees that the album is a way for John and Taupin to receive the "credit they deserve" as songwriters in the public eye. On behalf of John Reid management, Brown says he began discussing the project with various record companies three years ago and received an enthusiastic response from Alain Levy, president of PolyGram N.V. and CEO of PolyGram Holdings Inc., which oversees the company's U.S. operations.

As producer of the album, Brown concedes that coordinating a project on this scale with such top-name participants was "a nightmare. You're trying to deal with 16 acts, 16 managements, and 16 record companies. You're trying to assimilate all their ideas and get all the clearances you need."

PLG CAME IN LATE

With the album conceived and largely produced in the U.K., PolyGram in the U.S. became involved relatively late, says Dobbis at PLG. But the U.S. company and its executives were no less enthusiastic.

"It's just an amazing project," he says. "It's a broad statement about Elton and Bernie as songwriters. This focuses you on their body of work and just these 16 songs, which represent such a small slice, make so clear their tremendous talent to span genres, to write on so many subjects so deeply and so intelligently. The only other contemporary songwriters that have dealt with so many subjects are Lennon and McCartney."

Another key PolyGram executive involved with the project is John Barbis, senior VP of promotion and sales, who has enjoyed a close relationship with John and Taupin as a former promotion executive for Geffen Records, which signed John as a recording artist in 1981.

"We're just beginning to let some of the tracks out to our promotion people," says Barbis. "What's great about this is everybody knows these songs and every artist gave their own interpretation."

Barbis foresees multiformat promotion of tracks from the album through 1992. In addition to the songs noted above, pending approval of the managers and labels involved, Eric Clapton's "Border Song" may go to album-rock radio, Sinead O'Connor's sparse version of "Sacrifice" will be offered to alternative stations, and Rod Stewart's reinterpretation of the classic "Your Song" is likely to be offered as a pop single in early 1992. Other singles are possible.

VIDEO CAMPAIGN

Meanwhile, PolyGram Video has its own extensive marketing campaign planned, including audio and video retail displays and local television advertising, according to Joe Shults, president of PolyGram Video USA.

"The video is a separate project from the audio release," notes Shults. "These are two separate projects. The video is a companion piece, not a mirror-image. And advertising will be explicit in describing the video as a companion piece. We don't want confusion at the retail level."

Advertising for the audio and video

(Continued on next page)

'Two Rooms': From Beach Boys To Who

NEW YORK—Here are the artists and songs, in sequence, contained on "Two Rooms: Celebrating The Songs Of Elton John And Bernie Taupin," due Oct. 22 from Polydor Records:

Eric Clapton	"Border Song"
Kate Bush	"Rocket Man"
Sting	"Come Down In Time"
The Who	"Saturday Night's Alright For Fighting"
Beach Boys	"Crocodile Rock"
Wilson Phillips	"Daniel"
Joe Cocker	"Sorry Seems To Be The Hardest Word"
Jon Bon Jovi	"Levon"
Tina Turner	"The Bitch Is Back"
Hall & Oates	"Philadelphia Freedom"
Rod Stewart	"Your Song"
Oleta Adams	"Don't Let The Sun Go Down On Me"
Bruce Hornsby	"Madman Across The Water"
Sinead O'Connor	"Sacrifice"
Phil Collins	"Burn Down The Mission"
George Michael	"Tonight"

MASS. TOWN DROPS PLANNED ADULT-VID BAN; ASKS THAT CHARGES BE DROPPED AGAINST RETAILERS

(Continued from page 14)

wood stores that they would face prosecution if they did not stop renting or selling adult titles. Authorities never specified which titles should be withdrawn and none of the titles in adult sections had been previously deemed obscene by any court.

Nonetheless, four stores immediately complied with police requests and removed all adult titles. Only Daina R. Laverty, owner of Norwood's Video Haven, refused. In June, undercover police purchased three adult tapes from Video Haven and subsequently charged Laverty with three counts of dissemination and possession of obscene matter.

The ACLU then filed a suit against Norwood on behalf of Video Haven, Leisure Time Video Enterprises Inc., and Sights & Sounds Video Club Inc. (Two other Norwood stores chose not to be involved in the suit.) The suit alleged that police used "threats" and "intimidation" to restrain the dissemination of constitutionally protected materials.

The suit was in the second day of trial when Norfolk County Superior Judge Constance Sweeny stopped the proceedings and asked attorneys on both sides to meet with her in her chambers. Over the next 20 hours, an agreement to halt the crackdown was hammered out.

In a reversal of the policy that led to Laverty's request and the prior restraint efforts, the town agreed to "a one-year cooling-off period" during which time it would not seek criminal charges against a store owner without first having individual video titles declared obscene by a civil court.

"We are very pleased with the agreement," said Peter Ball, the attorney representing the retailers. "What [Norwood] did wrong was they used a threat of individual obscenity prosecution to remove a whole class of tapes. They've promised not to do that."

Although Norwood attorney Michael C. Lehane called the agreement "a mutual compromise," town officials privately admit that the town backed off, fearing a backlash of publicity and high court costs. Selectman had previously endorsed the police action but—two days after receiving petitions containing 500 signatures from persons protesting the crackdown—voted 3 to 1 in favor of the settlement.

VICTORY FOR FIRST AMENDMENT

Marjorie Heins, director of the ACLU's Arts Censorship Project, characterized the settlement as "an important victory for the First Amendment that comes at a time when a censorship mentality, at least by law enforcement officials, seems to be gaining strength nationwide.

"Local prosecutors and police are setting themselves up as roving censorship boards and engaging in what is really a classic prior restraint on the constitutional right of free speech," Heins added, noting that similar cases have surfaced in North Carolina, Pennsylvania, and Ohio. "This will, I hope, put police and prosecutors on notice that threatening video stores, no matter how politely done, is unconstitutional."

The possibility of added court costs and a vow by John Reinstein of the ACLU Massachusetts office to "reopen the proceedings if necessary" makes it unlikely that the town will launch efforts to ban individual titles, Reinstein believes.

Norwood's Lehane also felt further police action was unlikely at this time. "I don't think the police have any particular plans [to go after any titles]," he said. "My own view is that the sensitivities on both sides have been heightened by this situation. We are sensitive to the concerns raised by the plaintiffs, and we hope the plaintiffs are sensitized by the concerns of the police."

However, Norwood police spokesman Paul Bishop said his department "will not be blind to future violations and will continue to responsibly enforce the law. We believe we acted responsibly and professionally."

WAIVED DAMAGE CLAIMS

By agreeing to the settlement, the stores in the suit waived their rights for damage claims.

Leisure Time owner Scott Inman says he lost $7,867 in sales and rental profits during the four months that the videos were off his shelves. Sights & Sounds' Jay Trieber claimed a loss of $4,108 in revenue.

As for the two other Norwood retailers that had stopped stocking adult titles but did not join the lawsuit, one, a convenience store, has since given up on the video business. The other, Sub City Video, will once again restock adult titles. Norwood also has a Blockbuster outlet, which never carried adult titles.

Video Haven was the only store that continued to rent the videos during the crackdown. Owner Laverty said she was "delighted to be free of charges" and was glad that "my free-speech rights were upheld."

Added Sights & Sounds' Trieber: "We're sorry that we're not getting back revenues that we lost. But we're pleased that we can resume running our business as we see fit."

The ACLU's Heins praised the retailers in the suit. "They deserve a badge of honor for being willing to stand up for their First Amendment rights. The kind of material that was being attacked is not always perceived as the greatest or most enlightened form of artwork. Daina Laverty was especially courageous to defy the threats of the authorities."

'T2' TO BE RELEASED IN MULTIPACKS WITH 'DROP DEAD FRED' TITLE

(Continued from page 85)

Fred." A 15-piece prepack will contain 12 copies of "T2" and three copies of "Drop Dead." Retailers who order the 15-pack will also receive a "T2" T-shirt, a cap, and "T2" sunglasses.

In a "T-20" pack, LIVE is offering 16 copies of "T2," four copies of "Drop Dead," plus one additional, free copy of "T2." Again, retailers who order the prepack will receive the premium items.

"Terminator 2" and "Drop Dead Fred" will be available singly as well. "Drop Dead Fred," which grossed around $15 million at the box office, carries a list price of $92.95.

"We're looking for 125,000 units on 'Fred,'" says LIVE sales VP Stuart Snyder. "I think that would have been very tough to do without the prepacks. Based on the box office, and the fact that it's a good family film, the title deserves those units. That's about what a $15 million film should normally do. Dealers should be ordering three or four copies of it anyway. But looking at the time period we're releasing it in, and all the other strong product around, I think it could have been overlooked."

Snyder notes that the two different prepacks, and the availability of both titles in single units, offers dealers flexibility in how to structure their orders for the two titles.

If the expected record-breaking performance of "Terminator 2" is borne out, it will cap a run of unexpectedly high, often record-setting shipments of rental titles that began at least as far back as Paramount Home Video's "The Hunt For Red October."

"Red October" shipped 437,000 units in November 1990, despite being the first title to carry a $100 list price since the very early days of the industry. This year, Paramount set a new record shipping 642,000 copies of "Ghost."

That record was quickly broken by Orion with "Dances With Wolves."

Ironically, the rapid run-up in the shipment ceiling for triple-A titles has occurred at a time when retailers are feeling the pinch of an economic recession and, despite the strong product now hitting the market, are coming off a particularly soft six-month period.

"It's partly a function of cash flow," LHV CEO Dave Mount says of the huge numbers recently posted by high-profile rental titles. Mount confirmed the mid-December rental release of "T2" during his keynote address at Focus On Video, the Canadian trade show in Toronto Sept. 14-16.

"The irony is retailers probably get a better return on investment on a B title that they order one or two copies of, but it takes a year or more to get there," Mount said in a separate interview in Toronto. While not referring specifically to "T2," Mount added, "With these big titles, they may get a lower return on investment, but they generate cash very quickly. In a recession economy, you sometimes need to take the shortsighted advantage of generating cash over the long-term advantage of a greater return on investment."

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WHITE RAP STARTING TO FIND ITS WAY

(Continued from page 5)

with guest rapper Biz Markie.

White rappers enjoying current success include 3rd Bass, whose gold-certified Def Jam/Columbia album "Derelicts Of Dialect" recently reached the top 10 on Billboard's R&B albums chart; Interscope's Marky Mark & the Funky Bunch, whose hip-house debut, "Music For The People," recently broke into the top 40 on The Billboard 200; and Epic's Cut 'N' Move, whose "Get Serious" single recently entered the top 10 on the Hot Dance Music Club Play chart and the 12-Inch Singles Sales chart.

Other white rappers who have emerged on the scene include Young Black Teenagers and Kid Panic & the Adventures Of Dean Dean on SOUL/MCA, Epic's Lavar, Comptown/MCA's Tairrie B, Uptown/MCA's Lucas, Island's Stereo MCs, Giant's Icy Blu, and Delicious Vinyl's Jesse Jaymes, to name a few.

"As long as there are successful white rappers, the labels will continue to sign them," says former Beasties' producer Rick Rubin, who owns Def American Recordings.

The labels are embracing white rap, in large part, as a response to a diversification of the rap audience, says Ruthless Records' GM Jerry Heller. "At first, it would have been inappropriate to talk about rap in terms of a white artist making any kind of an impact," he says. "But the demographic of the audience has expanded. Rap is really very hip with all kids because it's the kind of music parents hate."

MUSIC OF REBELLION

Much like rock'n'roll in the '50s and '60s, punk in the '70s, and heavy metal in the '80s, rap is the music of rebellion in the '90s. Some labels have been quick to capitalize on that rebelliousness, packaging hardcore rappers Public Enemy and Young Black Teenagers with hardcore metal heads Anthrax on a single live concert bill, for example.

Bill Adler, Island Records VP of media relations, credits MTV and its "Yo! MTV Raps" program as breaking down conventional barriers between races and bringing rap to the white marketplace en masse.

"MTV has done a superb job of bringing black people into areas where there are no black people," he says. "Black culture is every American's element; we have no pop culture without black culture."

But the white rap audience is by no means monolithic, Adler warns. Successful rap acts, ranging from Vanilla Ice and M.C. Hammer to N.W.A and Public Enemy, far transcend the one-dimensional issue of race, he says. Marketing strategies vary from act to act, regardless of color.

"It's an endlessly complicated issue and you can't think in generic terms," Adler says. "We're selling the particular personalities of each act and the type of music they do based on a reaction from the audience. A good artist will market himself. Young buyers don't buy the issue of race."

But the issue of race can't be explained away, says Wes Johnson, senior VP of promotion and marketing at Rush Associated Labels. Definition of terms is often the biggest stumbling block in marketing a white rap act, he says.

" 'White' means 'pop' and 'black' means 'urban,' it has nothing to do with the color of the artist's skin," Johnson says. "3rd Bass are by no means 'white' rappers. They do black music that comes in a white wrapper. We have to stop letting these words hang us up. The color thing is a problem we're so busy trying to downplay. We've just got to admit we're different from each other, but we're all human beings."

The very nature of rap as a music form long dominated by black artists puts white rappers in a unique position, Adler says. The current trend in rap harks back to the early days of rock'n'roll as well as the "blue-eyed soul" movement.

"In that context, the credibility of white rappers will always be questioned," Adler says. "It's almost a matter of black innovation, white imitation."

Ali-Dee, a white rap artist with the Chrysalis act the Next School and a producer with Hank Shocklee's Bomb Squad, perceives the black/white relationship in rap to that of teacher/student.

"You learn from others and go on to develop your own style; rap is all about freedom," he says. "It's raw, no matter if it's commercial, hardcore, whatever. It's improvisation, you're feeling it. Everybody can feel it. I don't pretend I'm black. Rap comes naturally to me, and I'm not the only kid it can come naturally to."

POLITICS ARE BLACK

One element of the credibility gap in white rap is related to the lack of any serious political agenda to unite white rappers as a "race" along the lines of their black counterparts. Many black rappers explore Afrocentric themes, for example, that do not apply to white artists.

"Public Enemy and these other pro-black groups are sometimes perceived as racist when they are just pointing out the injustices in America," says Johnson. "But if a white kid did the same thing, he'd be considered KKK or something. After all, what's he got to be mad about? This is his country. The masses could not accept that."

But, despite this political divide, some white rappers, such as 3rd Bass and the Young Black Teenagers, do rap from a perspective that could be considered "black." And to 3rd Bass, says Johnson, the prospect of crossing over to a "white" (that is, "pop") audience is abhorrent.

"3rd Bass [includes] two white boys who've lived the black experience and want to tell their story from the inside," says Johnson. "But they're so afraid of crossing over and being perceived as a sellout. I keep telling them there's nothing wrong with telling their story to white people."

Similarly, says SOUL founder Hank Shocklee, Young Black Teenagers "grew up in a predominantly black situation. People say, 'Why do they talk so black?' They're just kickin' it the way they're seein' it."

White rappers, Shocklee notes, are "underdogs" embarking on a radical journey in today's marketplace. "White rappers are rebelling against the conformity that places us all in cubicles," he says. "The Young Black Teenagers are in a situation right now that doesn't want them at all, much like the situations blacks have experienced in the past. Young Black Teenagers becomes a pun; white kids are getting to see what black kids have been feeling all along."

MUST PORTRAY EXPERIENCE

Label executives agree that the platform an artist chooses for his/her rap is irrelevant, whether it's socially motivated or just plain self-indulgent, as long as the content is an accurate portrayal of the artist's own experience.

"The audience is just looking for honesty," says Marc Benesch, a promotion executive at Interscope Records, "and that holds true for white and black rappers." Benesch says hip-houser Marky Mark & the Funky Bunch is popular with rap fans because "what you see on stage is what Mark is offstage."

And, though SBK ran into trouble when the media unearthed some discrepancies in Vanilla Ice's manufactured "street" image, the artist's fans continued to embrace his music. SBK is counting on that audience's loyalty in November, when Vanilla Ice takes white rap to the big screen in his film debut "Cool As Ice."

Daniel Glass, executive VP/GM at SBK, explains the Vanilla Ice phenomenon in terms of luck and timing: "Vanilla Ice was the artist with the record that everyone was waiting for. If he was a different color, would it matter? I think not. We hit a nerve and the public reacted."

The Icing On Rap: 'It's A Black Thing'

NEW YORK—When white rappers first began to appear on the music scene, many black hip-hoppers felt that a musical expression steeped in the African-American urban experience was being ripped off by those who had no such experience. With a rapper like Vanilla Ice getting the lion's share of pop sales and media exposure, many black rappers expressed resentment.

Says Motown rapper Rich Nice, "[White rappers] have their place, but they kind of infringe on what black rappers do, because it's not something that's really natural for them. 3rd Bass raps about how they grew up in Brooklyn—that's believable. But Vanilla Ice is just trying to be down so people can accept him . . . When I hear him, I think: Who is this guy trying to act like he's hard and living the life?"

Though he does not dismiss all white rappers, Chuck D of Public Enemy similarly takes a dim view of Vanilla Ice, and addresses the question of his credibility with the African-American audience. "Vanilla Ice sells 7 million to 13-year-old white girls who wear braces and hang his poster on the wall. That's his thing. It has nothing to do with me, with rap. If a writer comes along and says Vanilla Ice is the greatest thing going, that's his opinion. If a black guy wrote in [traditionally black New York newspaper] The City Sun that Vanilla Ice is the greatest of all time, it's legitimate to have a problem with that."

Delicious Vinyl's progressive rapper Def Jef, in contrast, says that talent has to be the bottom line in rap. "If you're good, you're just good. You have to remember that it's a black thing, but everyone's invited. The important thing is: Don't forget that it's a black thing."

As to whether black rappers feel angry about artists who don't come from the urban, African-American cultural experience and appropriate their most indigenous art form, Def Jef feels their anger is dissipating. He compares rap to computer technology: "Some people are mad that you can now press one button that can do everything, when [10 years ago] they had to learn the whole computer handbook. White rappers don't have to learn the whole history of rap in order to rap. That would be selfish of me."

JANINE McADAMS

GARTH BROOKS HITS NEW COUNTRY PEAKS

(Continued from page 5)

units of the Brooks album shipped through Sept. 18—a mere eight days after its release—represent the largest launch ever for a country album, far eclipsing early orders for titles by such multiplatinum stars as Alabama, Randy Travis, Willie Nelson, and Ann Murray. CEMA Distribution initially shipped 1.7 million units of "Ropin' " prior to its Sept. 10 release and had to rush out 900,000 more the following week.

While it doesn't quite match the eve-of-release hysteria for the two new Guns N' Roses albums, there are plenty of stories of crowds waiting in line for the Brooks collection to go on sale.

Tom Tilton, manager of CEMA's Dallas branch, reports that the Sound Warehouse store in Tulsa, Okla., opened its doors at 7:30 a.m. to accommodate a crowd of 100 Brooks fans and sold 750 units by 9 a.m. The eight Sound Warehouses in Oklahoma City, Okla., according to Tilton, sold more than 3,000 copies of the new album by 2 p.m. on release day.

Terry Sauter, CEMA's branch manager in San Francisco (with a territory that reaches north to Alaska and east to Colorado), reports that his division alone has shipped 400,000 units of the Brooks album. He says that the Tower store in Campbell, Calif. (in the San Jose market), opened early on street date, with a local radio station doing a remote broadcast, and sold 300 pieces within the first 90 minutes. Another Tower store in Sacramento, he says, did the same kind of promotion and sold 400 copies the first day.

Mario DeFilippo, senior VP for the Handleman Co., says Brooks is selling extremely well in all areas. "In a nontraditional country market where you would not expect Garth Brooks to do well," he illustrates, "we got a call from one of our customers who said the phone was ringing off the hook asking whether or not the new Garth Brooks was in stock."

"We have one store [in a country market] that went through 800 pieces the first day," DeFilippo adds. He says he expects "Ropin' The Wind" to be the rack's top seller this week.

Jo Walker-Meador, executive director of the Country Music Assn., says the group will probably present Brooks a citation at its awards show Oct. 2, which will be broadcast on CBS-TV. Brooks is nominated for the CMA's entertainer of the year and four other awards.

The CMA announced last week that President Bush will attend the show, an event that will focus more national attention on the present rosy health of country music.

It was about a year ago that the Brooks phenomenon was launched with the release of his second album, "No Fences." Since then, the album has been certified quadruple-platinum, and its predecessor, "Garth Brooks," is nearing triple-platinum.

JOHN/TAUPIN SET

(Continued from preceding page)

sets "will play off of each other," says Shults. "The plan is to steer the people that come in to buy either the audio or the video in the direction of the other."

With extensive performance and interview footage, the "Two Rooms" video provides insight into the creative process that produced the rich John-Taupin song catalog.

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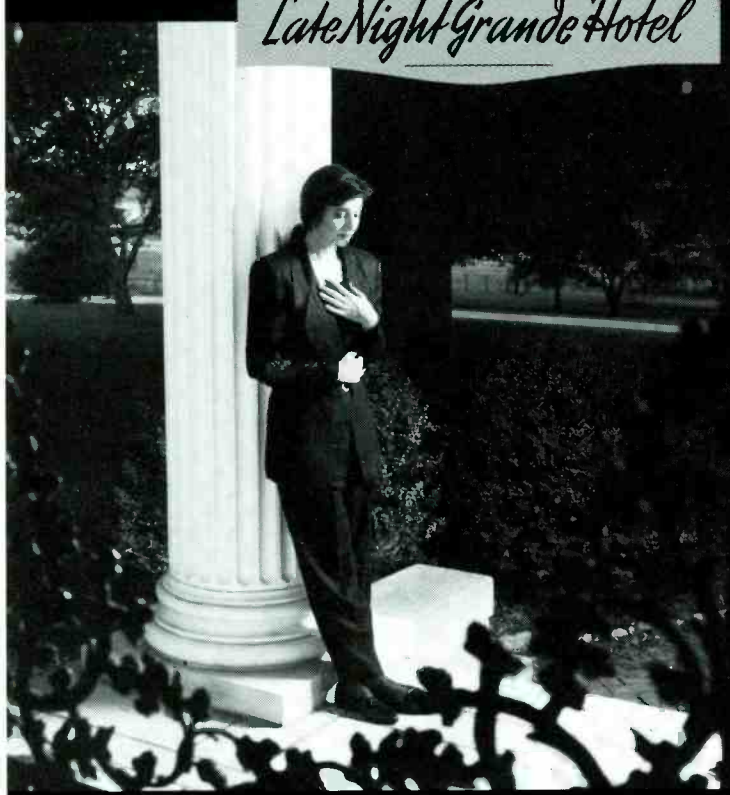

(MCA-10306)

THE NEW ALBUM FROM TEXAS-RAISED SINGER/SONGWRITER *NANCI GRIFFITH* TAKES HER FAR BEYOND HER LONG-HELD POSITION AS *ROLLING STONE'S* "QUEEN OF FOLKABILLY."

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INSIDE TRACK

Edited by Irv Lichtman

BLAZING GUNS: The opening sales salvo for **Guns N' Roses'** "Use Your Illusion" albums was fired at 12:01 a.m. Sept. 17, when more than 1,000 national retail outlets re-opened their doors to sell the records. One site of major interest was **Tower Records'** flagship Sunset Strip store in the band's hometown of Los Angeles, where some 400 GN'R fans queued up for the midnight sale, drawing a fleet of TV minicams and camera crews. A full complement of **Geffen** and **Uni Distribution** executives showed up, and band members **Slash** and **Duff McKagan** snuck into the store to view the action through a two-way window. Even the Geffen staffers seemed nonplussed by the blocklong line in front of the store; label president **Ed Rosenblatt** remarked dazedly, "These people are crazy." The company estimated that about 500,000 units of the two records were sold nationwide during the midnight splash.

ON THE MOVE? Several sources close to **SMV Enterprises** tell Track that division president **Jon Peisinger** may be bowing out of the **Sony**-owned video company. According to those sources, Peisinger has been telling outside producers and licensors that he won't be involved much longer. Reports persist that the special-interest side of SMV, which Peisinger developed, will be rerouted through Sony-owned **Columbia TriStar Home Video** under executive VP **Paul Culberg.** Peisinger reportedly declined an offer of a position with Columbia in Los Angeles. When contacted, Peisinger declined comment.

NIPPER AND ZITO: **RCA Records,** which has just formed a new label, **Deston Entertainment,** with hit songwriter **Desmond Child** (see page 26), confirms it is is also talking with top-name producer **Richie Zito** (the **Cult, Heart, Cheap Trick**) about a custom logo deal, with Zito acting as an exclusive talent scout.

CLOSE LOOK: Authorities in Belgium are scrutinizing **Pyramid Invest,** a private firm set up by **Super Club** founder **Maurits De Prins** before he left the troubled video retail giant. Pyramid reported a $1.5 million loss in 1989, and accounts for 1990 have not yet been published. The company's Antwerp offices, which still sport a Super Club logo, appear inactive. See story, page 9.

U.K. MOVES: **Polydor U.K.** has a new managing director in **Jimmy Devlin,** who joined the label as director of promotions a year ago after five years with **Schoolhouse Management** . . . U.K. artist manager **David Massey** leaves London next month to become VP of A&R at **Epic** U.S. Meanwhile, he is placing his clients—including **Siedah Garrett, Louise Goffin, Jack Hues** (former **Wang Chung** member), and **Kim Appleby**—elsewhere. For starters, Garrett is switching to **Danny Goldberg** for management.

THE SOUND OF MONEY: Music acts comprise four of the top 10—including the No. 1 spot—among entertainment money-makers for the combined years 1990-91, according to financial magazine **Forbes'** annual tally. Tops on the list is **New Kids On The Block** ($115 million), followed by **Madonna,** (No. 4, $63 million), **Michael Jackson** (5, $60 million), the **Rolling Stones** (8, $55 million), **Paul McCartney** (11, $49 million), **Julio Iglesias** (12, $45 million), **Janet Jackson** (13, $43 million), **Aerosmith** (18, $34 million), tie: **M.C. Hammer** and **Grateful Dead** (19, $33 million), **Billy Joel** (22, $31 million), **Frank Sinatra** (25, $27 million), tie: **Guns N' Roses** and **Prince** (28, $25 million), tie: **Andrew Lloyd Webber** and **Paula Abdul** (32, $24 million), and **Vanilla Ice** (39, $18 million).

GREAT SOUTHERN EXPOSURE: When **Stan Kaiser,** who started as a retailer in the Bronx, N.Y., 41 years ago, was offered a job as sales manager with **Record Shack** in Atlanta, he played it safe: he left his family in the frozen North and headed South to give it a try. A few days later, he told his wife Barbara to join him with the kids. Kaiser has just retired, leaving **Nova Distributing** in Norcross, Ga., where he had worked since 1981. Well-wishers can reach him at 404-451-2080.

PRODUCTIVE: **Tom Dowd** and **Wilma Cozart Fine** will be the honorees at the New York chapter of **NARAS'** annual A&R/Producers Awards luncheon, Oct. 7 at the Loews New York Hotel. In addition, **Blue Note Records** founders **Alfred Lion** and **Francis Wolff** will earn a posthumous pioneers award in memory of **Nesuhi Ertegun,** and composer **Cy Coleman** will be honored via the **Russ Sanjek Award.** For more info on the luncheon, contact NARAS.

RE-GROUP-ING: Publicists **Bob Gibson** and **Gary Stromberg,** whose noted public relations firm **Gibson & Stromberg** handled such clients as the **Rolling Stones** and **Elton John** between 1969-75, are reuniting. The team split up when Stromberg began to concentrate on film production and Gibson moved to the old **ABC Records** label as a VP. Gibson says Stromberg has rejoined Gibson's current public relations firm, the **Group,** as a full partner; the company's shingle will now read, "The Group (Son of Gibson & Stromberg)."

AS RUMORED in the Aug. 24 issue of Billboard, **BET Holdings Inc.,** the parent company of Black Entertainment Television, has filed a registration statement with the Securities & Exchange Commission to go public. The filing calls for an initial public offering of 4.25 million shares of Class A Common Stock. According to the Washington, D.C.-based cable network, net proceeds from the sale will be used to reduce debt and for general corporate purposes.

CABLE APPEAL: **The Disney Channel** and **Black Entertainment Television** have filed separate notices of appeal of Washington, D.C., federal court judge **Joyce Hens Green's** August opinion upholding **BMI's** blanket licensing program. The companies are also appealing Green's ruling of copyright infringement, for which she imposed judgments of $1.98 million on Disney and $225,000 on BET. Sources say BET is negotiating with BMI and would drop its appeal if an amicable agreement could be reached. Disney had no further comment on the case.

NHI NELSON HOLDINGS **International Ltd.** has moved another step closer to corporate oblivion by consenting to the removal of its common shares from the **American Stock Exchange.** AMEX has told the Toronto-based film, television, and home video company that the last trading day for its shares will be Friday (27). The reason is that Nelson no longer meets the exchange's financial requirements for listing.

LOOKING EAST: **Morgan Creek Records** has established a New York office headed by **Rachel Felder,** former U.S. editor for **Music Business International.** Felder will be in charge of A&R for the East Coast as well as assisting with publicity and video promotion.

ON THE MOVE: **Larry Mundorf,** who left North Canton, Ohio-based **Camelot Music** last month, has joined East Canton, Ohio-based **Alpha Enterprises Inc.,** which makes audio and video security packages, as VP of marketing . . . Track hears that **Record World** VP of purchasing **Mitch Imber** is joining **PolyGram Group Distribution** as the New York branch sales manager.

TRACK HEARS that **Chemical Bank** and **W.H. Smith,** which owns Philadelphia-based **Wee Three,** have broken off negotiations for the sale of **Record World,** and now the bank is shopping the Port Washington, N.Y.-based chain to other prospective buyers . . . Meanwhile, **National Record Mart** continues to show a portfolio of its stores—about 15-20—to prospective buyers. Needless to say, in both instances the names of **The Musicland Group** and **Trans World Music Corp.** figure prominently among the so-called interested parties, according to the rumor-mill buzz.

LOU ADLER and actress **Shelley Duvall** have created **Ode 2 Kids,** a children's record label to be distributed by **Kid Rhino Records.** Duvall has completed recording two of the four singing and narration albums slated for the "Hello I'm Shelley Duvall" collection. "Merry Christmas" and "Sweet Dreams" are set for Oct. 22 release.

ART FOR COVERS' SAKE: **Record Art Ltd.** in New York has introduced its first **Record Art Collection,** a series of 18 limited-edition album cover art, including **Bob Dylan,** the **Eagles, Led Zeppelin,** and **U2.** With the acquisition of the prints, selling at $265 framed, the purchaser receives a book showing all 18 album covers along with editorial matter.

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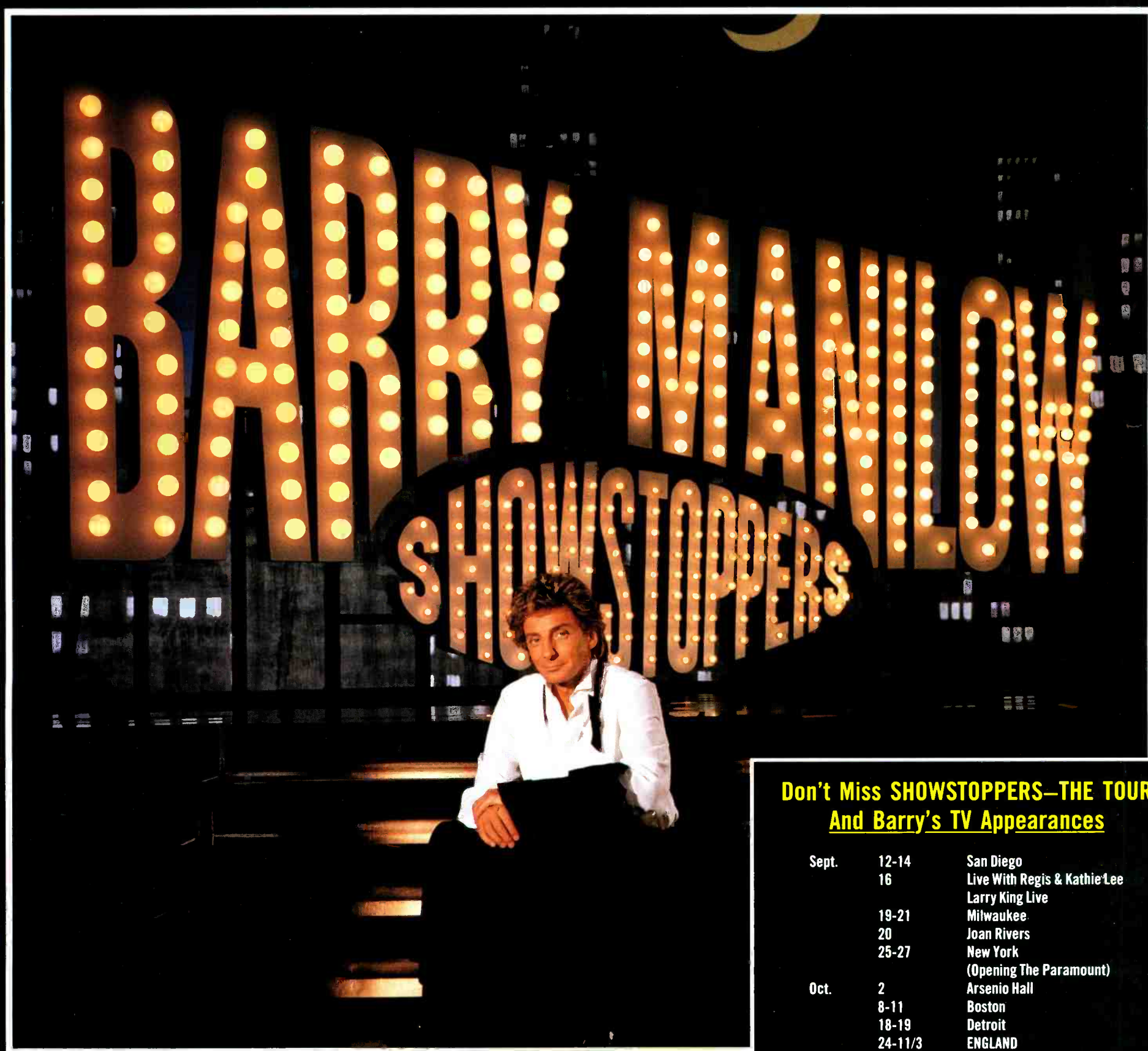

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	19-21	Milwaukee
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	25-27	New York
		(Opening The Paramount)
Oct.	2	Arsenio Hall
	8-11	Boston
	18-19	Detroit
	24-11/3	ENGLAND
Nov.	15-16	St. Louis
	19-22	Chicago
	26-27, 29	Minneapolis
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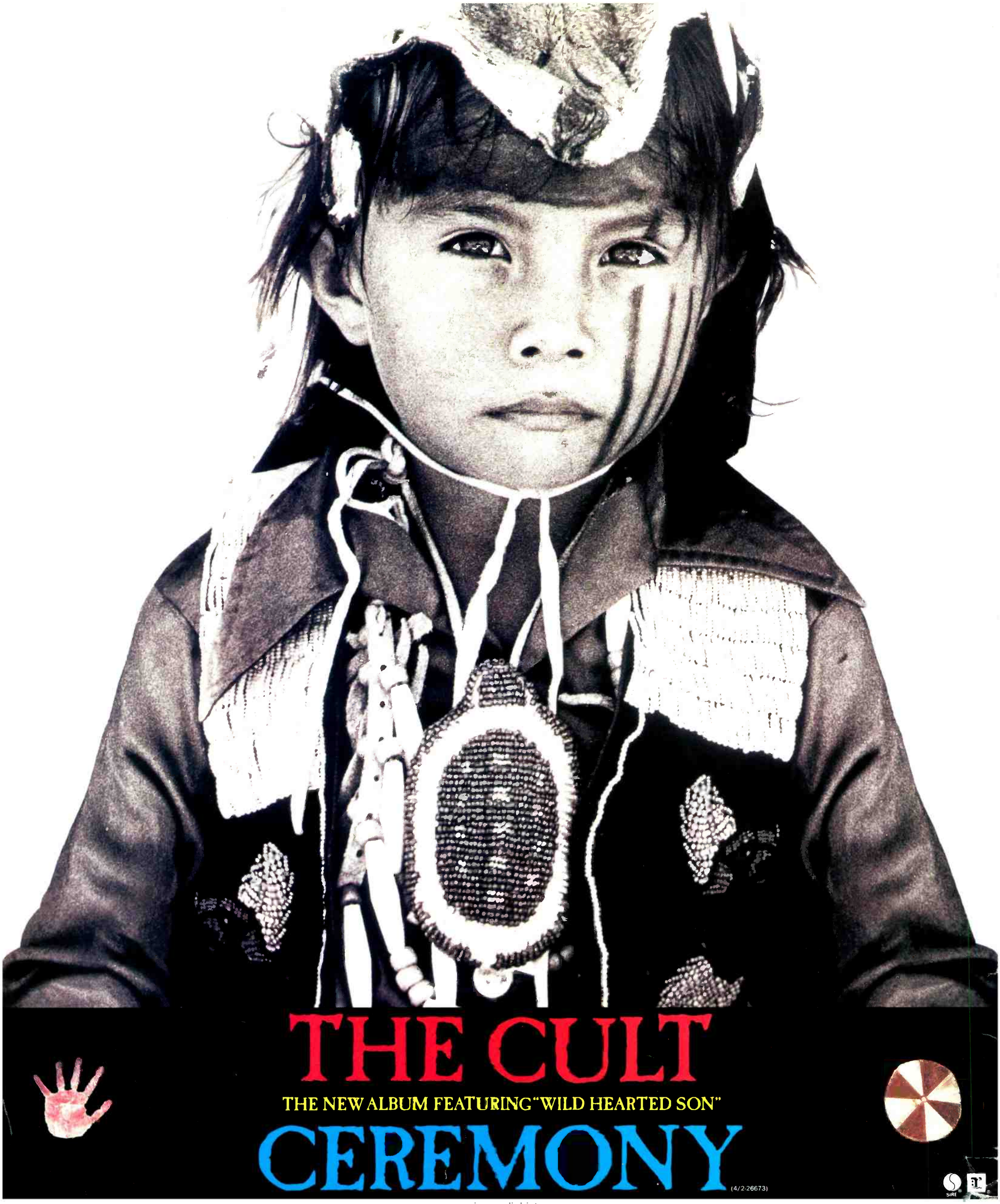

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