BLOCKBUSTER VIDEO

America's Family Video Store TM

FOLLOWS PAGE 72

TO I NOU IL

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 26, 1991

Ready, Willing and Able This year's CMA winner for "Vocal Event Of The Year' has amassed 35 Top 10 hits including 11 #1's. His debut ARISTA single "Leave Him Out Of This' looks to make it an even dozen. From I Am Ready. the new album,

Capitol To 'Hammer' Home New Album Label Bows Its Biggest Campaign Ever

BY CRAIG BOSEN

LOS ANGELES—To support Hammer's new album, "Too Legit To Quit," the follow-up to his huge 1990 smash "Please Hammer Don't Hurt 'Em," Capitol Records has launched the largest marketing campaign in its history. Tied in with longform videos and artist merchandise, Capitol's drive for the Oct. 29 release will encompass an unprecedented number of videoclips from a single album, a

\$500,000 prerelease TV ad campaign, cross-promotions with Paramount on the upcoming "Addams Family" movie, and an unusual singles sales strategy.

On the inside of the advance-cassette J-card, Capitol describes the plan as "designed to ensure the new album locks up the No. 1 album-chart slot from release through Christmas and into next year." His previous album, which sold more than 10 million units in the U.S., was No. 1 for 21

weeks

The initial Hammer promotional plan includes these elements:

• Promotional videoclips for 12 of the album's 17 songs are being planned, according to Lou Mann, senior VP of sales for Capitol Records. Mann says the label has made "a multimillion-dollar commitment" to promotional video support for the album.

The first two clips have already (Continued on page 88)

Connick Carves A Swing Empire With Lotsa Style

■ BY KAREN O'CONNOR

NEW YORK—Defying all the logic of the synthesizer-dominated, dance-oriented '90s, Harry Connick Jr. has become an improbable pop star by performing music of the big-band era and compositions of his own that recall that romantic period of the '40s and '50s.

This week, his all-original (Continued on page 88)

New 'Uprisings'

Chart Highlights

Developing Acts

NEW YORK-Popular Uprisings, an

entire page of news and sales data on

new and developing artists, debuts

this week in Billboard (see page 95).

If the page looks like no other page in Billboard, that's no mistake. Popular

Uprisings is a completely new con-

cept in providing in-depth informa-

tion on acts from all popular genres

as they break out of the gate for

U.S. Answers Call To Stem Poland's Piracy

■ BY JEFF CLARK-MEADS and SUSAN NUNZIATA

LONDON—The world's entertainment industry is looking to the U.S. to stem the flow of pirate product from Poland—and the U.S. is responding by making a connection between muchneeded investment in the struggling Polish economy and effective Polish action against the illegal trade in unlicensed records and videos.

U.S. Commerce Secretary Robert

Latest Consolidation

At Island Sees Promo

Thru PLG. 20 Let Go

NEW YORK-Nearly one year after

it shaved 20 employees from its staff,

Island Records has undergone a similar round of layoffs. Having let go

another 20 staffers, the PolyGram-

owned label will now use the Poly-

Gram Label Group for all promotion,

Blackwell says the label will restruc-

(Continued on page 89)

marketing, and sales functions.

Additionally, Island CEO Chris

■ BY LARRY FLICK

A. Mosbacher and Jack Valenti, president of the Motion Picture Assn. of America, met with Polish president Lech Walesa Oct. 11 to state the case for increased efforts against the pirates, who are costing Western companies hundreds of thousands of dol-

lars a year in lost sales.

One well-placed record industry source says, "The Americans are doing a great job. They are now our last and only hope. Internal lobbying from the Polish industry is having no (Continued on page 79)

SCATTERBRAIN SCAMBOOGERY

SCATTERBRAIN is in your face and all over the place with SCAMBOOGERY, the follow up album to their 150,000-selling independently released debut. The first single and video is "Big Fun." Album street date November 12. On Elektra Compact Discs and DIGALOG Cassettes. 61224-2/4

Sean Penn's directorial debut based on Bruce Springsteen's "Highway Patrolman." Soundtrack features score by Jack Nitzsche and David Lindley. Also features classics by Jefferson Airplane, Traffic, Quicksilver Messenger Service, CCR and Janis Joplin. Produced by Danny Bramson, Tim Devine and Sean Penn, On Capitol.



The Hook's The Thing In Radio Programming Tests

■ BY PHYLLIS STARK

NEW YORK—With more than half the radio stations in the country using "hook tapes" to test music, the

seven- to 15-second song snippets or "hooks" they contain can be a significant factor in determining whether songs become hits.

Although PDs and consultants say the results of music

tests are less important than their own ears for determining what is a hit record, they agree that choosing

the right hook to test is an important element in determining the song's appeal.

Hook tapes mainly are used for auditorium music tests, which most

stations do from one to four times a year, and callout music tests, which are done every week or two. In both cases, the hooks tested are not from new releases alone, but from current hits and library

(Continued on page 79)

material as well.

The callout tests generally are

(Continued on page 94)

IN THE NEWS

Country Music To Get Prime-Time Exposure

Video Dealers Face Postholiday Blahs



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THE ALBUM

A special tribute to one of the world's best-loved songwriting partnerships, from 16 of rock and roll's biggest names. Featuring 79 minutes of brand-new music from today's superstars - Oleta Adams, The Beach Boys, Jon Bon Jovi, Kate Bush, Eric Clapton, Joe Cocker, Phil Collins, Hall & Oates, Bruce Hornsby, George Michael, Sinead O'Connor, Rod Stewart, Sting, Tina Turner, The Who and Wilson Phillips.

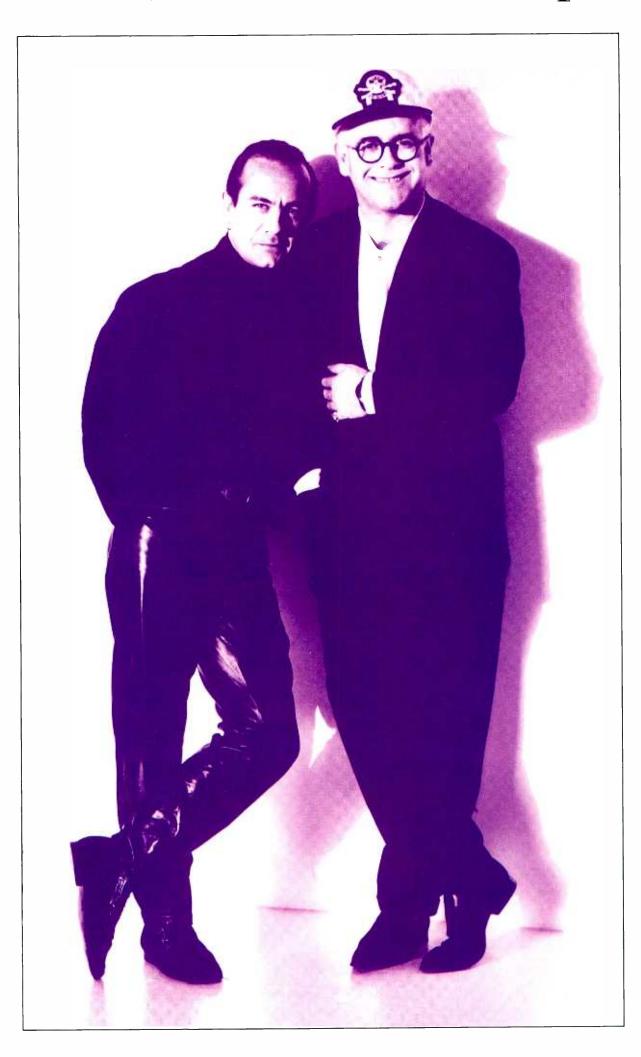
THE VIDEO

The companion video features rare Elton John concert footage, interviews with Elton and Bernie, plus performances and personal tributes from a variety of artists, including Axl Rose and Neil Young.

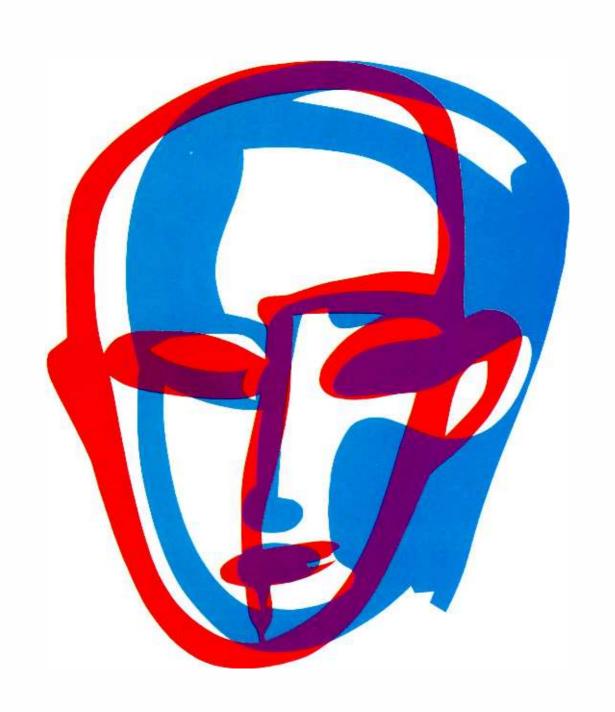
- "Two Rooms" the ABC prime-time, In-Concert television special, Saturday, October 26, 9:00 PM E.S.T.
- Album, video or deluxe, limited-edition set (including both CD and video) is the holiday gift of 1991.
- Massive exposure on CHR, AC, AOR and Urban radio.
- The most extensive multi-media advertising and merchandising campaign in our history.
- Intensive electronic and print media coverage.
- Long-range promotional campaign reaching deeply into 1992.
- THE MUSICAL GIFT EVENT OF THE YEAR.



Two Rooms - Celebrating the Songs of Elton John & Bernie Taupin



How Wonderful Life Is With Them In The World.



Country Acts Going Prime-Time On NBC

BY EDWARD MORRIS

NASHVILLE—NBC-TV will begin airing a weekly prime-time country music variety show on Sunday, Nov. 24. Tentatively called "Hot Country Nights," the hourlong show will be produced in Los Angeles and feature performances by top-charting country acts. Comedians will also do spots on the show. It will air from 8 to 9 p.m., Eastern time.

NBC-TV officials declined to specify how many of the country shows have been ordered for the series, which will replace "Man Of The People" and "Pacific Station" in the time slot. A spokeswoman says the order

is for "multiple episodes.

Acts that have been scheduled to appear are Alabama, Dwight Yoakam, Vince Gill, Kathy Mattea, K.T. Oslin, Ricky Van Shelton, Lorrie Morgan, Alan Jackson, Clint Black, Hank Williams Jr., Eddie Rabbitt, Marty Stuart, Mike Reid, Billy Dean, Doug Stone, Aaron Tippin, Mark Chesnutt, Carlene Carter, Mary-Chapin Carpenter, Shelby Lynne, Tanya Tucker, Trisha Yearwood, Suzy Bogguss, Shenandoah, Highway 101, and Sawyer Brown.

Dick Clark will serve as the show's executive producer, and Bill Boyd, who heads the Academy of Country Music, a West Coast-based trade or-

ganization, will be talent consultant. Gene Weed, past president and current board chairman of the ACM, is slated to produce and direct the new series. Barry Adelman will write and help produce the shows. No host has been named.

In a prepared statement, Warren Littlefield, president of NBC Entertainment, acknowledged "the explosion in popularity of country music, especially among younger audiences."

Littlefield's statement noted the "significant ratings growth" this year of the two major country awards programs. NBC's telecast of the Academy of Country Music Awards was up 8% in the ratings and the CBS telecast of the Country Mu-

ic Assn. Awards rose 19%, according

Further, Littlefield reported that viewership by adults 18-49 was up by 15% for the ACM broadcast and 11% for the CMA show. "In fact," said Littlefield, "among all network music-award shows, the country music specials were the only ones to achieve growth in young adults 18-49 and 25-54"

NBC-TV also plans to air a onehour Garth Brooks special that includes interview footage and segments from Brooks' two sold-out performances at Reunion Arena in Dallas, Sept. 20-22. The special will be produced by High Five Productions, which also produced "Prooks' awardwinning video "The Lunder Rolls."

BPI Won't Try To Block Virgin, W.H. Smith Link

■ BY JEFF CLARK-MEADS

LONDON—British record companies are taking a relaxed attitude concerning the antitrust implications of the proposed purchase of a 50% stake in Virgin Retail U.K. by W.H. Smith.

If the deal reaches completion, the Smith/Virgin combine will account for about 28% of the British music market. Smith's 240 record departments and its 307 Our Price stores already take 25% of total sales, while Virgin has an estimated further 3% (Billboard, Sept. 28).

However, Maurice Oberstein, chairman of record companies' trade body the British Phonographic Industry says the general feeling is that the link will not harm business or make trading negotiations more difficult.

The proposed liaison is being considered by the U.K. government's Office of Fair Trading, which must be consulted on any deal whereby the resulting combined group will have more than 25% of any given market. If it considers that the joint venture is not contrary to consumers' interests, the OFT will let the planned link pass unhindered. Alternatively, it may refer it to the Monopolies & Mergers Commission for a public

hearing.
Smith's plans were discussed when record company heads met for a BPI council meeting Oct. 16. Oberstein said after the meeting, "The general feeling in the indus-

(Continued on page 97)

CONTENTS

VOLUME 103 NO. 43

OCTOBER 26, 1991

MUSIC

Album Reviews	82	International	73
Between The Bullets	94	Jazz/Blue Notes	37
Boxscore	36	Latin Notas	31
Canada	77	Lifelines	86
Chart Beat	9	Music Video	54
Classical/Keeping Score	39	Popular Uprisings	95
Clip List	56	Power Playlists	20
Commentary	10	Pro Audio	50
Country	40	R&B	23
Dance Trax	29	Radio	12
Executive Turntable	7	Retail	45
Global Music Pulse	76	Retail Track	48
Grass Route	46	Rossi's Rhythm Section	25
Hits Of The World	78	Studio Action	52
Hot 100 Singles Spotlight	87	Talent	32
Inside Track	98	Update	86

HOME VIDEO Page 65

Box Office	67	Video Sales	66
Music Videos	68	Top Videodiscs	70
Store Monitor	68	Music Video Reviews	68
Video Rentals	72		

MUSIC CHARTS

Top Albums		Hot Singles	
The Billboard 200	90	Adult Contemporary	14
Classical	39	Country	43
Country	41	Dance	28
Heatseekers	95	Hot Latin	31
Jazz	38	Hot 100	84
Modern Rock Tracks	18	Hot 100 Singles Action	87
R&B	26	R&B	24
Rock Tracks	18	R&B Singles Action	25
		Rap	27
		Top 40 Radio Monitor	94
		Top POS Singles Sales	87

CLASSIFIED/REAL ESTATE

Page 80

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MTV Puts R&B In Spotlight With Weekly Video Show

BY MELINDA NEWMAN

NEW YORK—Just as MTV has highlighted rap with "Yo! MTV Raps" and heavy metal with "Headbangers' Ball," it is now appealing to R&B music lovers with "Fade To Black."

The new 90-minute weekly show that bowed Oct. 13 features up-tempo urban music by such artists as Bell Biv DeVoe, Guy, Whitney Houston, and Sounds Of Blackness.

"This is a way to superserve a portion of the audience that likes black music," says Matt Farber, VP of music programming, adding that MTV has other genre-specific music shows in development.

in development.

For labels, "Fade To Black" is a way to get airplay for black artists who would not fit into the channel's

normal rotation.

"MTV's only taped a few shows, but I know already that we're getting on artists that we didn't before," says Linda Ferrando, director of national video promotion for Atlantic Records. "They've put Gerald Levert [now a solo artist] on the show, whereas Levert never got their videos played on MTV. I'm really excited that this is another area to expose our urban acts."

Farber says the number of artists on the show who do not fit into the channel's regular programming varies from week to week. "Sometimes 50% of them are already on the channel, sometimes it's 70%," he says. "We're just trying to play the most popular music of this genre." Some (Continued on page 79)

'Fantasia' Orders Reach Graceful 9.25 Mil Units

BY JIM McCULLAUGH

LOS ANGELES—Walt Disney has racked up pre-orders of 9.25 million units for its home video release of the animated classic "Fantasia"—9 million for the standard \$29.95 version, and 250,000 for a \$99.99 deluxe edition.

According to the studio, pre-orders for the day-and-date laserdisc have hit a record 200,000 units (135,000 for a \$39.99 standard version and 65,000 for a \$99.99 deluxe version). Image Entertainment distributes Disney laserdisc titles.

The gross retail value (at list price) of the combined cassette and laser shipment is \$250 million—a new industry record, according to the studio.

The video arrives in stores Nov. 1 for a limited 50-day period, never to be marketed again. Order close date was Oct. 8.

Disney has promised to back the title at retail with the "largest marketing campaign ever mounted for a single Disney video release."

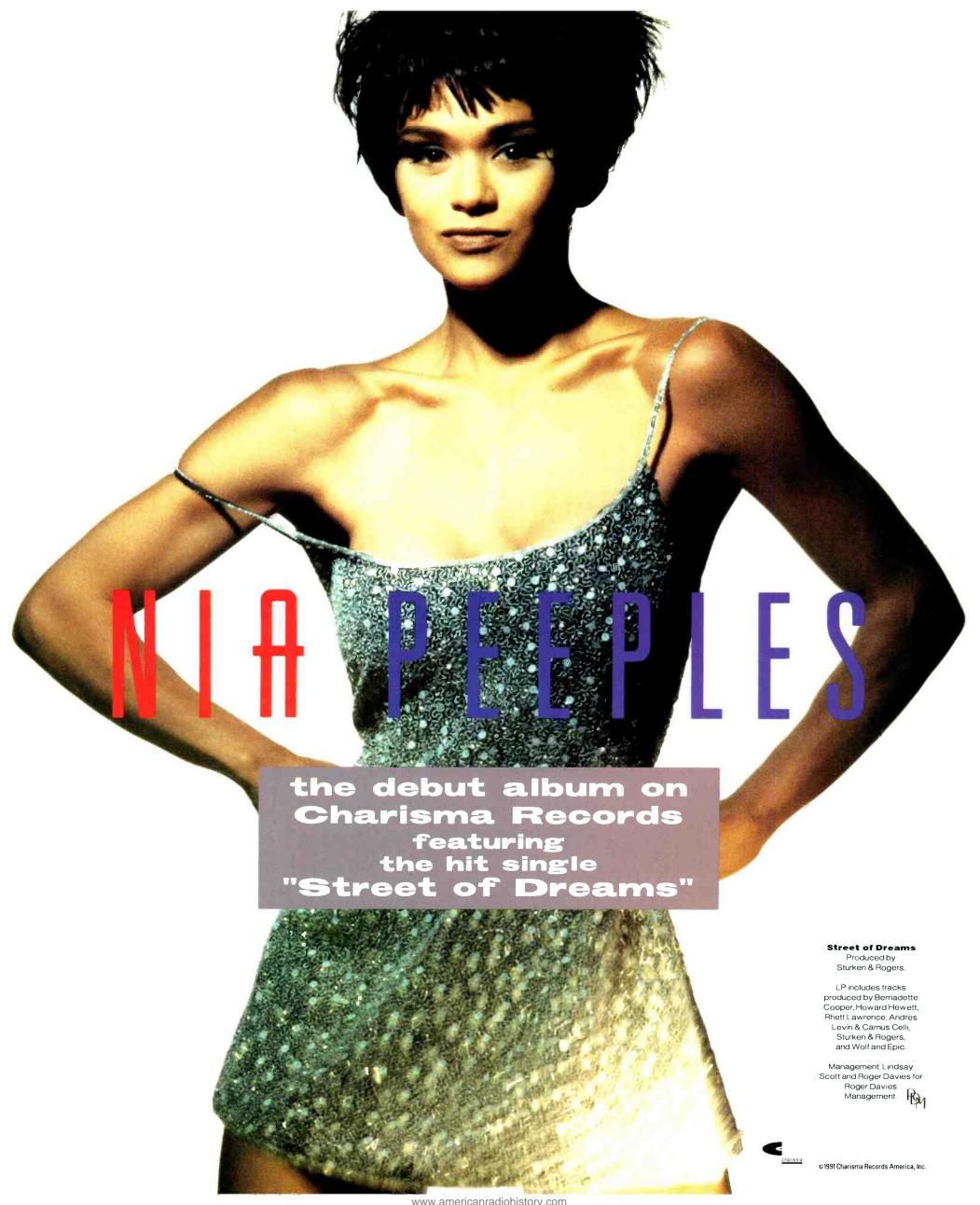
The pre-order numbers put "Fantasia" in the company of home video's all-time best-sellers. MCA/Universal (Continued on page 96)

Blockbuster Hits 2,000



Blockbuster Video officially opened its 2,000th store Columbus Day (Oct. 14) in Valley Stream, N.Y. The store is Blockbuster's 40th on Long Island. At the event, Joe Baczko, president/CEO, who is shown cutting the traditional opening-day ribbon, said the chain expects to open more than 20 additional stores by the end of the year as it begins its move toward the 3,000-store mark. Baczko is flanked in the front row, from left, by Leslie Liberman, marketing manager; Mark Davis, regional director of operations; Artie Kraemer, district manager; and Steve Griessen, construction manager. Shown in the back row, from left, are store personnel Jane Ciavolino; Joe Mangan, store manager; Diane Gostischa; John Pentony; and Rene Grunfelder, assistant store manager. An advertorial section on the 2,000th-store milestone follows page 72. (Photo: Irv Lichtman)

BILLBOARD OCTOBER 26, 1991





'Rain' At Radio City. Columbia recording artist Peabo Bryson is congratulated after his two SRO engagements at New York's Radio City Music Hall, where he performed songs from his Columbia debut album, "Can You Stop The Rain." The album reached No. 1 on Billboard's R&B chart. Shown, from left, are manager David Franklin; Jerry Blair, VP of top 40 singles promotion, Columbia; Jay Landers, VP of A&R, Columbia; Jerry Ade, president, Famous Artists Agency; Sandra Trim-DaCosta, director of marketing, Columbia; Bryson; and Don lenner, president, Columbia.

EXECUTIVE TURNTABLE

BILLBOARD. As part of a restructuring of its special issues department, Billboard appoints Jock Baird director of spotlights in Gloucester, Mass., Gene Sculatti director of advertorials in Los Angeles, and Quin Pierrot specials production editor in New York. (For details, see story, this page.)

RECORD COMPANIES. MCA in Los Angeles promotes Paula Batson to senior VP of public relations for MCA Music Entertainment Group and Geoff Bywater to senior VP of marketing for MCA Records. They were, respectively, VP of public relations, MCA Music Entertainment Group, and VP of marketing, MCA Records.





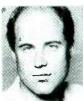




Barbara Goodman is named senior VP of organizational development and training for PolyGram Holding Inc. in New York. She was a management consultant.

Howard Paar is promoted to senior director of publicity for Mercury Records in Los Angeles. He was national director of publicity, West Coast.

Sean Carasov is promoted to director of West Coast A&R for Jive Records in Los Angeles. He was director of product development/rap A&R in New York.





BILLBOARD OCTOBER 26, 1991





CUTARELLA



Joe Hecht is appointed director of promotion/A&R at Relativity Records in New York. He was national director of dance music/upper Midwest at

Catherine Bird is promoted to VP of copyright and royalty administration for Reunion Music Group in Nashville. She was director of administra-

Ernest Davis is named director of radio promotions for Ichiban Records in Atlanta. He was assistant program director/managing director and afternoon-drive personality for WACR-FM Columbia, Miss.

PUBLISHING. MCA Music Publishing in New York names Bob Cutarella director of creative services, New York, and James Lloyd Jackson manager of creative services, R&B/dance music. They were, respectively, president of Zaymin/Hit List Music and GM/black music at Invasion Group Ltd.

Marsha Tannenbaum is promoted to associate director of licensing for EMI Music Publishing in New York. She was licensing manager.

RELATED FIELDS. Harriet Yassky is appointed VP of video acquisition and programming at Columbia House Co. in New York. She was VP/GM at NBA International.

Aiwa America in Mahwah, N.J., appoints Yukio Yamamoto senior VP and Yoshi Ishii VP of finance. They were, respectively, managing director of Aiwa Deutschland GmBh, and director of finance for Aiwa (U.K.)

1st Qtr. Light On Vid Heavyweights Heady 4th Leaves Cupboard Somewhat Bare

■ BY PAUL SWEETING and JIM McCULLAUGH

NEW YORK-While home video retailers are looking forward to strong fourth-quarter rentals and sales, they don't have much to look forward to beyond the end of the year, at least in terms of major-stu-

With the recent announcement that Paramount Home Video plans to release "Naked Gun $2^1/_2$: The Smell Of Fear" in December (Billboard, Oct. 19), virtually every substantial theatrical hit from the summer or early fall has already been committed to a 1991 video release.

The rush to pack the fourth quarter with prime titles has left the studio cupboards comparatively bare for the first quarter and early second quarter of 1992. Industry analysts and retailers say that, while some of the titles likely to be released during the first part of next year will rent reasonably well, few

NASHVILLE-Country Music Hall

of Fame member Tennessee Ernie Ford died Oct. 17 at HCA Reston

Hospital, Reston, Va., of an unspeci-fied liver disease. He had been a pa-

tient there since Sept. 28, when he fell ill after attending a White

House dinner. Ford was 72 at the

In addition to making his mark as

a country music singer from the

late '40s until the late '70s, Ford was

also a pioneer in entertainment tele-

vision, hosting his own series on

NBC and ABC in the '50s and '60s.

Feb. 13, 1919, in Bristol, Tenn. He

spent part of his early youth as an

announcer at small, local radio sta-

tions. In 1938, he took a brief break

from radio to attend the Cincinnati

Conservatory of Music. From 1939-

41. he announced at stations in At-

lanta and Knoxville, Tenn.

Ernest Jennings Ford was born

time of his death.

will provide the kind of must-see demand on which many retailers rely to draw people into their stores.

Of particular concern to dealers is the tendency in Hollywood to tie marketing and advertising budgets for rental titles to the expected unit shipments. A raft of midlevel and smaller films will likely produce consumer advertising that is less aggressive than the current campaigns for such \$100 million-plus hitters as "Terminator 2: Judgment "City Slickers," and "Robin Hood: Prince Of Thieves."

Moreover, sell-through-oriented retailers are likely to face another long stretch-much as they did during the first six months of 1991without the kind of traffic-building, direct-to-sell-through hits that drive the overall sell-through business.

The one possible exception could come from Disney Home Video, which trade sources expect to unleash "101 Dalmatians" as a sellthrough release in the March-to-

After Japan bombed Pearl Har-

bor, Ford enlisted in the U.S. Air Corps and served two years as a

bombardier. While stationed in Cali-

fornia, Ford met and married Betty Heminger. (She died in 1989, and he

Ford settled in California after

the war. As a radio announcer, he

became acquainted with band lead-

er Cliffie Stone and would occasion-

ally sing with Stone's group. With

Stone's help, Ford signed to Capitol Records in 1948. His first hit, "Ten-

nessee Border," came the following

As a recording act, Ford was al-

most an instant star, hitting the top

10 with such songs as "Smoky Mountain Boogie," "Mule Train" (a

No. 1), "Anticipation Blues," and

But it was not until he recorded

(Continued on page 96)

'Cry Of The Wild Goose."

May time frame. The animated classic was rereleased theatrically earlier this year and has reaped nearly \$59 million at the box office.

Retailers will begin to feel the first effects of a dry spell toward the latter part of January, as the rental demand for the high-profile December titles mentioned above starts to wane.

THELMA & LOUISE & BILL & TED

So far, only two high-profile rental titles have been announced for January—MGM/UA Home Video's "Thelma & Louise" (Jan. 8 street date) and Orion Home Video's "Bill (Continued on page 96)

3 Staffers Join Billboard's New Specials Dept.

NEW YORK-Billboard magazine has restructured its Special Issues staff to better handle the increasing editorial demands on the department.

The restructuring has resulted



in the creation of three new positions, which have been filled by three new members of

the Billboard staff: Jock Baird, director of spotlights;

Gene Sculatti, director of advertorials; and Quin Pierrot, specials production editor.

Commenting on the new team, Billboard editor in chief Timothy

White says, "Jock, Gene, and Quin bring an extremely high level of editorial experience and expertise to our newly restructured special issues staff. en-



SCULATTI

abling us to make dramatic refinements in what has long been one of the most important facets of Billboard's editorial package.

"With this expanded team, Billboard will pro-



PIERROT

vide our readers with spotlight coverage and advertorials whose design excellence and editorial sophistication surpass all previous efforts.

The results will be exciting, provocative, thoughtful, and visually stunning.

Baird, the new director of spotlights, is the former editor of Musician and most recently the editor of the National Assn. of Desktop Publishers Journal. Still a contributing editor of Musician, he is also a frequent contributor to the Bos-(Continued on page 97)

Sony Backs Own CD Case After Inch Pack Doesn't Measure Up

Country Hall Of Fame Member

Tennessee Ernie Ford, 72, Dies

remarried.)

■ BY PAUL VERNA

NEW YORK—Sony Music has developed its own version of an open CD iewel box, effectively withdrawing its support for the Inch Pack alternative CD case, according to Sony Music Distribution president Paul Smith.

News of the shift comes on the heels of a market study of the Inch Pack, which was tested in malls in Boston, Chicago, Atlanta, and Los Angeles by Chilton Research, an outside firm.

Sony Music director of market research Linda Ury Greenberg says the study was almost identical to the recent test of the competing Eco-Pak, the paperboard package developed Warner Music Group subsidiary Ivy Hill. Both companies retained the same research firm, used the same four cities, and employed the same

methodology: comparing the package in question with the existing longbox/jewel-box combination (Billboard, Aug. 31).

The Eco-Pak and Sony studies concurred on the following points: one, that consumers are flatly opposed to the existing longbox/jewel-box standard; and two, that they are receptive to the idea of multiple packaging standards. However, while WEA found that consumers did not mind a cardboard CD case, Sony found that participants expressed a clear preference for plastic, specifically an open iewel box.

Sony's new creation consists of a CD tray designed to hold the package open for in-store use. In order to close the box, the customer must remove the tray, invert it, and insert it into the other side of the case.

(Continued on page 88)

www.americanradiohistory.com

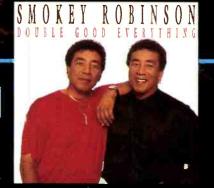


"DOUBLE GOOD EVERYTHING"

The new single & album

SMOKEY'S SBK RECORDS DEBUT

Watch Smokey on: The Today Show 10:22 • Arsenio Hali 10/28 • The Tonight Show November







Robin Hood: Prince Of Soundtracks. Morgan Creek Records executives present gold and platinum albums of the soundtrack of "Robin Hood: Prince Of Thieves" to the executives and branch managers of PolyGram Group Distribution, in recognition of the distributor's part in helping the album sell more than a million units in the U.S. The presentation was made during a celebration cruise on the S.S. Dream Maker in Marina del Rey, Calif. Shown, from left, are Jim Caparro, senior VP of sales, PGD; David Kershenbaum, co-president, Morgan Creek; David Fitch, VP of national accounts, PGD; Jim Mazza, co-president, Morgan Creek; and Gary Rockhold, president/CEO, PGD.

Benson Mass-Marketing Carman *Buyers Admit 'Addiction To Jesus'*

■ BY BOB DARDEN

WACO, Texas—The Benson Co., an independent religious music label, is using its own sales force to make inroads into major mainstream accounts with "Addicted To Jesus," the latest album by contemporary Christian artist Carman.

Says David Watland, music buyer for Western Merchandisers, "We're excited about Carman. We think this is going to be a big album and break new ground for Christian artists."

Watland purchases independent product for both the 121-unit, Amarillo, Texas-based Hastings chain and for Wal-Mart, one of the nation's largest mass merchants. He says he's buying Carman "quite extensively...I'm buying bigger than ever before."

Frank Trace, a buyer for the N.

Canton, Ohio-based Camelot Music chain, confirms the retail interest in the Christian artist, who has been quietly crossing to the mainstream market for some time. "Carman always sells very well for our stores," Trace says. "He has a great track record. This is an important release with Petra, DC Talk, and Commissioned on the album and we think it will do well for us."

Morris West, Southeast regional sales manager for Benson, says

that the United States Army will also be making its biggest purchase of Carman product yet with "Addicted To Jesus."

Dan Lynch, Benson's VP of marketing, says that presales for "Addicted To Jesus" are at 225,000, the largest in the company's history. Benson projects orders to reach nearly 300,000 by the Oct. 30 release date, with several major orders still to come.

(Continued on page 97)

New Sony Unit Takes Hat Off To B'way Via Reissues

■ BY IRV LICHTMAN

NEW YORK—A restoration program under the new Sony Broadway banner will eventually see the release of some 80 original-cast and related compact discs.

A unit of Sony Classical, Sony Broadway's first batch of reissues, starting with eight titles in November, is further enhanced by a new studio re-creation of "Kismet," to be followed in January by a newly recorded "Man Of La Mancha."

The first original cast reissues are "Gentlemen Prefer Blondes," "The Most Happy Fella" (the full version of the score on two CDs), "A Tree Grows In Brooklyn," "Miss Liberty," "Candide," "Irma La Douce," "On The Twentieth Century" and "Wonderful Town" (a TV cast version).

Although Columbia Records, the pop affiliate of Sony Music that has

been a prodigious outlet for Broadway cast albums since the late '40s, started releasing original cast product shortly after the advent of the CD in the early '80s, long-range plans call for the further restoration of



many of these titles within the Sony Broadway orbit. There are some 50 Columbia cast titles on the market.

While all releases will sport original cover art, Sony Broadway is enhancing the product with all new liner notes by Broadway authorities, photos from the original Broadway productions, reprints of original musical scores, and reproductions of original stage-

(Continued on page 86)

Brooks' 'Wind' Still Howlin'; Money Matters; Strong 'Emotions'; Powerful Commitments

artist that year.

GARTH BROOKS' "Ropin' The Wind" logs its third week at No. 1 on The Billboard 200 Top Albums chart. It's the longest-running No. 1 album by a country artist since "Johnny Cash At San Quentin" topped the chart for four weeks in 1969.

There is, however, a big difference between the two albums. Whereas "Ropin' The Wind" has received airplay only on country stations, Cash's album contained a triple-format smash, "A Boy Named Sue." That comic saga topped the country and easy listening charts and

In addition to heading The Billboard 200, "Ropin' The

Wind" (on Capitol Nashville) holds at No. 1 on the Top

Country Albums chart for the fifth straight week. Capi-

tol also has the No. 1 album on the Top R&B Albums chart; BeBe & CeCe Winans' "Different Lifestyles."

THE ECONOMY CONTINUES to lag behind as con-

sumers remain cautious about buying high-ticket items.

We've been reading The Wall Street Journal again?

While the \$10.98 suggested list price is becoming

more common, we think it's more telling that only nine

albums on the current chart have suggested list prices higher than \$10.98. And just five have suggested lists

above \$13.98. In part, it's a sign that artists and labels

are striving to be sensitive to the troubled economic

times and to the uncertain mood of the country. The

most notable example of this new thinking is Guns N' Roses' decision to divide "Use Your Illusion" into two

High prices do appear to be having an inhibiting ef-

with a \$59.98 suggested list equivalent, debuted at

fect on sales. Barbra Streisand's "Just For The Record

No. 38 two weeks ago and this week dips to No. 73. Van

Morrison's "Hymns To The Silence," with a \$17.98-list

equivalent, reached No. 102 last week and this week

Another higher-priced album, Eric Clapton's "24

Nights," enters the chart this week at No. 38. The live album, recorded in January at London's Royal Albert

Hall, carries a \$23.98 suggested list.

volumes rather than release one high-priced set.

falls to No. 112.

Nope. Just looking at The Billboard 200.

reached No. 2 on the Hot 100. At the time, Cash was also the star of his own weekly prime-time TV series.

Pop radio's resistance to country will be put to the test with Brooks' new single, "Shameless," which was written by Billy Joel. The song vaults from No. 33 to No. 15 in its second week on the Hot Country Singles & Tracks chart.

CHART

by Paul Grein

make of the '60s R&B classic "Try A Little Tenderness" is the top new entry on the Hot 100 at No. 70. (Does Michael Bolton know about this?)
Otis Redding's 1967 version reached No. 25; a

AST FACTS: Mariah Carey's "Emotions" logs its

third week at No. 1 on the Hot 100. Carey has topped the

pop chart for seven weeks so far this year, a total

matched only by Bryan Adams-who did it with just

one record. Carey also held the top spot on the Hot 100

for seven weeks in 1990, which was more than any other

Prince & the N.P.G.'s "Cream" jumps from No. 11 to

No. 6 on the Hot 100. It's the ninth year in a row that

Prince has landed a top 10 pop hit.

No. 29 two years later.

Motley Crue's "Decade
Of Decadence" last week

Three Dog Night cover hit

The Commitments' re-

became the second greatest-hits album to reach No. 2 on The Billboard 200 in the past year, following **Madonna's** "The Immaculate Collection."

John Mellencamp debuts at No. 17 with "Whenever We Wanted." The Indiana rocker reached the top 10 with his last five albums.

2 Live Crew bows at No. 25 with "Sports Weekend." It's the controversial, Florida-based rap group's third straight top 30 album. Note, though, that two other hardcore rap albums have debuted much higher in recent months. N.W.A's "Efil4zaggin" opened at No. 2 in June; Public Enemy's "Apocalypse 91 . . . The Enemy Strikes Black" bowed at No. 4 last week.

George Winston's "Summer" debuts at No. 76. It's the new age star's first new release in seven years (or 28 seasons, in Winston's way of thinking). Of course, Winston is a workhorse compared to **Donald Fagen**, whose last album, "The Nightfly," was released *nine* years ago.

Harry Connick Jr.'s "Blue Light, Red Light" enters the Top Jazz Albums chart at No. 1. In its third week on The Billboard 200, it dips from No. 23 to No. 26.

Naughty By Nature's "O.P.P." jumps to No. 10 on the Hot 100. The platinum single hit No. 1 on the Hot Rap Singles chart and reached No. 5 on the Hot R&B Singles chart.

WE GET LETTERS: William Simpson of Los Angeles notes that "Horny Pony" is on the B side on both of Prince & the N.P.G.'s current hits, "Gett Off" and "Cream." It's not the Purple One's first "horny" B side: "Horny Toad" was the flip of his 1983 smash "Delirious."

Byrne's Luaka Bop Imprint Expands Its Musical Turf

■ BY CHRIS MORRIS

LOS ANGELES—David Byrne's eclectic, Warner Bros.-distributed label, Luaka Bop, has already carved a niche in the world music market with packages devoted to the sounds of Brazil and Cuba. Next year, it will branch out further with new albums devoted to Japanese, Indian, and other Asian music.

The 2-year-old imprint, which has released two eccentric solo works by label founder Byrne, will also issue a new Byrne solo album next year, as well as a compilation of acid-houseoriented tracks by the English group A R Kane

While Luaka Bop has already demonstrated that it can reach a relatively large audience of world music buyers—the label's first compilation of Brazilian music, "Beleza Tropical," has sold 160,000 units to date—Warner Bros. is not approaching its decidedly left-field output with huge commercial expectations.

"From Warner Bros.' point of view, it's not competitive stuff—it's filling (Continued on page 89)

N.Y. Sees Big Grammy Biz City Lobbied Hard For '92 Show

■ BY THOM DUFFY

NEW YORK—The presentation of the 34th annual Grammy Awards at Radio City Music Hall next Feb. 25 will cap a week of activities for members and guests of NARAS, the recording academy, that is expected to generate more than \$40 million in visitor spending in the city, according to the 1992 New York City Host Committee for the Grammy Awards.

The second consecutive Grammy Night in New York also follows lobbying efforts by the city's business and music industry leaders that began before the first envelope was opened at the 1991 Grammys, says Jonathan M. Tisch, chairman of the committee and president/CEO of Loews Hotels.

Tisch says informal discussions with NARAS president Michael Greene about the site of the 1992 Grammys started the night before the awards last Feb. 20 at Radio City Music Hall and continued for weeks.

(Continued on page 94)

BILLBOARD OCTOBER 26, 1991

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CHARTS & RESEARCH

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COMMENTARY

Buyers Of Album Got The Music They Wanted LIP-SYNC COURT VERDICT IS TRAVESTY

■ BY IRWIN CHUSID

The national pastime isn't baseball. And it isn't football or sex. It's frivolous litigation. Such as the 26 separate lawsuits filed on behalf of aggrieved "victims" in the Milli Vanilli lip-sync controversy.

A Cook County judge in Chicago recently gave preliminary approval to a settlement of a class-action suit arising from Rob Pilatus and Fabrice Morvan's admission that they hadn't actually sung on their album "Girl You Know It's True." Under the proposed settlement, those who supply proof of purchase will be entitled to a \$1 rebate for Milli Vanilli singles, \$2 for vinyl albums and cassettes, and \$3 for videos and CDs-all of which could add up to a liability of \$25 million for Arista Records, the group's

This is one silly ruling. Worse, it's sinister and sets a dangerous precedent. We now have a new victim of social injustice fighting for civil and economic redress: unsuspecting record buvers.

That these two clowns didn't sing on their records doesn't make the songs any less valid to the millions who bought them. Despite what some may think of Milli Vanilli's dubious contributions to music, the material obviously spoke to someone-a lot of someones-who bought it because they liked it. Does its paternity matter?

The Monkees didn't play instruments on most of their early hits. No one asked for a rebate. The Byrds didn't play instruments on "Mr. Tambourine Man" (session musicians did). When this was revealed, no one re-

Pilatus and Morvan are front men for corporate rock: they are marketing images, symbols of Music By Committee (hardly an original idea in this business). So they aren't singers. They're actors, models. They're

The product sold on MTV is an en-



'We now have a new victim of social injustice: record buyers'

Irwin Chusid is a writer and has been a radio personality at freeform WFMU East Orange, N.J., for the past 16 years.

turned an album. The Beach Boys didn't contribute much studio instrumentation during their "Pet Sounds"/"Smiley Smile"-era recordings; it was mostly Brian Wilson and session aces under his direction. No fan sought a lawyer. Should Bartles & Jaymes refund customers' money because those guys in the commercials aren't really Frank and Ed?

Is Milli Vanilli that much different from the Archies or the Simpsons?

tertaining form of music advertising. Take a close look: those subservient bimbos in heavy metal videos do not appear on the albums. No lawsuits.

Where is the fraud? This ain't art forgery, Milli Vanilli's music-whoever made it (and copyright infringement suits notwithstanding)—was mostly original. This is not the equivalent of listing false ingredients on food packaging. Food is ingested; it can affect health, cause illness, even

death. That Pilatus and Morvan did not sing on their records poses no greater threat to public health than their music did before the revelations. In fact, anyone who bought Milli Vanilli was already dosed. These poor saps were a priori poisonedthey suffered from bad taste. Buying and listening to Milli Vanilli did not make their condition any worse, and no court ruling is going to cure them.

Should Arista be punished for taking advantage of impressionable, gullible youth? For acting in bad faith, for hemorrhaging the nation's trust? Must adolescent record buyers be protected from such "unscrupulousness"?

Life is rough, ain't it? The courts are now going to protect us from lapses in taste. Big Brother once again assumes that American citizens can't take responsibility for the consequences of their own

Arista should not be penalized. Anyone foolish enough to have paid for a Milli Vanilli record doesn't deserve their money back. They got what they paid for—a sound and an image.

And I guarantee they enjoyed

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



WOMEN LISTEN BETTER

I was surprised that The Billboard Report on female engineers and producers (Oct. 12), thorough as it was, didn't mention one possibly significant factor: studies showing that women generally have better hearing

Could it be that male engineers and producers aren't sexist so much as simply scared of losing their jobs to those better qualified?

Scott Isler Contributing Editor, Musician New York

JOCKS LIKE TURNTABLES

Regarding your story about the decline of 12-inch singles sales (Billboard, Sept. 21), only one response comes to mind: Maybe the guys who run the major labels need to get out once in a while.

Anyone who can see straight knows that DJs are not going to accept an inferior substitute for the centerpiece of their artistry, which is based on turntables and maxi 12-inch

I suggest the big guys go to a D.J. Times Expo. These events are loaded with out-in-the-field jocks who spend all their time with the turntables and not with the CD players. CDs may be convenient for the home consumer but are very inconvenient for the professional jock. And 99% of these guys still have to go to record stores to get their product.

As for sales figures on 12-inch records, they would be dramatically

higher if they weren't deleted as soon as they became hits. Titles like Vanilla Ice's "Ice Ice Baby," M.C. Hammer's "U Can't Touch This," and Deee-Lite's "Groove Is In The Heart" have become club classics, and by all rights should remain available forev-

If the major labels give us a repeat of the 1978 "death of disco," I'm sure the mom-and-pop stores will give them a repeat of the great import boom of the early '80s.

But don't expect DJs to give up their 12-inch vinyl. They won't. It's an art. It's got bass, for chrissake!

Jim Callon JDC Records 12-Inch One-Stop Rancho Palo Verdes, Calif.

HOORAY FOR JUKEBOX CHART

As a subscriber to Record Source International's biweekly record service, I am very pleased to see that Billboard magazine has added the Hot Jukebox Singles chart. R.S.I. has helped me and thousands of other jukebox operators get the latest hits on 45rpm.

Many of the current hits are still being pressed on 7-inch vinyl. As your chart implied, most of the titles in the top 40 were issued within the past six months. I and many other jukebox operators would love to see the Hot Jukebox Singles chart appear every two weeks. Jukeboxes are still hot!

> Jason Balhan Chicago

Editor's note: The Hot Jukebox Singles chart runs in the first issue of each month.

DECADE OF RETREADS

It seems as though the '90s are becoming the decade of the "retroactive concept" single; that is, singles being made to sound like those of years past. For example, Lenny Kravitz's 'It Ain't Over 'Til It's Over' resembles those of 15 years ago, including Earth, Wind & Fire's "That's The Way Of The World," "Reasons," and "After The Love Was Gone." Mariah Carey's "Emotions" resembles the Emotions' "Best Of My Love" and Chervl Lynn's "Got To Be Real."

In addition, there is the Brand New Heavies' "Never Stop" (pick any funk tip from 1972-76) and Gerald Alston's "Slow Motion" (pick any slow jam from 1975-80).

Sean A. Beatty Brooklyn, N.Y.

CHART REDUCTIONS

It is unfortunate that Billboard has reduced the weekly box office and concert-gross listings to the top 10 for each chart. These listings fail to give a complete and fully accurate picture of what movies and concerts people are seeing. While it does reflect how the megatours and blockbuster pictures are doing, there is a great deal more out there.

There are countless independent releases and foreign films that do not have the advantage of opening in 1,000 theaters. These worthy films deserve to be represented in the box office listings. Similarly, there are many new and developing acts that tour smaller venues that are left off the smaller concert chart.

In order to be a complete entertainment newsweekly, Billboard must fully cover all aspects of the entertainment industry. I urge you to restore both of these charts to their proper size.

> Steve Herd Northport, N.Y.

Billboard replies: The reductions in the size of The Hollywood Reporter Weekly Movie Grosses listing and the Amusement Business Boxscore Top Concert Grosses listing have been made due to pressing space considerations involving the introduction of new features in Bill-board. However, both of these charts are available in full each week in Billboard's sister publications, namely, The Hollywood Reporter and Amusement Business.

MISPLACED CREDIT

You have slipped back into an old habit; you are listing in your album review section compilers as producers. This is very unfair to the original producers.

In the current issue [Sept. 14], you list Pete Welding as the producer of the new Albert Collins box on EMI when it should be Bill Hall.

Credit where credit is due. Please. Saul Davis Studio City, Calif.

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.

10

EPIC CAREERS

Artist:
Firehouse
Album:

"Firehouse:" Platinum - plus



Strong songs, power hooks, and amazing live shows are the heart of their success. No smoke, no mirrors -- just real fire. It's a classic story of true artist cevelopment, with Epic breaking yet another band and Sony Music Distribution recognizing the spark from the start.

And their career continues to blaze out of control. Following "Don't Treat Me Bad" and "Love Of A Lifetime" is "All She Wrote," the new single and video that pours even more fuel on the clames

FIREHOUSE -- TRUE TALENT RISES TO THE TOP.

Coming soon - the "Rock On The Road" Home Video.

"Firehouse" Produced by David Prater. M. nagement, Gigi Fredy for Endless Grind Mgt.

"Spir" Reg. 11.5. Par. & Em. Off. Marca Registrate A 🎟 Is-stratemark of Song Missi. Entertal month (i). 170. 1891. Spiry M. Sa. Entertal mineral Inc.

October, 1989.

A North Carolina quartet has just landed the No.1 Most Requested Single at their local Charlotte station—with a basement demotape.

October, 1991.

One year after their debut Epic release, Firehouse is Platinum, firmly established as a major new force in rock.



Radio

The Game Of The Name Is Imitation

Stations Clinging To Monikers That Stick

■ BY PHYLLIS STARK

NEW YORK—While industry types know that stations called "Kool" are usually oldies, stations called "the Frog" are mostly country, and "the Fox" usually, but not always, signifies a classic rocker, it is less clear what these handles mean to listeners. While nicknames have some clear marketing benefits, PDs say that in many cases the spread of certain station names—much like the spread of new formats—gains momentum because of the radio industry's well-documented tendency to steal what has worked elsewhere.

WMGK Philadelphia was one of the first stations to use the handle "Magic" in the mid-'70s. "The reason 'Magic' was chosen in the first place was because it didn't necessarily mean anything, it was a quality, somehow different and better than the other stations," says PD Leigh Jacobs. "I think there was a thought at one time



94.5 FM

that 'Magic' is what made [WMGK] successful. [But] that's not true. It's just a handy name. The term has [now] been applied to a number of different formats. What you've got there is a case of radio lemmings.

"Monikers are just ways of helping people remember the station, and I think they worked better before every station in the market had a cute little word," he adds. "If I had a clean sheet of paper, I wouldn't necessarily use ['Magic' nowl."

KOOL TO BE CLONED

The "Kool" handle traces its roots back to the 1948 sign-on of KOOL Phoenix. Owner Tom Chauncey, who also launched KOOL-FM in 1961, "had the idea that when it's hotter than dickens in Phoenix, it can always be cool in the valley," says Andrew Ashwood, VP of programming for KOOL parent Adams Communications and VP/GM of the group's WGKL Charlotte, N.C. (Chauncey later launched KOLD Tucson, Ariz., with the similar concept of being "cold in the desert.")

In the early '70s, KOOL-FM switched to the oldies format. In the mid'80s, it became one of the first large-market FMs to post strong 12-

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plus numbers on FM, something the oldies format had not been previously known for. In 1986, KXKL (Kool 105) Denver picked up the Kool nickname. That and the launch of Adams' "Kool Gold" as a national format via Satellite Music Network had a lot to do with spreading coolness nationwide.

Now, says KOOL OM Tom Peak, his station's handle "has become a term as associated with [oldies] as Kleenex is to the tissue industry." Asked if the term took off because it had a strong marketing image or if it was just radio's copycat mentality, Peak says, "It's probably a combination of both."

KXKL PD Sky Walker says his station's use of the word stemmed from a research project in which it was discovered that "one of the most strongly utilized words and one of the handles people were using in almost all age categories was 'cool.' It was something very contemporary but also applied to an era."

FOX GETS AROUND

Another of the handles most closely affiliated with a format is classic rock's "the Fox." When Hoker's KCFX Kansas City, Mo., signed on with classic rock in 1985, there were a few other stations in the country us
(Continued on page 19)

Self-Portrait. John Mellencamp left his mark on the KDWB Minneapolis "wall of fame" with this self-portrait during an recent visit to the station to promote his new album, "Whenever We Wanted." Mellencamp also performed an acoustic set during the morning show.

Surprise! More LMAs! Albany, Memphis, Norfolk

AFTER A WHOLE WEEK when things seemed to be calming down on the LMA front, there are several new ones to report. Longtime oldies outlet WTRY Albany, N.Y., finds an FM partner in crosstown WSHZ. That station had been simulcasting its own oldies format with co-owned suburban outlet WSHQ, which will not be part of the LMA.

AC WRVR Memphis will oversee

AC WRVR Memphis will oversee rival WEZI effective Nov. 1. WEZI's AM, WNWZ, is not included in the deal and will probably be sold. Also, the long-rumored LMA between rock/AC WKOS Norfolk, Va., and country WKEZ has happened. WKEZ owner/GM Wes Eure stays; his programming staff does not.

PROGRAMMING: ARNOLD UPPED

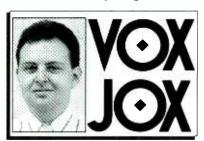
Longtime WCHB/WJZZ Detroit PD Terry Arnold adds stripes as chief operating officer for parent company Bell Broadcasting ... PD Roger Marsh is named GM at Christian/AC KYMS Anaheim, Calif.

Charlotte, N.C., gets its first mainstream top 40 in nearly a year as oldies WGKL-FM returns to top 40 as alternative-leaning WAQQ (95 Double-Q). GM Andrew Ashwood and WGKL-AM OM Kraig Hayden will oversee programming for now. Steve Meade returns as MD from crosstown WCKZ. Critical Mass Media and Strategic Research will consult. WAQQ will be jockless for 70 days or so as it promotes "25,000 hits in a row." WGKL-AM stays Satellite Music Network Kool Gold but revives its previous "Big Ways" handle, becoming WAQS. PD/morning man J.J. Michaels is out at album ri-

Gospel WLVG Boston is now WWEA (Earth Radio) under Boston radio veteran Bob Bitner, who is owner/GM/PD. Earth Radio will mix environmental and animal

rights news and information with an especially broad music mix, mostly oldies but also including country, gospel, and other things. Some titles from the first few days: "A Little Love" by Juice Newton, "The Rubberband Man" by the Spinners, "It's Getting Better" by Mama Cass, and "Star Love" by Cheryl Lynn.

"Star Love" by Cheryl Lynn.
Former KBER Salt Lake City PD
John Dimick is the new PD at top
40 rival KISN, replacing the short-



by Sean Ross with Phyllis Stark & Rochelle Levy

lived Randy Rose . . . Classical KSAC Sacramento, Calif., has flipped to all-sports. Jeff Kramer remains PD . . . One of North America's few stations on 530 AM, CJFT Buffalo, N.Y., has transferred its adult standards format to FM and shut down its AM frequency. CJFT-FM also changes calls to CKEY.

At top 40 KYQQ (Q106.5) Wichita, Kan., morning man Tim Peters adds PD stripes, replacing Lyman James, who becomes GM for the New Life Christian Ministry stations. Those include crosstown KZZD and, pending a sale closing, KBUZ, currently an urban outlet. KYQQ moves Steve Davis from middays to afternoons and hires J.J. Jeffries from rival KKRD for middays.

Tucson, Ariz., gets a new Unistar rock/AC affiliate, KCDX ... For-

mer WKLS Atlanta PD Bill Pugh, last with Atco, joins album WRXL Richmond, Va., as PD; he replaces Jay Lopez... By the time you read this, Elvis Duran's p.m.-drive contract with top 40 WHTZ New York should be settled, allowing him to become PD/mornings at top 40 KBTS Austin, Texas. Z100's Adam Curry will replace him for now.

Production director Mark Edwards is upped to PD at country KFRE Fresno, Calif., replacing James Holley, now with rival KCML. Night jock Shane Benway goes to afternoons/production director... Christian/AC WJRX Chattanooga, Tenn., OM/PD/morning man John Fields is the new PD at oldies WTKT Lexington, Ky. In an unlikely switch, GM Alan Knowles becomes PD and owner Ginger Satter assumes his duties... MD Steve Collins adds PD stripes at top 40 KFRO Chevenne. Wyo.

KFBQ Cheyenne, Wyo.

Top 40 KZOZ San Luis Obispo, Calif., goes classic rock ... WGLO Peoria, Ill., PD Jerry Jaye is the new PD at AC WCOZ Lexington, Ky.... AC WSSH Boston APD Chris Conley is now PD of AC WEZK Knoxville, Tenn. ... PD Scott Stewart is out at country WPAP Panama City, Fla. ... Several weeks after Scott Robbins returned to the PD post at country WRKZ Harrisburg, Pa., he and GM Bill Bland are out.

At oldies WKTU Atlantic City, N.J., p.m. driver Mike Russell is named PD, replacing Chris Dupree. Bonnie Hart from rival WMID joins for nights . . . Album KKTX Longwood, Texas, goes SMN classic rock. PD Todd Tedder moves to sales; p.m. driver Paul Orr becomes PD.

STATIC: KSSK FLAGGED

Interim GM Ray Barnett is the new GM of AC KSSK-AM-FM Honolulu. Barnett, who came out of retirement to join KSSK, had been VP/GM of KCBS San Francisco. This comes just as KSSK is placed below the line by Arbitron for remarks made off air by morning team Perry & Price. The pair were at a remote when they encouraged their audience to participate in any upcoming ratings surveys, adding, "Our children need shoes."

"Our children need shoes."

The Rocky Mountain News reports that the FCC nabbed a Denver radio pirate who was broadcasting from his car. Don Bishop had broadcast for 13 hours across Kansas and Colorado on a 1,000-watt transmitter powered by his car battery. Bishop was airing tapes of another pirate known as the Voice Of Laryngitis.

Looks like you really got a sneak preview of the upcoming "48 Hours" episode on radio in last week's Vox Jox. With the National League playoffs running long, CBS has rescheduled the show for Dec. 4.

PEOPLE: BONADUCE IS BACK

After weeks of speculation, Danny Bonaduce will return this week to the station that gave him his first radio job, WEGX (Eagle 106) Philadelphia, as part of the morning show. Meanwhile, former WEGX midday host Gary Leigh is filling in on p.m. drive at AC rival WYXR as Chuck Kelley replaces J.J. McKay in mornings... KRQR San Francisco production director Martin McCormick is the new night jock at album rival KFOG, replacing Cindy Scull.

Top 40 WKCI (KC101) New Haven, Conn., MD Tom Poleman is the new APD at top 40 KRBE Houston. Also, Dale Reeves is now permanent in mornings at KC101 ... Veteran New York host Dick Summers, last with WPIX (now WQCD), goes to nights at AC WTMX (Mix 102) Chi-

(Continued on page 16)

"Music that inspired us to become musicians in the first place. . . "
--Donald Fagen

NEW YORK ROCK AND SOUL Live at the Seacon REVUE



AN ALBUM THAT FEATURES STELLAR PERFORMANCES BY:

DONALD FAGEN- "PRETZEL LOGIC" (NEVER BEFORE RELEASED LIVE)

MICHAEL McDonald- "LONELY TEARDROPS"

BOZ SCAGGS- "DROWNING IN THE SEA OF LOVE"

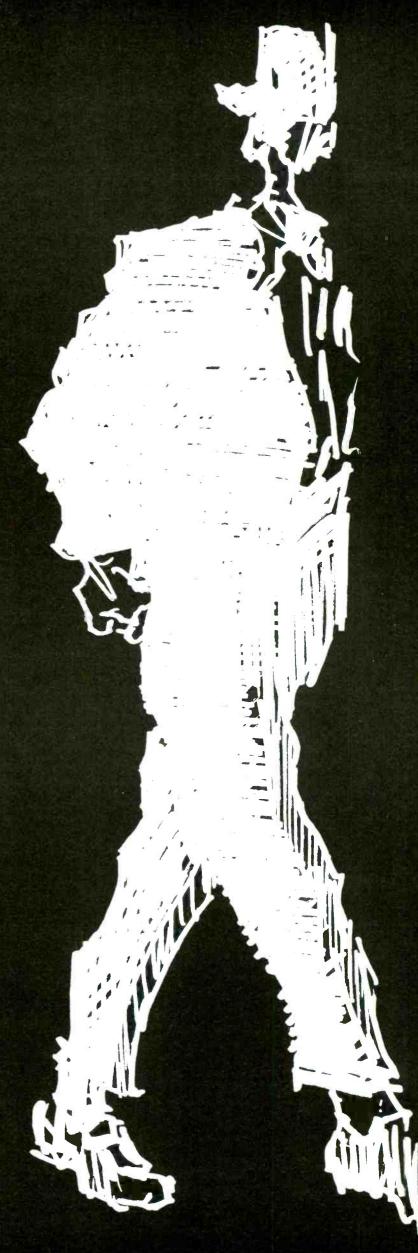
PHOEBE SNOW- "AT LAST"

CHARLES BROWN- "DRIFTIN" BLUES"

EDDIE (FROM THE RASCALS) AND DAVID BRIGATI - "GROOVIN"

RECORDED LIVE AT THE BEACON THEATRE, MARCH 1 AND 2, 1991
PRODUCED BY DONALD FAGEN AND ELLIOT SCHEINER
MANAGEMENT: CRAIG FRUIN FOR HK MANAGEMENT





Billboard's of the week Kevin O'Neal

WSM-FM Nashville

A YEAR AGO, new WSM-FM Nashville PD Kevin O'Neal began sweeping changes at a station that had changed little since the early '80s—a low-profile, music-intensive outlet that, in its heyday, had been archetypal of country radio at the time.

O'Neal changed every jock shift except overnights, added the WSM-FM calls to the previous "Nashville 95" identifier, and began pounding the liner, "the best and most country music." WSM-FM became more heavily produced. It added a "Cryin' Lovin' Leavin'" dedication show at night and special features on the weekends.

The biggest change, however, was becoming more aggressive, both musically and promotionally, putting WSM-FM on territory once ceded to rival WSIX. With that went an off-air decision to fight WSIX for the hearts and minds of the country music community, which had previously tended to treat WSIX as their personal radio station.

In the spring, WSM-FM and WSIX tracked upward together. WSM-FM went 8.3-9.0 while its rival rose 11.2-12.2. In the summer book, however, WSM-FM had an 11.9 for first place in the market while WSIX fell to third with a 10.1. It was WSM's first 12-plus victory since winter '89, and only its second victory since WSIX was retooled in 1987.

While WSIX still controls 18-34, WSM-FM has a 13.3 in 25-54 to WSIX's 10.7. In mornings, WSM-FM's Jim Tabor was up 9.1-12.7 while legendary WSIX host Gerry House was off 16.7-14.4.

When O'Neal joined in October from WMIL Milwaukee, "WSIX was not on target musically and neither was WSM." The library was weeded and WSM-FM became more current-intensive "because research showed that was one of the positive aspects of WSIX." Once a medium-to-downtempo station, WSM has become so tempo-driven that when O'Neal needed an up-tempo current in the week after the CMA awards, he brought Mark O'Connor's "Restless" back up from recurrent.

There are still some differences. O'Neal estimates WSM to be 40% current to WSIX's 50%. WSM-FM has a shorter current list than WSM-FM, and O'Neal says he does callout for current music where WSIX does not.

But current monitors for the two stations are fairly similar, especially in heavy and medium rotation. When the two stations do differ, WSM-FM is usually the more conservative of the two. Titles like "Someday," "For Crying Out Loud," "Brotherly Love," and "Like We Never Had A Broken Heart" are in heavier rotation on WSIX than WSM-FM. The only current that made it to power faster at WSM-FM was "You Couldn't Get The Picture." On the other hand, "Where Are You Now" was still heavier at WSM-FM than WSIX.

This is WSM-FM in middays: George Jones, "You Couldn't Get The Picture"; Bellamy Brothers, "Let Your

Love Flow"; Lee Greenwood, "Dixie Road"; Marty Stuart, "Tempted"; Shenandoah, "The Moon Over Georgia"; Desert Rose Band, "She Don't Love Nobody"; Paul Overstreet, "Ball And Chain"; Tanya Tucker, "Can I See You Tonight"; Alabama, "Here We Are"; George Strait, "All My Ex's Live In Texas"; Little Texas, "Some Guys Have All The Love"; Hank Williams Jr., "Young Country"; and Carlene Carter, "I Fell In Love."

WSM-FM also went after WSIX's FM franchise as the

WSM-FM also went after WSIX's FM franchise as the contest station. Since the spring, its promotional efforts have centered around the Country Club listener card. In the summer, WSM-FM gave away \$1,000 every morning. In the fall, it's giving away cash in \$1,000-\$20,000 increments daily as well as an American Airlines trip to anywhere in the continental U.S. There will be TV, direct mail, and a major billboard campaign.

Despite WSM-FM's run at various franchises held by WSIX, O'Neal says his intention wasn't to become the second WSIX. Where, he says, WSIX's franchises were House and newly acquired p.m. driver Carl P. Mayfield, "We wanted to put on a station that was music-intensive. The research kept telling us that music would win, and it was right."

But didn't WSM-FM have the more-music position already? O'Neal says it didn't matter because the music was off. As for the possibility that going higher-profile might jeopardize the music-intensive franchise, "We've tried to become a warmer, more human station. So you are hearing more personality than you would have in the past. But they're talking about the station and the product and what we can bring to the table for listeners. WSIX jocks say, 'I'm going to do this and I'm going to do that.' We stress the team concept and they stress the individualism of their personalities."

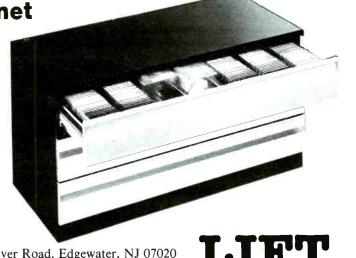
Under O'Neal, WSM has added three to four daily on-

Under O'Neal, WSM has added three to four daily onair artist profiles with actualities from artists and producers and label execs. While the profiles serve to familiarize artists "so they won't have three or four hits before people know who they are"—they have the dual purpose of trying to ingratiate WSM-FM on Music Row. WSM has also instituted "an open door policy as far as artists are concerned." Artists weren't a major part of WSM-FM before, despite its common ownership with the Grand Ole Opry, now they're heard on the station all day

By O'Neal's reckoning, WSM-FM's changes helped the industry's second favorite Nashville station gain parity almost immediately. "Things have been 50/50 for the entire year," he says. "WSIX has presented one concert; we've had the 'presents' on one. 10-12 [concerts, including an upcoming Garth Brooks show] have been 50/50... The music community has been very smart. They've realized they had two major country stations and have been very fair."

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Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



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Hot Adult Contemporary™

×	×	(S	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS
THIS	LAST	2 WKS AGO	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIS
1	1	2	14	★ ★ NO. 1 ★ ★ TOO MANY WALLS POLYDOR 867 134-4/PLG
2	2	1	16	EVERYBODY PLAYS THE FOOL ◆ AARON NEVILL A&M 1563
3	10	19	9	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020 MICHAEL BOLTO!
4	7	10	6	LIVE FOR LOVING YOU ◆ GLORIA ESTEFAI EPIC 34-73962
5	3	6	9	EMOTIONS COLUMBIA 38-73977 ◆ MARIAH CARE
6	4	8	10	THE REAL LOVE ◆ BOB SEGER & THE SILVER BULLET BAN
7	5	5	17	SOMETHING TO TALK ABOUT CAPITOL 44724 ◆ BONNIE RAIT
8	11	11	10	DON'T WANT TO BE A FOOL EPIC 34-73879 ◆ LUTHER VANDROS
9	6	4	18	(EVERYTHING I DO) I DO IT FOR YOU ◆ BRYAN ADAM A&M 1567
10	12	18	5	SET THE NIGHT TO MUSIC ◆ ROBERTA FLACK/MAXI PRIES ATLANTIC 4-87607
11	8	3	16	TIME, LOVE AND TENDERNESS
12	9	7	17	THE MOTOWN SONG WARNER BROS. 4-19322 ◆ ROD STEWAR
13)	17	23	5	THAT'S WHAT LOVE IS FOR A&M 1566 AMY GRAN
14	13	15	13	ALL I HAVE REPRISE 4-19214
15	14	14	8	IF THERE WERE NO DREAMS ◆ NEIL DIAMONI COLUMBIA ALBUM CUT
16	16	16	13	SUNRISE MERCURY 868 414-4 ◆ THE TRIPLET
17	15	9	20	EVERY HEARTBEAT ◆ AMY GRAN A&M 1557
18	21	21	11	SOMEWHERE IN MY BROKEN HEART ♦ BILLY DEAL SBK 05404
19	23	28	4	I WONDER WHY ARISTA 2331 ◆ CURTIS STIGER
20	19	20	11	THE GIFT OF LOVE ATLANTIC 4-87633 BETTE MIDLE
21	24	24	8	FOR YOU MICHAEL W. SMITH
22	22	17	18	FADING LIKE A FLOWER EMI 50355
23	20	12	14	IT HIT ME LIKE A HAMMER ♦ HUEY LEWIS & THE NEW EMI 50364
24)	31	47	3	I CAN'T MAKE YOU LOVE ME APITOL 44729 BONNIE RAIT
<u>25</u>)	28	30	5	SOMETHING GOT ME STARTED SIMPLY RELEASTWEST 4-98711
26)	27	33	4	COPPERLINE COLUMBIA ALBUM CUT
27	18	13	16	YOU COME TO MY SENSES REPRISE 4-19205 CHICAGO
28	26	27	7	WHEN YOU TELL ME THAT YOU LOVE ME ◆ DIANA ROS MOTOWN 2139
29	29	36	5	SENZA UNA DONNA LONDON 849 063-4/PLG ◆ ZUCCHERO/PAUL YOUNG
30	38	_	2	BROKEN ARROW ROD STEWAR WARNER BROS. 4-19274
31)	39	_	2	***POWER PICK*** DOUBLE GOOD EVERYTHING SBK 07370 SK 07370
32)	32	45	3	TRY A LITTLE TENDERNESS ◆ THE COMMITMENT
33	25	22	18	MCA ALBUM CUT IT AIN'T OVER 'TIL IT'S OVER ♦ LENNY KRAVIT
34	30	26	19	VIRGIN 4-98795 LOVE AND UNDERSTANDING ◆ CHE
35)	NEV	v b	1	***HOT SHOT DEBUT*** conviction of the HEART KENNY LOGGIN
36	40	40	25	COLUMBIA 38-74029 RUSH RUSH ◆ PAULA ABDU
37	33	31	21	CAPTIVE 4-98828/VIRGIN CAN YOU STOP THE RAIN ◆ PEABO BRYSOI
38	36	37	23	CAN'T FORGET YOU ◆ GLORIA ESTEFAI
39	37	39	28	EPIC 34-73864 LOVE IS A WONDERFUL THING ◆ MICHAEL BOLTO!
40	NEV		1	SAVE UP ALL YOUR TEARS CHEI
<u></u>			21	PLACE IN THIS WORLD ◆ MICHAEL W. SMITI
41	44	41	31	REUNION 19019 (GEFFEN UNFORGETTABLE NATALIE COL
42	35	29	20	ELEKTRA 4-64875 I ADORE MI AMOR ◆ COLOR ME BADI
43	43	38	8	GIANT 4-19204 HOLE HEARTED • EXTREM
44)	NEV			A&M 1564 LOVETHY WILL BE DONE MARTIK
45	41	43	5	COLUMBIA 38-73853 I CAN'T WAIT ANOTHER MINUTE HI-FIV
46	46 NEV	34	10	JIVE 1445/RCA BLOWING KISSES IN THE WIND PAULA ABDU
	NEV	32	13	CAPTIVE 4-98683.VIRGIN THE PROMISE OF A NEW DAY PAULA ABDU
48		25	21	CAPTIVE 4-98752/VIRGIN LILY WAS HERE
49	42		/ []	ARISTA 2187

 \bigcirc Records with the greatest airplay gains this week. \blacklozenge Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

Systems with a future

RICHARD//ARX "KEEP COMING BACK"

The first single and video from RUSH STREET on Capitol Compact Discs, cassettes and records november 5.

Produced by Richard Marx • Management: Left Bank Management

Capitol.

WHFS Charges Reach FCC Ears

State Commission Steps In Too

BY BILL HOLLAND

WASHINGTON, D.C.—Two FCC bureaus have asked for copies of the fraud and plugola charges brought in a civil suit by fired national sales manager Patti Ebbert against Duchossois Communications and its WHFS Washington, D.C. Commission spokespersons say they will direct company officials to respond to the charges. And

WASHINGTON ROUNDUP

the Maryland Commission on Human Relations is already taking action against the station.

FCC spokespersons say that both the political division and the complaints and compliance division had both received complaints about the allegations and had read about the dispute in the local newspapers.

Ebbert is the wife of Damian Einstein, the vocally impaired, veteran WHFS DJ who has already won in a discrimination legal action with Duchossois. She also alleges that WHFS officials fired her March 29 because she would not go along with illegal actions such as tampering with the station log, charging for unaired spots, inflating political ad charges, filing fraudulent EEO forms, and rig-

WELCOME

SUITE LIFE

ging contests (Billboard, Oct. 19).

In a related action, the Maryland Commission on Human Relations has found that Duchossois and its officials discriminated against Ebbert and ordered that she be reinstated and that disciplinary action be taken against those responsible. Duchossois lawyers "categorically" deny the

AUTHORITY OVER AD-RATE VIOLATIONS

The FCC will soon rule on expanded authority to determine liability and whether broadcasters have vio lated lowest-unit-charge requirements. If it goes ahead with the ruling this winter, such FCC authority may pre-empt court suits filed by disgruntled candidates. Chairman Al Sikes and Commissioner Andrew Barrett caution that the FCC cannot "totally" pre-empt judicial proceedings on such matters.

LOBBYISTS MIXED ON TAX BILL

Under a pending House bill with administration approval, broadcasters would no longer be able to write off the values attributed to a station license over the current 25-year period. The measure, introduced by Rep. Dan Rostenkowski, D-Ill., to refine the tax code, has industry lobbyists worried. But the National Assn. of Broadcasters has not vet taken a position because some broadcasters use the write-off.

(Continued from page 12)

cago, replacing Jeff Bell . . . At country KSON San Diego, P/T Mike Novak is the new p.m. driver, replacing Mike Brady (Billboard, Oct. 19). Overnighter John Peterson replaces Dave Love at night.

Easy WFOG Norfolk, Va., morning host Bill Bills is out. P.M. driver Chris Blizzard replaces him. Lyman Smith goes from afternoons to middays; his replacement is Chuck Allen from crosstown AC WWDE. Across town, former WOWI night jock J.J. Carmichael goes to afternoons at urban/AC WMYA/WMYK; PD Chuck Woodson comes off the air.

At WOFX Cincinnati, Laura Steele from WZPL Indianapolis is the new night jock, replacing Ali Katz. Also, KGBY Sacramento, Calif.'s Randy Grossert joins as GSM. P/T Gerry Dixon is upped to overnights at WZPL . . . WKQX (Q101) Chicago morning team member Brooke Belson becomes ND/ morning co-host at oldies KXKL

Country KKBQ Houston adds weekenders Lisa Hart (from crosstown KNUZ) and Bud Young (aka Ross Barrington from rival KODA) ... WPLJ New York director of advertising/promotion Debbie Alpi is returning to Florida; résumés to Tom Cuddy or Scott Shannon . . . Midday host E.J. Foxx is out at churban WERQ (92Q) Baltimore.

KHYI Dallas music coordinator J.J. Morgan is the new MD at top 40 KKSS Albuquerque, N.M. . . . P/T Jack McKay is upped to overnights at top 40 WZEE (Z104) Madison, Wis., as Dana DeVille becomes pro-

LARRY WEXLER, executive VP/GM of WKSZ Philadelphia, is upped to presi-

STEVE WINTER is now president of Business Radio Network, replacing Gary Loo. He is president of parent company Pursuit Capitol Corp.

SUE CLINE, previously sales manager at WLEV Allentown, Pa., is the new GM at WRZR Columbus, Ohio. She replaces Terry Mowery, now the new GM at crosstown WWCD, replacing Gary Richards. Also, album rival WLVQ's Wendy Steele becomes marketing director at WWCD.

RAY CAL is out as GM of WZTR Milwaukee.

CAROL CARSON is upped from GSM to GM at WWAZ/WWLI Providence, R.I., replacing Ira Rosenblatt, now head of parent TMZ Broadcasting.

motions director Laura Hickerson goes from P/T at urban/AC WKXI Jackson, Miss., to the same duties at urban rival WJMI. WKXI nabs WJMI's Evelyn Reed for weekends as well as Melissa Summers from WPEG Charlotte, N.C.

Former WVVY New Bern, N.C., PD Alan Hoover is the new MD at top 40 WVBS (B100) Wilmington, N.C., replacing Steve York ... Promotion director John Trapane is upped to APD at top 40 KIOC (K106) Beaumont, Texas . . . At top 40 KAKS Amarillo, Texas, MD Sandy Scott, night jock Todd Taylor, and overnighter Dave Myers are out ... MD J.J. Hemingway is out at top 40 KIKX Colorado Springs. PD John Dantzer comes off the air to assume his duties. KRFX Denver's Ken Marx replaces him in middays.

Scott Carpenter, last morning man at country WYNY New York, is the new morning host at country KIIM Tucson, Ariz., replacing Jim Dillon; he is joined by Kayla Kennedy ... Will Johnson joins AC KRNO Reno, Nev., for mornings from KWAV Monterey, Calif.; he replaces Palmer Stewart & Larry Irons.

Singer Jose Feliciano is now cohosting a Saturday morning show on oldies WMMM Bridgeport, Conn., with Russ Garrett . . . Former WXXP Anderson, Ind., morning man Rod Brooks goes to crosstown WHBU for mornings. That sends Danny May to p.m. drive and Dave Shetterly to sales.

NBA Dunks PIA, Forms Own Network

LOS ANGELES—Only a year into its four-year pact with the financially troubled PIA Radio Sports, the National Basketball Assn. has pulled the plug on that agreement and will syndicate programming itself, making it the first major sports league ever to do so.

The NBA's radio network, which was not officially named at press time, will debut with the All-Star Game broadcast on Feb. 9, 1992. After that, the network will broadcast a weekly game of the week, the playoffs, and championship series.

NBA VP of broadcasting John Kosner says the NBA's venture will be a full-service network. "We're going to clear the stations ourselves, select the talent, produce the games, and handle the transmission," he says. "It's a daunting task, but it's something we look forward to.'

Although he was pleased with PIA's coverage, Kosner thinks the NBA network will be more successful in terms of advertising. "We were one of several businesses [being syndicated] by PIA Radio. We can offer

says. "Add on the [Gulf] war and the worst economy since I've been in the

www.americanradiohistory.com

business, and we had everything going against us. We literally had stations dropping the broadcast because of the Gulf war."

But PIA's luck may be changing. The day before we lost the NBA, we had signed a five-year deal to be the producing and network arm for the Chicago Bulls and Chicago White

Sox," he says. Canellis and Kosner agree the

CBS WORLD SERIES BLUES? It's World Series time again, and for the 16th consecutive year. CBS Radio Sports is carrying exclusive

teams buy time from local stations

and produce and sell [the games]

themselves. We're mirroring what a

lot of our teams have been doing suc-

cessfully for years."

broadcast coverage. According to published reports, television baseball coverage may be losing its profitability, with viewing audiences diminishing in numbers. But Peter Moore, CBS VP of affiliate sales, calls radio "a totally different issue. It's more of a mobile medium. Every time you go to the games, people are always sitting in the stands with the radio on.'

CBS coverage of the games reaches a domestic audience of about 50 million people, with affiliates consisting of 325 markets nationwide and 400 Armed Forces Radio Network outlets. CBS Hispanic Radio Network's coverage, now in its second year of full-time broadcasts, is heard by about 30 million worldwide, reaching 80% of the U.S. Hispanic population

Moore says one of the most vital elements to successful coverage is the talent behind the microphones, "Last year after the World Series, we [immediately] re-signed Vin Scully to do the World Series [play-by-play] for us [this year]," he says. "To the fan, he's [today's] Red Barber." Other an-(Continued on page 19)

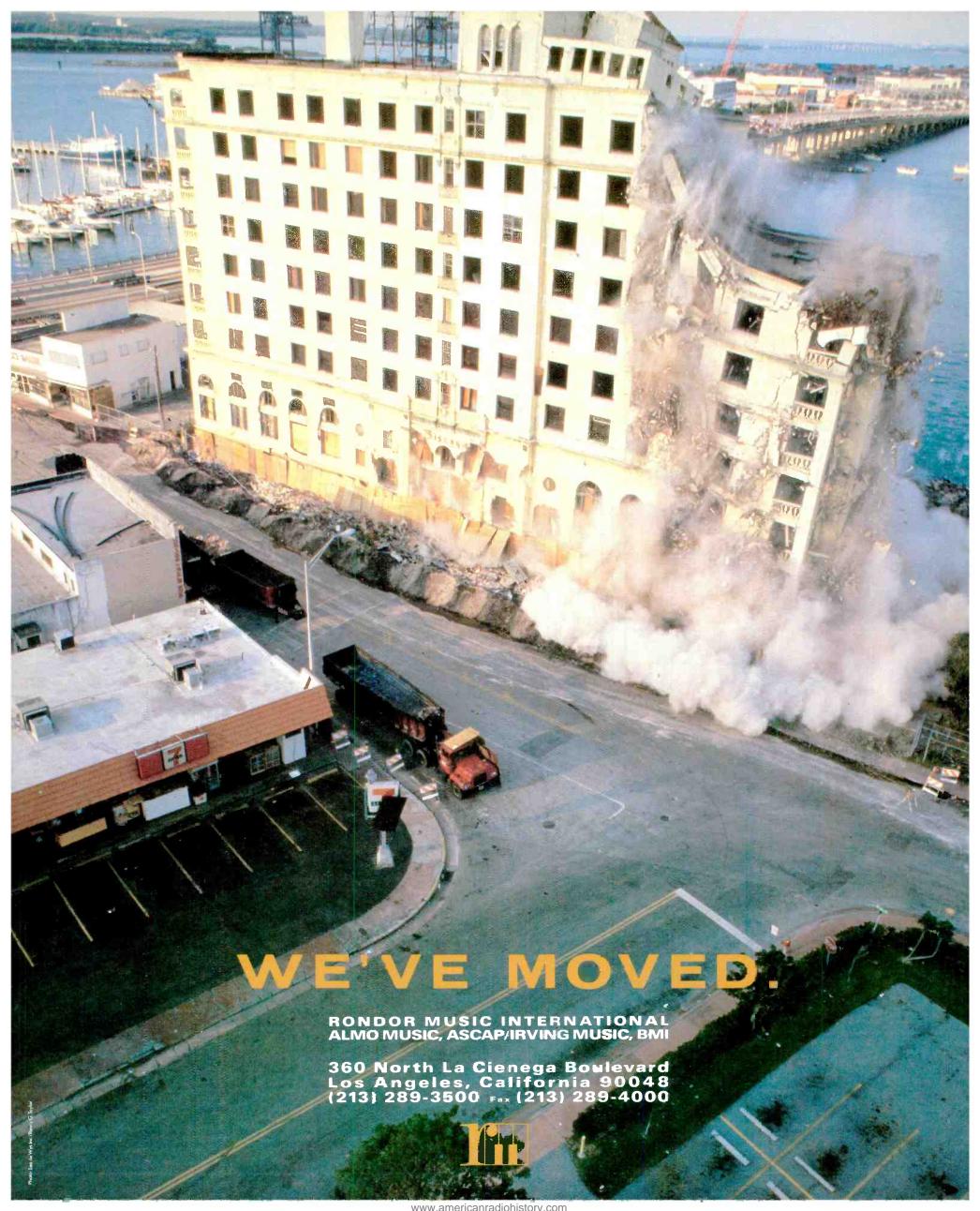
by Rochelle Levy

NBA's national radio coverage is lacking the radio profile of Major League Baseball and the NFL. But Kosner says research and increased sales of NBA-licensed products show that basketball is enjoying its greatest popularity ever. "We're going to clear all 25 NBA markets and at least 75% of the country," he says. "We hope to put together a network of over 200 stations.

Logistically, Kosner says the NBA will rent a studio for the first year, with the possibility of buying one in the future. All in all, he does not see this venture as being that unusual. "More than three-quarters of our

a little bit more in terms of cross-pro motion value across the media."

Lou Canellis, PIA VP of sports programming, says events of the past year hindered his network's ability to sell the games. "We hit the 733 NORTH WEST KNOLL market with an aggressive packet of WEST HOLLYWOOD, CA 90069 72 broadcasts. Add on the rights fee, and we spent \$1 million in production hôtel de luxe 213-855-8888 • 800-424-4443 costs and station clearance fees," he 1991, Hotels of L'Ermitage International



RADIO

Album Rock Tracks...

×	×	S	No.₩	COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.
THIS	LAST WEE)	2 WKS AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				* * No. 1 * *
1	2	4	17	TOP OF THE WORLD VAN HALEN WARNER BROS. 4-19151 1 week at No. 1
2	l	2	4	GET A LEG UP MERCURY 867 890-4 JOHN MELLENCAMP
3	3	1	8	DREAMLINE RUSH ATLANTIC ALBUM CUT
				FLASHMAKER
4	NE	N >	1	THE FLY U2 ISLAND 868 885-4
5	4	5	7	CAN'T STOP THIS THING WE STARTED A&M 1576 BRYAN ADAMS
6	9	14	6	INTO THE GREAT WIDE OPEN TOM PETTY/HEARTBREAKERS MCA ALBUM CUT
7	6	7	6	THE FIRE INSIDE BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT
8	11	19	6	HEAVY FUEL WARNER BROS. ALBUM CUT
9	8	9	9	SEND ME AN ANGEL SCORPIONS MERCURY 868 956-4
10	5	3	6	DON'T CRY GEFFEN 19027 GUNS N' ROSES
11	15	21	5	I'VE GOT A LOT TO LEARN ABOUT LOVE THE STORM INTERSCOPE 4-98726 /EASTWEST
12	13	15	6	WILD HEARTED SON THE CULT SIRE ALBUM CUT/REPRISE
13	12	16	6	NO MORE TEARS EPIC ASSOCIATED 35-73973 /EPIC OZZY OSBOURNE
14	16	18	8	SHAKE ME UP MORGAN CREEK ALBUM CUT
15	10	10	11	ENTER SANDMAN ELEKTRA 4-64857 METALLICA
16	7	6	7	HEAVEN IN THE BACK SEAT EDDIE MONEY COLUMBIA 38-73976
17	14	13	9	BALLAD OF YOUTH RICHIE SAMBORA MERCURY 868 790-4
18	22	28	4	ANOTHER RAINY NIGHT (WITHOUT YOU) QUEENSRYCHE EMI ALBUM CUT
19	24	26	4	WHAT ABOUT NOW ROBBIE ROBERTSON GEFFEN ALBUM CUT
20	23	31	3	YOU'RE THE VOICE HEART CAPITOL 44739
21	17	11	16	OUT IN THE COLD TOM PETTY & THE HEARTBREAKERS MCA ALBUM CUT
22	26	34	4	I WANT YOU SHADOW KING
23	25	27	5	NOVEMBER RAIN GEFFEN ALBUM CUT GUNS N' ROSES
24)	31	43	3	TO BE WITH YOU ATLANTIC ALBUM CUT
(25)	49		2	* * * POWER TRACK* * * WATCH YOURSELF ERIC CLAPTON
26)	30	39	4	THERE'S ANOTHER SIDE RTZ
(27)	29	37	5	GIANT ALBUM CUT LIVE AND LET DIE GUNS N' ROSES
28	28	25	9	MAN IN THE MOON THE SCREAM
29	27	30	7	SEA OF SORROW ALICE IN CHAINS
(30)	32	36	6	REBEL TO REBEL 38 SPECIAL
(31)	34	42	3	CHARISMA ALBUM CUT LOVE'S A LOADED GUN ALICE COOPER
32	21	22	8	PRIMAL SCREAM MOTLEY CRUE
33	36	40	4	SLOW RIDE BONNIE RAITT
(34)	45		2	ROLL THE BONES RUSH
35	20	17	10	WALK THROUGH FIRE BAD COMPANY
36	19	12	9	STRAIGHT TO YOUR HEART BAD ENGLISH
37	33	24	18	EPIC 34-73982 RUNAROUND WARNER DROS ALBUM CUT
(38)	44		2	WARNER BROS. ALBUM CUT MOVIN' ON UP PRIMAL SCREAM SIRE 2-40193 /WARNER BROS.
39	47	_	2	THE INNOCENT DRIVIN' N' CRYIN' ISLAND ALBUM CUT
40	NEV	V	1	IT'S BEEN A LONG TIME SOUTHSIDE JOHNNY/ASBURY JUKES IMPACT ALBUM CUT/MCA
41	40	44	5	RUSH BIG AUDIO DYNAMITE II
(42)	42	46	5	COLUMBIA 38-73844 BAD RAIN ALLMAN BROTHERS BAND FROM A BUM CUT
(43)	NEV		1	EPIC ALBUM CUT GET THE FUNK OUT EXTREME
44	18	8	8	A&M ALBUM CUT CALLING ELVIS WARNER BROS. 4-19199 DIRE STRAITS
45)	48	_	2	BIG SKY COUNTRY COLUMBIA 38-74075 CHRIS WHITLEY
46	43	48	3	RADIO SONG WARNER BROS. ALBUM CUT
47	46	45	4	HOME FOR BETTER DAYS IRS ALBUM CUT DILLINGER
48	35	23	9	SOMETIMES (IT'S A BITCH) MODERN 4-98758 (ATLANTIC
49	39	32	21	3 STRANGE DAYS CAPITOL 44738 SCHOOL OF FISH
<u>50</u>	NEV	N >	1	WHY MUST I ALWAYS EXPLAIN POLYDOR ALBUM CUT/PLG VAN MORRISON
		_		

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.

Frights Of Fancy: Stations Brew Up Cauldron Of Halloween Capers, From Mazes To Magic

NEW YORK-Oct. 31 is nearly here and stations are already scaring up plans for a variety of Halloween-related promotions.

Milwaukee-based GMR Marketing has created the "ultimate Halloween maze" in Milwaukee and Dallas. The maze, built inside a 60-by-140-foot tent, was developed by Hollywood set and costume designers and includes such attractions as the alien wall, the living-dead cemetery, and a room filled with lifelike bats. In Milwaukee, album WLZR and country WMIL are co-promoting the maze, which is open from Oct. 11-Nov. 2. In Dallas, classic rock KZPS has it exclusively.

The Milwaukee attraction also includes a display of 1,500 carved pumpkins and a "haunted hallway" for children that is built in a smaller, 40-by-100-foot tent. The hallway includes 14 trick-or-treat doors at which children can collect candy and prizes from costumed characters. Kids can also have photos taken of themselves sitting in a "smoldering witches caul-





by Phyllis Stark

pand this attraction to several more

Stations across the country will be participating in the Miller/Universal Pictures promotion for the release of the horror classics "Frankenstein" and "Dracula" on video. Promotions vary by market, but some stations, like classic rock KLXK Minneapolis, are giving away "Drac packs" with copies of both videotapes, a Miller Halloween hat, and six passes to the station's screening of the films.

WHHH (Hoosier 96) Indianapolis co-owner/p.m. driver Bill Shirk will attempt to set some new world records Oct. 30 to commemorate the 65th anniversary of the death of magician Harry Houdini. First, Shirk will attempt to escape from a straitjacket while hanging upside-down from a helicopter. An hour later, he will attempt to escape from a plastic coffin buried under 6,000 pounds of wet concrete and 8,500 pounds of damp dirt.

There will also be plenty of stationsponsored haunted houses. Despite raising the ire of a mental health organization earlier this year with billboards that used the slogan "show us you're nuts," top 40 WEGX (Eagle 106) Philadelphia's haunted house will be held at Byberry, an abandoned mental institution in the city. One wing of the former asylum will be devoted to the morning "nut hut," while another room will be devoted to Malrite morning-show character Mr. Leonard. Morning man John Lander and the rest of the "nut hut" will spend the night at the haunted house and will be broadcasting live.

AC KLTX Seattle will host two haunted houses this year in conjunction with Fun Food, a client that (Continued on next page)



WEGX (Eagle 106) Philadelphia will transform this abandoned mental institution into a haunted house for Halloween.

Billboard®

FOR WEEK ENDING OCTOBER 26, 1991

Modern Rock Tracks...

			NO.	COMPILED FROM CO COLLEGE RADIO AIR	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * No.	1++
1	5	3	6	GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS
2	4	5	6	SMELLS LIKE TEEN SPIRIT	NIRVANA
3	3	11	4	THE GLOBE COLUMBIA ALBUM CUT	BIG AUDIO DYNAMITE II
4	2	2	8	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG
5	NE	NÞ	1	THE FLY ISLAND 868 885-2	U2
6	6	8	7	THERE'S NO OTHER WAY \$8K 97880	BLUR
7	8	4	6	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
8	7	7	8	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE
9	10	18	3	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
10	1	1	10	SO YOU THINK YOU'RE IN LOVE	ROBYN HITCHCOCK
11	15	15	5	ROCKING CHAIR GIANT ALBUM CUT	HOUSE OF FREAKS
12	12	10	9	TAKE FIVE GEFFEN ALBUM CUT	NORTHSIDE
13	18	19	4	YR OWN WORLD ENSIGN ALBUM CUT/CHRYSALIS	THE BLUE AEROPLANES
14	11	12	9	MONSTERS AND ANGELS LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
15	14	17	4	ALIVE AND LIVING NOW CHARISMA ALBUM CUT	THE GOLDEN PALOMINOS
16	16	16	5	CERULEAN SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
17	9	9	8	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
18)	20	_	2	DON'T BE A GIRL COLUMBIA ALBUM CUT	THE PSYCHEDELIC FURS
19	27	29	3	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
20	26	_	2	MOVE ANY MOUNTAIN EPIC 34-74044	THE SHAMEN
21)	21	21	3	13TH DISCIPLE ATCO ALBUM CUT	FIVE THIRTY
22	22	_	2	LETTER TO MEMPHIS ELEKTRA ALBUM CUT	PIXIES
23	25	_	2	LOVE TO HATE YOU REPRISE 2-40218	ERASURE
24	19	28	3	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
25	13	6	9	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
26	NEV	V	1	CRYING IN MY SLEEP REPRISE 4-19215	SQUEEZE
27	17	13	6	SHADOWTIME GEFFEN ALBUM CUT	SIOUXSIE & THE BANSHEES
28	24	_	2	GREY CELL GREEN COLUMBIA 38-73991	NED'S ATOMIC DUSTBIN
29	NEV	V >	1	THAT AIN'T BAD ROOART ALBUM CUT/MERCURY	RATCAT
30	29	_	2	WHAT ABOUT NOW GEFFEN ALBUM CUT	ROBBIE ROBERTSON
			_		

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

THE 'MAGIC' OF 'KOOL' STATION MONIKERS

(Continued from page 10)

ing the "Fox" name, and a number of urban outlets using the nickname "Foxy." But KCFX was the first to create the logo now used by about a dozen stations, including sister WOFX Cincinnati and WAFX Norfolk, Va. (It's also used by some nonclassic rockers like former Hoker property WDFX Detroit.)

In launching a new station we wanted to give it a character quickly



since we were up against some legendary stations in this market," says KCFX GM Bill Newman. "We put [the Fox] in some Reeboks, put some sunglasses on him, and gave him a guitar that said 'Fox.' Then we service-marked it. So as [classic rock] took off, it kind of became synonymous with the format.'

But Newman says, "There is no connection between 'the Fox' and classic rock other than [the fact that] we created this character who looks male and looks like he's been around. The Fox' is simply a handle that works within the confines of this format, [which is] predominantly male 18-44." As for why other classic rockers wanted their own fox, Newman says "in the process of duplicating music lists and liners, why not take the marketing aspects as well?"

WOFX PD Joe Zerhusen says that "the Fox is simply a character of the station itself ... [The name] doesn't tell them what the radio station is or what kind of music we play, [but] 'the Fox' is part of the identity of the station. [Listeners] don't tie classic rock and 'the Fox' as far as a national trend, but they know in Cincinnati 'the Fox' means classic rock. It's an easy recall for listeners. It brings something more visual than just a set of calls.

Besides, a handle can have its own ambiance even if it says nothing about the format. The "Kiss" nickname, which goes back to the mid-'70s, now represents every format there is. Besides lending itself particularly well to marketing, WKSS Hartford, Conn., OM Jeremy Savage says, "Kiss has a connotation of being warm, nice, and sexual. It's a universal concept. When you say 'kiss' it's like saying, 'we're a sexy station, listen to us.'

AT THE 200

Then there's "the Frog," a not particularly sexy nickname, which has been hopping through country radio for the last several years. Frank Bell, VP of programming for the Keymarket Group, which owns KFRG San Bernardino, Calif., and is affiliated with WFGY Altoona, Pa., says using a handle like "the Frog" is "partly show biz. The frog is fairly benign as a symbol, just simply a way for a station to be recognized." (Keymarket and its related companies have, at various times, called stations the Duck, the Moose, and the Beaver.) Two other animals turned station

mascots are "Eagle" and "Camel." The former is best known for its use at KEGL Dallas and WEGX (Eagle 106) Philadelphia. KEGL has used the handle since the early '80s because, as PD Joel Folger says, "I think you can't get more all-American than the eagle."



KMLE (Camel Country 108) Phoenix's mascot is a headphone-wearing. cross-legged camel. Like KOOL and KXKL and their influence on the oldies boom of the late '80s, KMLE has become something of a role model for new country FMs. So much so, in fact, that new country FM KMMA Fresno, Calif., is also now "Camel Country" KCML.

KMLE PD Alan Sledge says a camel "represents what is happening on our air, we're fun and irreverent. And he notes that the handle has some meaning in the market where there is a Camelback Street and Camelback Mountain.

HANDLE WITH CARE

Other notes on station nicknames: While "variety" has been a selling proposition for stations for many years, it only became a major-market station name per se earlier this year, possibly because the similarly intentioned "Mix" handle has been

snapped up so quickly since the mid-'80s. A lot of industry people still have mixed feelings about the Vword. Even though his station is coowned with WVTY (Variety 96) Pittsburgh, WIYY Baltimore PD Russ Mottla recently told a panel audience at the National Assn. of Broadcasters convention that "using the term 'variety' is like saying, 'we're going to play a lot of songs you don't like.'"

KVRY (Variety 104.7) Phoenix PD Stef Rybak agrees this would be the meaning if the term were not explained. "Using the term and not defining what type of variety you're playing is kind of ambiguous," he 'We define it by saying 'the best variety of the '70s, '80s, and '90s.' "Rybak claims that focus groups have indicated that listeners picked up the term immediately.

Another relatively recent addition to the lexicon of radio nicknames is The Box," now used by KBXX Houston. KBXX is consulted by Jerry Clifton, whose previous contribution to urban radio nicknames, the word "jams," managed to get scarfed up pretty quickly after its 1988 debut at WJHM Orlando, Fla. KBXX PD Robert Scorpio says the term "means boom box, because we play some songs that have a lot of bass in it. Also, hopefully it means new as in out of the box.

NETWORKS AND SYNDICATION

(Continued from page 16)

nouncers include Johnny Bench doing color commentary, and John Rooney on pre- and postgame do-

AROUND THE INDUSTRY

Westwood One Radio Networks is presenting a 10-hour, seven-part radio documentary, "The Doors: Set-ting The Record Straight." The series, hosted by KLSX Los Angeles personality Jim Ladd, will examine Jim Morrison's legal record, re-create the band's infamous Miami concert, and feature rare interviews with Morrison and the other Doors.

The series also includes all the Doors' recorded material as well as some unreleased music. The special.

created and produced by Sandy Gibson, airs the week of Oct. 14 through the week of Nov. 25.

The week of Nov. 25 is also when WW1's Thanksgiving specials hit. Those include "The Sophisticated Mood Of Duke Ellington," hosted by KMPC's Chuck Southcott; "The CMA Winners Circle": "John Mellencamp: The Timothy White Session"; "Natalie Cole's Stardust Memories"; and "Pearl Harbor 50th Anniversary: Still Remembering.'

SI Communications' radio division is airing two artist-themed specials "Go Hammer" and "Christmas En Vogue," for Thanksgiving and Christmas, respectively . . . CBS News correspondent Dan Rather is

hosting "Health Care In Crisis," on the CBS Radio Network. The 1531/2minute segments air Oct. 26-27.

Former CBS Radio Representatives Chicago office manager Val Carolin has been upped to Central regional manager. Janet Fischer is the new manager, affiliate sales, for CBS Radio Programs. She was formerly manager, entertainment programming, for the ABC Radio Networks...John Rubey, former president of PACE Management Corp., joins Radio Vision International Inc. as chief operating officer. Chuck Camlic Productions Inc. is offering "Movie Minute Trivia" beginning January 1992. The feature is available on a barter basis.

PROMOTIONS AND MARKETING

(Continued from preceding page)

makes microwavable breakfast food for children. The monster-shaped Fun Food mascots will be on hand at the haunted houses.

Top 40 KKLQ (Q106) San Diego will host a haunted-house party at the Hyatt Regency hotel. Acts scheduled to perform include Kid 'N Play, Tony Terry, and D.J. Jazzy Jeff. A total of \$1,500 in prize money will be given away for the best costumes.

Adult alternative WHVE (the Wave) Tampa, Fla., will also give away prizes for the best costumes at its Halloween party. Prizes will include \$1,000 cash, a \$1,000 shopping spree, stereo equipment, and beach weekend getaways. The first 102 people to attend receive a free color pho-

Urban WHJX (Hot 101.5) Jacksonville, Fla.'s "party patrol," which will include both jocks and salespeople in costume, will travel to various clubs by limousine and hand out station merchandise.

In Los Angles, Knott's Berry Farm will again be transformed into 'Knott's Scary Farm" for the holiday. KIIS jock Hollywood Hamilton will broadcast from the park Oct. 31 and Nov. 1.

Finally, RCA will be rereleasing the 1965 album "Original Music From The Addams Family" Oct. 22, just in time for radio to tie in for Halloween. The album includes the memorable theme song from the '60s TV series, as well as titles like "Hide And Shriek" and "On Shroud No. 9.

IDEA MILL: 50+ DATING GAME

Adult standards WPEN Philadelphia jock Bill Webber staged a "50+ Dating Game," a variation on the '70s game show. To qualify the 12 contestants, the station teamed up with Philadelphia magazine and invited

single listeners to submit creative personal ads. About 800 listeners attended the event at a local dinner the-

Top 40 KDWB Minneapolis cheered the Twins on to victory in the American League Championship by putting up "Win Twins" billboards around the city and distributing 50,000 "win whistles" to listeners at the first playoff game. When the Twins won the World Series in 1987, the wives of the Twins players blew whistles to show their support for the

Country WPOC Baltimore gave away a trip to the Country Music Assn. Awards in Nashville as the grand prize in a monthlong promotion aimed at rewarding listeners who have helped others discover country music. Forty randomly selected callers qualified by identifying someone they had turned on to the

format. Each qualifier received tickets to a Kathy Mattea concert and an invitation to a private CMA Awards party in Baltimore.

PRO-MOTIONS

Steve Merrill joins Chicago-based SuperSpots as VP/executive producer. He was most recently marketing director for Image Point Productions and held the same position at WNUA Chicago . . . Tricia Langley is named promotion director at AC KKLI Colorado Springs; she was a marketing manager for Domino's Pizza.

WLLZ Detroit marketing/promotion director Michael Isabella moves to the sales department as an AE. Former AE Brent Graves takes on the newly created creative service director position. April Martin is upped from assistant promotion director to promotion director.



ER PLAYLIS POW

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 Luther Vandross, Don't Want To Be A F Naughty By Nature, O.P.P. Saith-Nega, Let's falk About Sex B.G. The Prince Of Rap, This Beat Is Prince And The N.P.G. Cream Ce Ce Peniston, Finally Drchestral Manoeuvers In The Dark, Pa Karyn White, Romantic The Brand New Heavies (Featuring N'De Marky Mark & The Funky Bunch Big Audio Dynamite II, Rush Little Louie Vega & Anthony, Ride On MC Skat Nat & The Stray Mob, Skat Str Jasmine Guy, Just Want Io Hold You Lisette Meledar, A Day In My Life (N Siouxise & The Banshees, Kiss Them Fo Roman Marky Mark and the Funky Bunch, Wids The Commitments, Try A Little Tendern P.M. Dawn, Set Adrift On Memory Bliss Nia Peeples, Street Of Dreams Jesus Jones, Set Adrift On Memory Bliss Nia Peeples, Street Of Dreams Jesus Jones, Set Adrift On Memory Bliss Nia Peeples, Street Of Dreams Jesus Jones, Set Adrift On Memory Bliss Nia Peeples, Street Of Dreams Jesus Jones, Set Adrift On Memory Bliss Nia Peeples, Street Of Dreams Jesus Jones, Real Real Real Tony Terry, with You Paula Abdul, Blowing Nisses In The Wi Robbie Nevil, For Your Mind Lenny Kravitz, Stland By My Woman Cher, Save Up All Your Tears D.S.K., What Robbe Rank, House Call Public Enemy, Can't Truss It Simply Red, Something Got Me Started

PLATINUM



O.M.: Steve Kingston New York Firehouse, Love Df A Lifetime Extreme, Hole Hearted Firehouse, Love DI A Lifetime Extreme, Hole Hearted Maughty By Nature, D.P. Marah Carey, Emotions Michael Botton, When A Man Loves A Wo Karyn White, Romantic Bryan Adams, Can't Stop This Thing We Natural Selection, Do Anything Aaron Neville, Everybody Plays The Fo Luther Vandross, Don't Want To Be A F Prince And The N.P.G., Creal Real Boyz I I Men, Motownphilly Richle Sambora, Bailad Of Youth Tony Terry, With You Bonnie Raitt, Something To Talk About Paula Abdul, Blowing Kisses In The Wi Guns N' Roses, Don't Cry Lisette Melendez, A Day In My Life (W Color Me Badd, I Adore Mi Amor Curtis Stigers, I Wonder Willy Corins, Whispers, I Wonder Willy Bunch, San Warsh Marky Mark & The Funky Bunch 117778991001111441556161882028819922255232441226627730313 Curtis Stigers, I wonner why
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Roberta Flack With Maxi Priest, Set T
Gloria Estefan, Live For Loving You
P.M. Dawn, Set Adrift On Memory Bliss
Martika, Love. ...Thy Will Be Done
Nia Peeples, Street Of Dreams
Rod Stewart, Broken Arrow
Boyz II Men, It's So Hard To Say Good

P.D.: Joel Salkowitz

Mariah Carey, Emotions

Naughty By Nature, O.P.P.
Conna, Whispers

Ge Ce Peniston, Finally
Karyn White, Romantic

Little Loue Vega & Anthony, Ride On
Ceybil Jeffries, Open Your Heart
Lisette Melendez, A Day In My Life (W
T.P.E., Then Came You
Sounds Of Blackness, The Pressure
Tony Terry, With You
Luther Vandross, Don't Want To Be A F
P.M. Dawn, Set Adrift On Memory Bliss
Prince And The N.P.G. Cream
Marky Mark & The Funky Bunch
Paula Abdul, Blowing Kisses in The Wi
Grystal Walters, Makin Happy
Voyce, Within My, Heart
Color Me Badd, I Adore Mi Amor
Shabba Ranks, House Call
D.J. Jazzy Jeff & The Fresh Prince, R
Salt-M-Pepa, Let's Talk About Sex
Mariah Carey, Can't Let Go
KLF, What Time Is Love
Sabrina Johnston, Peace
Frankie Knuckles, The Whistle Song
Jasming Guy, Just Want To Hold You
Marky Mark and the Funky Bunch, Wilds
Laissez Taire, Paradise
Color Me Badd, All Tool Color Good
Color Me Badd, All Tool Good
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OCOM RADIO 95.5 FM

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P.D.: Scott Shannon New York

P.D.: Scott Shannon
Mariah Carey, Emotions
Extreme, Hole Hearted
Natural Selection, Do Anything
Bonnie Raitt Something To Talk About
Naughty By Nature, O.P.P.
Karyn White, Romantic
Bryan Adams, Can't Stop This-Thing We
Marky Mark & The Funky Bunch
Martika, Love. Thy Will Be Done
Michael Botton, When A Man Loves A Wo
Aaron Neville, Everybody Plays The Fo
Luther Vandross, Don't Want To Be A F
Jesus Jones, Real Real Real
Prince And The N.P.G., Cream
Rythm Syndicate. Hey Donna
Rythm Syndicate. Hey Donna
Roberta Flack With Maxi Prest, Set T
Color Me Badd, I Adore Mi Amor
Tony Terry, With You
Guns A' Roses, Don't Cry
Corna, Whispers Per For Loving You
Curtis Stepers, I Wonder Why
Paula Abdul, Blowing Kisses In The Wi
P.M. Dawn, Set Adritt On Memory Biss
Chesney Hawkes, The One And Only (Fro
Firehouse, Love O! & Lifetime
Boy Il Men, Molownphilly
Nia Peeples, Street Ol Dreams
Rod Stewart, Broken Arrow 10 4 9 16 13 14 15 18 17 19 5 20 21 23 24 25 26 28 7



P.D.: Dave Shakes
Salt-N-Pepa, Let's Talk About Sex
Natural Selection, Do Anything
Naughthy By Nature, O.P.P.
Marfy Mark & The Funky Bunch
Coro, My Fallen Angel
Karyn White, Romantic
Mariah Carey, Emotions
Heavy D. & The Boyz, Now That We Foun
Crystal Waters, Makin' Happy
TKA, Louder Than Love
Prince And The N.P.G., Gett Off
Bell Biv DeVoe, World O'The Mutha
Tony Terry, With You
K.M.C. KRIJ, The Devil Came Up To Mich
Prince And The N.P.G., Cream
Gry Blu, I Wanna Be Your Girl
Lisatte Melendez, A Day In My, Life (W
Ce Ce Penison, Finally
Erasure, Chorus
Marky Mark and the Funky Bunch, Wilds
Boyz IJ Men, Motownphilly
Vanessa Williams, Running Back To You
D.J. Jazzy Jerf & The Fresh Prince, R
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Boyz II Men, It's So Hard To Say Good Nia Peeples, Street OI Dreams 2 Live Crew, Pop That Coochie KLF, What Time Is Love T.P.E., Then Came You Hammer, 2 Legit To Quit Angelica, Angel Baby P.M. Dawn, Set Adriff On Memory Bliss Sabrina Johnston, Peace Rythm Syndicate, Hey Donna Martika, Love. ... Thy Will Be Done

KISFM 102.7

Los Angeles

EX

EX

108 F M

P.D.: Steve Rivers

P.D.: Steve Rivers

Mariah Carey, Emotions
Karyn White, Romantic
Natural Selection, Do Anything
Aaron Neville, Everybody Plays The Fo
Heavy D. & The Boyz, Now That We Foun
Michael Bolton, When A Man Loves A Wo
Vanessa Wilkiams, Running Back To You
Color Me Badd, I Adore M. Amor
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Luther Vandross, Don't Want To Be A F
Prince And The N.P.G. Cream
Marika, Love. Thy Will Be Done
Bonnie Ratt. Something To Talk About
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Naught By Nature, O.P.P.
Amy Grant, That's What Love Is For
Marky Mark and the Funky Bunch, Wilds
Paula Abdul, Blowing Kisses In The Wi
Ce Ce Peniston, Finally
P. M. Dawn, Set Adritt Dn Memory Bliss
Curtis Stigers, I Wonder Why
Tycie And Woody, The Rhythm Is Gonna
Blue Train, All I Need Is You
Nia Peeples, Street Of Dreams
Satt. N.Pepa, Let's Talk Aboul Sex
Gloria Estefan, Live For Loving You
Boyz II Men, It's So Hard To Say Good
Cher, Save Up All Your Tears
Russ Invin, My Heart Belongs To You
Brobbe Newl, For Your Mind
Jasmine Guy, Just Want To Hold You
John Mellencamp, Cet A Leg Up
Vanilla Cec. Cool As Ice (Everybody G
KLF, What Time Is Love

94.5 FM

Mariah Carey, Emotions Natural Selection , Do Anything Vanessa Williams, Running Back To You Bell Biv DeVoe, Word To The Mutha

P.D.: Sunny Joe White

GOLD

Boston

Boston

es P. D.: Bill Richards
Karyn White, Romantic
Paula Abdul, The Promise Of A New Day
Heavy D. & The Boyz, Now That We Foun
Aaron Neville, Everybody Plays The Fo
Prince And The N.P.G., Cream
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Amy Grant, That's What Love is For
Tony Terry, With You
Hi-Frue, I Cart' Wait Another Minute
Gloria Estefan, Live For Loving You
Prince And That's What Love is For
Tony Terry, With You
Hi-Frue, I Cart' Wait Another Minute
Gloria Estefan, Live For Loving You
Prince And The N.P.G., Gett Off
R.E.M., Shiny Happy People
Boyz II Men, It's So Hard To Say Good
Michael Boiton, When A Man Loves A Wo
Marky Mark & The Funky Bunch
Paula Abdul, Blowing Kisses in The Wi
Bryan Adams, Can't Stop This Thing We
Guns N' Roses, Don't Cry
Color Me Badd, I Adore Mi Amor
Vanessa Williams, Running Back To You
Jasmine Guy, Just Want To Hold You
Rythm Syndicate, Hey Donna
Orchestral Manoeuvers In The Dark, Pa
Blue Train, All I Need Is You
Salt-N-Pepa, Let's Talk Aboul Sex P.D.: Bill Richards 8 9 9 9 11 10 12 11 1 8 11 2 10 13 16 14 17 15 18 16 13 16 14 17 15 18 24 19 14 20 27 22 21 25 28 EX 28 EX 28 EX EX EX EX EX EX

Pittsburgh POWER 106FM es P.D.: Rick Cummings
Mariah Carey, Emotions
Marky Mark & The Funky Bunch
Iony Terry, With You
Sait-N-Pepa, Let's Talk About Sex
Heavy D. & The Boyz, Now That We Foun
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Corina, Whispers
Simply Red, Something Got Me Started
Blue Train, All I Need Is You
Boyz I I Men, Motownphiliy
Frankie Knuckles, The Whistle Song
Nia Peoples, Street Of Dreams
Stereo MC's, Lost In Music
Rythm Syndicate, Hey Dona
Paula Abdul, Blowing Risses in The Wi
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Aaron Neville, Everyboody Plays The Fo
Angelica, Angel Baby
Gloria Estefan, Live For Loving You
Marky Mark and the Funky Bunch, Wilds
Little Louie Vega & Anthony, Ride On

Hi-Five, I Can't Wait Another Minute Extreme, Hole Hearted Matural Selection, Do Anything Mariah Carey, Emotions Karyn White, Romantic Marky Mark & The Funky Bunch Boyz II Men, Motownphilly Scorpions. Wind Of Change Firehouse, Love Ol A Lifelime Color Me Badd, I Adore Mi Amor Jesus Jones, Real Real Real Michael Bolton, Time, Love And Tender Robbie Nevil, Just Like You Bad English. Straight To Your Heart Bryan Adams, Can't Stop This Thing We Agns. N° Roses, Don't Cry Van Haten, Top Of The World Bad Company, Walk Through Fire Michael Bolton, When A Man Loves A Wo Martika, Love. Thy Will Be Done Rythm Syndicate, Hey Donnan Tami Show, The Truth New Edition, Boys To Men Prince And The N.P.G., Cream New Edition, Boys To Men Prince And The N.P.G., Cream Paula Abdul, Blowing Kisses In The Wi Belinda Carlisle, Do You Feel Like! To You The Men Child Cheating Father M.C.), Ev John Mellencamp, Get A Leg Up Sioussie & The Banshees, Kiss Them Fo Rozette, Spending My Time Sait-N.Pepa, Lefs Talk About Sex Naughty By Nature, O.P. Hammer, Z. Legit To Quit Chesney Hawkes, The One And Only (Fro The Farm, Groovy Train Nia Peeples, Street Of Dreams Kenny Loggins, Conviction Of The Hear 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 A A 11 13 12 9 10 18 17 16 19 20 22 23 21 24 25 29 EX 28 30 EX A —
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B94.m

P.D.: John Roberts



Philadelphia P.D.: Jefferson Ward

Philadelphia P.D.: Jefferson Ward

1 1 Luther Vandross, Don't Want To Be A F
2 2 Boyr II Men, It's So Hard To Say Good
3 3 Tony Terry, With You
4 4 Natural Selection, Do Anything
5 5 Marah Carey, Emotions
6 6 Sait-N-Pepa, Let's Talk About Sex
7 7 Bell Biu DeVoe, Word To The Mutha
8 10 Karyn White, Romantic
9 11 Rythm Syndicate, Hey Donna
10 12 Ge Ce Peniston, Finally
11 13 Jasmine Guy, Just Want To Hold You
12 15 P.M. Dawin, Set Adrift On Memory Bliss11 16 P.M. Dawin, Set Adrift On Memory Bliss11 17 18 Prince And The M.P.G., Gett Office of the Badd, 1 Adore Mr. Amory
12 19 20 Color Me Badd, 1 Adore Mr. Amory
13 19 20 Color Me Badd, 1 Adore Mr. Amory
14 22 4 D.J. Jazzy Jeft & The Fresh Prince, R
15 22 1 Lisette Melendez, A Day In My Life (W
12 24 D.J. Jazzy Jeft & The Fresh Prince, R
15 25 25 Little Louie Vega & Anthony, Ride On
16 EX Steve B, Forever More
17 EX Atlantic Starr, Love Crazy
18 EX Seventh Heaven, Drums Of Love
19 August Abdul, Blowing Kisses In The Wi
19 Aumer, 2 Legit To Quit
1 A — Renda K. Star, If You Could Read My
12 EX Sounds Of Blackness, The Pressure
12 EX Shabba Ranks, House Cail

EAGLE 106

Philadelphia hia P.D.: Brian Philips
Mariah Carey, Emotions
Marky Mark & The Funky Bunch
Color Me Badd, I. Adore Mi Amor
Extreme, Hole Hearted
Bryan Adams, Can't Stop This Thing We.
Karyn White, Romantic.
Boyz II Men, Motownphilly
Heavy D. & The Boyz, Now That We Foun
Firehouse, Love Of A Lifetime
Natural Selection, Do Anything
Martika, Love. ... Thy Will Be Done
Paula Abdul. The Promise Of A New Day
Michael Bolton, When A Man Loves A Wo
Jesus Jones, Real Real Real
Prince And The N.P.G. Cream
Curtis Stiggers, I Wonder Why
Luther Vandross, Don't Want To Be A F
Guns N'Roses, Don't Cry
Naughty By Nature, O.P.P.
Bonnie Raft, Something To Talk About
EMF, Lies
Scorpions, Wind Of Change P.D.: Brian Philips 456 789 10 11 12 13 14 15 16 17 18 19 20 21 22 22 23 24 25 27 28 9 8 3 4 14 17 11 7 26 16 19 18 21 20 22 24 23 12 25 13 27 28 29 31 Naughty By Nature, O.P.P.
Bonnie Raitt, Something To Talk About
EMF. Lies
Scorpions, Wind Of Change
John Mellencamp, Get A Leg Up
Sioussie & The Banshees, Kiss Them Fo
Rythm Syndicate, Hey Donna
Roberta Flack With Maxi Priest, Set T
Aaron Neville, Everybody Plays The Fo
Nia Peeples, Street Of Oreams

Paula Abdul, Blowing Kisses In The Wi Rod Stewart, Broken Arrow Gloria Estefan, Live For Loving You Amy Grant, Thaf's What Love Is For Boyz II Men, It's So Hard To Say Good P.M. Dawn, Set Adrift On Memory Bliss Roxette, Spending My Time **MIX 107.3** Michael Botton, Time, Love And Tender Rod Stewart, The Molown Song Rod Stewart, The Molown Song Cathy Dennis, Too Many Walls Scorpions, Wind Of Change The Escape Unit 18 and Loves A Work March 19 and P.D.: Lorrin Palagi Washington 5 9 4 6 8 10 12 13 11 16 14 18 15 19 17 22 20 23 25 —

On P.D.: Chuck Beck Azron Neville, Everyhody Plays The Fo Mariah Carey, Emotions Natural Selection, Do Anything Michael Bolton, When A Man Loves A Wo Marky Mark & The Funky Bunch Bonne Raitt, Something To Talk About Color Me Badd, I Adore Mi Amor Hi-Five, I Carl Wait Another Minute Firehouse, Love Of A Lifetime Prince And The N.P.G. Cream Naughty By Nature, O.P.P. Scorpions, Wind Of Change Color Me Badd, All For Love Extreme, Hole Hearted Luther Vandross, Don't Want To Be A F Bryan Adams, (Everything I Do.) I Do I Ourlis Stigers, I Wonder Why Bryan Adams, Can't Stop This Thing We Jesus Jones, Real Real Real Roberts Flack With Maxis Priest, Set T Boby II Men, It's Or Hard To Say Good P.M. Dawn, Set Adrift On Memory Bliss Marky Mark and the Funky Bunch, Wilds Paula Abdul, Blowing Kisses in The Wi Nia Peeples, Street Of Dreams P.D.: Chuck Beck Washington 3 5 4 7 8 9 9 11 10 12 12 11 15 18 13 17 19 18 20 20 22 21 23 22 23 22 23 22 EX 22 EX

POWER 99FM

Atlanta

P.D.: Rick Stacy

P.D.: Rick Stacy
Firehouse, Love OI A Lifetime
Karyn White, Romantic
Natural Selection, Do Anything
Extreme, Hole Hearled
Mariah Carey, Emotions
Tony Terry, With You
Boy; Il Men, It's So Hard To Say Good
Bonnie Raitt, Something To Talk About
Paula Aboul, Blowing Misses in The Wi
Chesney Hawkes, The One And Only (Fro
Jesus Jones, Real Real Real
Guns N' Roses, Don't Cry
Prince And The N.P.G., Cream
Aaron Neville, Everybody Plays The Fo
Michael Botton, When A Man Loves A Wo
Erasure, Chorus
Siouxsie & The Banshees, Kiss Them Fo
Rythm Syndicate, Hey Donna
P.M. Dawn, Set Adrift On Memory Bliss
Vanessa Williams, Running Back To You
Naughty By Nature, O.P.F.
The Farm, Groovy Train
Bryan Adams, Can't Stop This Thing We
Curtis Stigers, I Wonder Why
Leavy D. & The Boyz, Now That We Foun
Donna Summer, work That Magic
Jinny, Keep Warm
Nia Peepies, Street Of Dreams
Ce Ce Penishon, Finally
Boyz Il Men, Motownphilly
Boyz Il Men, Motownphilly
Sait-N-Pepa, Let's Talk About Sex
Hammer, 2 Legal To Quif
Kym Sims, Too Blind To See It
Blue Train, All I Need Is You
Jasmine Guy, Just Want To Hold You 1 5 3 6 4 4 8 8 100 9 12 2 2 11 14 15 16 28 9 17 18 22 26 27 13 30 23 31 EX

Detroit

Mariah Carey, Emotions
Natural Selection, Do Anything
Salt-N-Pepa, Let's Talk About Sex
K.M.C. KRU, The Devil Came Up To
Karyn White, Romantic
Prince And The N.P.G., Cream
Erasure, Chorus
Jesus Jones, Real Real Real
Color Me Badd, I Adore Mi Amor
Latin Alliance Featuring War, Low
Guns N' Roses, Don't Cry
Marrika, Love. Thy Will Be Done
Sioussie & The Banshes, Kiss
The Farm, Groovy Train
Beating The Marian State State
Metallica, Enter Sandman
Vanessa Williams, Running Back To
Bryan Adams, Can't Stop Ins Thing
Extreme, Hole Hearted
Marty Mark & The Funky Bunch
Heavy D. & The Boyz, Now That We
Vanilla Ice, Cool As Ice (Everybody
Boyz II Men, It's So Hard To Say
EMF, Lies
D.J. Jazzy Jeff & The Fresh Prince,
Voice Of The Beehive, Monsters &
Grandmaster Slice, Thinking Df You
Stereo MCS, Lost In Music
P.M. Dawn, Set Adrift On Memory
Paula Abdul, Blowing Risses In The
Nia Peeples, Street Of Dreams
Marky Mark and the Funky Bunch,
Roberta Flack With Maxi Priest, Set
Simply Red, Something Got Me

95.3 FM

P.D.: Rick Gillette Detroit

KOWB 1013

P.D.: Mark Bolke

P.D.: Mark Bolke
Prince And The N.P.G., Cream
Mariah Carey, Emotions
Marky Mark & The Funky Bunch
Bonnie Raitt, Something To Talk About
Karyn White, Romantic
Bryan Adams, Can't Stop This Thing We
Boy; Il Men, Motowphilly
Martika, Love. . Thy Will Be Done
Color Me Badd, I Adore Mi Amor
Bad Company, Walk Through Fire
Aaron Neville, Everybody Plays The Fo
Chesney Hawkes, The One And Only (Fro
Firehouse, Love Of A Litefung
Guns N' Roses, Don't Cry
Scorpions, Wind Off Change
John Mellencamp, Get A Leg Up
Rythm Syndicate, Hey Donna
Sioussie & The Banshees, Kiss Them Fo
Eddie Money, Heaven in The Back Seat
Bryan Adams, Streething I Do) I Do I
Rose Company, Walk Thomas Company
Cutterne, Hole Hearling
Luther Vandross, Don't Want To Be A F
Jesus Jones, Real Real Real
Amy Grant, That's What Love Is For
Tony Terry, With You
Richie Sambora, Ballad Of Youth
Michael Botton, When A Man Loves A Wo
Big Audio Dynamite II, Rush
Michael Botton, When A Man Loves A Wo
Big Audio Dynamite II, Rush
Feram, Groovy Train
Rowette, Spending My Time
Russ Irwin, My Heart Belongs To You
Rod Stewart, Broken Arrow
Hammer, Z Legit To Quit
EMF, Lies
Simply Red, Something Got Me Started
Curfus Stigers, I Wonder Why
Paula Abdul, Blowing Kisses in The Wi
Nia Peeples, Street Of Dreams
Smokey Robinson, Double Good Everythi Minneapolis EXECUTE

Chicago



Chicago

P. D.: Greg Cassidy

Karyn White, Romantic

Mariah Carey, Emolions

Frince And The N.P.G., Cream

K.M.C. KRU, The Devil Came Up To Mich

Tony Terry, With You

Naughty By Nature, O.P.P.

Salt N.-Pepa, Let's Talk About Sex

Cathy Dennis, Too Many Walls

Marky Mark & The Funky Bunch
Guns N' Roses, Don't Cry

Carly Dennis, Too Many Walls

Marky Mark & The Funky Bunch
Guns N' Roses, Don't Cry

The Farm, Groovy Train

Corna, Whispers

Mary Mark & The Funky Bunch
Guns N' Roses, Don't Cry

The Farm, Groovy Train

Corna, Whispers

Mary Mark & The Funky Bunch
Guns N' Roses, Don't Cry

The Farm, Groovy Train

Corna, Whispers

Mary Mark & The Funky Bunch
Guns N' Roses, Don't Cry

The Farm, Groovy Train

Corna, Whispers

Mary Mark & The Funky Bunch
Guns N' Roses, Don't Cry

The Farm, Groovy Train

Corna, Whispers

Mary Mark & The Funky Bunch
Got Me Started

D. J. Jazzy Jeff & The Fresh Prince, R

Roberta Flack With Maxi Priest, Set T

All Basmie Guy, Just Want To Hold You

Ext Ewill Just Want To Hold You

Ce Ce Peniston, Finally

Set Mary Mark & The Gound To Say Good

Lenny Kravitz, Stand By My Woman

Device Set Wila Holowing Kisses In The Wi

Ext Ewil Les

Ext Ewil All Walls All Set Stray Mob, Skat Str

Cornel Stray Mob, Skat Str

Cornal Michael

Michael Set Mary Mob, Shat Str

Ext Ext Na Pown, Set Admit On Memory Bliss

Ext Ext Na Pown Set Admit On Memory Bliss

Mil Mark

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Mary Mark & The Mill All Set All Set All Set All Set All Mark

Mary Mark & The Cornal Cornal

Province Cornal Cornal

Pro P.D.: Greg Cassidy

97.1 AFOL

Dallas P.D.: Joel Folger

P. D.: Joel Folger
Natural Selection , Do Anything
Firehouse, Love Of A Lifetime
Manah Carey, Emotions
Scorpions, Wind Of Change
Boyz II Men, Motownphilly
Bonnie Raitt, Something To Talk About
Van Halen, Top Of The World
Michael W. Smith, Place In This World
Extreme, Hole Hearted
Karyn White, Romantic
Rythm Syndicate , Hey Donna
Color Me Badd, I Adore Mi Amor
Rod Stewart, The Motown Song
Prince And The N.P.G., Cream
Billy Falcon, Power Windows
Bryan Adams, Can't Stop This Thing We
Seal, Orazy
Amy Grant, That's What Love Is For
Jesus Jones, Real Real Real
Lenny Krawtz, It Ain't Over 'Til It'
Guns W' Roses, Don't Gyr
Paula Abdul, The Promise Of A New Day
Slouxie & The Banshess, Kiss Them Fo
John Mellencamp, Oet A Leg Up
Marrika, Love. . Thy Will Be Done 5 10 11 12 6 13 19 17 18 14 20 21 15 23 16 25 26 24

26 28 Roberta Flack With Maxi Priest, Set T
27 29 Richie Sambora, Ballad Of Youth
28 31 The Storm, I've Got A Lot To Learn Ab
29 27 Amy Grant, Every Heartbeat
30 32 Nia Peeples, Street Of Dreams
31 EX Michael Bolton, When A Man Loves A Wo
32 EX Garth Brooks, Shameless
A — Tony Terry, With You
A — Rod Stewart, Broken Arrow
A — Aaron Neville, Everybody Plays The Fo
Erasure, Chorus
A — Roxette, Spending My Time
A — P.M. Dawn, Set Adrift On Memory Bliss
EX EX Paula Abdul, Blowing Risses In The Wi
EX EX Eddle Money, Heaven In The Back Seat

104 KRBĒ

Houston

P.D.: Steve Wyrostok

Marky Mark & The Funky Bunch Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Extreme, Hole Hearted R.E.M., Shiny Happy People Mariah Carey, Emotions P.M. Dawn, Set Adrift On Memory Bliss Salt-N-Pepa, Let's Talk About Sex Scorpions, Wind Of Change Russ Inwin, My Heart Belongs To You Sioussie & The Banshees, Kiss Them Fo Aaron Neville, Everybody Plays The Fo Tony Terry, With You Ziggy Marley & The Melody Makers, Goo Prince And The N.P.G., Cream Roberta Flack With Maxi Priest, Set T The Farm, Groory Train Naughty By Nature, O.P.P. Boy; Il Men, It's So Hard To Say Good Michael Botton, Time, Love And Tender Bonnie Rark, Something To Talk About Michael Botton, When A Man Loves A Wo EMF, Lies Guns N' Roses, Don't Cry UBAO, Groow, Son't Stop This Thing We Unit 3 UK, We Are Family Chesney Hawkes, The One And Only (Fro Nix Peeples, Street Of Dreams R.E.M., Radio Song Simply Red, Something Got Me Started Hammer, Z Legit To Quit Rod Stewart, Broken Arrow

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KMELJAMS MDRI MESIC 106 IM

San Francisco

P.D.: Keith Naftaly

SILVER



P.D.: Paul Cannon

Providence

A35 EX

96TICFM

Hartford

P.D.: Tom Mitchell

Miami

P.D.: Tom Mitchell
Mariah Carey, Emotions
Karyn White, Romanic
Sairt-N-Pea, Let's Talk About Sex
Natural Selection, Do Anything
Rythm Syndicate, 1489 Donna
Prince Marian Badd, I.G., Minmor
Prince Marian Badd, I.G., Minmor
Vanessa Williams, Running Back To You
Boyz II Men, It's So Hard To Say Good
Marty Mark 2 The Funky Bunch
Bell Biv DeVoe, Word To The Mutha
Aaron Neville, Everybody Plays The Fo
Luther Vandross, Don't Want To Be A F
Corina, Whispers
Ce Ce Peniston, Finally
P.M. Dawn, Sel Adrift On Memory Bliss
Boyz II Men, Motownphilly
Curlis Stigers, I Wonder Why
Roberta Flack With Masi Priest, Set T
Nia Peeples, Street Of Dreams
Michael Boiton, When A Man Loves A Wo
OJ, Jazzy Jerf & The Fresh Prince, R
Tony Terry, With You
Any Grant, That's What Love Is For
Paula Abdul, Blowing Kisses In The Wi
Simply Red, Something Got Me Started
Lisette Melendez, A Day In My Lile (W
Russ Irwin, My Heart Belongs To You
Kid' N Play, Ain't Gonna Hurt Nobody
Jesus Jones, Real Real Real
The Commitments, Iry A Little Tendern
Bliue Train, Mil I Need Is You
Jara Kemp, Too Much
Vanilla Lee, Cool As Cec (Everybody G
Angelica, Angel Baby
Rood Stewart, Broken Arrow
KLF, What Time Is Love
My Moman
Kenny Krawitz, Stand by My Woman
Karban Rahas, House Call
Hammer, 2 Legit To Quit

Kiss95.7

Hartford

Mariah Carey, Emotions
Karyn White, Romantic
Heavy D, & The Boytz, Now That We Foun
Luther Vandross, Druhy Bunch
Andra Selection, Do Arlything
Vanessa Williams, Running Back To You
Color Me Badd I, Adore Mi Amor
Naughty By Nature, O P, P
Hi-Fre, I Cari Wait Another Minute
Sait-N-Pepa, Let's Talk About Sex
Cathy Dennis, Too Many Walls
Prince And The N.P.G, Cream
Ce Ce Peniston, Fion Minute
Sait-N-Pepa, Let's Talk About Sex
Cathy Dennis, Too Many Walls
Prince And The N.P.G, Cream
Ce Ce Peniston, Fion Minute
Sait-N-Pepa, Let's Talk About Sex
Cathy Dennis, Too Many Wall
Rythm Syndicate, Hey Donna
Bell Bib DeVoe, Word To The Mutha
TKA, Louder Than Love
Roberta Flack With Maxi Priest, Set T
P,M. Dawn, Set Adrift On Memory Bilss
Boyz I I Men, It's So Hard To Say Good
Curtis Stigers, I Wonder Why
DJ, Jazzy Jerf & The Fresh Prince, R
Lisette Melendez, A Day In My Life (W
Corina, Whispers
Nia Peeples, Street Of Dreams
Tony Terry, With You
Michael Bolton, When A Man Loves A Wo
Frankie Knuckles, The Whistle Song
The Brand New Heavies (Featuring N'De
MC Skat Kat & The Stray Moho, Skat Str
Paula Abdul, Blowing Kisses In The Wi
Shabba Rank, House Call
Bilg Audio Dynamite II, Rush
Ley Markey Stray Care Stray Care
Ley Markey Minute Men Pour Girl

B104

Baltimore

P.D.: Todd Fisher

P.D.: Todd Fisher
Firehouse, Love Of A Lifetime
Mariah Carey, Emotions
Extreme, Mole Hearted
Color Me Badd, I Adore Mi Amor
Scorpions, Wind Of Change
Karyn White, Romantic
Bonnie Raitt, Something To Talk About
Natural Selection, Do Anything
Marky Mark & The Funky Bunch
Aaron Neville, Everybody Plays The Fo
Michael Botton, When A Man Loves A Wo
Amy Grant, Every Heartbeat
Boys II Men, Motomyhhilly
Bryan Adams, Can't Stop This Thing We
Frince And The Ni-RG. Cream
Bryan Adams, Can't Stop This Thing We
Frince And The Ni-RG. Cream I ender
Bad English, Straight To Your Heart
The Escape Club, Till Be There
Chesney Hawkes. The One And Only (Fro
John Mellencamp, Get A Leg Up
Nia Peeples, Street Of Dreams
EMF, Lies
The Storm, I've Got A Lot To Learn Ab
Russ Irwin, My Heart Belongs To You
Van Nalen, Top Of I The World
Curtis Stigers, I Wonder Why
Smokey Robinson, Double Good Everythi
Rod Stewart, The Motown Song
Vanilla Ice, Cool As Ice (Everybody G 1 2 3 6 4 9 11 8 100 13 15 7 17 14 166 19 5 EX 12 EX - XXXXXX

#1 24 10 0 76 Sur No. No.

Miami

P.D.: Frank Amadeo
Scorpions, Wind Of Change
Firehouse, Love Of A Lifetime
Jaron Neville, Everybody Plays The Fo
Bonnie Raitt. Something To Talk About
R.E.M., Shiny Happy People
Glora Estefan, Love For Loving You
Karyn White, Romantic
Glora Estefan, Love For Loving You
Karyn White, Romantic
Roberta Flack With Maxi Priest, Set T
Bryan Adams, Can't Stop This Thing We
Michael Bollon, When A Man Loves A Wo
Natural Selection, Do Anything
Color Me Badd, I Adore Mi Amor
Simply Red, Something Got Me Started
Jesus Jones, Real Real Real
Amy Grant, Thal's What Love Is For
Extreme, Hole Hearfed
Cathy Dennis, Too Many Walls
Curt's Stigers, I Wonder Why
Marah Carey, Emotions
Paula Abdul, Blowing Kisses In The Wi
Desmond Child, You're The Story Of My
Chicago, You Come To My Senses
Jasmine Guy, Just Want To Hoid You
The Escape Cub, I'll Be There
Rod Stewart, Broken Arrow
The Commitments, Try A Little Tendern
Nia Peeples, Street Of Oreams
Kenny Loggins, Conviction Of The Hear
Russ Irwin, My Heart Belongs To You
Paula Abdul, The Promise Of A New Day P.D.: Frank Amadeo 8 9 10 19 14 4 16 15 17 21 11 22 22 7 23 26 24 20 EX 29 EX 30 13



P.D.: Bill Tanner

P.D.: Bill Tanner
Marky Mark & The Funky Bunch
Shabba Ranks w/ Knystal, Twice My Age
Scorpions, Wind Of Change
Naughty By Nature, O.P.
Sweet Sensation, I Surender
Hi-Fire, I Can't Wait Another Minute
Lisatte Melendez, A Day In My Life (W
The Escape Club, I'll Be There
2 Live Craw, Pop That Coochie
Cynthia w/Tony Moran, Never Thought I
PC Quest, After The Summer's Gone
El Proximo, Fidels Rap
Cathy Dennis, Too Many Walls
Heavy D. & The Boyz, Mow That We Four
Color Me Badd, I Adore Mi Amor
Black Box, Fantasy
Michael Bolton, Time, Love And Tender
El General, Te Ves Buena
Gloria Estefan, Live For Loving You
Geto Boys, Mind Playing Tricks On Me
Jonanda, Gof A Love For Youch
Marky Mark and the Funky Bunch, Wilds
Mariah Carey, Can't Let Go
Boyz II Men, Motownphilly
Saft-M-Pepa, Let's Talk About Sex
Crystal Walers, Makin' Happy
B. S. The Prince Of Rap, This Beat Is
Poison Clan, In My Mature
Corina, Whisper, Set Adritt On Menory Bliss
New King Set Adritt On Menory Bliss
New King Set Adritt On Menory Bliss
New King Set Adritt On Menory
Parks Set Adritt On Menory
Bliss New King Set Hortel
Boyz II Men, It's So Hard To Say Good
Ce Ce Penison, Finally
Coro, Missing You
Jesus Jones, Real Real
Brothers In Rhythm, Such A Good Feeli
Amy Grant, Ina'ts What Love Is For
Vanilla Ice, Cool As Ice (Everybody G
Roberta Flack With Maxi Priest, Set T
Clubhouse, Deep In My Heart
Grandmaster Slice, Thinking Of You
Paula Abdul, Blowing Kisses In The Wi

PALE 93"

P.D.: B.J. Harris

TO THE REAL PROPERTY OF THE PARTY OF THE PAR

Sabrina Johnston, Peace Tony Terry, With You Kenny Loggins, Conviction Of The Hear

P.D.: Cat Thomas Extreme, Hole Hearted Natural Selection, Do Anything Sail-N-Pepa, Let's Talk About Sex Mariah Carey, Emotions Firehouse, Love Of A Lifetime Marky Mark & The Funky Bunch Scorpions, Wind Of Change **Arvo White, Romantic Firehouse, Love Of A Litetume
Marky Mark & The Funky Bunch
Scorpions, Wind Of Change
Karyn White, Romantic
Bryan Adams, Can't Stop This Thing We
Bonnie Rartt, Something To Talk About
Bad Company, Walk Through Fire
Rythm Syndicate, Hey Donna
Guns N' Roses, Don't Cry
Amy Grant, That's What Love Is For
Russ Inwin, My Heart Belongs To You
Jesus Jones, Real Real Real
Chesney Hawkes, The One And Only (Fro
John Mellencamp, Get A Leg Up
Curtis Stigers, I Wonder Why
Luther Vandross, Don't Want To Be A F
Michael Bollon, When A Man Loves A Wo
Prince And The N.P.G., Cream
Nia Peeples, Street Of Dreams
Simply Red, Something Got Me Started
Corina, Whispers
Richie Sambora, Ballad OI Youth
Vanilla Ice, Cool As Ice (Everybody G
Paula Aboul, Blowing Kisses In The Wi
Metallica, Enter Sandman
O.J. Jazzy 19tf & The Fresh Prince, R
Van Halen, Top Of The World
Rozette, Spending My Time
Lita Ford, Shot Of Poison
Big Audio Dynamite II, Rush
Billy Falcon, Power Windows
Kenny Loggins, Conviction OI The Hear
Tony Terry, With You

Q102,

P. D.: Dave Allen
Natural Selection , Do Anything
Boyz II Men, Motomphiliy
Aaron Neville, Everybody Plays The Fo
Michael Botton, When A Man Loves A Wo
Heavy D. & The Boyz, Now That We Foun
Marky Mark & The Funky Bunch
Extreme, Hole Hearted
Michael W. Smith, For You
Karyn White, Romantic
Color Me Badd, I Adore Mi Amor
The Escape Club, I'll Bet There
Bad Company, Walk Through Fire
Scorpions, Wind Olf Change
Curris Stigers, I Wonder Why
Amy Grant, Ihat's What Love Is For
Mariah Carey, Emotions
Prince And He N.P.G., Cream
Bryan Adams, Sant Stop This Thing We
Eddie Money, Heaven in The Back Seat
Chesney Hawkes, The One And Only (Fro
Hi-Five, I Can't Wait Another Minute
Rythm Syndicate, Hey Donna
Crowded House, Fall At Your Feet
EMF, Les
Condend Suse, Fall At Your Feet
EMF, Les
Donn Mellencamp, Get A Leg Up
Guns N' Rosses, Don't Cry
Jasmine Guy, Just Want To Hold You
The Rembrandis, Save Me
Boy II Men, It's So Hard To Say Good
Nia Peeples, Street Of Draams
Sor Hard St. Straigh On Your
Leart
Roberta Flack Will Can't Make Tou Love M
Moltey Crue, Home Sweet Home
Scorpians, Send Me An Angel P.D.: Dave Allen Cincinnati 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 A34 A34 A35



P.D.: Jay Taylor
Mariah Carey, Emotions
Firehouse, Love Of A Litetime
Bonnie Raitt, Something To Taik About
Natural Selection, Do Anything
Extreme, Hole Hearted
Karryn White, Romantic
Bryan Adams, Can't Stop This Thing We
Marky Mark & The Funky Bunch
Aaron Neville, Everybody Plays The Fo
Salt-N-Pepa, Let's Taik About Sex
Prince And The N.P.G., Cream
Color Me Badd, I Adore Mi Amor
Michael Bolton, When A Man Loves A Wo
Jesus Jones, Real Real Real
Michael Bolton, When Chan An Loves A Wo
Jesus Jones, Real Real Real
Michael Bolton, Time, Love And Tender
Paula Abdul, Blowing Kisses In The Wi
Rythm Syndicate, Hey Dona
Amy Grant. That's What Love Is For
Naughty By Nature, O.P.P.
Roberta Flack With Maxi Priest, Set T
Scorpions, Wind Of Change
Chesney Hawkes, The One And Only (Fro
Bryan Adams, Everything I Do) I Do I
Boy I II Men, Motownphilly
Nua Peeples, Street Of Dreams
Siousise & The Banshees, Kiss Them Fo
John Mellenamp, Get A Leg Up
The Farm, Groovy Train
Tony Terry, With You
Curls Stigers, I Wonder Why
P.M. Dawn, Set Addiff On Memory Biss
Lita Ford, Shot Of Poisson
Corina, Whispe, Son't Cry
Robble Nevil, For Your Mind
EMF, Lies
Van Halen, Top Of The World P.D.: Jay Taylor 8 9 2 10 12 14 5 EX 20 11 24 17 23 29 26 13

16 18 27 28 30 EX EX EX EX EX EX EX

WNCI 97.9

Columbus

P.D.: Dave Robbins
Natural Selection, Do Anything
Karpn White Romantic
Extreme, Hole Hearled
Firehouse, Love O'f A Lifetime
Bonnie Raitt, Something To Talk About
Rythm Syndicate, Hey Donna
Arny Grant, That's What Love Is For
Jesus Jones, Real Real Real
Prince And The N.P.G., Cream
Bryan Adams, Can't Stop This Thing We
Aaron Neville, Everybody Plays The Fo
Mariah Carey, Emotions
Curfus Stigers, I Wonder Why
Michael Bolton, When A Man Loves A Wo
Desmond Child, You're The Story Off My
Russ Irwin, My Heart Beiongs To You
Simply Red, Something Got Me Started
Paula Abdul, Blowing Risses In The Wi
Billy Falcon, Power Windows
Williams Goly, Just Want To Up
Chesney Hawkes, The One And Only (Fro
Roberts Flack With Maxi Priest, Set T
Nia Peeples, Street Of Dreams
The Emotions, Best Off My
Love
Corina, Whispers
38 Special, Signs Of Love P.D.: Dave Robbins 1 2 3 6 7 9 13 10 19 12 5 1 15 23 17 16 18 28 20 21 22 24 25 27 29

WZPL INDYS #1 HIT MUSIC STATION

P.D.: Don London

Natural Selection , Do Anything Michael W. Smith, For You Cotor Me Badd, 1 Addre Mi Amor Heavy D. & The Boyz, Now That We Foun Extreme, Mole Hearled Mark We Foun Extreme, Mole Hearled Mark We Hearled Mark Weight Hearled Michael Bolton, When A Man Loves A Wo Martika, Love Of A Littlettime Michael Bolton, When A Man Loves A Wo Martika, Love Of A Littlettime Michael Bolton, When A Man Loves A Wo Martika, Love Of A Littlettime Michael Bolton, When A Man Loves A Wo Martika, Love Of A Littlettime Michael Bolton, When A Man Loves A Wo Martika, Love Of A Littlettime Michael Bolton, When A Man Loves A Wo Martika, Love Of A Leg Up After 7, Nights Like This Grom The Jesus Jones Real Real Real Prince And He N. P.G. Cream Guns N' Ross, Don't Cry Riche Sambora, Ballad Of Youth Metalica, Entel Sandman Pauls Aboul, Blowing Kisses In The Wi Bad Company, Walk Through Fire Amy Grant, Ind's What Love Is For Tara Kemp, Too Much EX _

Q106.5 St. Louis

P.D.: Mark Todd

DUIS

Extreme, Hole Hearted

Natural Selection , Do Anything

Michael W. Smith, For You

Salt-N-Pepa, Let's Talk About Sex

Chesney Hawkes, The One And Only (Fro

Amy Grant, That's What Love Is For

Jesus Jones, Real Real Real

Mariah Carey, Emotions

Bryan Adams, Can'l Stop This Thing We

Paula Abdul, Biowing Kisses In The Wi

Rozette, Spending My Time

Rozette, Spendi

John Mellencamp , Get A Leg Up Tony Terry, With You Richie Sambora, Ballad Of Youth The Storm, I've Got A Lot To Learn Ab

B97....

P.D.: Brian Thomas New Orleans

ans P.D.: Brian Thomas
Michael Bolton, When A Man Loves A Wo
Firehouse, Love Of A Lifetime
Marish Carey, Emotions
Marky Mark & The Funky Bunch
Cathy Dennis, Ioo Many Walls
Scorpions, Wind Of Change
Naughty By Nature, O.P.
Seal, Crazy
Prince And The N.P.G., Cream
Chicago, You Come To My Senses
Karyn White, Romantic
Amy Grant, That's What Love Is For
Natural Selection, Do Anything
Bonnie Raitt, Something To Talk About
Orchestral Manoeuvers In The Dark, Pa
Roberta Flack With Maxi Priest, Set T
Lenny Kravitz, It Ain't Over Till It'
Boyz II Men, Motownphility
Lesus Jones, Street Of Dreams
Guns N' Roses, Don't Cry
P.M. Dawn, Set Adrift On Memory Bliss
Boyz II Men, It's So Hard To Say Good
Extreme, Hole Hearted
Gloria Estelan, Live For Loving You
Aaron Neville, Everybody Plays The Fo
Rod Stewart, Broken Arrow
Paula Abdule, Everybody Plays The Fo
Rod Stewart, Broken Arrow
Paula Abdule, Everybody Plays The Fo
Rod Stewart, Broken Arrow
Paula Abdule, Everybody G
Stever B, Forever More 6

Power951±M FREL the ENERGY!

Dallas

Houston

San Diego

P.D.: Frank Miniaci

Dallas

P. D.: Frank Miniaci

Firehouse, Love Of A Lifetime

Asyn White, Romantic

Extreme, Hole Hearted

Color Me Badd, I Adore Mi Amor

Bonnie Raitt, Something To Talk About

Prince And The N.P.G., Crea

Bill Guns N. Roses, Don't Cry

Scorpions, Wind Of Change

Day I Men, Motownphily

Bad English, Straight To Your Heart

Rythm Syndicate, Hey Donna

Jesus Jones, Real Real Real

Natural Selection, Do Anything

Michael Bolton, When A Man Loves A Wo

To Chesney Hawkes, The One And Only (Fro

Rait To Seal, Crazy

Bad Company, Walk Through Fire

Aron Newille, Everybody Plays The Fo

Ext. Seal, Crazy

Walker Seal, Crazy

Walker Seal, Crazy

Bad Company, Walk Through Fire

Aron Newille, Everybody Plays The Fo

Aron Newille, Everybody Plays The Fo

The Farm, Grony Irain

Cartis Stigers, I wonder Why

Curtis Stigers, I wonder Why

Alo Curtis Stigers, I wonder Why

Alo Curtis Stigers, I wonder Why

Alo Paula Abdul, Blowing Kisses In The Wi

A Metallica, Letter Sandman

A Voice of The Beehive, Monsters & Ange

Ext. John Mellencamp, Cet A Leg Up

P.D.: Guy Zapoleon

Houston

1 1 Michael Boiton, When A Man Loves A Wo
2 2 Firehouse, Love Of A Lifetime
3 3 Scorpions, Wind Of Change
4 4 Rod Stewart, The Motown Song
5 5 Bonnie Raitt, Something To Talk About
6 6 6 Aaron Neville, Everybody Plays The Fo
7 8 The Escape Club, I'll Be There
8 10 Cathy Dennis, Too Many Walls
10 12 Bob Seger & The Silver Bullet Band, T
11 13 Extreme, Hole Hearted
12 14 Crowded House, Fall At Your Feet
13 7 Bryan Adams, Cerrything | Do) | Do |
14 17 Gloria Estefan, Can't Forget You
14 17 Gloria Estefan, Can't Forget You
15 16 Bryan Adams, Can't Stop This Thing We
16 11 Mariah Carey, Emotions
17 25 Kenny Loggins, Conviction Of The Hear
18 20 Heart, You're The Voice
19 19 Glenn Frey, Part Of Me, Part Of You
20 22 Bad Company, Walk Through Fire
21 21 Rwss Irwin, My Heart Belongs To You
22 23 Amy Grant, That's What Love Is For
23 EX Roberta Flack With Maxi Piest, Set T
24 15 Huey Lewis & The News, It Hil Me Like
25 Bonnie Raitt, Can't Make You Love M
26 A — Curtis Stigers, I Wonder Why
27 Amer Cohn, True Companion
28 EX Semond Child, You're The Story Of My



P.D.: Kevin Weatherly

P.D.: Kevin Weatherly
Naughty By Nature, O.P.P.
Angelica, Angel Baby
Sail-N-Pea, Let's Talk About Sex
Tony Terry, With You
Prince And The N.P.G., Gett Off
Boyz II Men, It's So Hard To Say Good
Mariah Carey, Emotions
P.M. Dawn, Set Adritt On Memory Bliss
Jasmine Guy, Just Want To Hold You
Color Me Badd, All For Love
Karyn White, Romantic
Hi-C, I'm Not Your Puppet
Prince And The N.P.G., Cleam
Marky Mark & The Funky Bunch,
Grandmaster Site, Thinking Of You
Color Me Badd, I Adore Mi Amor
Warky Mark and the Funky Bunch, Wilds
Digital Underground, Kiss You Back
Vaness Williams, Running Back To You
Paula Abdul, Blowing Kisses In The Wi
Luther Vandross. Don't Want To Be A F
Mariah Carey, Can't Let Go
D.J. Jazzy Jetf & The Fresh Prince, R
Kid' N Play, Ain't Gonna Hurt Nobody
Lisette Melendez, A Day In My Life (W
MC Skat Kat & The Stray Mob, Skat Str
Ce Ce Peniston, Finally
Aaron Neville, Everybody Plays The Fo
Shabba Rank, House Call
Michael Bolton, When A Man Loves A Wo
Hammer, 2 Legit To Quit
Blue Train, All I Need Is You
Roberta Flack With Maxy Priest, Set T
Tracie Spencer, Tender Kisses
Nia Peeples, Street Of Dreams
Natural Seiection, Do Anything

99.1 KGGI™

Riverside

Seattle

Riverside

1 1 Tony Terry, With You
2 2 Jasmine Guy, Just Want To Hold You
3 4 Agelica, Angel Baby
4 6 Nagelica, Angel Baby
5 Marah Carey, Emotions
6 3 Marky By Nature, D.P.P.
5 Marah Carey, Emotions
6 3 Marky Mark & The Funky Bunch
7 13 Boyz It Men, It's So Hard To Say Good
8 11 Tony Toni Tone, Me And You
10 10 Vanessa Williams, Running Back To You
11 8 Color Me Badd, I Adore Mi Amor
12 12 Natural Selection, Do Anything
13 9 Boyz II Men, Motownphilig
14 15 TKA, Louder Than Love
15 19 P.M. Dawn, Set Adrift On Memory Bliss
16 16 Karyn White, Romanlic
17 18 David D, I Go Crazy
18 20 Ph.D awn, Set Adrift On Memory Bliss
16 16 Karyn White, Romanlic
17 18 David D, I Go Crazy
18 20 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
17 Tracie Spencer, Tender Kisses
12 25 Amy Grant, That's What Love Is For
18 20 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
18 20 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 12 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 12 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 14 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 10 Prince And The N.P.G., Cream
19 11 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 10 Prince And The N.P.G., Cream
19 11 Bryan Adams, (Everything I Do) I Do I
19 10 Prince And The N.P.G., Cream
19 10 Prince And The N.P.G., C

KUBE 93FM

P.D.: Bob Case

P.D.: Bob Case
Mariah Carey, Emotions
Karyn White, Romantic
Bonnie Rairtt, Something To Talk About
Marky Mark & The Funky Bunch
Natural Selection, Do Anything
Extreme, Hole Hearted
Color Me Badd, I Adore Mi Amor
Prince And The N.P.G., Cream
Bryan Adams, Can't Stop This Thing We
Boyz II Men, Motowphility
Michael Bolton, Time, Love And Tender
Jesus Jones, Real Real Real,
Roberta Flack With Maxi Priest, Set T
Aaron Neville, Everybody Plays The Fo
C&C Music Factory/F, Williams, Things
Luther Vandross, Don't Want To Be A F
Big Audio Dynamite II, Rush
Curris Stiggers, I Wonder Why
Amy Grant, That's What Love Is For
John Mellencamp, Get A Leg Up

14 15 16 12 17 19 20 21 23

P.D.: Rob West

Guns N' Roses, Don't Cry
Michael Botton, When A Man Loves A Wo
The Commitments, Iry A Little Tendern
Tony Terry, With You
Boyz It Men, It's So Hard To Say Good
Metallika, Enter Sandman
P.M. Dawn, Set Adritt On Memory Bliss
The Farm, Groovy Train
Rythm Syndicate, Hey Donna
Chesney Hawtes, The One And Only (Fro
Hammer, 2 Legit To Quit
Russ Irwin, My Heart Beiongs To You
Paula Abdul, Blowing Kisses In The Wi
Cher, Save Up All Your Teas
Van Halen, Top Ot The World 21 22 22 25 23 24 26 25 28 26 29 30 27 EX 29 30 EX EX



Seattle P.D.: Casey Keating

P.D.: Casey Keating
Karyn White, Romantic
Mariah Carey, Emotions Anything
Natural Selection, Do Anything
Prince And Its Care (Company)
Prince (Compan 11 10 13 14 15 19 20 17 6 25 EX 24 21 26 28 27 30 EX 22 29 EX EX

HOT R&B PLAYLISTS,

Sample Playlists of the Nation's Largest Urban Radio Stations



P.D.: James Alexander

P.D.: James Alexander Jodeci, Forever My Lady Boyz II Men, It's So Hard To Say Tony! Toni! Tone!, Me And You Geto Boys, Mind Playing Tricks On Me Naughty By Nature, O.P.P. M.C. Breed & D.F.C., Ain't No Future In O'Jays, Keep On Loving Me Johnny Gill, I'm Still Waiting BeBe & CeCe Winans, Addictive Love Luther Vandross, Don't Want To Be A Fool Tracie Spencer, Tender Kisses Stevie Wonder, Tnese 3 Words Mariah Carey, Emotions Queen Lattifa, Fig Girl Daman Dame, Right Down To It Gerald Leverf, Private Line BeBe & CeCe Winans, 'Ill Take Barry White, Put Me In Your Mix Shabba Ranks, Housecall Lynd Boys, Are You Lonely For Me PM Dawn, Set Adrift On Memory Bliss Peabe Brison, Closer I han Close Smokey Robinson, Double Good Mc Hammer, Too Legit ID Quil The S.O.S. Band, Somelimes I Wonder Chicago 15 10 11 13 16 14 20 21 23 22 17 18 24



Washington D.C. P.D.: Barbara Prieto

O'Jays, Keep On Loving Me Jennifer Holiday, I'm On Your Side Bell Biv Deve, Word To The Mutha Jodeci, Forever My Lady Karym Mille, Romanite Stevie Wonder, Fun Day (From "Jungle Vanessa Williams, Running Back To You Naughty By Nature, O.P. P. Boyz II Men, It's So Marlo Say Goodbye Shababa Rank Nit 18 So Marlo Shababa Rank Nit 18 So Marlo To Lisa Fischer, Saye Me Marlo To He Marlo Marlo To Hour Mix Good To You Tony Tonic Tone, House Party Hi (I Don't Patif LaBelle, Feels Like Another One Chris Walker, Giving You Mille My House Barry White, Put Me In Your Mix Guy, D.-O. Me Out Ready For The World, Can He Do It (Like Sounds of Blackness, The Pressure Pt. 1 Johnny Gill, I'm Still Waiting (From "New Geral Levert, Private Line U. M.C.'s, Blue Cheese Gadyx Kinglin, Suprewoman Peabo Bryson, Closer Than Close The S.O.'s Band, Sometimes I Wonder Tracie Spencer, Tender Kisses Tony! Tonit Tone, Me And You Surface, You're The One Murt Nobody Chris Gable, Can't Wait To Get You Home Zigg Marley & The Melody Makers, Good Rare Essance, Lock.!!
Crystal Waters, Makin' Happy
D. J. Jazzy Jelf & The Fresh Prince, Ring Philis Hyman, Living In Contusion Another Bad Creation, Jealous Girl Diana Ross, When You Tell Me That You F. S. Effect, I. W Frankie Knuckles, The Whistle Song Mc Stat Cal. Skal Strut
Ground Zero, Letter You Keen Rice, You're A Victim Lisa Lisa & Cutl Jam, Where Were You Digital Underground, Kiss You Back, Jermaine Jackson, You Said, You Said Smokey Robinson, Double Good Keep Cee Penniston, Finally Attantic Start, Love Crazy Thuse.

V-103

timore

P.D.: Roy Samson

Jodeci. Forever My Lady

Naughty By Nature, O.P.P.

Boyz Il Men, It's So. Hard To Say Goodbye

Mariah Carey, Emotions

Jennifer Holiday, I'm On Your Side

O'Jays, Keep On Loving Me

Rude Boys, Are You Lonely For Me

Damian Dame, Right Down To It

Pretty In Pink, All About You

The S.O.S. Band, Sometimes I Wonder

Stevie Wooder, Fun Day (From "Jungle

Shabba Ranks, Housecall

Chris Walker, Giving You All My Love

Queen Latfah, Fly Girl

Barry White, Put Me In Your Mix

Patti LaBelle, Feets Like Another One

Ziggy Marley & The Melody Makers, Good

Kid N Play, Ain't Gonna Hurt Nobody

Tracie Spencer, Tender Kisses

Sounds Of Blackness, The Pressure Pt. I

Peabo Bryson, Closer Than Close

Ready For The World, Can He Do It (Like

Gerald Levert, Private Line

Attantic Starr, Love Crazy

Ju.J. Jazzy Jeff & The Fresh Prince, Ring

Tony! Tonit Tonel, House Party II (i Don't Physics)

Phyllis Hyman, Living In Confusion

Bell Bix Devoc, Word To The Mutha

Lisa Fischer, Save Mile

Karyn White, Romantic

Les Girffriend, Why Can't You Come Home

Jermaine Jackson, You Said, You Said

MC Hammer, Too Legit To Quit

Smokey Robinson, Double Good Every P.D.: Roy Samson Baltimore



Los Angeles

2356894

geles

O'Jays, Keep On Loving Me
Bell Biv Dewoe, Word To The Mutha
Boy Il Men, It's So Hard To Say Goodbye
Jennifer Holiday, I'm On Your Side
Stevie Wonder, Fun Day (From "Jungle
Marah Carey, Emotions
Naughty By Nature, O.P.P.
Karryn White, Romantic
The S.O.S. Band, Sometimes I Wonder
Damian Dame, Right Down To It
Queen Lattlah, Fly Girl
Barry White, Put Me In Your Mix
Jodec, Forever My Lady
Belb & CeCe Winans, I'll Take.
Tracic Spencer, Tender Kisses
Chris Walker, Giving You All My Love
F.S. Effect Feat. Christopher Williams, I W
Shabba Ranks, Housecall
Lissa Fischer, Save Me
Patti LaBelle, Feels Like Another One
Kid 'N Play, Airt Gonna Hurt Mobody
Guy, D.O.G. Me Out
Fer Gable, Can't Wait To Get You Home
Peabo Bryson, Close Than Close
Gerald Levert, Irvate Line
Rude Borys, Are You Lonely For Me
Ziggy Marly & The Meibody Makers, Good
Sounds Of Blackness, The Pressure Pt. I
Fourplay Featuring D Lebarg, After The
Atlanks, Starthord, String
D.J. Jazzy Jeff & The Fresh Prince, Ring
Phylis Hyman, Living In Confusion
Riff, Everytime My Heart Beats
Smokey Robinson, Double Good Every
Mark Nelson, I Want You
Vest, D. Va
Cheryl "Pepsii" Riley, Ain't No Way
Diana Ross, When You Tell Me That You
Heavy D. & The Bodyz, Is It Good To You
Public Enemy, Can't Trust Und
MC Hammer, Too Legit To Quit
MC Hammer, Too Legit To Quit
MC Hammer, Too Legit To Quit

SUMMER '91 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1991, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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Call	Format	Fa '90	'91	Sp '91	Su '91	Call	Format		W Sp 01 '91	Su '91
wowi NOI	RFOLK,	VA.—(33)		•	GREE	NSBORO,	N.C.—	(50)	
WCMS-AM-FM WNOR-AM-FM	urban country album	13.1 8.2 6.7	9.0 7.0	8.2 8.1 7.4	9.3 9.0 8.8	WTQR WKRR WJMH	country album urban		.9 17.6 .8 8.2 .3 6.7	17.3 8.1 7.3
WFOG WAFX	easy cls rock	5.5 7.6	7.3 5.2	6.8	8.1 5.1	WMAG WQMG-FM	AC urban	6.3 5	.4 5.2 .7 6.2	6.6 6.4
WMXN WMYA	top 40 urban	3.4	4.6	4.3 1.3	5.0 5.0	WWWB WSJS	AC adult std	5.0 4 5.1 5	.5 5.1 .6 5.8	4.9
WLTY WWDE WJOI-AM-FM	oldies AC AC	5.1 5.9	5.1 5.9	6.1 7.1	4.8	WKZL WKSI	top 40 top 40	4.6 4	.1 4.8 .5 3.6	4.1 4.0
WNVZ WNIS	top 40 N/T	6.2 6.4 2.3	5.1 6.9 3.3	5.5 6.1 2.5	4.5 4.3 3.6	WMQX-FM WWMY WHPE	oldies AC religious	2.9 1	.5 4.4 .8 1.4 .7 1.4	3.0 2.3 1.9
WGH-FM WKOC	country AC	1.4	2.2 4.9	4.2	3.1 2.8	WPCM WRDX	country	2.1 1	.8 1.8 .9 .9	1.7
WBSK WPCE	urban religious	1.5 1.9	1.7 2.6	1.3 1.4	2.3	WFMX WMFR	country AC	1.8 1 2.4 1	.3 2.2 .6 1.6	1.6 1.4
WTAR WKEZ	N/T country	3.2 1.3	2.8 1.3	2.6 1.6	1.7 1.5	WWGL WAAA WPET	religious urban religious	1.1 1	.5 1.5 .3 2.6	1.1
KKAT KSOP-AM-FM	country	7.6		13.9	11.0	WSMX	religious religious JISVILLE,	.7	.8 — .9 .8	1.0 1.0
KLZX KSFI	country cls rock AC	5.6 8.4 8.3	5.2 7.1 9.0	7.6 6.7 8.8	8.2 7.3 6.6	WAMZ WHAS	country AC	20.8 17 15.0 17	.1 19.5	17.9 14.3
KISN-FM KBER	top 40 album	4.6 4.2	5.7 4.6	3.9 6.4	5.5 5.3	WQMF WDJX-AM-FM	album top 40	6.4 8 7.4 7	.4 7.8	10.4
KSL KUTQ	N/T top 40	9.6 2.0	8.3 2.4	5.3 2.8	4.4 4.1	WVEZ WRKA	AC oldies	7.0 7 6.7 6	.6 6.5 .9 4.9	6.9 6.7
KCPX KMGR-FM KALL	AC AC AC	3.8 3.7 3.0	2.2 2.8 2.4	3.7 2.3 3.0	3.6 3.5 3.3	WGZB WLRS W7KS	urban AC top 40	6.3 6. 3.8 2.	.8 3.4	5.8 4.6
KZHT KJQN-FM	top 40 modern	3.3 4.1	2.4 2.6 3.7	2.8 3.7	3.3 3.2 3.1	WZKS WLOU WAVG	top 40 urban adult std	3.4 3. 3.1 3. .9 2.	7 2.7	3.5 3.1 2.2
KTKK KRSP-FM	N/T album	3.1 2.9	1.7 3.3	1.6 3.4	2.5 2.4	WXVW WLLV	adult std religious	2.9 2. .6 1.	3 1.5 0 1.2	1.5 1.3
KBZN KDYL KLCY	adult alt adult std	1.1 2.2	1.6 3.2	1.3 2.3	2.2	WWKY WEST PA	COUNTRY		7 1.2 .—(5	1.1 2)
KBCK KFAM	AC country easy	2.6 1.8 .8	1.6 1.6 .6	2.1 2.6 .4	1.8 1.5 1.5	WEAT-AM-FM WJNO/WJNX	easy N/T	14.1 13. 8.4 8.	6 16.2 9 8.5	16.1 9.2
KZOL KSOS	top 40 oldies	1.2 .6	.8 1.2	.5 .7	1.3 1.1	WRMF WKGR WIRK	AC album country	8.5 8. 4.0 4. 6.3 6.	7 6.9	8.1 5.8 5.7
KUTR ORLA	religious ANDO. I	1.2 FLA.—(1.4 42)	.9	1.0	WOVV	top 40 oldies	6.3 6. 3.6 5. 4.2 1.	1 5.5	5.7 3.7 3.3
WWKA WJHM	country urban	9.6 8.3	12.1 8.9	9.4 8.0	13.6 7.1	WZTA WYFX	cis rock urban	2.5 2. 1.5 .	1 1.0 9 1.9	3.0 2.8
WDBO WMMO WHTO	AC AC album	7.2 7.2 5.6	8.0 6.2 5.5	6.7 7.2 4.6	6.9 6.8	WNGS WEDR	AC urban	2.6 2. 3.1 3.	5 4.3	2.7 2.5
WOCL WSTF	oldies AC	4.8 6.4	6.4 5.0	6.0	5.8 5.5 5.5	WHQT WSHE WKIS	urban album country	3.3 3. 2.0 1. 1.3 1.	9 1.6	2.5 2.4 2.3
WWLV WMGF	AC AC	2.3 3.2	3.7 4.1	3.3 4.3	4.5 4.3	WMXJ WIOD	oldies N/T	1.6 1.7 2.	9 1.4 1 2.6	2.2 2.1
WDIZ WLOQ WOMX-AM-FM	album adult alt AC	5.7 3.2 5.4	4.4 2.8 4.8	5.0 3.3 6.3	4.2 4.0	WDBF WLYF WJOY	adult std AC	1.1 1. 2.3 1.	7 1.8 7 2.1	1.6 1.5
WXXL WZTU	top 40 AC	3.9 4.8	3.7 4.0	4.9 3.5	3.6 3.6 3.5	WTMI WHY!	AC classical top 40	1.3 1. 1.4 1. 1.8 1.	8 1.1	1.4 1.4 1.3
WWNZ WTLN-AM-FM	N/T religious	3.9 1.4	3.6 1.7	2.8 1.8	2.7 2.0	WSWN WLVE	religious adult alt	.7 . 1.5 .	6 .4 8 .9	1.3 1.0
WGNE-FM WPCV	country country	.6 1.9	1.2	.5 1.3	1.1 1.0		top 40/dance INGHAM,	1.8 2. ALA.—(53)	1.0
WGKX WHRK	EMPHIS country urban	10.0	10.4	9.8 12.0	11.7 11.7	WZZK-AM-FM WZRR WENN	country cls rock	9.4 7.	4 8.9	15.4 10.7 9.5
WDIA KIMS	urban urban	10.0 5.4	9.7 4.1	9.7 7.9	11.3 9.7	WAPI-FM WMJJ	urban top 40 AC	10.6 11.7.7 8. 9.6 8.	1 5.8	9.5 9.2 9.0
WEGR WMC-FM WRVR	album top 40	8.4	6.8 0.1	8.0 7.9	8.3 6.7	WERC WATV	N/T urban	5.4 8. 4.9 4.	9 5. 8 7 5.0	6.0 4.9
WLOK WMC	AC religious N/T	8.0 5.4 2.7	9.1 5.5 4.1	6.9 5.5 2.7	5.3 5.0 3.9	WAPI WAGG WBMH	adult std religious country	4.8 3. 3.0 2. 4.9 5.	5 2.9	4.8 3.9 3.7
KPYR WREC	oldies adult std	6.2 3.2	4.9 2.2	4.8 2.7	3.7 2.3	WTUG. WDJC	urban religious	2.8 2.	- 2.0 4 2.2	3.3 2.9
WEZI WCRV KWAM	AC religious religious	2.5 1.3 1.1	3.4 1.0	3.4 1.2	2.2 2.0	WJLD WZBQ-FM WVOK	urban top 40	3.2 2.1 1.2 .1	2 3.3 8 1.6	2.2 1.4
WBBP WHBQ	religious country	.8	1.2 .3 .3	.9 .9 .7	1.1 1.0 1.0	WYOK WFFN WRSA	oldies country easy	1.4 1.6 .4 .4 .5 .5	4 —	1.1 1.0 1.0
	ESTER,	N.Y.—	(45)	19.2		BANY, N.1)	1.0
WBEE-FM WHAM	country N/T	10. 6 10.0	10.5 15.0	12.5 11.5	11.8 11.7	WFLY WGY	top 40 AC	10.2 8.0 7.4 8.9	5 10.1	9.6 8.7
WPXY WKLX	top 40 oldies	10.5 5.5	9.5 4.9	6.6	9.7 6.5	WROW-FM WKLI	AC AC	10.9 9.1 7.5 7.6	7.0 8.0	7.8 7.1
WRMM-AM-FM WVOR WDKX	AC AC urban	6.1 7.6 4.9	6.8 8.1 4.6	6.3 6.6 4.3	6.2 5.9 5.2	WPYX WQBK-FM WGY-FM	album cls rock oldies	9.4 6.1 3.3 5.5 5.9 5.5	6.9	6.4 6.1
WBBF WZSH	adult std AC	2.2 4.5	2.2 3.6	3.8 3.2	3.5 2.4	WVKZ-FM WQBK	top 40 N/T	3.0 2.5 3.6 3.5	2.6 3.0	5.6 3.6 3.3
KXXY-AM-FM	HOMA (17.1		8.0	18.6	WPTR WABY	N/T adult std	1.3 2.9 1.8 2.9	1.9	2.2 1.9
KJY0 KATT	top 40 album	7. 3 10.2	9.0 11.1	9.8 8.4	10.6 8.7	WROW WTRY WEQX	easy oldies album	1.4 1.3 3.3 2.5 .5 1.1	2.1	1.8 1.8 1.4
KEBC KMGL KTOK	country AC N/T	6.8 7.0 7.2	6.9 6.2 8.0	7. 4 7. 6 6.9	7.4 7.0 6.8	WSHQ/WSHZ	oldies	1.8 1.2 A.—(5!	1.6	1.1
KRXO KOQL	cls rock oldies	7.3 4.4	6.9 5.4	8.1 5.7	6.3 5.2	WCDX WKHK	urban country	9.9 9.1 9.7 9.7	9.9 1	11.4 10.5
WKÝ KKNG	easy AC	4.8 4.9	3.9 5.0	4.9 3.8	3.7 3.5	WRVA WRXL	AC album	12.2 11.7 12.5 9.8	11.3 1 10.3	9.3
KYIS KOMA KNTL	top 40 oldies religious	5.9 2.3 .4	4.2 2.2 1.3	3.6 1.9 1.1	3.5 3.4 1.4	WRVQ WPLC/WPLZ WTVR-FM	top 40 urban easy	10.5 9.6 6.8 8.2 6.8 6.6	6.1	9.0 8.1 6.5
KTNT KBYE	adult alt religious	2.4	2.5	1.9	1.2	WMX8 WVGO	AC album	5.3 6.0 4.5 3.7	6.8	6.2 3.7
KQCV KTLV	religious religious	1.6	1.1	2.0	1.0	WDCK WLEE	oldies adult std	2.1 2.9 .4 .8	3.6	3.2 1.7
JACKSO			., -(4	⁷ 9)	1.0	WTVR WGCV WXGI	adult std religious country	.8 1.2 1.2 .8 8 1.2	1.5	1.6 1.4 1.3
WQIK-FM WAPE WFYV-FM	top 40	11.3 11.3	11.4 1 9.5 1	3.7 10.2	10.4 9.6	WAFX	cls rock ONOLULU	1.3 1.1 —(56)		1.0
WHJX WEJZ	album urban AC	7.7 6.5 8.1	9.5 7.4 6.4	7.2 5.9 6.5	8.1 7.6 7.4	KCCN-FM Kiki-FM	Hawaiian top 40/dance	-(56) 6.7 9.2 9.9 9.3		3.3
MKÓT MIAA	AC oldies	5.6 7. 6	5.4 4.5	7.1 6.3	7.0 6.6	KQMQ-AM-FM KSSK-FM	top 40 AC	9.3 8.8 10.6 9.2	6.6 9.7	9.6 9.3
WCRJ WOKV	N/T	4.6 4.1	5.7 4.5	5.0 3.5	5.7 3.2	KUMU-AM-FM KSSK	easy AC	9.4 8.3 10.3 11.5	8.8 10.5	8.1 6.6
WSVE WZAZ	album religious urban	.5 2.3 2.6	1.9 1.9 1.2	2.5 2.1 2.1	3.1 2.1 1.7	KULA/KRTR KIKI KPOI	AC oldies album	7.2 5.8 2.3 3.6 4.4 5.7	3.3	6.6 3.6 3.6
WCGL WZAZ-FM	religious urban-	2.5 2.9	2. 8 3.1	2.1 3.4	1.5 1.4	KCCN KDEO-FM	Hawaiian top 40	3.0 3.9 1.7 1.3	2.3 2.0	3.5 2.6
WOKV-FM	N/T	1.5	.8	.3	1.1	KDEO	country	.7 .6		2.5

Call	Format	Fa '90	W '91	Sp '91		Cal
KHFX	cls rock	4.6 3.1	4.8 2.3	3.5 3.2	2.5 2.4	WL
KGU KHHH	N/T album	3.5 .9	2. 9 1.2	3.8 1.6	2.3 1.8	WO
KAIM-FM GRE	religious ENVILLE,	s.c. <u>-</u>	1.7 - (5) 13.0	8)	1.0	WO WO
WESC-FM WMYI WSSL-AM-FM	Country AC Country	11.7 10.9	12.4	12.8	12.2	WM
WROQ WSPA-FM	album AC	11.1 6.3 5.5	11.1 6.1 6.4	11.5 6.7 6.5	9.9 8.5 7.6	WS
WFBC-FM WLWZ	oldies urban	7.8 5.7	5.6 6.6	6.0	5.6 4.6	WK! WF!
WBBO WMUU-FM WFBC	top 40 easy N/T	1.7 2.0 2.7	2.3 1.2 2.0	4.1 1.2	3.7 2.7 2.4	WN
WSPA WWMM	AC AC	1.6 8.1	1.7	1.5 1.7 1.8	1.9 1.9	WYY
WPJM WCKZ	religious top 40/dance	2.0 3.9	2.3	.7 2.2	1. 6 1.1	WK
WHYZ	urban country	1.9 1.0	2.3	1.6 .3	1.1 1.0	WSI WRI WHI
KFMS-AM-FM Kluc-AM-FM	AS VEGAS	13.4	9) 8.7	8.9	10.1	WEZ
KMZQ KXTZ	top 40 AC easy	8.6 5.0 8.9	9.0 7.0 6.7	8.1 5.6 7.4	8.9 8.1 5.9	WHE
KKLZ KOMP	cls rock album	5.6 4.6	5.4 4.4	6.5 6.4	5.8 4.7	WM WOI WSC
KRLV KWNR	AC country	3.4 3.6	4.0 3.9	4.7 4.7	4.7	WFF
KUDA KEYV KJUL	oldies adult alt adult std	5.1 3.0 1.0	4.9 1.7 1.8	5.3 2.5 3.0	4.6 4.1 4.1	WG
KYRK KMMK	top 40 AC	5.1 2.6	4.7	3.9 4.5	3.9 3.2	WNI
KORK KNUU KMTW	adult std N/T	2.3 2.1	4.1 3.3	2.4	2.3	WPI WM.
KDWN KRRI	album N/T oldies	.9 2.0 2.0	1.6 2.8 1.3	.6 3.8 1.7	1.8 1.3 1.3 1.2	WO! WD(
KDOL	Spanish ILSA, OKL	1.5	1.3 .5 5 0)	.8	1.2	WM
KWEN KMYZ-FM	country top 40	13.9	13.4 6.4	18.1 7.5	15.7 9.6	WAI
KMOD KRMG	album AC	7.3 8.1 8.3	8.9 13.0	8.9 9.6	8.2 7.8	WQX WQI WRI
KBEZ KVOO KTFX	AC country country	6.5 6.3 1.7	6.5 5.3 3.7	6.0	6.7 5.2 5.0	WW.
KOLL-AM-FM KAYI	oldies top 40	3.5 6.0	3.8 6.0	3.3 4.5 6.0	4.9	WSL
KVOO-FM KRAV	country AC	4.6 4.6	4.5 3.7	4.0 3.6	4.1 4.0	WN
KTHK KTOW-FM KSTM	cls rock urban album	4.4 1.3 3.6	3.3 .9 2.3	1.4	3.2 2.4	KMA
KCFO KGTO	religious adult std	.9 .1	.8 .5	1.8 .9 1.6	2.1 1.4 1.4	KJO KFR KQP
KBLK KCMA	urban classical	1.8 2.0	1.0	1.2	1.2 1.1	KEY
KX0J AUS	orban STIN, TEX	AS—(61)	1.2	1.1	KBO KRZ KTH
KASE KLBJ-FM KKM LAM-FM	country album AC	15.8 9.0 9.0	12.2 7.0 9.7	13.4 8.1 7.3	15.8 8.3 8.1	KKD KJF)
KHFI KPEZ	top 40 album	7.9 5.5	7.6 5.1	7.3 7.0	6.3	KEZI KFIG KGS
KLBJ KVET-F M	N/T country	3.8 3.8	6.5 3.7	6.0 4.4	5.3 4.7	KSK
KBTS KEYI KGSR	top 40 AC album	7.0 4.0 3.3	7.1 4.5 4.8	5.4 3.3 4.7	4.5 4.5 3.7	KYN
KLTD Kmow	oldies adult std	1.6	2.0 2.5	4.1 1.7	2.6 2.4	WIV
KVET KATG KTAE	country country country	1.6 .9 .8	1.1 1.1	1.1	1.8	WEZ WOK WMY
KTXZ	Spanish ES-BARRE	1.6	1.6	1.4	1. 2 1. 0	WIM
WKRZ WEZX	top 40 album	15.0 8.7	-(6 15.6 7.1	15.7 7.9	15.0 7.8	WWZ WJB
WMGS WNAK	AC adult std	5.1 4.3	4.0 5.6	5.3 4.3	6.3 6.1	WIVI WRJ
WDLS WARM WEJL	AC adult std	6.0 5.4	4.8 7.4 3.9	3.4 6.1 4.1	5.9 5.7 3.7	WIO
WGBI-FM WWSH	AC AC	3.3 2.5	3.2 2.8	2.6	3.3 3.0	WLQ
WHLM WSGD	top 40 oldies	1.5 2.1	1.8 3.3	1.5 2.7	2.7 2.6	WRQ
WTLQ WBAX WYOS	top 40 adult std oldies	2.6 1.6 1.4	2.4 3.1 1.7	2.5 2.2 1.6	2.6 2.1 2.0	WSP WJR CKLV
WFMZ WILK	easy N/T	1.9 1.7	1.3 2.2	1.1	1.6 1.6	WXK WT0
WZZO RALEIGH	album I/DURHAI	1.7 M, N.C	1.7 .—	1.9 • (6 : 7.5	1.3 3)	WVO WJLE CIMX
WQOK WPTF WRAL	urban AC AC	10.7 6.7	11.1 8.5	8.6	10.1 9.4 9.2	
WRDU WDCG	album top 40	7.2 9.0 7.0	6.7 7.4 7.9	7.0 9.3 6.9	8.1 7.7	WMA WPK WAQ
WQDR WFXC	country urban	7.0 5.5	6.3 4.1	6.3 4.7	5.5 5.3	WHY
WYLT WTRG WZZU	oldies cls rock	4.9 5.4	4.6 3.0 3.2	5.0 5.1 2.7	4.0 3.9 3.7	WHY WMA WAA
WPCM	country religious	2.7 1.0 2.4	1.7 3.2	1.6	3.1 2.1	WDR
WNND WDNC WCLY	adult alt adult std	2.0 1.3	1.2 2.4	2.4 2.1 2.3	2.1 1.6	WRCI WCCI WHM WHM
WKIX	religious adult std SON, ARI	7 (4	2.2	1.7	1.0 1.0	WTIC
KIIM KROO	country top 40	14.2		13.2 13.9	17.6 10.5	WKS: WIXY WWY
KLPX KKLD	album AC AC	7.6 1 7.2	1.9 8.8	11.5 7.7	9.9 8.4	WSP
KCEE/KWFM KNST KCUB	N/T	8.1 5.9	8.7 4.4	8.6 5.0 2.8	7.6 3.7	KFAB
KUYK KUPD	country top 40/dance album	3.6 .7 1.5	2.0 .5 2.8	2.8 1.4 1.6	3.0 2.8 2.7	WOW KEZO KGOR
KQTL KGVY	Spanish adult std		2.4 2.0	2.3 3.3	2.5 2.3 2.3	KQKQ
KMRR KTKT KRTP	adult std N/T	2.0 1.8	2.6 3.9	1.7 1.0	2.0	KQKQ KESY KEFM KXKT
KBTR KTUC KTZR	country N/T Spanish	1.2 1.5 2.3	.8 1.2 1.2	.9 .6 1.2	1.8 1.7 1.6	WOW KRRK KKVU
KXEW KQSN	Spanish easy	2.3 2.3 1.7	2.2 2 .0	2.9 2.0	1.6	KKAR
KGMS KVOI	AC religious	.3 .8	Ξ,	.6 .5	1.2 1.1	WNN
GRAND WKLQ	album	8.2	9.2	6.8	10.4	WTPA
WGRD-FM	top 40	9.1	9.7	9.6	8.9	WRKZ

Call	Format	Fa '90	'91	Sp '91		
WLHT WCUZ-FM	AC country	6.8 6.3	8.3 8.1	6.4 8.8	8.8 7.7	
WOOD-FM WODJ	easy oldies	9.1 9.5	9.1 4.5	8.0 7.3	7.3 6.3	
WJFM WOOD WLAV-FM	cis rock AC album	2.5 5.3 3.9	3.6 5.3 5.2	3.9 7.2 2.9	6.1 5.7 3.9	
WMUS-FM WCUZ	country	4.4 2.0	5.2 1.8	4.6 3.1	3.9	
WSNX-AM-FM WYXX	top 40 AC	3.5 1.8	2.5 2.0	2.9 1.8	2.7 1.7	
WKWM WFUR-FM WHTC	urban religious AC	3.3 1.3	1.8 2.1 .3	.6 2.0 1.4	1.5 1.0 1.0	
	RACUSE, N	I.Y. <u>—</u> 11.1	(6 7	')		
WYYY WAQX	top 40 AC album	10.4 6.8	12.1 7.7	10.7 11.1 6.7	10.2 10.1 9.5	
WSYR WKFM	AC cls rock	9.8 7. 9	14.3 5.7	10.2 8.2	9.4 7.5	
WSEN-AM-FM WRHP	oldies easy	4.6 6.6	4.1 7.7	4.5 6.3	6.1 5.9	
WHEN WEZG WPCX	AC AC country	4.9 2.1 3.9	2.5 1.7 2.3	2.6 4.9 3.5	3.3 3.0 2.7	
WNDR WFBL	country adult std	1.4	1.6	2.4	2.5	
WMHR WOLF	religious urban	1.3	1.1	2.6 1.5	1.8 1.7	
WSCP-AM-FM WFRG-AM-FM WOUR	country country album	1.6 1.2 1.2	2.3 .9 1.8		1.7 1.4 1.0	
	RON, OHI	o((58) 4.5			
WNIR WKDD	country N/T top 40	6.8 6.7	7.4 4.0	6.0 7.5 8.0	7.6 6.9 6.1	
WPHR WMJI	top 40 oldies	5.1	4.1	6.4 5.5	6.1 5.1	
WONE-FM WDOK	album AC	5.3 7.7 5.5	6.3	5.2 6.9	5.1 4.6	
WZAK	urban cis rock	3.5 3.8	4.8 3.8	3.2	4.5 4.2	
WMMS WAKR WLTF	aibum N/T AC	4.5 5.2 3.1	5.7 7.4 4.1	4.2 4.8 4.4	4.1 3.8 3.8	
WQXK WQMX	country AC	3.0 2.5	1.3	2.8 3.2	3.1 3.0	
WRMR WQAL	adult std AC	3.8 2.1	3.6 1.7	3.0 2.5	3.0 2.3	
WWWE WSLR WHBC-FM	N/T country AC	2.4 2.2	3.7 1.9	2.1 1.4	2.3 1.9	
WNWV	AC adult alt	1.4 1.6	1.1 (6.0	1.9 2.1	1.0 1.0	
KNAX KMJ	SNO, CAL	10.9 12.7 5.8	8.5 15.0	9.8	12.1	
KJOI KFRE	AC country	3.8	6.8 3.8	11.5 6.6 4.8	10.9 5.9 5.0	
KQPW KEYQ	top 40/dance adult std	2.5 1.6	4.4	4.2 2.9 4.5	4.6 3.7	
KFSO KBOS KRZR	top 40/dance	3.9 9.6	5.5	4.8	3.7 3.6	
KKZK KTHT KKDJ	top 40 AC album	3.6 3.8 3.8	3.5 4.0 2.4	3.8 3.5 3.7	3.4 3.4 3.1	
KJFX Kezl	cls rock adult alt	2.9 2.5	3.2 1.8	4.1 3.0	3.0 2.9	
KFIG-FM KGST	AC Spanish	1.8 3.1	2.0 3.7	2.2	2.5	
KSKS KXMX KYNO	urban Spanish oldies	2.7 1.2 1.0	2.0 .6 .6	2.3 2.1 2.3	2.5 2.5 1.7 1.4	
KXEX	Spanish (VILLE, TE	1.0 1.5 NN —	.9	1.4	1.3	
WIVK-FM WEZK	AC COUNTRY	35.4 11.8	-(7 29.8 13.4	14.2	33.4 10.9	
WOKI WMYU	top 40 AC	9.5 10.5	10.9 11.5 8.1	9.1 9.6	9.7 9.6	
WIMZ-AM-FM WQBB WWZZ	album adult std	10.0 4.1	4.0	9.5 3.9	7.1 4.1	
MIRZ MIRZ	album religious country	3.4	2.9	3.8 1.3 2.1	4.1 2.5 2.4	
WRJZ	religious EDO, OHI	1.3	ii 71)	1.2	2.4	
WIOT WKKO	album country	12.6° 10.9	10.2 10.0	12.0 11.4	12.6 9.4	
WLQR WVKS	AC AC	7.8 8.4	8.5 9.4	6.0 8.2	8.4 7.9	
WRQN WWWM-FM WSPD	top 40 AC N/T	9.6 7.8 7.2	9.5 8.8 7.7	8.1 8.9 6.6	7.7 7.4 5.9	
WJR CKLW	AC adult std	4.7 3.5	4.4	3.5 5.0	5.4	
WXKR WTOD	cls rock country	3.0 3.6	3.5 2.7 2.7	2.3	4.5 3.2 2.4	
WVOI WJLB CIMX	urban urban modern	2.4 1.0	2. 6 1.0	3.5	2.4 1.5 1.1	
	GFIELD, M	AŞŞ.	(;	72)		
WMAS-FM WPKX WAQY	AC country album	7.8 7.5 8.4	6.9 8.0 7.8	8.6 6.1 7.7	10.0 9.5 9.2	1
WTIC-FM Whyn-fm	top 40 AC	5.6 10.4	7.1 9.5 6.7	8.1 8.8	7.2 6.9	
WHYN WMAS WAAF	AC adult std	7.3 5.6	4.6	8.3 4.9	5.5 5.2	
WDRC-FM WRCH	album oldies AC	3.6 2.1 3.8	3.4 3.5 2.5 2.5	3.8 2.4 3.1	3.7 3.4 3.2	
WCCC-FM WHMP-FM	album top 40	2.6 1.7	2.0	2.3	2.6 2.4	1
WHMP WTIC	AC AC	1.7 1.6	1.5	1.0	2.1 1.9	
WKSS WIXY WWYZ	top 40/dance adult std country	1.7 .7	2.0 1.7 .7	1.9 1.6	1.7 1.6	-
WTTT WSPR	adult std N/T	1.7 .7 2.6	.7 2.5	1.2 .8 2.3	1.5 1.1 1.0	i
	AHA, NEB					1
WOW-FM KEZO-AM-FM	country album	9.0	10.8	11.9	11.6 11.3 10.6	1
KGOR KQKQ	oldies top 40	6.8 11.5	6.5 9.5	7. 8 10.3	9.8 8.8	1
KESY-AM-FM KEFM	AC AC	8.2 7.5	8.6 8.8	6.8 8.4	7.8 6.8	1
WOW KRRK	top 40 country album	4.9 5.1	3.5 5.2	4.3 5.3	5.1 3.9 2.9	¥
KKVU KKAR	adult alt N/T	3.9 2.4	2.6 2.8	3.4 3.0	2.9 2.0 1.9	V
KOIL	oldies	1.7	1.6	1.8	1.9	Ÿ

			_					_	_		_
	Format	Fa '90	₩ '91	Sp '91		Call	Format	Fa '90	₩ '91	Sp '91	Su '91
IT	AC	6.8	8.3	6.4	8.8	WHP	N/T	5.9	6.9	3.2	6.3
JZ-FM DD-FM	country easy	6.3 9.1	8.1 9.1	8.8	7.7	WHYL WQXA	adult std top 40/dance	3.8 4.8	3.3 6.0	3.8 4.5	5.3 4.9
M OD	oldies cls rock	9.5 2.5	4.5 3.6	7.3	6.1	WIMX	AC easy	5.0 4.3	5.1 4.1	5.0 3.0	4.5
IV-FM US-FM	AC album country	5.3 3.9 4.4	5.3 5.2 5.2	7.2 2.9 4.6	3.9	WHYL-FM WHP-FM	country easy	4.8 2.7	2.5	5.0 3.2	4.3 3.3
IZ IX-AM-FM	country top 40	2.0 3.5	1.8 2.5	3.1 2.9	3.3	WHTF WLBR WKBO	cls rock AC N/T	2.6	2.5	1.8 2.3	1.4
X VM	AC urban	1.8	2.0	1.8	1.7	WWII WLAN-FM	N/T top 40	1.7	2.6	1.3	1.3 1.2 1.0
R-FM C	religious AC	3.3 1.3	2.1	2.0	1.0	WUFM	AĊ	.6	.4	7	1.0
SYRA	ACUSE, N.		(67)		KGO	EREY, CA	7.2	-(7 .8.6	5)	9.7
Y X	AC album	10.4	9.3 12.1 7.7	10.7 11.1 6.7		KDON-FM KTOM-FM KUFX	top 40/dance country cls rock	10.4 4.4 3.8	11.1 5.9	7.8	9.6 7.2
R M	AC cls rock	9.8 7.9	14.3	10.2	9.4 7.5	KWAV KBAY	AC easy	4.2 4.5	2.6 4.5 3.4	6.6 4.9 4.2	5.2 4.3 4.0
N-AM-FM IP	oldies easy	4.6 6.6	4.1 7.7	4.5	6.1 5.9	KDBK/KDBQ KBOO	AC classical	5.4 5.3	4.8	2.4	3.4 3.3
in G	AC AC	4.9 2.1	2.5 1.7	2.6 4.9	3.3 3.0	KNBR KCTY	N/T Spanish	1.0	1.2	2.2	3.1 2.9
X OR	country country	3. 9 1.4	2.3 1.6	3.5 2.4	2.7 2.5	KLFA KCBS	Spanish N/T	2.0	3.3	2.2	2.9
L IR	adult std religious	2.2 1.3	2.1 1.1	2.4 2.6	2.0 1.8	KTGE KHIP	Spanish oldies	1.5 2.1	3.5 2.6	3.1 2.8	2.8 2.5
F P-AM-FM G-AM-FM	urban country country	1.6	2.3	1.5	1.7 1.7 1.4	KMBY KSCO	album N/T	5.0 .7	3.5 1.6	3.2 1.3	2.4
R	album	1.2	1.8	.6 .7	1.0	KOCN KHTX KTOM	AC top 40 country	2.0 2.0 1.6	1.9 2.0 1.2	.5	1.8
R	RON, OHIO	5.3	5 8)	6.0	7.6	KRAY KXDC-AM-FM	Spanish adult alt	2.2	1.8	1.8 2.2 1.8	1.5 1.4 1.4
R D	N/T top 40	6.8 6.7	7.4 4.0	7.5 8.0	6.9 6.1	KPUP-FM	oldies	_	.8	_	1.3
R 	top 40 oldies album	5.1 5.3	4.1	6.4 5.5 5.2	6.1 5.1	KTEX	country	17.3		19.5	16.8
K K	AC urban	7.7 5.5 3.5	6.3 6.9 4.8	6.9 3.2	5.1 4.6 4.5	KGBT KBFM KIWW	Spanish top 40 Spanish	12.1 14.0 7.5	15.1 13.1 8.0	13.8 11.1 7.0	12.9 10.8 9.3
X AS	cis rock aibum	3.8 4.5	3.8 5.7	3.0 4.2	4.2	KRGY KELT	top 40 AC	2.8 6.2	3.7 5.7	5.3 6.8	5.7
R F	N/T AC	5.2 3.1	7.4 4.1	4.8	3.8	KVLY	oldies Spanish	6.8 4.5	4.9	5.5 4.6	4.9
K IX	country AC	3.0 2.5	1.3 4.4	2.8 3.2	3.1 3.0	KBOR-FM KBOR	Spanish Spanish	1.2	1.2	2.2 1.9	3.5
IR L	adult std AC	3.8 2.1	3.6 1.7	3.0 2.5	3.0 2.3	KURV	N/T Spanish	1.9 1.9	1.8 1.9	2.8 1.2	2.8
VE R C-FM	N/T country	2.4	3.7 1.9	2.1 1.4	2.3 1.9	KSOX-AM-FM KRGE	country religious	.7 .6	.7 .1	1.3	1.7 1.2
N .	AC adult alt	1.4	1.1	1.9 2.1	1.0 1.0	ALBUQ KRZY/KRST	UERQUE, I	N.M. 16.7		78) ^{13.0}	15.1
FRES	NO, CALIF	10.9	69 8.5	9.8	12.1	KKSS KKOB	top 40 AC	7.7 8.9	7.0 9.3	7.4 9.4	8.4 8:1
	N/T AC	5.8	15.0 6.8	11.5 6.6	10.9 5.9	KKOB-FM KZSS/KZRR	AC album	6.3	10.1 6.5	7.0 5.1	7.0 6.1
N	top 40/dance adult std	3.8 2.5	3.8 4.4	4.8 4.2	5.0 4.6	KLSK KZKL-AM-FM	cls rock oldies	3.7 7.9	5.7 4.6	6.7 5.5	6.0 5.8
	oldies top 40/dance	1.6 3.9 9.6	2.8 5.2 5.5	2.9 4.5 4.8	3.7 3.7 3.6	KOLT-FM KKJY KMGA	country	2.3 3.9	3.1 4.4	2.5 4.0	5.2 4.1
	top 40 AC	3.6 3.8	3.5 4.0	3.8 3.5	3.4 3.4	KHFM KRBL	AC classical album	4.1 2.7 2.4	3.9 4.0 2.5	3.1 3.9 4.3	3.3 3.1 2.7
	album cls rock	3.8 2.9	2.4	3.7 4.1	3.1 3.0	KBAC KIDI	modern Spanish	1.3	1.3	1.7 2.7	2.0
-FM	adult alt AC	2.5 1.8	1.8 2.0	3.0 2.2	2.9 2.5	KAMX-AM-FM KBOM	AC oldies	2.2	2.5	2.3	1.7
	Spanish urban	3.1 2.7	3.7 2.0	3.4 2.3	2.5 2.5	KXKS KABQ	Spanish Spanish	1.6 1.5	.8 1.1	3.3 1.0	1.3
,	Spanish oldies Spanish	1.2 1.0 1.5	.6 .6	2.1	1.7 1.4	EL PA	top 40 ASO, TEXA	.5 S—(79)	1.1
KNOXV	/ILLE, TEN	IN.—	-(7		1.3	KHEY-FM KPRR	top 40/dance	13.7	15.0	12.4	16.1 11.5
(-FM (AC	11.8	29.8 13.4	32.0 14.2	33.4 10.9	KAMZ KEZB-FM	AC AC	4.4	10.5 3.5	9.8 4.6	7.5 7.5
U Z-AM-FM	AC album		10. 9 11.5 8.1	9.1 9.6 9.5	9.7 9.6 7.1	KOFX KBNA-AM-FM KTSM-FM	cls rock Spanish AC	4.3 7.2 5.8	5.0 6.2 5.5	5.2 4.9 5.1	7.1 6.9 6.9
B Z	adult std album	4.1	4.0	3.9	4.1	KLAQ KTSM	album N/T		11.3 4.6	7.5 3.2	6.6
	religious country	3.4	2.8	1.3 2.1	2.5 2.4	KAMA KROD	Spanish oldies	5.3 4.0	4.4 2.5	3.9 3.5	2.7
TOLE	religious E DO, OHIO	1.3 — (7	11 71)	1.2	2.4	KVIV Kama-FM	Spanish Spanish	3.8	1.7	.4 2.7	2.2
)	album country	12.6	10.2 10.0	12.0 11.4	12.6 9.4	XHIM	country Spanish	2.5 1.4	3.2 1.6	2.0 1.4	2.0 1.6
3	AC AC	7.8 8.4	8.5 9.4	6.0 8.2	8.4 7.9	WYNK-AM-FM	ROUGE,	17.5		15.7	16.2
/M-FM	top 40 AC N/T	9.6 7.8 7.2	9.5 8.8 7.7	8.1 8.9 6.6	7.7 7.4 5.9	KQXL WXOK WFMF	urban urban	8.4	9.7	7.4	11.6 10.7
	AC adult std	4.7 3.5	4.4 3.5	3.5 5.0	5.4 4.5	WJBO WTGE	top 40 N/T cls rock	8.1 5.5 4.0	12.1 5.1 3.9	5.2 5.8	9.3 6.5 5.2
₹	cls rock country	3.0 3.6	2.7 2.7	2.3	3.2	WCKW-FM WGGZ	cls rock oldies	3.4 4.8	3.7 5.3	3.4 7.0	5.0 5.0
	urban urban	2. 4 1.0	2. 6 1.0	3.5 .8	2.4 1.5	WKJN KDEA	country AC	5.0 1.8	4.1 1.7	5.1 3.1	4.6 2.5
PRING	modern FIELD. MA	SS	_ _()	7 2)	1.1	KHOM KRVE	oldies AC	5.0 3.1	3.3 1.4	1.7	2.5 2.2
(AC country	7.8 7.5	6.9 8.0	8.6 6.1	10.0 9.5	WNDC WQUE-AM-FM WXLT	religious urban	2.3	1.6	2.3	1.5
-FM	album top 40	8.4 5.6	7.8 7.1	7.7 8.1	9.2 7.2	LITTLE	ROCK, AF	1.3 RK. —	1.3 - (8)	.9 1)	1.5
1	AC AC	7.3	9.5 6.7	8.8	6.9 5.5	KSSN Kmjx	album	24.2 2 10.6	21.0 2 .0.7	9.2	17.3 11.2
	adult std album oldies	5.6 3.6 2.1	4.6 3.4 3.5	4.9 3.8 2.4	5.2 3.7 3.4	KIPR KURB-AM-FM KEZQ	urban AC AC	9.1 4.9	6.5 4.7 9.9 1	8.9 5.2 0.2	8.9 8.6
	AC album	3.8	2.5 2.5	3.1	3.2 2.6	KARN KKYK	N/T top 40	7.3 6.3 4.4	8.2 6.3	6.3	8.5 6.1 5.5
P-F M	top 40 AC	1.7	2.0 1.5	1.2	2.4 2.1	KOLL KHLT	oldies AC	6.5 4.6	4.3 5.0	5.7 4.3	5.2 4.6
	AC- top 40/dance		1.3 2.0	1.3 1.9	1.9 1.7	KXIX KMZX	country urban	2.6	1.3 2.1	2.8 2.1	3.6 3.2
	adult std country	.7 1.7	1.7 .7	1.6	1.6 1.5	KLRG KBIS	religious N/T	3.8 1.5	1.8	2.9 1.7	2.2 1.3
	adult std N/T		.7 2.5	. 8 2.3	1.1 1. 0	KGKO/KAKI CHARL	adult std .ESTON, S	.C.—	2.2 - (82	2.5	1.3
	HA, NEB	14.6 1			11.6	WEZL WSSX	top 40	12.5 1 7.1	2.7 1	3.1 1	12.9 10.3
AM-FM	country album oldies	12.1 1	3.8	11.7	11.3 10.6	WTMA WAVF	N/T album	6.9 8.0	6.6	5.7	7.4 6.8
1	oldies top 40 AC	11.5	6.5 9.5 0.8	7.8 10.3 6.8	9.8 8.8 7.8	WXTC WXLY WDXZ	AC cls rock	5.9 4.2	4.4 4.1	5.0 5.2	6.4 5.2
	AC top 40	7.5	0.8 8.6 3.5	8.4 4.3	6.8 5.1	WWWZ	urban urban AC	4.9 3.8 4.2	5.5	6.7 5.3 5.6	4.7 4.4 4.2
	country album	5.1	5.2	5.3	3.9 2.9		cls rock urban	2.2	2.5 6.4	3.0 4.1	4.2 3.9 3.2
i	adult alt N/T	2.4	2.6 2.8	3.4 3.0	2.0 1.9	WUJM-AM-FM WTUA	urban urban	4.4 2.0	3.5 1.0	4.2 .5	2.9 2.6
	oldies SBURG. PA	1.7	1.6	1.8	1.9	WQIZ WMGL	religious adult alt	2.1 2. 9	1.6 2.5	1.2 1.8	2.3 2.0
(-FM 1		7.8		2.7 12.4	10.8 10.6	WVVO	urban oldies religious	_		2.2	1.9 1.6
. (oldies country	7.3	7.1 6 .2		10.0 7.9	MJAÓ	religious AC country	_	.7	1.1	1.5 1.3 1.0
				_			overni y	.,	4.J	1.0	-
						BILL	BOARD OC	TOBE	R 26	, 199	91



TERRI POSSI'S

T AIN'T THAT HARD: "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men (Motown) earns this quartet its first No. 1 single. Although the previous single, "Motownphilly," peaked at No. 4, the group has achieved pop success and a platinum album with "Cooleyhighharmony." The single tops the chart with reports from 101 stations. It was No. 1 last week at WTLC Indianapolis but does not appear on this week's list. Eleven other stations listed it at No. 1 in previous weeks. This week, it's No. 1 at 36 other stations, including five that list it on top for a second week: WIKS New Bern, N.C.; WDAS Philadelphia; WOCQ Ocean City, Md.; WILD Boston; and XHRM San Diego. WVEE Atlanta has listed it at No. 1 for three weeks. "Emotions" by Mariah Carey (Columbia) has reports from 102 stations and is poised to take the top of the chart next week. It has No. 1 reports from 25 stations. Three have held it at No. 1 for two weeks: WRKS New York; WGOK Mobile, Ala.; and KDIA San Francisco. It is No. 1 overall in radio points. "Forever My Lady" by Jodeci (Uptown) appears to have the strength to go the distance. Though a number of stations are just discovering this gem, many others list it at No. 1. New reports come in from KDIA San Francisco. Two stations re-add "My Lady": WJFX Fort Wayne, Ind., at No. 1, and WNOV Milwaukee at No. 46. It is No. 1 at seven stations. WXYV Baltimore and WGCI Chicago hold it at No. 1 for a second week, while WYLD-FM lists it at the top spot for a third week.

JUST THE FACTS: "Tender Kisses" by Tracie Spencer (Capitol) is on 94 stations and leaps 11-5, gaining WJMI Jackson, Miss. It is re-added at WEAS Savannah, Ga., at No. 15 and hits No. 1 at WHJX Jacksonville, Fla. "Tender" has top five reports from 25 stations and top 10 from 35 others. "Housecall" by Shabba Ranks featuring Maxi Priest (Epic) gains five reports: WJJS Lynchburg, Va.; KDIA San Francisco, WDAO Dayton, Ohio; KCOH Houston; and is re-added at WUSS Atlantic City, N.J. at No. 15. It is No. 1 at KMJQ Houston. It has 10 top five reports and 19 top 10 reports.

POWER PICKS: "Private Line" by Gerald Levert (EastWest) has 99 station reports in its third week on the chart. Four stations add it this week: WVKO Columbus, Ohio; WQQK Nashville; WZHT Montgomery, Ala.; and WLOU Louisville, Kv. It is re-added at KXZZ Lake Charles, La. The song is making remarkable playlist leaps, such as 37-10 at WZAK Cleveland; 23-16 at WGCI Chicago; and 25-13 at WBLK Buffalo, N.Y. Retail points add to the strength of its chart move as 38 dealers list it this week. "When In Love" by M.C. Lyte (First Priority) earns the sales award this week as well as nine new radio reports, including: WKYS Washington, D.C.; WPLZ Richmond, Va.; WYLD-FM New Orleans; and WQOK Raleigh, N.C.

LEAVE THE GUNS AT HOME" is the title of a new single by Arthur Baker featuring Al Green on RCA. The song is even more appropriate in light of the Oct. 12 drive-by shooting of 20-year-old Charles Trahan, a member of the rap duo the Young & the Restless. Trahan is in critical condition at Miami's Jackson Memorial Hospital. Well wishers should send getwell cards in care of Pandisc Records, 38 N.E. 167th St., Miami, Fla. 33162; or call Pandisc Music at 305-948-6466.

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 REP	TOTAL ON ORTERS
2 LEGIT 2 QUIT					
MC HAMMER BUST IT	19	17	36	72	73
I LOVE YOUR SMILE					
SHANICE MOTOWN	12	13	26	51	53
TELL ME WHAT YOU WANT					
TEVIN CAMPBELL QWEST	7	11	19	37	37
EVERYBODY GET UP					
ROGER REPRISE	7	8	18	33	39
YOU SAID, YOU SAID					
JERMAINE JACKSON LAFACE	4	7	8	19	60
STAY THIS WAY					
BRAND NEW DELICIOUS VINYL	3	4	11	18	18
CAN'T TRUSS IT					
PUBLIC ENEMY DEF JAM	2	3	9	14	51
KISS YOU BACK					
DIGITAL UNDER, TOMMY BOY	3	3	8	14	31
LEAVE THE GUNS AT HOME					
ARTHUR BAKER/AL GREEN RCA	1	5	8	14	21
CAN HE DO IT					
READY FOR THE WORLD MCA	2	5	6	13	48

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.

Hot R&B Singles Sales & Airplay...

WEEK	WEEK	SALES TITLE ARTIST	HOT R&B POSITION	THIS	LAST	AIRPLAY TITLE ARTIST	HOT R&B
1	3	IT'S SO HARD TO SAY GOODBYE TO BOYZ II MEN	1	1	3	EMOTIONS MARIAH CAREY	2
2	4	EMOTIONS MARIAH CAREY	2	2	2	IT'S SO HARD TO SAY GOODBYE TO BOYZ II MEN	1
3	6	FOREVER MY LADY JODECI	3	3	4	KEEP ON LOVING ME O'JAYS	4
, †	5	KEEP ON LOVING ME O'JAYS	4	4	5	FOREVER MY LADY JODECI	3
5	1	O.P.P. NAUGHTY BY NATURE	6	5	10	TENDER KISSES TRACIE SPENCER	
5	9	TENDER KISSES. TRACIE SPENCER	5	6	13	FUN DAY (FROM "JUNGLE FEVER") STEVIE WONDER	1
-+	12	HOUSECALL SHABBA RANKS (FEATURING MAXI PRIEST)	8	7	1	ROMANTIC KARYN WHITE	7
1	2	ROMANTIC KARYN WHITE	7	8	9	O.P.P. NAUGHTY BY NATURE	(
-	10	I'M ON YOUR SIDE JENNIFER HOLLIDAY	10	9	14	RIGHT DOWN TO IT DAMIAN DAME	9
\rightarrow	8	D-O-G ME OUT GUY	13	10	15	HOUSECALL SHABBA RANKS FEATURING MAXI PRIEST	1
-	15	MIND PLAYING TRICKS ON ME GETO BOYS	16	11	7	I'M ON YOUR SIDE JENNIFER HOLLIDAY	1
-	14	RIGHT DOWN TO IT DAMIAN DAME	9	12	16	ARE YOU LONELY FOR ME RUDE BOYS	1
-+	7	SAVE ME LISA FISCHER	18	13	11	WORD TO THE MUTHA BELL BIV DEVOE	-
-	17	ARE YOU LONELY FOR ME RUDE BOYS	$\overline{}$	14	18	FEELS LIKE ANOTHER ONE PATTI LABELLE	1
-+	18	SOMETIMES I WONDER THE S.O.S. BAND	+	15	17	SOMETIMES I WONDER THE S.O.S. BAND	1
-	16	FUN DAY (FROM "JUNGLE FEVER") STEVIE WONDER	+	16	8	D-O-G ME OUT GUY	_
-	22	I'LL TAKE YOU THERE BEBE & CECE WINANS		17	20	I'LL TAKE YOU THERE BEBE & CECE WINANS	1
-	19	FLY GIRL QUEEN LATIFAH	21	18	21	PUT ME IN YOUR MIX BARRY WHITE	+
-	20	YOU'RE A VICTIM GENE RICE	-	19	23	GIVING YOU ALL MY LOVE CHRIS WALKER	1
-	25	WHEN IN LOVE MC LYTE	25	20	25	CLOSER THAN CLOSE PEABO BRYSON	
+	11	RUNNING BACK TO YOU VANESSA WILLIAMS	22		22	YOU'RE A VICTIM GENE RICE	
-	27	FEELS LIKE ANOTHER ONE PATTI LABELLE	17	22	27	PRIVATE LINE GERALD LEVERT	+
-	30	PUT ME IN YOUR MIX BARRY WHITE	20	23	6	RUNNING BACK TO YOU VANESSA WILLIAMS	+
-	13	GETT OFF PRINCE AND THE N.P.G.	39	24	28	THE PRESSURE PT. 1 SOUNDS OF BLACKNESS	+
-	26	I WANT YOU MARC NELSON	+	25	12	SAVE ME LISA FISCHER	-
-	34	GIVING YOU ALL MY LOVE CHRIS WALKER	+	26	29	MIND PLAYING TRICKS ON ME GETO BOYS	-
+	35	HIP HOP JUNKIES NICE & SMOOTH	+	27	33	CAN'T WAIT TO GET YOU HOME ERIC GABLE	1
1	33	CAN'T TRUSS IT PUBLIC ENEMY	35	28	30	I WANT YOU MARC NELSON	÷
-	37	THE PRESSURE PT. 1 SOUNDS OF BLACKNESS	-	29	35	AFTER THE DANCE FOURPLAY FEATURING EL DEBARGE	1
+	21	I ADORE MI AMOR COLOR ME BADD	31	30	31	FLY GIRL QUEEN LATIFAH	+
+	28	GOOD TIME ZIGGY MARLEY & THE MELODY MAKERS	29	31		GOOD TIME ZIGGY MARLEY & THE MELODY MAKERS	+
\rightarrow	23	GONNA CATCH YOU LONNIE GORDON	44	32	37	LOVE CRAZY ATLANTIC STARR	+
-	39	AIN'T GONNÁ HURT NOBODY KID 'N PLAY	32	33	36	HOUSE PARTY II TONY! TON!! TONE!	+
\rightarrow	36	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C.	47	34	38	IS IT GOOD TO YOU HEAVY D. & THE BOYZ	+
-	30	CLOSER THAN CLOSE PEABO BRYSON	+	35	30	RING MY BELL D.J. JAZZY JEFF & THE FRESH PRINCE	+
; ;	=	WHEN YOU TELL ME THAT YOU LOVE ME DIANA ROSS	41	36	40	FOREVER PHIL PERRY	+
+	-		56	37	40	LIVING IN CONFUSION PHYLLIS HYMAN	+
\rightarrow	32		34	38		AIN'T GONNA HURT NOBODY KID 'N PLAY	+
B	-		45	39	-	LOOK WHO'S LOVING ME THE ESCOFFERY'S	+
9	31	DON'T WANT TO BE A FOOL LUTHER VANDROSS	38	39	-	2 LEGIT 2 OUIT MC HAMMER	+

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

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

AFTER THE DANCE (Jobete, ASCAP)
AFTER THE SUMMER'S GONE (George Tobin, BMI) AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caiiber, ASCAP/Good High, ASCAP/Kid 'N

ASCAP/Caniber, ASCAP/Good High, ASCAP/Nid H Play, ASCAP) AINT NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI) AINT NO FUTURE IN YO' FRONTING (Jerry Williams,

BMI/Power Artists BMI) AIN'T NO WAY (14th Hour, BMI/Cotillion

BMI/Warner-Tamerlane, BMI)
ARE YOU LONELY FOR ME (Trycep, BMI/Ramal,

BMI/Rude News, BMI/Mike Ferguson, BMI)
BLUE CHEESE (Frozen Soap, ASCAP/Karitzmatic,

ASCAP)
CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE
THAT) (MCA, ASCAP/Ready Ready, ASCAP)
CAN'T TRUSS IT (Def American, BMI)
CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush

CHECK THE RHIME (Zomba, ASCAP/Jazz Merchant,

CLOSER THAN CLOSE (Dyad, BMI)
D-O-G ME OUT (Donril, ASCAP/Zomba,
ASCAP/Jamron, ASCAP/Ten Ways To Sundown,

DO IT TAM TAM (Jammin' Penguins, BMI)

DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)
DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

DOUBLE GOOD EVERYTHING (Jechol, ASCAP/EMI

72 DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z.

DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Cap ASCAP/Black Lion, ASCAP) EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Ciivilles, ASCAP/Virgin, ASCAP) (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP) EVERYTIME MY HEART BEATS (Pam & Steve, SCAP/Liosar & Turn, ASCAP)

EVERTITIME MY HEART BEATS (Fam & Steve,
ASCAP/LEASE-A-Tune, ASCAP/Primate, ASCAP)
FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri,
BMI/Budsky, BMI)
FLY GIRL (T-Boy, ASCAP/Queen Latifah,
ASCAP/Casadida, ASCAP/Virgin, ASCAP)
FOREVER MY LADV (EMI APRI, ASCAP/ACROSS 110th
DEVEL ASCAP/CASCAP Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!,

FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)

FUN DAY (FROM JUNGLE FEVER) (Steveland Morris, GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM

GIVE A LITTLE LOVE (Trycep, BMI/Willesden, BMI)
GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli,

GONNA CATCH YOU (FROM COOL AS ICE) (Gli Gnom

GOOD TIME (Colgems-EMI, ASCAP/O/B/O Itself &

Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM GOOD VIBRATIONS (WB, ASCAP/Donnie D,

ASCAP/Marky Mark, BMI/Ayesha, ASCAP)

40 HIP HOP JUNKIES (Nice & Smooth, ASCAP/Screen Gems-EMI, BMI) 95 HOLD ME (BMG, ASCAP/Andee Pandee, ASCAP/Sir

8 HOUSECALL (Aunt Hilda, BMI/Shadows, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/And

ASCAP)
HOUSE PARTY II (I DON'T KNOW WHAT YOU CDME
TO DO) (Pri, ASCAP/Tony Toni Tone, ASCAP)
HOW LOW (CAN YOU GO) (Song King, ASCAP)
I ADDRE MI AMOR (Me Good, ASCAP/Azmah Eel,

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

BMI)
I'LL TAKE YOU THERE (Irving, BMI)
I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude
Sky, ASCAP)
I'M GONNA BE THE 1 (All Am, BMI/Big Kingpin,
BMI/G3rd St., BMI/Hot Wings, BMI/Careers, BMI)
I'M HOOKED (Purple Heart, ASCAP/Satin, BMI)
I'M ON YOUR SIDE (Gratitude Sky, ASCAP/Purple
Buil, BMI/When Words Collide, BMI)
III STILL WALTING (FEMA NEW JOCK CITY) (Finds

I'M STILL WAITING (FROM NEW JACK CITY) (Flyte

Tyme, ASCAP)
IS IT GOOD TO YOU (Colgems-EMI, ASCAP)
IT'S SO HARD TO SAY GOODBYE TO YESTERDAY
(Jobete, ASCAP) CPP

I WANNA B URE LOVER (Jahmew, ASCAP/Pucky

I WANNA B UNE LOVER (Jaminew, ASCAP/Pucky Scrubb, BM/Rich Love's, ASCAP/Julian Caine, BMI/Undercover Louver, ASCAP)

I WANT YOU (Jobete, ASCAP/Almo, ASCAP)

JEALOUS GIRL (Colgems-EMI, ASCAP/Boston International, ASCAP/EMI April. ASCAP/Maurice Starr, ASCAP/ARL., ASCAP/BM April. ASCAP/ARL., ASCAP/WBM

JUST ANOTHER GIRLFRIEND (Zomba, ASCAP/4MW,

KEEP IT IN YOUR PANTS (Young Man Moving,

ASCAP)
KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)
KISS YOU BACK (GLG Two, BMI/Pubhowyalike,
BMI/Wildsden, BMI/Bridgeport, BMI)
LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons

Of K-oss, ASCAP)
LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin,

LIVING IN CONFUSION (Gambie-Hutt, ASCAP/Virgin ASCAP/Terry Burrus, BMI) LOOK WHO'S LOVING ME (Copyright Control) LOVE CRAZY (WB, ASCAP/Judeaway, ASCAP) MAKIN' HAPPY (Basement Boys, ASCAP/Polygram,

MIND PLAYING TRICKS ON ME (N-The Water,

MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW,

ASCAP) WBM

73 NEVER IN MY LIFE (Gratitude Sky, ASCAP/Copyright

NEVER STOP (London, BMI)

NEVER STOP (London, BMI)
O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP
PAIN (Freckle Bandit, BMI/Chinese, BMI)
POP THAT COOCHIE (Pac Jam, BMI/Z Live, BMI)
THE PRESSURE PT. 1 (Flyte Tyme, ASCAP)
PRIVATE LINE (Trycep, BMI/Willesden, BMI)
PUT ME IN YOUR MIX (Seven Songs, BMI/Two Sioux,

RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar,

9 RIGHT DUWN TO TT (Rear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI) 34 RING MY BELL (Two Knight, BMI) 7 RDMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Fyte Tyme, ASCAP) WBM 22 RUNNING BACK TO YOU (Hiss N° Tel, ASCAP/Gale

Warnings, ASCAP)
SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA,
ASCAP) HL
SET ADRIFT ON MEMORY BLISS (MCA,
ASCAP, McArmation, ASCAP)

ASCAP/Reformation, ASCAP)

ASCAP/Reformation, ASCAP)
SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April,
ASCAP/Saggifre, ASCAP/Yougoulei, ASCAP)
SOMEONE ELSE'S EYES (New Hidden Valley,
ASCAP/Carol Bayer Sager, ASCAP/Sony Tunes,
ASCAP/Bee Hee Boy, ASCAP)
SOMEONE STATEMENT (South Element PMM/Interior

ASCAP/Bee Hee Boy, ASCAP)
SOMETIMES I WONDER (Spider Fingers, BMI/Interior,
BMI/Karranova, ASCAP/Avant Garde, ASCAP)
SO MUCH LOVE (Bust-It, BMI)
SPECIAL (Vesta Seven. ASCAP/Almo, ASCAP/Captain
Z, ASCAP) CPP
STAY WITH ME TONIGHT (Saja, BMI/Troutman's,
BMI)

STREET OF DREAMS (Warner-Tamerlane, BMI/Could

STREET OF DREAMS (Warner-Tameriane, DMI)/COU BE MUSIC, ASCAP/Bayjun Beat, BMI) STRING (R.Kelly, BMI) SWEET THANG (MCA, ASCAP) TELL ME WHAT YOU WANT ME TO DO (Gratitude

TENDER KISSES (Zodrog, ASCAP/Zodboy, ASCAP/Sir ce, ASCAP/Love Tone, ASCAP/M&T Spencer

Spence, ASCAP/Love Tone, ASCAP/M&T Sp ASCAP) WBM

THAT'S NOT THE WAY (Blockson, ASCAP)
WHEN IN LOVE (Top Billin', ASCAP/MCA,
ASCAP/Zohar, BMI/Totally Mental, ASCAP)
WHEN LOVE CRIES (Sweet Summer Night,
ASCAP/Eve Nelson, ASCAP/Keith Diamond,
MARCAP/Eve Nelson, ASCAP/Keith Diamond,
MARCAP/Eve Nelson, ASCAP/Keith Diamond,
MARCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)

WHEN YOU TELL ME THAT YOU LOVE ME (John

41 WHEN YOU TELL ME THAT YOU LOVE ME (JOIN BETTS, ASCAP/Albert Hammond, ASCAP)
67 WHERE WERE YOU WHEN I NEEDED YOU (P-Blast, ASCAP/Zomba, ASCAP)
62 THE WHISTLE SONG (Def Mix, ASCAP/Squalene,

ASCAP)
WHY CAN'T YOU COME HOME (Forceful,
BMI/Willesden, BMI)
WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP
YOU ARE EVERYTHING (Warner-Tamerlane, BMI)
YOU'RE A VICTIM (Stanton's Gold, BMI/Island,

19 YUU KE A VICTIM (Stanton's Gold, BMI)/Sladid,
BMI/Golden Nugget, BMI)
80 YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes,
ASCAP/Mutit Culler, ASCAP/Pic N Choose, ASCAP)
51 YOU SAID, YOU SAID (Kear, BMI/Sony Epic/Solar,
BMI/Greenskirt, BMI/Black Stallion, ASCAP)

Billboard TOP R&B ALBUMS

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

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQL	IVAL'ENT)	PEAK
(1)	3	5	14	★ ★ No. 1 ★ ★ BEBE & CECE WINANS CAPITOL 92078* (9.98) 1 week at No. 1	DIFFERENT LIFESTYLES	1
2	1	2	14	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
3	4	3	21	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
(4)	9	12	18	JODECI MCA 10198 (9.98)	FOREVER MY LADY	4
5	6	7	14	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9,98)	PEACEFUL JOURNEY	5
6	5	8	15	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
7	2	1	18	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
8	8	6	21	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
9	15	21	19	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	9
10	13	15	6	NAUGHTY BY NATURE TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
11	11	10	15	PHYLLIS HYMAN PIR 11006*/Z00 (9.98)	PRIME OF MY LIFE	10
(12)	16	22	4	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	12
13	14	16	7	VANESSA WILLIAMS WING 843522 /MERCURY (9,98 EQ)	THE COMFORT ZONE	13
(14)	83		2	PUBLIC ENEMY APOCALYPSE 91	THE ENEMY STRIKES BLACK	14
15	12	9	23	DEF JAM 47374/COLUMBIA (10.98 EQ) LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
(16)	22	28	3	MARIAH CAREY COLUMBIA 47980 (10.98 FQ)	EMOTIONS	16
17	10	11	11	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
18	7	4	14	SOUNDTRACK	BOYZ N THE HOOD	1
19	18	19	6	BELL BIV DEVOE WBRD BY	OOTCITY! THE REMIX ALBUM	18
20	17	13	13	MCA 10345 (10.98) D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
(21)	73		2	PRINCE & THE N.P.G. PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	21
22	19	17	12	VESTA A&M 5347 (9.98)	SPECIAL	15
23	20	14	17	NATALIE COLE ▲ ² ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
24	21	18	26	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
(25)	34	57	3	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	25
26	25	29	6	POOR RIGHTEOUS TEACHERS PROFILE (1415 (9.98)	PURE POVERTY	25
27	23	20	27	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EC		17
28	24	24	19		USIC FROM "JUNGLE FEVER"	1
(29)	31	30	11	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
30	46		2	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	30
31	29	32	7	LISA LISA & CULT JAM STRAIG	GHT OUTTA HELL'S KITCHEN	29
32	30	27	17	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
33	26	23	23	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
34	32	34	48	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
35	33	31	9	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
36	27	25	20	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
37	37	42	-5	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	37
38	28	26	26	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
39	50	75	3	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ) AIN'	T A DAMN THING CHANGED	39
40	39	35	37	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
41)	42	47	7	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	41
42	41	45	29	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
43	36	36	36	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	9
44	38	40	11	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
45	43	44	21	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
46	40	37	49	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
47	35	33	12	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	33
48	44	46	6	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	44
49	45	43	15	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	28

41 38 49 54 ✓ ► 52 62 85 61 39 51 53 48 55 68 64 67 50	8 12 9 14 4 5 1 1 2 48 2 12 5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6 6	PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318* (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TON	CKN 'EM 2 U SWEAT 2 TLE GIRL 5 DURPLAY 5 BURNIN' 5 PE STYLE 7 REALITY 5 CONVICTS 5 DIALECT 1 V KNOW! 7 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
49 54 7 > 52 62 85 61 39 51 53 48 55 68 64 67 50	9 14 4 5 ▶ 1 1 2 48 2 12 5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6 6	ARETHA FRANKLIN ARISTA 8628* (9.98) NIKKI D DEF JAM 44031/COLUMBIA (9.98 EQ) DADDY'S LIT FOURPLAY WARNER BROS. 26656* (9.98) PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) COOLIN' AT THE PLAYGROUND YAM WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) THE RULEF TONY TERRY EPIC 45015 (9.98 EQ) TONY KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	U SWEAT TLE GIRL DURPLAY BURNIN' PE STYLE REALITY SONVICTS DIALECT V KNOW! JUFFILLED R'S BACK THE ONE THE ONE THE MAN TY TERRY WISDOM 1
54 / > 52 62 85 61 39 51 53 48 65 66 67 50	4 5 1 1 2 48 2 12 5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6 6	NIKKI D DEF JAM 44031/COLUMBIA (9.98 EQ) PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318* (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU FULL PERRY CAPITOL 92115 (9.98 EQ) PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONK PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	TLE GIRL 5 DURPLAY 5 BURNIN' 5 PE STYLE 7 REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 A' KNOW! 3 JUFFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
52 62 85 61 39 51 53 48 55 68 64 67	1 1 2 48 2 12 55 3 1 11 9 16 1 34 33 29 88 14 31 77 39 00 17 - 2 6 6 6 6	FOURPLAY WARNER BROS. 26656* (9.98) PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) CONVICTS PRIORITY 57152 (9.98) CONVICTS PRIORITY 57152 (9.98) COOLIN' AT THE PLAYGROUND YAMOTOWN 6318* (9.98 EQ) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONK PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	DURPLAY 5 BURNIN' 5 PE STYLE REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 A' KNOW! 3 JUFILLED 2 JUFILLED 2 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
52 62 85 61 39 51 53 48 55 68 64 67	1 2 48 2 12 5 3 1 11 11 99 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6 6 6	PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) CONVICTS PRIORITY 57152 (9.98) COOLIN' AT THE PLAYGROUND YAMOTOWN 6318' (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOL PHIL PERRY CAPITOL 92115 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONK FUNKE PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	BURNIN' 5 PE STYLE REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 Y KNOW! 1 JUFILLED 2 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
52 62 85 61 39 51 53 48 55 68 64 67	2 48 2 12 5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6	PATTI LABELLE MCA 10439 (9.98) LEVERT ● ATLANTIC 82164 (9.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) CONVICTS PRIORITY 57152 (9.98) COOLIN' AT THE PLAYGROUND YAMOTOWN 6318' (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) THE RULEF TONY TERRY EPIC 45015 (9.98 EQ) TON KOOL MOE DEE JIVE 1388/RCA (9.98) ROPE A DOP CYPR COPPRISS HILL COLUMBIA 47889 (9.98 EQ) DERELICTS OF COOLIN' AT THE PLAYGROUND YAMOTOWN 6318' (9.98) THE RULEF THE RULEF TON THE RULEF TONY TERRY EPIC 45015 (9.98 EQ) TON KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	BURNIN' 5 PE STYLE REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 A' KNOW! 5 JLFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3
62 85 61 39 51 53 48 55 68 64 67	2 12 5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6	LITTLE MILTON MALACO 7462 (8.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318" (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) A DREAM FL SLICK RICK DEF JAM 47372"/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONY KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 V KNOW! 2 JIFFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
85 61 39 51 53 48 55 68 64 67	5 3 1 11 9 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6	LITTLE MILTON MALACO 7462 (8.98) CYPRESS HILL COLUMBIA 47889 (9.98 EQ) CONVICTS PRIORITY 57152 (9.98) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) A DREAM FL SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	REALITY 5 ESS HILL 5 ONVICTS 5 DIALECT 1 Y KNOW! 3 JIFFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
61 39 51 53 48 55 68 64 67 50	1 11 9 16 1 34 3 29 8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6	CONVICTS PRIORITY 57152 (9.98) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318* (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) A DREAM FL SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) TONY KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	ESS HILL 5 ONVICTS 5 DIALECT 1 V KNOW! 2 JUFFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
39 51 53 48 55 68 64 67	9 16 1 34 3 29 8 14 5 21 8 17 7 39 0 17 - 2 6 6	CONVICTS PRIORITY 57152 (9.98) 3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318* (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) A DREAM FL SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) TONY KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	ONVICTS 5 DIALECT 1 A' KNOW! 3 JUFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
51 53 48 55 68 64 67 50	1 34 3 29 8 14 5 21 7 39 0 17 - 2 6 6	ANOTHER BAD CREATION COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318" (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) SLICK RICK DEF JAM 47372"/COLUMBIA (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	A' KNOW! ; JLFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
53 48 55 68 64 67 50	3 29 8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6	ANOTHER BAD CREATION COOLIN' AT THE PLAYGROUND YAM MOTOWN 6318" (9.98) WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) SLICK RICK DEF JAM 47372"/COLUMBIA (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) ALL SOUI	A' KNOW! ; JLFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
48 55 68 64 67 50	8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6	WILL DOWNING ISLAND 848278 /PLG (9.98 EQ) A DREAM FL SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) THE RULEF CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) A DREAM FL WUNCHIES FOR YOU TON TON TON FUNKE	JLFILLED 2 R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
48 55 68 64 67 50	8 14 5 21 8 17 4 31 7 39 0 17 - 2 6 6	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ) CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) THE RULEF MUNCHIES FOR YOU TON TON FUNKE	R'S BACK 1 THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
55 68 64 67 50	5 21 8 17 4 31 7 39 0 17 — 2 6 6	CHUBB ROCK SELECT 21640/ELEKTRA (9.98) NEMESIS PROFILE 1411 (9.98) MUNCHIES FOR YOU PHIL PERRY CAPITOL 92115 (9.98) THE HEART OF TONY TERRY EPIC 45015 (9.98 EQ) TON KOOL MOE DEE JIVE 1388/RCA (9.98) FUNKE TONKE TONK	THE ONE 1 UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
68 64 67 50	8 17 4 31 7 39 0 17 - 2 6 6	NEMESIS PROFILE 1411 (9.98) PHIL PERRY CAPITOL 92115 (9.98) TONY TERRY EPIC 45015 (9.98 EQ) KOOL MOE DEE JIVE 1388/RCA (9.98) PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) MUNCHIES FOR YOU TON THE HEART OF T TON FUNKE ALL SOUI	UR BASS 5 THE MAN 1 IY TERRY 3 WISDOM 1
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		VARIOUS ARTISTS PRIORITY 7063* (8.98) STRAIGHT FROM TH	
66	4 48		HE HOOD 6
74			FUTURE 1
58		ICE-T ● SIRE 26492*/WARNER BROS. (9.98) O.G. ORIGINAL GA	NGSTER S
99	-	FRANKIE KNUCKLES VIRGIN 91618* (9.98) BEYOND	THE MIX 7
80	-	SHIRLEY BROWN MALACO 7459 (9.98)	IMELESS 6
59	-	J.T. TAYLOR MCA 10304 (9.98) FEEL TH	HE NEED 5
71		LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98 EQ) DA WIZZARD (
91	1 3	VARIOUS ARTISTS MALACO 2008.(11 98) BLUES FROM THE MONTREUX JAZZ F	ESTIVAL 7
65		YOUNG M.C. CAPITOL 96337 (10.98) BRAIT	NSTORM 6
	2	DIANA ROSS MOTOWN 6316 (9.98) FORCE BEHIND THE	POWER 8
60	12	ABOVE THE LAW RUTHLESS 47934 /EPIC (9.98 EQ) VOCALLY	PIMPIN' 3
63	3 42	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ) GONNA MAKE YOL	J SWEAT 1
76	5 31	TYRONE DAVIS ICHIBAN 1103 (9.98) I'LL ALWAYS LO	OVE YOU 3
	- 2	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ) 107 DEGREES IN THE	E SHADE 8
	1	MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98) IN CONTRO	L VOL. 2 8
84	1 15	READY FOR THE WORLD MCA 10224* (9.98) STRAIGHT DOWN TO BU	
83	3 56	TRACIE SPENCER CAPITOL 92153 (9.98) MAKE THE DIFF	ERENCE 3
73	3 12	SPICE ONE TRIAD 8701 (6.98)	KNOWN 6
	1	THE STYLISTICS AMHERST 54404 (9.98)	VE TALK 8
70	7	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98) KAO'S II WIZ *7	7* DOME 70
87	5	BLUES BOY WILLIE ICHIBAN 1119 (9.98)	WHO 2 86
	31	ED O.G & DA BULLDOGS	
77	31	THE AMERICA 040320 (MERCURT (5.58 EQ)	ACK CITY 1
77 69	_		
			JRPRISE 65
69			
69 >		0	
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69 78 56 72			
69 78 56	20		RIFF 41
8	2	7 31 9 31 • 1 8 15 6 26 2 15 • 1	7 31 ED O.G & DA BULLDOGS PWL AMERICA 848326 /MERCURY (9.98 EQ) 1 SCARFACE RAP-A-LOT 57 167/PRIORITY (9.98) 1 SCARFACE RAP-A-LOT 57 167/PRIORITY (9.98) 1 SCARFACE RAP-A-LOT 57 167/PRIORITY (9.98) 1 CRYSTAL WATERS MERCURY 48894* (9.98 EQ) 6 26 M.C. POOH IN A MINUTE 187 (8.98) 1 SMALL CHANGE MERCURY 48367* (9.98) 1 ARTIE WHITE ICHIBAN 1117 (9.98) DARK END OF THE MOTH

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.

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- · Number One Rhythm & Blues Albums, 1964-present
- * Top Ten Rhythm & Blues Albums, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036 Also available: thematic and customized artist research. Call (212) 536-5314

Roberta Flack Sets The Chart Afire

Title-Track Single Blazes Path For Album

■ BY DAVID NATHAN

LOS ANGELES—With "Set The Night To Music," a duet with pop reggae star Maxi Priest that is surging toward the top 10 on the Hot 100 and continuing its rise on the Hot R&B Singles chart, Roberta Flack is enjoying one of her biggest hits since 1978's "The Closer I Get To You," her classic duet with the late Donny Hathaway.

Says Flack: "I'm blessed to be

Says Flack: "I'm blessed to be able to still be recording after all these years and, naturally, I'm very pleased with the success I'm having with this record."

The album is named after the Diane Warren-penned title-track single and was produced by Arif Mardin. This is Flack's 13th album for Atlantic, to which she signed in 1969. "Working with Arif was very, very easy," says Flack, who has worked with the producer on several projects. "I didn't have to worry about anything, including the budget: Making this album reminded me of how it was recording earlier albums like 'First Take' and 'Chapter Two': I just went in and sang. There was no pressure in dealing with anything else but the music."

Sylvia Rhone, chairman/CEO of Atco/EastWest Records, worked with Flack and Mardin on the album while VP/GM at Atlantic. Says Rhone: "Roberta still has one of the most unique and pure voices in modern music, and this new single is putting her back on top where she belongs." Rhone adds

that the album represents "a very fresh, new approach from Roberta both musically and with the image she is projecting."

"The second we heard the title cut, we knew it was destined to head into the top five," says Andrea Ganis, senior VP at Atlantic. "We had the record about a month before the release date and we sent advance cassettes to all the stations. Our approach was that

'People say, "she's back," and I don't like it'

the record is sexy, cool, it has a great groove, and it's a hit." Ganis says the feedback the label got has been "tremendous. We got rave reviews and immediate support from all the major markets. The response we've had is a testament to the power of a great song, matched with two great voices."

"Set The Night To Music" was a late addition to the album, says Flack, who was introduced to Priest via members of her road production team. "They went out with Maxi for the Reggae Sunsplash festival and for his I Just Want To Be Close To You tour and they felt we would really hit it off musically. You could say it was love at first hearing," says Flack. The album also includes "The

Waiting Game," featuring a rap by longtime pal Quincy Jones; "Something Your Heart Has Been Telling Me," co-penned by Bette Midler; and standards like "My Foolish Heart," "Always," and the Nat King Cole nugget "Unforgettable," performed as a duet with erstwhile Jamaica Boy Mark Stevens.

Explains Flack: "The album was originally going to be a tribute to Nat King Cole and we'd planned it long before we heard that Natalie [Cole] was doing that herself ... My record evolved out of the necessity to move to plan B, but we felt that since 'Unforgettable' was the one song that was fully complete, we should keep it on the album."

The singer/songwriter is amused when industry pundits refer to her current success as a "comeback," and points to her last album, 1989's "Oasis," which she considers "a great album." Though that album's title track became a No. 1 R&B hit and "Uh-Uh Ooh Ooh Look Out (Here It Comes)" rose to the top of the dance chart, Flack says she felt the whole album "should have done much better and reached a wider audience."

"People say, 'she's back,' and I don't like it," she says. "That's said about everybody who takes a little longer to make an album that the industry might like. But I figure it's worth waiting for a record you as the artist are truly satisfied with musically."

ASCAP

SONGWRITERS WORKSHOP



ASCAP & LaLa. Motown singer/songwriter/producer LaLa plays moderator for ASCAP's recent New York-based R&B songwriters' workshop. Shown, from left, are panelists Wanda LeBron, ASCAP; Ce Ce Rogers, Atlantic recording artist; LaLa; songwriter/producer Bernard Belle; Jocelyn Cooper, Warner/Chappell Music; and Dwayne Alexander, ASCAP.

Billboard®

FOR WEEK ENDING OCTOBER 26, 1991

Hot Rap Singles...

~	. х	(S	. ON RT	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	11	★ NO. 1 ★★ MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIGRITY GETO BOYS 2 weeks at No. 1
2	2	1	11	F-CK COMPTON ♦ TIM DOG (M) (T) RUFFHOUSE 38-73892*/COLUMBIA
3	4	6	8	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4 ◆ BLACKSHEEP
4	6	9	5	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC ◆ MC LYTE
5	7	11	4	CHECK THE RHIME (C) (1) JIVE 42011
6	3	3	12	O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988*
1	8	22	3	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA ◆ PUBLIC ENEMY
8	9	19	4	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC ◆ THE 2 LIVE CREW
9	5	5	9	HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA
10	11	10	6	HEAL YOURSELF (C) (T) ELEKTRA 4-64859 ♦ H.E.A.L.
<u>(11)</u>	14	16	5	AIN'T GONNA HURT NOBODY (M) SELECT 4-66507*/ELEKTRA ♦ KID 'N PLAY
12	13	21	4	GLORY (c) RUTHLESS 4-98740/ATLANTIC ◆ YOMO & MAULKIE
13	12	12	7	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333
14)	17	14	5	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI
15	10	4	12	WHAT COMES AROUND GOES AROUND (C) COLD CHILLIN: 4-19218/WARNER BROS. ◆ BIZ MARKIE
16	28	_	2	STEP IN THE ARENA (C) (T) CHRYSALIS 2352 ♦ GANG STARR
17	20	17	20	AIN'T NO FUTURE IN YO' FRONTING ◆ M.C. BREED & D.F.C. (C) (T) S.D.E.G. 77 /ICHIBAN
18)	25	28	3	I WANNA B URE LOYER (C) (T) GIANT 4-19224/REPRISE ♦ F.S. EFFECT
19	24	25	5	FLY GIRL (CD) (M) (T) TOMMY BOY 991* ◆ QUEEN LATIFAH
20	27	27	3	YOU WANT BASS (M) (T) CHEETAH 9507* D.J. MAGIC MIKE & MADNESS
21	23	24	5	4 THE FUNK OF IT ♦ ABOVE THE LAW (C) (T) RUTHLESS 73952/EPIC
(22)	30	29	3	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA CYPRESS HILL
23	21	23	7	HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG
24)	NE	WÞ	1	THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.
25	16	7	11	AIN'T NOBODY BETTER (C) (T) EASTWEST 4-98755 ◆ YO-YO
26)	29		2	IS IT GOOD TO YOU (C) (CD) (M) (T) UPTOWN 54200/MCA ◆ HEAVY D. & THE BOYZ
27	19	13	12	CONFUSED (C) (T) RUFFHOUSE 38-73871/COLUMBIA ◆ LARRY LARR
28	18	20	6	A GROOVE (THIS IS WHAT U RAP 2) (M) (T) SLAMMIN' 254*/QUARK ↑ THE JAZ
29	22	8	13	SOBB STORY (M) (T) ELEKTRA 4-66545* ◆ LEADERS OF THE NEW SCHOOL
30	15	15	8	DEFINITION OF A KING 2 KINGS IN A CIPHER (C) (T) BAHIA 62002/RCA
			_	

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.

All-Female Rap Show Going To PPV

■ BY GERRIE E. SUMMERS

NEW YORK—Twenty-five female rap acts performed before a live audience Oct. 8 at the Ritz here for the new pay-per-view cable television presentation, "Sisters In The Name Of Rap: Rap Fest 1." This is the first time that an all-female rap show of this size has been or-

ganized, and the first to be offered on pay-per-view.

Hosted by "Pump It Up" personality Dee Barnes and co-creator and rapper Dutchezz, the three-hour program featured highlight performances by Yo-Yo, who with special guest Ice Cube won the evening's strongest response; Salt-N-Pepa, who did a high-gloss,

visually captivating, and highly choreographed performance; and such other heavy-hitters as MC Lyte, Queen Latifah, Harmony, Shelly Thunder, and Roxanne Shante. The program also included such newcomers as Tam Tam, Essence, and Nefertiti, as well as recording acts Finess & Synquis, the Def Dames, Sweet Tee, Antoinette, Silk Tymes Leather, and

Nefertiti's performance segued into a tribute to the late M.C. Trouble, the young Motown rapper whose untimely death in April of this year shocked the rap world. The tribute included a rap performance by Nikky Kixx, dancer, former DJ, and sister of Trouble.

"Sisters In The Name Of Rap: Rap Fest 1" is the brainchild of local rapper Dutchezz and Van Silk, who was responsible for organizing 1990's bicoastal PPV special, "Rapmania: A Salute To The 15th Anniversary Of Hip Hop." The event was executive-produced by Silk for Silk City Entertainment, his Stamford, Conn.-based television entertainment company, and by John Scher, Jeff Howland, and Tim Snow for PolyGram Diversified Entertainment; Mark Spelling produced. The event was directed by Chris Bolten.

"I've been in rap for 17 years (Continued on page 31)

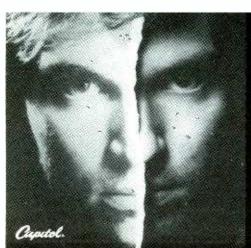


The Power Of Luther. Executives at New York's Madison Square Garden are all smiles as they present Epic recording artist Luther Vandross with their Gold Ticket Award for selling more than 200,000 tickets. Vandross sold out all four performances of a four-night stand, Oct. 2-5, of his Power Of Love tour. Shown backstage, from left, are Billy Bass, Alive Enterprises (Vandross' management); Bruce Moran, VP, music & variety, MSG Entertainment & Attractions; Mitch Slater, Ron Delsener Enterprises; Vandross; Jeff Sharp, Stageright Coordinators; and Ron Delsener, Ron Delsener Enterprises.

CORD HOT DANCE MUSIC MING OCT. 26, 1991

ω¥	ĘĶ	KS 0	WKS. ON CHART	CLUB PL COMPILED FROM A NATION OF DANCE CLUB PLAY	NAL SAMPLE
THIS	LAST	2 WKS AGO	Ş ₩	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			_	* * No. 1	* *
(1)	2	4	7	FINALLY A&M 75021-2385-1 1 week at No	
(2)	5	13	5	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
3	4	7	7	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
(5)	7	2	8 7	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	◆ STEREO MC'S
6	9	12 15	6	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
7	10	14	7	ROMANTIC WARNER BROS. 0-40069 O.P.P. TOMMY BOY 988	♦ KARYN WHITE
8	13	19	6	I'M NOT IN LOVE CHARISMA 0-96301	◆ NAUGHTY BY NATURE BASSCUT
9	3	1	9	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
(10)	12	18	7	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
	23	10	2		
12	6	5	9	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
13	11	3	10	REAL REAL SBK V-19742	◆ JESUS JONES
14	18	21	7	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
15	17	23	5	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
(16)	19	25	5	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
17)	24	30	4	1'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
(18)	26	26	5	TOO BLIND TO SEE IT ATCO 0-96255/ATLANTIC	KYM SIMS
(19)	30	20	2	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
20	16	8	10	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
				SAVE ME ELEKTRA 0-64854	♦ LISA FISCHER
(21)	25	31	4	INTOXICATION GUERILLA V-13832/I.R.S.	REACT 2 RHYTHM
22	14	10	9	GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH
23	29	36	3	GIVE ME YOUR LOVE IRMA I-7023	BE NOIR
(24)	32	35	3	FUNKOPOLIS FICTION 0-85978/ATLANTIC	◆ DIE WARZAU
(25)	38	44	3	***POWER PIC	
		- 11		FROM THE GHETTO SCOTTI BROS. 72392-75289-1	◆ DREAD FLIMSTONE
26	20 8	11 6	12	UNITY CARDIAC 3-4013-0	UNITY
28	33	33	12	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
29	21	16	9	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 3-4015	◆ DEFINITION OF SOUND
(30)	36	41	3	LET THERE BE LOVE RCA 62035-1 ◆ ARTH WE ARE FAMILY RCA 620691-1	HUR BAKER & THE BACKBEAT DISCIPLES
=			-		◆ UNIT 3 UK
(31)	40	46	3	LIFT TOMMY BOY 989	◆ 808 STATE
(33)	27 44	20	11	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY	
		17	2	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
34	15	17 9	9	KEEP WARM NEXT PLATEAU 50168	JINNY
(36)	42	43	10	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
(37)	41	45	3	MASSIVE OVERLOAD MUTE PROMO/ELEKTRA	DJ MASSIVE
38	43	40	2	I AM HERE CAPITOL 15758	◆ THE GRAPES OF WRATH
(39)	48	_	2	FORGET ME NOTS EAR CANDY 72827 38005-1	♦ VERONIQUE
40	34	32	5	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUM FOUNTAIN O' YOUTH FICTION 0-96306/ATLANTIC	
41	37	34	5		◆ CANDYLAND
41	3/	34	3	TAKE 5 GEFFEN PROMO	NORTHSIDE
(42)	NEV	۱	1	* * HOT SHOT DE	EBUT * * * NCOGNITO FEATURING JOCELYN BROWN
43	NEV	V	1	KILLER INSIDE ME NETTWERK X25G-13835/I.R.S.	MC 900 FT. JESUS
44)	NEV	V	1	BREAK INVASION 36006	TURNTABLE TERROR
45)	NEV	V 🕨	1	I'M HAPPY CARDIAC 3-4021	VORLD POWER FEAT. ALTHEA MCQUEEN
46	47	_ [2	LET THE MUSIC TAKE CONTROL SCOTTI BROS. 72392 75290	0-1 ◆ CARTOUCHE
46 47		<u> </u>	10	QUADROPHONIA RCA 62027-1	D-1 ◆ CARTOUCHE ◆ QUADROPHONIA
1	47	-	-		
47	47 31	22	10	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA

				12-INCH SING	LES SALES
_	_ ×	S	WKS. ON CHART	COMPILED FROM A NATI OF RETAIL STORES AND ONE-S	
THIS	LAST WEEK	2 WKS AGO	MKS	TITLE	ARTIST
-		1.7		LABEL & NUMBER/DISTRIBUTING LABEL	
	2	2	8	* * No. 1	
(2)	3	5	10		week at No. 1 PRINCE & THE N.P.G.
3	1	3	12	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
4	6	7	8	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
5	7	8	8	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
6	10	14	5	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
7	8	10	7	F1NALLY A&M 75021 -2385-1	◆ CE CE PENISTON
8	9	11	6	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
9	4	1	11	LIES EMI V-56223	◆ EMF
(10)	13	17	5	GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH
			-	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COL	.UMBIA
(11)	15	25	3	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
12	11	9	8	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-1974	43 ◆ LONNIE GORDON
13	5	4	13	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
(14)	17	27	5	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
15	16	19	7	D-O-G ME OUT MCA 54151	◆ GUY
(16)	21		2	CAN'T TRUSS IT DEF JAM 44-73869/COLUMBIA	◆ PUBLIC ENEMY
17	12	6	10	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
(18)	39		2	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
(19)	20	24	7	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
(20)	25	33	4	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
21	18	20	7	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
22	28	40	4	WHISPERS CUTTING 252 /ATLANTIC	◆ CORINA
23	14	12	8	SAVE ME ELEKTRA 0-64854	♦ LISA FISCHER
24	29	45	3	LIVE FOR LOVING YOU EPIC 73971	◆ GLORIA ESTEFAN
25	31	41	3	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	♦ KID 'N PLAY
26	27	35	4	WITHIN MY HEART ATCO 0-96319/ATLANTIC	VOYCE
27	19	21	7	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
28	30	34	5	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
				***POWER P	ICK+++
29	41	_	2	RING MY BELL JIVE 42023-1/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
30	22	23	6	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
(31)					
32	42 35	39	2	FEELS LIKE ANOTHER ONE MCA 54238	PATTI LABELLE
(33)		33	4	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
(34)	40	43	2	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
(34)	44	43	4	MOVE YOUR BODY ZYX 6525	SELECTOR
(OF)				***Hot Shot [DEBUT * * *
(35)	NEV	V	1	CHECK THE RHIME JIVE 42010-1/RCA	◆ A TRIBE CALLED QUEST
36	38	44	3	REAL REAL SBK V-19742	◆ JESUS JONES
37	NEV	V	1	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
38	45	_	2	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
39	NEV	V	1	DO ANYTHING EASTWEST 0-96282/ATLANTIC	◆ NATURAL SELECTION
40	33	32	5	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
(41)	NEV	v	1	LIFT TOMMY BOY 989	↑ 000 CTATE
42	36	29	6	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	♦ 808 STATE
43	37	28	7	FLY GIRL TOMMY BOY 991	◆ LATIN ALLIANCE
44	43		2	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	◆ QUEEN LATIFAH
45	24	13	10	JUST GET UP AND DANCE EMI V-56225	♦ GETO BOYS
46	47	47	4		◆ AFRIKA BAMBAATAA
47	26	15	10	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
48	32	18	9	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BO	
49	34	30	10	KEEP WARM NEXT PLATEAU 50168	JINNY
50	23	16	9	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
30	۷۵	10	9	UNITY CARDIAC 3-4013-0	UNITY



4 OUT OF 5 DANCERS AGREE: A TRUE DANCE HIT SHOULD MAKE THEM DO ONLY ONE THING... "KEEP COMING BACK"

The remixed single and video from RUSH STREET

Produced by Richard Marx . Management: Left Bank Management

ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS NOVEMBER 5.

'Dawn' Of The Orb; The 'Killer' In Griffin; Watley's 'Affairs'; Disco's Return (Again)

AT FIRST, no one understood the

You see, this is not your standard dance act. The Orb is not even what many would define as an alternative dance act.

On the Big Life album "Adventures Beyond The Ultraworld," the Orb, aka London-bred club DJ/musician Alex Paterson, uses dance music as a tool to experiment with keyboards and various rhythms and create what he calls "images and sounds that inspire body movement, but also calm the soul.'

Conceptually, the set interweaves fragmented (and sometimes depressed) poetry with intricate melodies and grooves. In a business where clear categorization and identification is vital, "Adventures Beyond The Ultraworld" confounds industry experts. Just as the tags "ambient house" or hip-hop seem accurate, Paterson injects drops of reggae, raw funk, and baroque music-sometimes all during the course of one song.

"If I were forced to compare my music to anyone or anything, it would probably be Pink Floyd," Paterson says. "Not so much literally, but in the sense that Pink Floyd's music is multilayered. You never really get to hear everything they've put into a song in one listening-or even two or three for that matter. While you're listening to this album, you may hear an odd sound in the room, search it out, and discover that it's a part of

Sound heavy? It is. However, both consumers and club DJs are becoming increasingly compelled by the Orb. Although specific numbers are not available, Big Life VP Rosie Lopez says sales for the album "Adventures Beyond The Ultraworld" are healthy, far surpassing the expections of parent company Mercury/ PolyGram.

Also, though the quirky, down-tempo first single, "Perpetual Dawn," lacked almost everything needed for a club hit, it peaked in the top 20 of Billboard's Club Play and 12-Inch Singles Sales charts. It has laid the foundation for "Little Fluffy Clouds," which has been remixed by Pal Joey and Coldcut, and ships to DJs this week.

The evolution of the Orb can be

traced back to London, 1988. Paterson, whose history includes stints as a club DJ and roadie, met Jimmy Cauty in a studio while Cauty was programming tracks. The two began recording together, giving birth to the underground club hit "Tripping On Sunshine." Before Cauty moved on to form the KLF, the pair created a critically revered EP, "The Kiss."

Shortly thereafter, Paterson decided to carry the Orb name on his own. In addition to writing and performing music, he is earning recognition as a remixer, having worked on projects





by Larry Flick

by Erasure, Art Of Noise, and Pri-

At the moment, Paterson is preparing for a U.S. tour of clubs and midsize venues that kicks off in Los Angeles in early November. Word has it that it will be a splashy multimedia event, replete with video screens and an elaborate light show.

Additionally, new material for the second Orb album is already in the works. Paterson says some of its tone is being influenced by his recently developed interest in UFOs.

"I am susceptible to untold amounts of music and culture," he says, "The world and music has an intensity that used to frighten me. I've learned to conquer that fear by writing about it."

ALBUM NOTES: Legendary producer and remixer Arthur Baker returns with "Give In To The Rhythm" (RCA), a stellar set that blends retrosoul influences with more current trend-conscious vibes.

In addition to potent grooves, the true strength of this set lies in Baker's development as a tunesmith, as well as his knack for getting peakform performances out of his vocalists. Former Imagination leader Leee John and Tata Vega enhance several cuts, including the single-worthy "Inspiration," while Adele Bertei is both ominous and sexy on the techno-rave "Kiss The Ground." A smorgasbord of future hits.

On "Welcome To My Dream" (Nettwerk/I.R.S.), rapper MC 900 Ft. Jesus (aka Mark Griffin) has further developed his talent for melding together elements of hip-hop, jazz, funk, and industrial. As on his fine 1990 debut, "Hell With The Lid Off," Griffin paints lyrical pictures that are at once poetic and cosmic, as on "Dali's Handgun," and then world-weary and streetwise, as on "Adventures In Failure." Alternative-minded jocks are digging into the kinetic first single, "Killer Inside Me," which is also beginning to deservedly lure more mainstream programmers. Get on it.

Easy Street Records in New York has dipped into its vaults to compile 'Airtight Garage," a must-have collection of deep house jams. Among the highlights are "Blue Mondays" by the Movement and "Time Flies" by Man Called Gazoo. A sizzler.

N THE MIX: With her long-awaited second single, "Come Back (For Real Love)" (Arista), Alison Limerick has accomplished a near impossible feat: topping the brilliant "Where Love (which has already earned a spot among the best recordings of 1991). Produced by Arthur Baker and Lati Kronlund, and remixed by Paul Oakenfold and Steve Osbourne, this virtually flawless gem pumps a soulful melody and house groove underneath a vocal that tempers diva belting with soft and deep nuances. Limerick is currently in the studio working on her first album with one of the Brothers In Rhythm, Steve Anderson. We can't wait!

Although she was flirting with disaster by taking on the Phyllis Hyman classic "You Know How To Love Me," newcomer Tafuri (London/FFRR) easily lives up to the original version's standard. Complemented by the warm guiding hand of producer Anderson, she delivers the tune with the panache of a seasoned veteran. Justice prevailing, this will soar up dance charts and land on radio airwaves.

Imitators beware! The 49ers are back. After much delay, the act that helped define the Italo-house sound with "Touch Me" and "Don't You Want Me" returns with "Move Your Feet" (Media, Italy). Doused with a slight techno edge, this NRGetic track sports a variety of fun remixes that should easily set peak-hour sets in motion

Charisma issues hot U.K. pop/ dance hit "I'm Too Sexy" by Right Said Fred. Remixed by Danny Tenaglia, this charmer has a highly programmable, perky house bottom and cheeky rhymes. Bears all the markings of a multiformat smash.

Even though the charming (Continued on next page)

ADVERTISEMENT THE UNDERGROUND AND

1. HOW II HOUSE "Let Me Show You" 2. DANNY B SMOOTH "Lets Spend The Night" FCHO MEA 3.TOTAL CONTROL "Didn" | 4 Show You Lava 4.DESTREB STATES "Turn Qu"

INDEPENDENT DANCE CHART

S.ANTHONY WATSON "9 Days Of Leve" L.P 6.FORM FOLLOWS FUNCTION "Turbe Taches" L.P T.FINAL MIX "Let's All Chant" DANCEFLOOR 0.STATION Q "That Special Melody"

S. JOVANNE "Be Free" 18. THE WEATHER GIRLS "Let's Get Busy" /N'O 11. RYTHMM WORKSHOP "Take Action" E.P. SLAST 12. TOXIC TWO "Asid Flash"

13.YOLANDA "Livin For The Nighl" (Re-mix) 14.EDDIE FLASHIN FOWLKES "Inequality" STRICTLY # 15. TECHNO FIXX "The Edge" t S.RED LIGHT "Rythimn Fermula" H181AS

17.ROBSTEAL "Mind Callapse" 18.RYTHMN FAKTOR "Drawm On" NUGRORYE The RED FOLLIES "We will knylve" softonline
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- 3. IT SHOULD HAVE BEEN ME ADEVA
- 4. THERE'S NO OTHER WAY BLUR SBK
 5. YOU GOT ME BURNIN' UP KCB
 STRICTLY RHYTHM

12" SINGLES SALES

- 1. MOVE ANY MOUNTAIN (PROGEN 91) 2. DEEPER LOVE (MISSING YOU) ULTRA
- 3. GIMME REAL LOVE HELEN BRUNER
- 4. JAMES BROWN IS DEAD L.A. STYLE
- 5. JUST THE TWO OF US CHUBB ROCK

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

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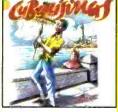
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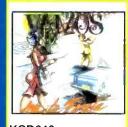
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DANCE TRAX

(Continued from preceding page)

"Wanna Dance" failed to click in clubs, don't count Yasmin out just yet. On "Sacrifice" (Geffen), she jams hard over an R&B-vibed house track that benefits from the touch of a bevvy of remixers: Cutfather & Soulshock, Steve "Silk" Hurley, Maurice Joshua, and E-Smoove. Well worth a shot.

Finally, be sure to check out "We Will Survive" by Red Follies (Bottom Line, New York). Constructed by venerable East Coast songwriting/production team "Nancy Kay" Goltsman and "Ed The Red" Goltsman, this swirling disco/houser is covered with textured femme harmonizing á la En Vogue and Emotions. Earnest lyrical plea for peace and unity provides depth. Fine for both mainstream and urban-angled formats.

COMING ATTRACTIONS: Get ready for the much-anticipated return of Jody Watley with "Affairs Of The Heart" (MCA). Due out in December, the set shows the singer taking more musical control by producing several cuts on her own, as well as collaborating once again with Andre Cymone and David Morales. Look for a more R&B stylistic tilt this time around, although club fans are sure to be well taken care of.

Although he is currently considered one of the top three keyboardists in dance music, prepare to meet another side of **Peter Dauo** when his group, the **Dauo**, bows its debut album, "Head Music," later this season. The set blends poetic and philosophical lyrics with subtle-but-insinuating modern pop/dance beats. Lead vocalist (and Peter's wife) **Vanessa Dauo** adds a light, angelic quality. Be prepared for something unique.

TID-BEATS: Once again, major-label desire (or is it need) for club approval of its rock acts rears its head. Both Richard Marx and U2 issue dance remixes of new singles, "Keep Coming Back" (Capitol) and "The Fly" (Island), respectively. The Marx cut aims for Amy Grant/"Baby Baby" territory with a downtempo swing beat, while U2 works a Jesus Jones/EMF hip-hop sound ... BMG Canada jumps onto the retro-dance bandwagon with "Disco Classics," a collection that includes a festive house remix of Vicki Sue Robinson's "Turn The Beat Around" by Vince DeGiorgio, which is also being worked as a single. Other choice cuts include original mixes of "The Hustle" by Van McCoy, "Knock On Wood" by Amii Stewart, and "Got To Be Real" by Cheryl Lynn. No word of a U.S. release date yet ... Karen Harris has left her post as managing editor of DMR. This move comes several months after she replaced Stephanie Shepherd. Harris is currently considering other options ... Glad to note that Robert Owens' "I'll Be Your Friend," which has been getting tons of play around the country on a demo tape, has been picked up by RCA. However, the East Coast club scene is already abuzz over "As One," a slammin' deep houser that he has just recorded for NuGroove Records. A scant few test pressings got out before the New York indie received word that the track could not come out until January 1992 (if at all).

Hot Latin Tracks...

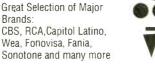
THIS	LAST	2 WKS. AGO	WKS. ON CHART		rom national Latin Irplay reports.	TITLE
1	1	1	14	★ ★ N VIKKI CARR Y ANA GABRIEL SONY		DEL AMOR seks at No. 1
2	2	4	7	RUDY LA SCALA SONOTONE	POR	QUE SERA
3	4	3	12	PANDORA CAPITOL-EMI LATIN		POPURRI
4	9	10	7	RICARDO MONTANER TH-RODVEN		SERA
5	3	2	14	ANA GABRIEL		◆ AHORA
6	6	7	8	MIJARES CAPITOL-EMI LATIN	QUE NADA NO	S SEPARE
7	8	9	8	YNDIO CAPITOL-EMI LATIN	MELODIA DESENC	ADENADA
8	5	5	12	LUCERO MELODY	JCERO ♦ ELECTRICI	
9	7	6	12	JUAN LUIS GUERRA Y LA 44	0	FRIO FRIO
10	10	16	5	EDDIE SANTIAGO CAPITOL-EMI LATIN	◆ ME I	ALTAS TU
11)	12	13	8	LISSETTE CAPITOL-EMILATIN	♦ M	AL SUENO
12	19	_	2	AZUCAR MORENO	Uni one en en	◆ MAMBO
13)	35		2		VER PICK ★ ★ ★ AMOR MIO, QUE ME HA	AS HECHO
14	14	24	3	VICTOR VICTOR SONOTONE	ANDO BUSCANDO	UN AMOR
15	15	19	7	LOS CAMINANTES	DOS CARTAS Y	UNA FLOR
16	18	20	14	LOS BUKIS FONOVISA	CHIQUILI	A BONITA
17)	30		2	LISA LOPEZ DISCOS INTERNATIONAL	PECADO	DE AMOR
18)	22	14	10	MARISELA ARIOLA	YA	TE OLVIDE
19	17	15	5	ANGELES OCHOA	СОМ	O QUE NO
20)	25	35	3	SERGIO DALMA TH-RODVEN COMO ME GI		ME GUSTA
21	13	12	16	VICTOR VICTOR SONOTONE	◆ MESITA I	DE NOCHE
22	20	22	5	GLORIA TREVI ARIOLA	TU ANGEL DE L	4 GUARDA
23	23	23	6	ILAN CHESTER	◆ SABE /	CALIDAD
24	24	26	8	BEATRIZ ADRIANA FONOVISA	NO VOLVERE JAMAS	CONTIGO
25)	29		2	LA MAFIA DISCOS INTERNATIONAL	COMO ME DU	ELE AMOR
26)	NE	w.	1	★★★HOT S	HOT DEBUT ★ ★ NADIE	ENTIENDE
27	11	8	22	RICARDO MONTANER TH-RODVEN	◆ DEJAN	E LLORAR
28	21	17	14	ALEJANDRA GUZMAN	HACER EL AMOR (ON OTRO
29)	36	36	3	CHAYANNE	◆ DARIA CUALQU	JIER COSA
30)	32	29	5	NINO SEGARRA	ERES	LA UNICA
31)	34	34	4	EDNITA NAZARIO CAPITOL-EMI LATIN	♦ E	RES LIBRE
32)	NE	WÞ	1	LUCERO MELODY		YA NO
33	26	30	6	VICENTE FERNANDEZ DISCOS INTERNATIONAL	◆ EL CHARRO I	MEXICANO
34	16	11	23	DANIELA ROMO CAPITOL-EMI LATIN	♦ TODO TO	DO TODO
35	31	25	13	GIPSY KINGS	•	BAILA ME
36)		W	1			SA MUJER
37	27		2	LOS FREDDY'S FONOVISA	PERO ACUERD	ATE DE MI
38)	40	38	4	ALEX D'CASTRO TH-RODVEN		PERDIDO
39	37	31	11	LOS BUKIS FONOVISA		DOS
40	33	27	8	TITO NIEVES	DE MI EN	IAMORATE

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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by John Lannert

WITH ITS next four releases, the Houston-based Tejano label Discos MM is looking to further exploit the increasingly promising commercial prospects for artists recording albums featuring bilingual songs, as well as English- and Spanish-language tunes

Slated to hit retail Nov. 25 are "Sonido Básico," a mixed-language effort by popular Houston rock act the Basics, which contains a bilingual treatment of "Kiss, Kiss, Kiss," culled from John Lennon and Yoko Ono's "Double Fantasy" album; "Por Ti" by Rick Gonzalez & the Choice; and "Vamos A Jugar," a bilingual children's disc by Ramón Torres. A January release by R&B-styled Tejano vocalist Michael Flores is also expected.

"We're trying to be-without being too aggressive about it-more bilingual, bicultural," says David Lummis, president of Modern Music Ventures, the firm that owns both Discos MM and the famed Sugar Hill Recording Studios. "What a lot of the Latin music departments of the big labels may be not focusing on is that music in Spanish doesn't necessarily turn off the Anglo population. I think if you look at the big projects that have come out-Linda Ronstadt's mariachi album, Los Lobos, the Texas Tornados, Gipsy Kings-all have really been embraced by the Anglos as well as Hispanics, some of them even more by Anglos," he says. "Only later has it sort of gone back and been promoted on the Spanish side.'

Lummis adds that on Nov. 25, Houston album rock station KZFX-FM will broadcast a live simulcast of the Basics' record-release concert. He also

notes that his label-currently distributed by Capitol EMI/Latin—is well positioned as Houston's musical stature continues to grow and Tejano becomes more urbanized. "There's almost 900,000 Hispanics in Houston now," says Lummis, "and there are a lot of clubs, a lot of real vitality. Our main effort and what Capitol wanted us for is to be on the ground over here in Houston when the market breaks.

THE TEXAS TORNADOS' spirited cover of "La Múcura"-one of three Spanish-language tracks from their sophomore effort "Zone Of Our Own" is beginning to generate a bit of radio action. The Reprise quartet recently finished a media blitz in Los Angeles and is now touring the Midwest . . . Te-

Discos MM is focusing on a bevy of bilingual songs

soro's self-titled Warner Discos debut, scheduled to hit retail this week, is the label's first album release ... Miguel Tomás' pop/dance debut is due out in February. Warner Discos also has just signed a Tejano pop artist, Ernesto Lazos ... Mario Bauza, who had not performed in Miami since 1946 when he was the musical director for the legendary vocalist Machito, more than made up for lost time with an electrifying Afro-Cuban baile Oct. 11 at Miami Beach's Cameo Theatre. The two-hour concert featured two blistering solo blasts from trumpeter Arturo Sandoval.

ALBUM UPDATES: New releases expected to ship from Sony Discos Oct. 29 include product from Roberto Carlos, Gilberto Santa Rosa, and Lourdes Robles.

RHYTHM AND BLUES

(Continued from page 23)

Family Stone, the Ohio Players, Kool & the Gang, Parliament, Rufus. James Brown, the Isley Brothers, and others; "Son Of Superbad: Gettin' Down On The Dance Floor," including tracks by Gary Toms Empire, B.T. Express, Brass Construction, Wild Cherry, and K.C. & the Sunshine Band; and "SuperBad Is Back!: Soul Love," including bal-lads by Al Green, Sylvia, Barry White, Al Wilson, the Chi-Lites,

25 FEMALE RAP ACTS (Continued from page 27)

and we never had something just for the females," says Silk, whose "Rapmania" event last year has been called "the Woodstock of

"This show is going to open up more opportunities for women in this business," Silk continues. "I think a lot of these ladies are going to gain a wider audience because of this—this show is an opportunity to see them live."

The Viewer's Choice/Reiss Media PPV program will premiere Nov. 16 and be offered three more times through Dec. 16. The program will cost viewers \$14.95.

A percentage of the proceeds will be donated to Hale House, the home for drug-addicted and AIDSafflicted children in Harlem, N.Y. 'Sisters In The Name Of Rap' will be available via syndication through Grobe TV in Chicago, then on home video from Poly-Gram Diversified Entertainment in January.

Marvin Gave, and others, Cassettes are \$6.98 each, CDs \$9.98 each. For more nostalgic fare, guitarist Earl Klugh has a new one on Warner Bros. featuring such standards as "Days Of Wine And Roses," "What Are You Doing The Rest Of Your Life," "Night And Day," and more. Klugh's guitar is nothing less than heavenly

ACROSS THE POND: Britain's popular Sunset Radio is lining up artists for a special series of indepth interviews with R&B artists. Called "Our Specials With The Dream Team," it features air personalities Steve Quirk and Duncan Smith. To air every Friday, the first show featured Keith Washington on Oct. 18. Other artists lined up include Patti Austin, Phil Perry, Kirk Whalum, Will Downing, Peabo Bryson, and James Ingram, with others to come.

EVER SAY DIE: Greetings to Primus Robinson, who has been named VP/urban A&R for Alpha International Records in Philadelphia, and to Sara Melendez, who is now an independent promotion consultant based in Los Angeles.



Talent

Simply Red Puts 'Stars' In Public Eye Brit Band Hopes For Stateside Support

BY DIANE PATRICK

NEW YORK-"Stars," the new album from Simply Red, marks the soulful British band's move from Elektra Entertainment to EastWest Records America. With the switch, the group—which has enjoyed two No. 1 hits in the U.S. with "Holding Back The Years" in 1985 and a remake of "If You Don't Know Me By Now" in 1989—hopes for sales here that will mirror the huge European success of its previous three albums.

There's a lot of things that bother me about the way we're perceived in this country," says lead singer Mick Hucknall, "and I'm hoping that the label change is really going to do a lot for us here. The last album ["A New Flame"] sold 6 million copies: 5 million outside the U.S. and 1 million here. There's no reason why we shouldn't be having the same amount of success here as we're having in the rest of the world.'

Atco/EastWest chairman/CEO Sylvia Rhone says, "Simply Red has always been a multiformatted group.

NEW YORK-Buoyed by its expo-

sure on Mary-Chapin Carpenter's sin-

gle "Down At The Twist And Shout,"

the veteran Cajun band Beausoleil is

■ BY JIM BESSMAN

Beausoleil, In The Spotlight,

Shines Brightly On Chart

FACT FILE

Simply Red
EastWest
Stars
ersStewart Levine & Mick Hucknall
ck Something Got Me Started
ment Elliot Rashman & Andy Dodd
So What Arts Ltd.
oking ITG

With 'Stars,' we'll concentrate on several formats simultaneously: pop, AC, and urban/quiet storm.

The album's first single, "Something Got Me Started," is top 30 with a bullet on the Hot Adult Contemporary chart. The label also plans to break the group in the dance market for the first time, and has enlisted mix-master Steve "Silk" Hurley to make a special club mix of the single.

Hucknall, who has been influenced by a diverse mixture of musical styles including R&B, jazz, and reggae, does not make music to fit for-

now riding high on the World Music

Albums chart with "Cajun Conja," its

leader/fiddler Michael Doucet,

played on the Carpenter track, which

also mentions Beausoleil in the lyrics.

They garnered further visibility by

performing in the video, as well as during Carpenter's nationally tele-

vised appearance on the Country Mu-

Now, two Beausoleil cuts from

"Cajun Conja" will be included in a

forthcoming world music sampler,

'Right As Rain," which CD Review/

Music & Audio Reviews is releasing

in a promotion with Ben & Jerry's,

the ice cream company that produces

Rainforest Crunch. The disc will be

advertised on 1 million boxes of the

snack, with proceeds donated to the

Rhino set up its Beausoleil release

(Continued on page 36)

in June by sending advance copies to

Rainforest Action Network.

sic Assn. Awards Oct. 2.

Three band members, including

debut disc on Rhino New Artists.

mats, however. So he still longs for U.S. radio to loosen up a bit.

"I'm [making this music] for every-body," he says. "When you listen to the album you're listening to a spectrum of music. I'm not saying to some guy, 'This piece here is *only* designed for black people, so you just stay away from it; I don't want you going near it.' It just doesn't work

After only three albums and six years, Simply Red has achieved combined album sales near 13 million. With the switch from Elektra to a sister WEA label, Simply Red's back catalog is now available on EastWest.

Not one to rest on his laurels, however, Hucknall assessed his past (Continued on page 36)



Brothers In Arms. Bruce Cockburn, left, Jackson Browne, and unannounced guest artist James Taylor gather backstage during the opening night of "Ban The Dam Jam For James Bay," a recent series of shows at the Beacon Theater in New York staged by Concerts for the Environment to protest plans for a hydroelectric facility in remote northern Quebec. Cockburn's new album, Nothing But A Burning Light," and Taylor's latest disc, "New Moon Shine," are both due next month on Columbia Records.

Checking Out Griffith's 'Hotel'; Waits Works; Smith Dries Tears: Wells, Motown Settle

by Thom Duffy

longed in any one format, from her early "folkabilly" al-Nashville and collaborations with country producer extraordinaire Tony Brown, to her move to MCA's pop side and her newly released disc, "Late Night Grande Hotel," which finds her working with producers Peter Van-Hooke and Rod Argent.

"I feel grateful that I'm not in a slot, even though it

means I may get lost and I don't often make the chart in my own country," says Griffith. "It means that I have my creative freedom. Being able to breathe as an artist

On a recent early fall morning, Griffith was catching her breath at MCA's New York offices before flying out to open a tour supporting "Grande Hotel" in Dublin. The

While she remains a much-admired artist without pop hits at home, Griffith is a major star in Ireland. Thanks to U2, which praised her songwriting in interviews, and label execs including Dave Pennefeather of MCA Ireland, Griffith topped the chart in Ireland in 1986 with Julie Gold's peace anthem "From A Distance," five years before Bette Midler's version helped Gold win the song-

"In the two years since 'Storms,' I really have had a happier life, a lot less turbulence, and I think the music reflects that," she says. From the shadow-into-light beauty of the opening track, "It's Just Another Morning Here," the new album matches Griffith's rich imagery and story-telling style with the accompaniment of her band, the Blue Moon Orchestra, and the strong but understated production of Van-Hooke and Argent.

"I'm an enormous fan of them both," says Griffith, noting Van-Hooke's work with Van Morrison and Argent's talents at orchestration. Five of the new album's tracks feature a 21-piece symphony. Van-Hooke and Ar-

On the album, Griffith showcases another Julie Gold

song, "Heaven," and taps "San Diego Serenade" from the repertoire of Tom Waits. But it is Griffith's own songs that shine brightest on this album-undeniably her most commercially promising to date.

That is true even for one of the record's more somber songs, "Down 'N' Outer," a first-person portrait of homelessness, inspired by a man whom Griffith met after a show one night in Philadelphia. One verse speaks to a nation whose political priorities are focused on power plays abroad rather than those struggling on its own

streets: "No, I don't live across the water/ Hey, I live right here on this corner/ just a bank account away from America."

'I think music has always had

the ability to create an awareness," says Griffith. "If I can just change one person's opinion and get them to see another [homeless] person as a human being, then that song accomplished what I wanted

WHITHER WAITS: While Griffith, Rod Stewart, Bob Seger, and others keep his songs in the spotlight, Tom Waits goes back in the studio next month to begin work on his first Island Records album in four years. The ever-adventurous Waits also plans to record his songs and music from "The Black Rider," an opera written in collaboration with William Burroughs and director Robert Wilson that has been playing to sold-out audiences across Europe. Waits and Wilson are working on a new theatrical project, "Alice In Wonderland," for late '92. The musician and wife Kathleen Brennan also have scored and written songs for the new Jim Jarmusch film, "Night On Earth," and Waits also plays a role in the new Hector Babenco film, "At Play In The Fields

Of The Lord"—as well as a cameo in "The Fisher King." All this, and he still has time to shop for hats.

SPLIT TEARS: Fontana Records in London has announced that Curt Smith has left Tears For Fears for a solo career. Partner Roland Orzabal plans to continue to use the group's name.

LOOK IT UP: The 1992 edition of Billboard's International Talent & Touring Directory is fresh off the press, with comprehensive listings of artist contacts, booking agents, managers, venues, and tour services. (Continued on page 36)

NANCI GRIFFITH DOESN'T QUITE FIT, and that's fine with her. The singer/songwriter has never quite bebums on Rounder Records, through her signing to MCA

is important."

tour returns to the U.S. this week.

of-the-year Grammy.

The singer has since toured extensively, both at home and in international markets. But time on the road took its personal toll, she concedes, as documented in the dark tone of "Storms," the album that preceded this new release.

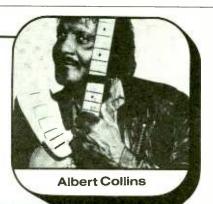
gent also recently produced **Tanita Tikaram**, who sings with Griffith on "It's Too Late."

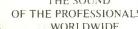
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And Many More To Be Announced

TALENT

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REVEREND RELEASE PARTY. Charisma Recording artists Reverend launched their latest release "Play God" in rock'n'roll style with an album launch party and showcase at The Whiskey in Los Angeles. (L-R) Reverend's Brian Korban; Jason Ian; BMI'S Kelly Horde; E.F. Martinez (in rear); David Wayne and Angelo Espino.

THE BEST IN UNSIGNED METAL - SHOWCASE AT FOUNDATIONS FORUM. BML, the official sponsor of the Foundations Forum Unsigned Band Showcases, showcased five of the Los Angeles areas best metal bands to a receptive convention audience. Ruined, Swingin Thing, Recipients of Death, Scizure Salad and Sway were all part of the event and accompanying Unsigned Band cassette collection. Pictured after the show are members of the San Francisco based band Sway; attorney Barry Simmons; producer Howard Benson; BMFs Julie Gordon and Barbara Cane.



PANTERA CAPTURES TOP NEW ARTIST AWARD. PANTERA CAPTURES TOP NEW ARTIST AWARD. The top new artist Pantera hosted an antisgraph signing party for an adoring crowd of convention goors. Pictured from left are Pantera's Rex; Walter O'Brien, hand manager; BMPs Julie Gordon; Diamond Darrell; BMPs Kelly Horde; Philip Anselmo and Vinnie Paul.



POISONED. Awards presenter Rikki Rockett of Poison gathered backstage with BMFs Barbara Cane and Kelly Horde.



CONCRETE AWARDS A SPECIAL TRIBUTE TO RONNIE JAMES DIO. Ronnie James Dio was named the recipient of the 1st Annual Dave Pritchard Humanitarian Award. A portion of the proceeds from the evenings awards and charity casino are benefiting The T.J. Martell Foundation

PUBLISHING 101. Ira Jaffe, President of the international music publishing corporation, NEM Entertainment, moderated a "Publishing 101" panel that discussed the role o the music publisher in taking bands from the garage level to a headlining act. BMI's Rick Riccobono discussed publishing and performing rights.



MEGADETH TOPS NEW AWARDS. Capitol's Megadeth were the winners of the top artist, radio cut, for "Hangar 18"; top artist, radio album, for "Rust In Pence"; and best thrash band. Pictured backstage following their triumphant performance are Megadeth's Nick Mensa; BMI's Julie Gordon; David Ellefson; Marty Friedman; Dave Mustaine and BMI's Kelly Horde.



ADVERTISEMENT

Goode Deed: Mort Tackles Issue Of Homelessness

Words&Music

BIRTH OF A SONG: Mort Goode is a songwriter who has written material with jazzists Dick Hyman, Joe Bushkin, and Bobby Scott; Tin Pan Alley/ Hollywood great Jimmy Van Heusen; and Michel Legrand, among others. Lena Horne and Sarah Vaughan are artists who have recorded his works. Goode has also annotated thousands of albums of jazz, pop, and Broadway cast albums, including the new 13-CD box of original Glenn Miller recordings on RCA's Bluehird division.

But he regards a new song he has written with bassist Ron Carter as one of his most meaningful endeavors.

Called "Loose Change (The Beggar's Opera II)," it is his and Carter's way of calling attention to the nation's homeless. "'Loose change,' that's what you hear all over the country these days from folks who live on the streets. says Goode. The song's subtitle is a reference to the original "Beggar's Opera," a colorful, 200-yearold saga of England's underclass that was the basis of Kurt Weill and Bertolt Brecht's 1927 master-

piece, "The Three Penny Opera."
"Loose Change" actually evolved from an instrumental of the same name penned by Carter and released a few years ago on Emarcy Records in an album called "Ron Carter Presents In A Jazz Tradition," featuring guitarist Eric Gale.

In spring 1990, Carter, a longtime friend of Goode's, suggested that Goode fashion a lyric, a task that required both to take the piece's original five-part harmony and restructure it for a song.

The result appears on a new vocal album by Grady Tate, known primarily for his skills as a drummer. Called "TNT," the album is about to be released by Milestone Records via Fantasy Records. A sample line: "Those shoppers pass and hardly look/ Coppers just go by the book."

The song is co-published by Goode's Album Songs (ASCAP) and Carter's Retrac Productions (RMI).

MOVER & SHAPER: Hal Shaper, the songwriter who is also chairman of U.K.-based The Sparta Florida Music Group Ltd., has iust completed co-writing the title song with Michael Legrand for the score of the European TV miniseries of Wilbur Smith's "The Burning Shore." The song has been recorded by Rosanna Casale. A double album is being released in Europe in November to coincide with the initial TV showing there. Shaper is also the writer of the book and lyrics, set to melodies by Cyril Ornadel, of "Great

Expectations," now playing in Melbourne, Australia. Negotiations are under way to bring the show to Tokyo and then on a worldwide tour and, hopes are, a run on Broadway.

HE CD (Copyright Deluge) continues as a generous way of showcasing a writer or publisher's catalog. The latest entry: two separate volumes devoted to the works of Jerry Leiber & Mike Stoller, who celebrate their 40th year as a writing team in 1991. One CD, "The Fifties," is a

goldmine of rock'n'roll and blues successes-26 tracks strongwhile the oth-

er, devoted to by Irv Lichtman the '60s, '70s, and '80s, has 21 cuts boasting their

own share of hits plus, interestingly, covers of earlier charters done by the likes of Aretha Franklin ("Spanish Harlem"), George Benson ("On Broadway"), and Donald Fagen ("Ruby Baby"). Although the CDs are for promotional use only, according to Leiber & Stoller executive VP/GM Randy Poe, he tells Words & Music he's "happy to report" that Rhino Records will be releasing a CD in November with 18 original hits; the title—"There's A Riot Goin' On: The Rock 'n Roll Classics Of Leiber & Stoller.'

A LARK is a lovely bird, but it's not the subject matter of a song from "Strike Up The Band" that has a new melody in the verse by Burton Lane (Words & Music, Oct. 19). The song is "Meadow Serenade," not "Meadlowlark Serenade.'

LESS IS MORE: More than 25,000 middle school, high school, and college band directors are being sent new, streamlined promotional book/cassette packages of concert band and jazz ensemble music from Hal Leonard Publishing Corp. Company president Keith Mardak says streamlining has the following benefits: a smaller, slimmer package is less expensive to mail; less bulky packaging is "friendlier" to the environment; and trap doors on cassette compartments make storage and retrieval "easier than ever." Now, that should be music to everybody's ears!

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing Corp.:

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THE BEAT

(Continued from page 32)

It's available for \$67, plus shipping, from Billboard Directories in Lakewood, N.J., at 908-363-4156 or 800-344-7119.

MARY WELLS, the first artist ever signed to Motown and the first to hit No. 1 for the label, with "My Guy" in 1964, has accepted settlement of a suit she filed against the company, says the publicist for Berry Gordy. Although Gordy was not party to the suit, he was "instrumental" to its settlement, according to a press statement, which acknowledges Wells "will still require additional assistance." A source familiar with the agreement says it falls far short of assuring security for Wells, the mother of five who, at 48, is battling lung cancer. "The perception is she got a lot of money, and it's not true," says a friend of Wells'. The Rhythm & Blues Foundation has raised more than \$125,000 for Wells but a benefit concert also is planned Nov. 11 at the Celebrity Theater in Los Angeles. Those expected include Stevie Wonder, Dionne Warwick, Natalie Cole, Isaac Hayes, Sam Moore, and others.

SIGNINGS: Hi-Five, Vesta Wil-

liams, Compton's Most Wanted. Mark Nelson, and Eric Gable to the booking roster of Pyramid Entertainment. Pyramid also is booking a January tour for client Chaka Khan to coincide with her next album, says agency president Sal Michaels . Winger and the Scorpions to the William Morris Agency, under contem-porary music VP Nick Caris, who represented the acts at ITG ... Jules Shear to Polydor/PolyGram Records Atlanta's Col. Bruce Hampton & the Aquarium Rescue Unit to Phil Walden's Capricorn Records A live album has been recorded at the Georgia Theatre in Athens, Ga., with Chuck Leavell of the Allman Brothers on keyboards and Johnny Sandlin producing, for release in January The Mavericks to MCA ... Nar ada artist Peter Buffett to the Creative Artist Agency for booking ... Motorhead to Doug Banker for management . . . Talent Consultants International, a N.Y. booking agency, has formed a management division, Talent Source, with clients Wilson Pickett, SBK act Riff, and blues duo Satan & Adam, president Margo Lewis has announced ... Vito Bruno, president of AM PM Entertainment Concepts has opened a London office for his firm, headed by Colin Davie of John Sherry Enterprises.

UN THE ROAD: Oingo Boingo, currently unsigned, is playing three nights, Oct. 31-Nov. 2, at the 15,000-seat Irvine Meadows Amphitheater near L.A. MCA this month releases "Best O' Boingo"... Janis Ian plays her first London concert in a decade Nov. 2 at the Dominion Theatre... Tour openings: the Smithereens, backing their current Capitol Records album "Blow Up," with opener Richard X. Heyman, Oct. 16, Univ. of Florida, Gainesville, Fla... Coroner, with Nuclear Assault, Thursday (24), Saratoga Winners, Cohoes, N.Y.

BEAUSOLEIL SHINES BRIGHTLY ON CHART

(Continued from page 32)

radio, retail, and press, along with a fold-out containing Beausoleil's bio and tour schedule, album graphics and a copy of a 1798 map of New Orleans, and a glossary of Cajun/Creole terms authored by Doucet ("Conja" is a voodoo spirit healer, or any voodoo spell, charm, or curse).

Rhino has since taken advantage of Beausoleil's steady touring schedule. Says VP of product management Garson Foos, Rhino's marketing staff has been aggressive in ensuring that display posters and album stock are in tour markets, while press, which has long been in the band's corner, has turned out advance pieces and picks. Besides expected radio action on Cajun specialty programs, Foos reports airplay from broader-

based outlets, including public radio and adult/alternative stations, sometimes spurred by CD giveaways.

Also, Rhino has targeted country and folk dance enthusiasts through group newsletters, and has also advertised in such folk-oriented publications as Sing Out!

This amounts to the biggest push ever for the Lafayette, La.-based band, which has previously recorded traditional-style Cajun material for Rounder, Arhoolie, and Swallow since Doucet formed it in 1975.

"There's greater label support here, and with the Mary-Chapin thing happening at the same time, our name is getting out to a whole different audience," says Doucet, who says "Cajun Conja," which features guest Richard Thompson, is the band's best-produced album.

"We tried to show we can write originals and play traditional music at the same time," he says.

Fortunately, adds Foos, the band keeps playing, thereby turning on more consumers.

"Not a week goes by," he says, "when we don't ship 500 pieces minimum, which is a very consistent and good number."

SIMPLY RED PUTS 'STARS' IN PUBLIC EYE

(Continued from page 32)

work, and for "Stars" made some changes to the band's rhythm section—now composed of keyboardists Fritz McIntyre and Tim Kellet, guitarist Meitor T.P., saxophonist Ian Kirkham, and drummer/percussionist Gota. The songs are still honest and moving.

"We found out that people haven't stopped listening to the music—and the last album was three years ago! If we were some sort of passing flight, that wouldn't be happening right now," he says.

"Our music is not based on any kind of fashion," Hucknall continues. 'Whatever I write comes purely from personal experiences that I've had or things that I've seen in my friends. And I think that makes it much more real, avoiding what I would call the 'Tin Pan Alley' way of writing where somebody from the record company tells the artist, 'Oh man, we need a hit so bad.' So you put everything and the kitchen sink into this song, you know, every cliché you've ever heard before. And then five years down the line it destroys your career. So I'd rather keep it real and just keep bubbling away.

The move to EastWest is also expected to result in increased visibility for the group. "Mick will be more involved with the U.S. promotion and marketing effort more than in the past," says Rhone.

With that kind of support, Simply Red stands ready to cooperate in every way. "We're saying to them, "We're ready, we're gonna come over, when you want, what do you want, and it's just changed everything,"

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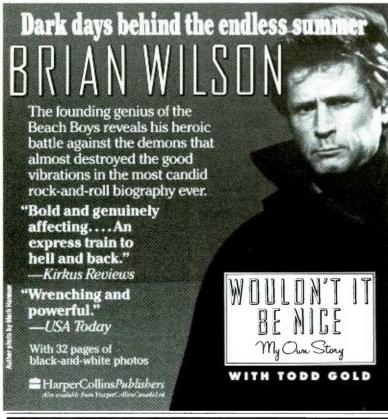
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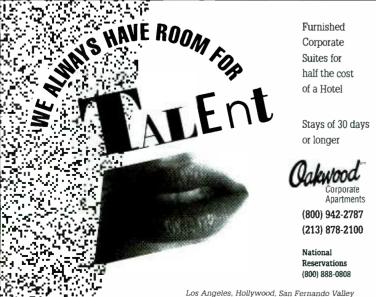
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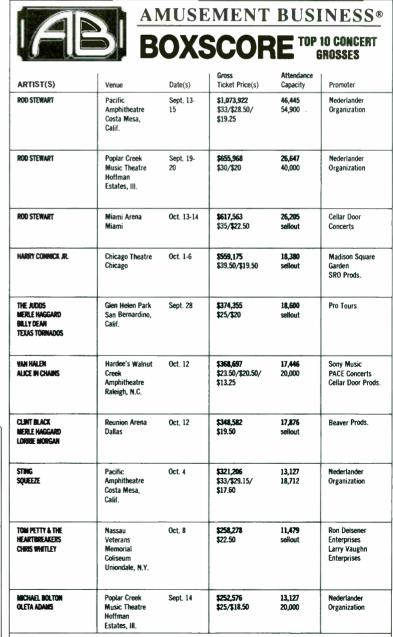
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adds Hucknall.
Promotion and publicity plans include high-profile press interviews, a radio promo tour, TV appearances including the "David Letterman" show, and a major U.S. concert in early 1992 following a European tour.







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ARTISTS IN CONCERT

RARRY MANILOW

The Paramount, New York

AS THE COVER of his Showstopper's Scrapbook tour program boasts, Barry Manilow claims "the career that became a legend." His choice to open the new Paramount Theatre only adds to that renown.

Manilow's Sept. 25 performance was the perfect vehicle to christen the 5,600-seat venue, a thoroughly overhauled, reconfigured, and lavishly refurbished use of the space previously occupied by the old Felt Forum at Madison Square Garden. Sort of a flattened Radio City Music Hall (the Paramount's chief competition in town), the venue is shaped like an amphitheater, its low ceilings crossed by tracks of lights.

When the lights went down for this opening-night show, a medley of themes from great Broadway musicals led to the entrance of the red-jacketed Manilow from behind three curtains, singing "Give My Regards To Broadway"—the first cut from his new Arista album, "Showstoppers." The concert largely reproduced the album's tribute to Broadway musical history, and also expanded upon it by appropriately modifying Mani-

low's own pop hits.
"Mandy," for example, was completely turned around by a "Music Man"-influenced barbershop-quartet version. "I Don't Want To Walk Without You' used fun vaudeville schtick as Manilow pedaled a bicycle bedecked with a keyboard—while serenading a woman riding the contraption. "Copacabana," a high point, starred Donna Cherry, one of five backup performers, who donned various wigs in wonderfully impersonating Julie Andrews, Cher, Dolly Parton, and Madonna. As for the great American theatrical songs on

"Showstoppers," the real showstopper was one of the most recent, Craig Carnelia's "The Kid In-' from the 1982 "Is There Life After High School?"

But Manilow knew better than to leave the stage without a bang. His own "I Write The Songs" was the fitting set-closer, and was decorated by descending neon signs spelling out the names of the great songwriters whom Manilow thanked for letting him borrow their work. After urging continued support for Broadway theater in New York, he encored with Cy Coleman and Betty Comden and Adolph Green's "Never Met A Man I Didn't Like," from the current hit "The Will Rogers Follies," and "I'll Be Seeing You," Sammy Fain and Irving Kahal's gem from the 1938 musical "Right This

JIM BESSMAN

MOUTH MUSIC Tipitina's, New Orleans

OUTH MUSIC's style has been referred to as "Gaelic Afro-Pop" and, of course, "world music." But however you pigeonhole it, there certainly isn't another style to compare it with. Mouthmusic (puirt-a-beul) is the traditional Gaelic music in which the human voice replaces the musical instrument. The group Mouth Music has taken the tradition and fused it with percussion and contemporary keyboards.

While Mouth Music's Sept. 4 date here was rather sparsely attended-remember Tipitina's is an R&B club-the group put on an energetic and spirited performance.

Mouth Music pretty much stuck to the material found on its recent, eponymous Rykodisc release. "I Bhi A Da" and "Bratach Bana" were especially strong. The group's sound was particularly haunting on the songs performed totally a cappella. Vocalist Talitha MacKenzie turned out to be the group's focal point; besides providing eye-appeal and furious vocals, she accentuated several songs by strapping on a drum to accompany

Although Mouth Music's set was truly original and entertaining, because all of its songs were in Gaelic the majority of the audiencethere were a handful of Scotsmen in attendance-had a hard time maintaining interest for the duration of the set. However, anyone looking for music that was truly different found it.

JEFF HANNUSCH

HOUSE OF FREAKS SCHOOL OF FISH

The Marquee, New York

F THE DOUBLE BILL featuring School Of Fish and House Of Freaks was meant to convey the congenial tastes of fans of pop-flavored rock, it came up short at this Sept. 28 date, as supporters of one band displayed blatant disinterest in the other. If the concert was intended to expose the fine chops of two emerging acts, however, it was indeed a success

School Of Fish, which has been touring constantly in support of its eponymous debut on Capitol Records, claimed the lion's share of the spotlight and fans at the Marquee. The four-man band cranked out its recipe of hard-rocking grooves glazed with moody, psychedelic overtones to hearty response.

Front man Josh Clayton-Felt, whose stage delivery evokes the effect of a whisper among incessant shouts, announced after two songs that the band was tired of playing the same old set and solicited suggestions. While this intimate approach broke the musicians' stride somewhat and rendered them a bit more subdued than in past efforts, it was an immediate crowd pleaser. The Fish obliged fans with such numbers as "Under The Microscope," "Talk Like Strangers," and a vigorous rendition of George Michael's "Father Figure."

The house had emptied out considerably by the time House Of Freaks took the stage, but those who remained and the scant enthusiasts who came got a shot of the Freaks' trademark musical minimalism in an hour of eclectic vibes paced by the undaunting energy of Bryan Harvey and Johnny Hoyt.

The Richmond, Va., duo continues to traverse genre boundaries as Hoyt and Harvey, backed by veteran musicians Steve McCarthey and Bob Rupe, hopscotched among blues, pop, and rock arrangements, with a variety of instruments, including the banjo and martial drums, in tow.

The rousing "Forty Miles," and "Rocking Chair," "This Is It," and "I Got Happy" from "Cakewalk," their major-label debut on Giant Records, were highlights of a set that came to a somewhat abrupt close with a clearly disheartened Harvey imploring the audience to bring more friends along with them next time.

CATHERINE APPLEFELD





by Jeff Levenson

NEW AND (Starting Off) Blue: Mesa/Blue Moon Records has established a subsidiary label devoted, we're told, to "music that embodies the warm relationship between the human voice and the instruments of jazz." It's called Go Jazz, and among the label's first issues is "Cool Cat Blues," by vocalist/keyboardist Georgie Fame. (Yes, Georgie Fame of "Yeah, Yeah" fame. Reference: Television archives, Shindig. Or was it Hullabaloo?) After serving as Van Morrison's music director the past few years Fame is stepping into a jazzier spotlight. This album has him covering tunes by Hoagy Carmichael, Ray Charles, Mose Allison, Jon Hendricks, and others. Also among the new Go Jazz titles: Ben Sidran's "Cool Paradise" and Bob Malach's "Mood Swing." (P.S. In touting the worthiness of this new label, Mesa's press materials proudly proclaim, "Go Jazz isn't so much a destination as a way of traveling. Does anybody have any idea what that means?)

ALSO NEW AND (Starting Off) Two: LRC Ltd. is about to kick off a new series of classic jazz issues titled "Double Exposure." The plan is to couple two major-name artists on a single compact disc. The first releases will include works by McCoy Tyner, Sonny Stitt, Sir Roland Hanna, Eddie 'Lockjaw" Davis, Buddy Rich, Maynard Ferguson, Harry "Sweets" Edison, and Jonah Iones.

HE DUKE'S PAPERS Come Home: In keeping with the recent move toward the academization of jazz, the Smithsonian Institution's National Museum of American History in Washington, D.C., has acquired a second major collection of rare, mostly unpublished manuscripts by Duke Ellington. The collection consists of 2,000-plus pages of original materials-including lead sheets, notes, orchestrations, and compositions-covering some of Duke's important works, among them the 'Far East Suites, and the film track from "Anatomy Of A Mur-They'll be available for review to scholars and educators. For regular folk, portions of the collection will be displayed in a major exhibition, "Beyond Category: The Musical Genius of Duke Ellington," scheduled to open at

Random Notes: new label, new series, and other news

the museum in the spring of 1993, followed by a tour of 12 cities around the country.

O' BETTER TERENCE: Trumpeter Terence Blanchard, whose eponymously titled album has charted steadily over the last four months, will show off his newly reworked embouchure with an oncamera role in Spike Lee's upcoming film based on the life of Malcolm X. Blanchard leads a quartet backing singer Miki Howard (looking a lot like Billie Holiday) on the stage of the Onyx Club on 52nd Street, circa mid-'50s. Off camera, he's composing and performing music for the project, much like he did with Lee's "Mo" Better Blues.

STANDING IN FOR STAN: Steve Getz, son of the late tenorist Stan Getz, informs us that the courts have now empowered him and his siblings to act as special administrators of the estate of their father. Anyone with business relating to Stan Getz should contact Steve in Pasadena, Calif.

ARTIST DEVELOPMENTS

ANIMAL'S ATTRACTION

Most musicians get to know each other very well before they form a band. Not so with Animal Logic, the I.R.S. trio of Stewart Copeland, Stanley Clarke, and Deborah Holland that made its first album last year while its members were still virtual strangers.

"We didn't really develop a rapport until we went out on tour af-ter the first album," says Copeland. "We started getting more used to each other. Before the first album we'd only played one show together in Brazil performing such thought-out numbers as 'Jam in E.' '

The result of the togetherness is "Animal Logic II," a much more cohesive album, co-produced with Tony Berg. The pop tunes, sung by Holland, are anchored by Copeland's steady drumming and Clarke's inventive bass playing.

'With the first album, the songs were already written before we formed," says Holland. "We're a band now, previously it was just kind of the songs and they were arranged a little.'

Though Copeland is an accomplished composer and film scorer, he doesn't write pop songs for the band. "I compose like hell, but I don't feel comfortable writing pop songs," he says. "I do one every two years, so maybe in five years, I'll have enough.

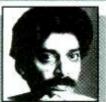
"I used to compare myself with Sting," he continues. "I would argue him under the table on a topic and then he'd go off and write a song and in three words devastate any argument I had. 'Russians' is a perfect example.

Instead, Holland writes the songs and sends them to Clarke and Copeland as she completes them. "We're hypercritical of them. We ensure that her heart is full of misery," Copeland jokes. 'But we're worried now because she's met a nice man. We don't know how she'll write if she's MELINDA NEWMAN happy.

NEW FROM CMP RECORDS THE EASIEST TRIPLET YOU'LL EVER PLAY



CHAD WACKERMAN Forty Reasons, Chad Wackerman's debut as a leader, showcases his polyrhythmic punch and odd time virtuosity with guitar great Allan Holdsworth, bassist Jin "Flim" Johnson and keyboardist Jim Cox. ONP CD/CS 48



TRILOK GURTU Living Magic, the second CMP release by percursionist Trilok Gurtu, dynamically fuses ethnic rhythms and jazz improvi-Vasconcelos and saxoohanist Jan Garbarek are featured, OMP CD/CS 50



extended piece for five frame drum-

GLEN VELEZ Virtuoso hand drummer Glen Velez blends minimalism and world music on Doctrine of Signatures, his fourth CMP recording, featuring the premier of an

mers. CMP CD/CS 54 Distributed by Action * Precision * Rounder * Waysida Landmark * [Midwest * Mid Atlantic * South East] North Country * Is Canada by May Audio

NAIRD CMP RECORDS

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HIS WEEK	KS. AGD	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS:	
Ē	2 WKS.	NE ONE	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	NE	N	★ NO. 1 ★★ HARRY CONNICK, JR. COLUMBIA 48685* 1 week at No. 1 BLUE LIGHT, RED LIGHT	
2	1	9	WYNTON MARSALIS COLUMBIA 47977 THICK IN THE SOUTH	
3	2	17	NATALIE COLE ▲ 2 ELEKTRA 61049 UNFORGETTABLE	
4	9	3	DAVE GRUSIN GRP 2005* THE GERSHWIN CONNECTION	
5	3	15	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA ANOTHER HAND	
6	4	15	MCCOY TYNER CHESKY JD51* NEW YORK REUNION	
1	15	3	MARK WHITFIELD WARNER BROS. 26659* PATRICE	
8	24	3	MACEO PARKER VERVE 068*/POLYGRAM MO' ROOTS	
9	6	9	WYNTON MARSALIS COLUMBIA 47976 UPTOWN RULER	
10	NE	V	BRANFORD MARSALIS COLUMBIA 46990 THE BEAUTYFUL ONES ARE NOT YET BORN	
11	8	9	WYNTON MARSALIS COLUMBIA 47975 LEVEE LOW MOAN	
(12)	19	3	OSCAR PETERSON TRIO TELARC 83306* SATURDAY NIGHT AT THE BLUE NOTE	
13	14	5	JACKIE MCLEAN TRILOKA 188* RITES OF PASSAGE	
14	13	9	ANTONIO HART NOVUS 3120*/RCA FOR THE FIRST TIME	
15	16	7	THE BENNY GREEN TRIO BLUE NOTE 96485*/CAPITOL GREENS	
16	7	13	CASSANDRA WILSON JMT 834 443*/POLYGRAM SHE WHO WEEPS	
17	5	13	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND ALONE TOGETHER	
(18)	22	5	HERB ELLIS JUSTICE 1001* ROLL CALL	
19	NEV	V D	KENNY KIRKLAND GRP 9657* KENNY KIRKLAND	
20	23	5	BOBBY HUTCHERSON LANDMARK 1529*/FANTASY MIRAGE	
21	17	5	SONNY SHARROCK AXIOM 848 957*/ISLAND ASK THE AGES	
22	25	3	STEPHEN SCOTT VERVE 849 557*/POLYGRAM SOMETHING TO CONSIDE	
23	10	15	TERENCE BLANCHARD COLUMBIA 47354* TERENCE BLANCHARD	
24	12	25	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM ARTISTRY	
25	18	19	STAN GETZ EMARCY 838 770*/POLYGRAM SERENITY	
	-		JENEWY 1	

TOP CONTEMPORARY JAZZ ALBUMS

1	6	3	* * NO. 1 * * FOURPLAY WARNER BROS. 26656* 1 week at No. FOURPLA	
2	1	7	THE RIPPINGTONS GRP 9651* CURVES AHEAI	
3	3	7	THE MANHATTAN TRANSFER COLUMBIA 47079* THE OFFBEAT OF AVENUE.	
4	2	7	CHICK COREA ELEKTRIC BAND GRP 9649* BENEATH THE MASI	
5	5	7	ACOUSTIC ALCHEMY GRP 9648* BACK ON THE CA	
6	4	15	BELA FLECK & THE FLECKTONES WARNER BROS, 26562* FLIGHT OF THE COSMIC HIPPO	
7	7	15	CANDY DULFER ARISTA 8674* SAXUALIT	
8	24	3	ALEX BUGNON ORPHEUS 47979/EPIC 107 DEGREES IN THE SHADI	
9	12	3	MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC ODDS OR EVEN	
10	10	7	AL DI MEOLA TOMATO 79750*/MESA-BLUEMOON WORLD SINFONIA	
11	9	13	KIM WATERS WARLOCK 2726* SAX APPEA	
12	8	19	JEAN LUC PONTY EPIC 47378* TCHOKOL	
(13)	NEW RICHARD ELLIOT MANHATTAN 96687*/CAPITOL			
14	11	9	WARREN HILL NOVUS 3117*/RCA KISS UNDER THE MOON	
(15)	NEW DAVID BENOIT		DAVID BENOIT GRP 9654* SHADOW:	
16)	18	3	ERIC MARIENTHAL GRP 9655* OASI	
17	17	9	SADAO WATANABE ELEKTRA 61120* SWEET DEA	
(18)	NE	NÞ	NEW YORK VOICES GRP 9653* HEARTS OF FIRE	
19	20	5	BLUESIANA II WINDHAM HILL JAZZ 10133* BLUESIANA	
20	NE	NÞ	WILTON FELDER PAR 2010* NOCTURNAL MOODS	
(21)	22	5	DOTSERO NOVA 9136* JUBILEI	
<u></u>	23	5	PHIL SHEERAN SONIC EDGE 80037* STANDING ON FISHES	
23	25	3	NESTOR TORRES VERVE FORECAST 028*/POLYGRAM DANCE OF THE PHOENIX	
24	13	25	THE CRUSADERS GRP 9638* HEALING THE WOUNDS	
25)	NE	V >	DAVE SAMUELS GRP 9656* NATURAL SELECTIONS	

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.





by Is Horowitz

RAMMY TIME is still several months away, and the perennial hope still bubbles that maybe this time around classical music will get a fair shake on the awards show telecast. After all, the February event will again originate in New York, the nation's center of classical activi-

Still, if the past is any guide, the prospect is not very encouraging. As has been pointed out here and elsewhere with frustrating frequency, the dynamics of a music awards show on prime-time TV leaves little more than token room for classics, let alone other "minority" music.

If the goal is maximum ratings and revenue, even that token nod to classics gets pushed back into the show's last minutes, when there is little likelihood that errant viewers will impact on ratings.

That's show-biz reality. And the fact remains that NARAS could not finance many of its activities without substantial input from telecast revenues.

It's ironic that accommodating to this reality conflicts with a basic tenet of the recording academy: that Grammys recognize artistic achievement without regard to commercial success, or failure.

Academy president Michael Greene and some of the organization's national trustees have indeed tried to improve matters. In the last couple of years, for example, promising steps have been taken to upgrade classical Grammy nominations procedures.

Now, Greene is reported to be looking ahead to a separate Grammy telecast on PBS devoted solely to classics and jazz, with their own talent presenters and performers. It takes money, though, and adequate sponsorship may not be secured in time for implementation this year.

But the bullet has been bitten. At long last the acade my is confronting the issue directly. It may no longer have to fudge the reality that these "minority" genres and mainstream pops cannot coexist comfortably on prime-time TV.

It's not elitism to suggest that such forced proximity serves neither the needs of the music nor the academy.

BMG CLASSICS has lots of recording plans with Evgeny Kissin. But the young Soviet pianist will be a couple of years older by the time much of it is safely in the can. Scheduling recording sessions around his other commitments is no easy matter.

Next July, Kissin will record the Mozart Piano Concerto No. 20 with Vladimir Spivakov and the Moscow Virtuosi in a series of sessions that will also see Gary

Classical music may get a separate Grammy showcase

Graffman as soloist in Prokofiev's Concerto No. 4.

Kissin's RCA Victor Red Seal producer, Jay David Saks, has a pair of Chopin discs inked in for next year and 1993, and a live recording of the Rachmaninoff Concerto No. 3 with the Boston Symphony and Seiji Ozawa in January 1993, a year that will also see Scriabin's Piano Sonata No. 3 laid down by Kissin, as well as Balakirev's knuckle-busting "Islamey" and a batch of Rachmaninoff etudes and preludes. Word is that the latter project may extend into 1994.

PASSING NOTES: When Sir Georg Solti postponed sessions with the Chicago Symphony Oct. 7-8 for a London recording of the Bruckner Symphony No. 2, Erato moved in with Daniel Barenboim to record an all-Wagner program. The Solti recording was done a week later.

A Delos promotion for its midprice "Made in the USA" sampler will find excerpts aired by more than 350 NPR stations during American Music Week, Nov. 4-10, says Rudy Simpson, label marketing VP.





duos by Mozart and Leclair. From the inviting booklet cover to the exciting give-and-take of two musical giants at the top of their forms, this is one of the must-have recordings for every collection!



Top Classical Albums...

EEK	AGO	ON CHART	Compiled from a national sample of retail store sales reports.
THIS WEEK	2 WKS.	WKS. C	TITLE ARTIS' LABEL & NUMBER/DISTRIBUTING LABEL
1	1	57	★★ NO. 1 ★★ IN CONCERT ▲ LONDON 430433-2* 55 weeks at No. CARRERAS, DOMINGO, PAVAROTTI (MEHTA
2	2	9	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN
3	6	3	HOROWITZ THE POET DG 435025-2* VLADIMIR HOROWIT.
4	4	3	PART: MISERERE ECM 847539-2* HILLIARD ENSEMBLI
5	3	21	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2ZK* CHICAGO SYMPHONY (BARENBOIM
6	7	13	FAVORITE ARIAS BY WORLD'S FAVORITE SONY CLASSICAL MOK 47176 CARRERAS - DOMINGO - PAVAROTT
7	17	3	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC* YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAI
8	8	9	THE GIRL WITH ORANGE LIPS NONESUCH 79262 DAWN UPSHAW
9	9	77	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWIT.
10	5	37	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTE
11	10	7	IVES/SCHUMAN/MENNIN MERCURY 432755-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON
12	16	3	HANSON: SYMPHONY NO. 4 DELOS DE 3105* SEATTLE SYMPHONY (SCHWARZ
13	19	3	WAGNER: GOTTERDAMMERUNG DG 429385-2* BEHRENS, GOLDBERG, STUDER (LEVINE
14	24	3	COPLAND: EL SALON MEXICO DG 431672-2* NEW YORK PHILHARMONIC (BERNSTEIN
15	11	21	RUSSIAN ROMANCES PHILIPS 432119-2* DMITRI HVOROSTOVSK
16	14	41	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC:54108* ITZHAK PERLMAN
17	13	15	HANDEL: SONATAS RCA 60441-4-RC* KEITH JARRETT, MICHALA PETR
18	20	5	MOZART: CONCERTOS FOR 2 & 3 PIANOS SONY CLASSICAL SK 44915* MURRAY PERAHIA, RADU LUPI
19	15	67	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTE
20	12	23	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742° MIDOR
21	21	11	BLOCH: SCHELOMO RCA 60757-2-RC* HARNOY, LONDON PHILHARMONIC (MACKERRAS
22	RE-E	NTRY	SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281 ANDRES SEGOVI.
23	25	5	HAIL, GLADDENING LIGHT COLLEGIUM 113* JOHN RUTTER, CAMBRIDGE SINGER
24	RE-E	NTRY	ROSTROPOVICH: RETURN TO RUSSIA SONY CLASSICAL SK 45836* NATIONAL SYMPHONY ORCHESTRA (ROSTROPOVICH
25	22	19	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC* SAINT LOUIS SYMPHONY (SLATKIN

TOP CROSSOVER ALBUMS™

1	1	31	★★ NO. 1 ★★ SPIRITUALS IN CONCERT DG 429790.2* 29 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	3	3	PAVAROTTI SONGBOOK LONDON 433513-2* LUCIANO PAVAROTTI
3	7	3	AMAZING GRACE PHILIPS 432546-2* JESSYE NORMAN
4	2	9	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELL
5	6	3	THE WIND BENEATH MY WINGS RCA 60862-2-RC* JAMES GALWAY
6	9	3	ANNIE GET YOUR GUN ANGEL CDQ-54206* CRISWELL, HAMPSON (MCGLINN)
7	4	15	HOLLYWOOD DREAMS PHILIPS 432409-2* HOLLYWOOD BOWL ORCHESTRA (MAUCERI
8	8	5	THE MUSIC MAN TELARC CD-80276* NOBLE, BRETT, CINCINNATI POPS (KUNZEL
9	5	17	NIGHT & DAY ANGEL CDC-54203* THOMAS HAMPSON
10	NE	wÞ	CARMEN JONES ANGEL CDC-54351* FERNANDEZ, EVANS (LEWIS
11	10	25	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL
12	NE	wÞ	WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295* P.D.Q. BACK
13	RE-ENTRY		THE VERY BEST OF THE BOSTON POPS PHILIPS 432802-2* BOSTON POPS (WILLIAMS
14	NE	wÞ	SYMPHONIC SONDHEIM ANGEL CDC: 54285* LONDON SYMPHONY (SEBESKY
15	11	19	I LOVE A PARADE SONY CLASSICAL SK 46747* BOSTON POPS (WILLIAMS)

■ 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/

Country

Country's Status Touted At SRO Expo

Speakers Say Genre's Popularity Here To Stay

■ BY DEBBIE HOLLEY

NASHVILLE—The Country Music Assn. rounded out country music week with its SRO '91 Entertainment Expo, Oct. 3-5 at the Stouffer Hotel and Convention Center here.

Nearly 550 talent buyers and various other industry executives attended the panel discussions, roundtables, talent showcases, and awards presentation. Attendance was up by more than 100 registrants compared with last year's 423.

Ken Kragen, recognized for his longtime management association with Kenny Rogers and now Travis Tritt, as well as the "We Are The World" and "Hands Across America" projects, was the keynote speaker.

During his address, Kragen pointed out that country music has had a booming year despite the recession. "It's exploding," he said, noting a 35% increase in the number of radio stations programming country music. He also cited the jump in country record sales, a 20% increase in country bookings over last year (despite an overall poor concert season), and the increase in the number of households now receiving The Nashville Network and Country Music Television.

Kragen went on to cite mainstream television and the movie industry jumping on the country bandwagon with the likes of a Randy Travis HBO special, a Garth Brooks special slated to air on NBC, the fourth "Gambler" movie scheduled to air in November, and movie projects in the works for K.T. Oslin, Reba McEntire, and Tritt.

NOT JUST A TREND

He recognized a Los Angeles critic who does not believe "this country explosion will last. He is full of shitoke," said Kragen, explaining that the market and product are totally different now than during the "Urban Cowboy" movie-driven trend of the early-'80s. "Go to one of the shows," urged Kragen, "you see for yourself what's happening at these shows and who's attending."

Again contrasting today's market with the "Urban Cowboy" days, Kragen said, "Garth isn't being played on pop radio. The 'Urban Cowboy' stuff was. We are seeing an increase in country's popularity without pop radio and at the expense of pop radio. The boundaries have expanded and Garth Brooks is selling millions without the help of pop radio."

Kragen touched on how the industry can prevent today's explosion from "turning into another early-'80s experience." His suggestions included "don't clone Garth Brooks," keep diversifying, take risks, don't get too greedy, and re-invest in what you have—"you have to spend money to make money."

Kragen cited CMT and TNN as the two major delivery vehicles, visually, but, he scolded, "They are still behind in quality and effect. We've got to help improve the quality and success of programming on those channels.

We need to be creative. This is the golden age of country music."

Local newspaper columnist and entertainment writer Bob Oermann moderated the "Country Music: What It Is And What It Ain't" panel presentation that featured Oslin; Stan Moress, Moress Nanas Golden Entertain-

'We don't need to ditch the cowboy hats and boots'

ment; Sam Lovullo, Hee Haw; Bud Schaetzle, High Five Productions; Fred Rappaport, Fred Rappaport Productions; and Bob Lobdell, Cold Spring Harbor Group.

SCRAPPING THE STIGMA

Speaking of the image stigma that has long been attached to country music, Oermann challenged the crowd to "educate the listening public and let them know what country music is."

Oslin added, "Are you supposed to show up in boots" in order to sing country music. She said she grew up in Texas and never wore boots. "I grew up in the city." Oslin also related some of her experiences: "The first three times I appeared on "The Tonight Show," they brought out the Miss Kitty set with hay bales. I looked like I walked out of Bergdorf Goodman when I went out to sing."

Oslin's manager, Moress, added, "We don't need to ditch the cowboy hats and boots at all." But, that isn't every country artist's image.

Lovullo admitted the woes of "Hee Haw," and attributed them to the "deregulation of television," along with the "fresh, young look" that videos offer. He said "Hee Haw" was forced to change in order to compete. "We're coming out of the cornfield and the pickin' and grinnin', but it will be country music." The first show of the revised program is scheduled to air in January.

show of the revised program is scheduled to air in January.

Schaetzle, responsible for Brooks'
"The Thunder Rolls" and the Judds'
"Love Can Build A Bridge" videos, said the banning of the "Thunder" video cast a backward view. "It's sad to see Brooks get slapped down for being different and creative, and for being on the edge," he added.

Rappaport, who produces televi-

Rappaport, who produces television specials and movies, encouraged the industry to "do things that are believable, likable, and reflect integrity. The major networks have a broadcast responsibility."

MORE ADVERTISER SUPPORT NEEDED

Lobdell, director of Cold Springs Harbor, claimed he has spent the past several years calling on advertisers and trying to sell them on country music using current marketing data (Simmons Study). According to his statistics, 31% of adults listen to country radio sometime between Monday and Friday. "That's second only to adult contemporary," he add-

ed. Additionally, 26% of all adults living in \$50,000-plus-income households listen to country radio. Lobdell said advertisers that exclude country music from their media selection "limit their ability to reach a major share of their customer potential."

Saturday morning's international conference, led by Terry Cline of Buddy Lee Attractions, turned into a session allowing attendees to "vent your frustrations," define the current market status, and plan for the future. Don Cusic, professor at Middle Tennessee State Univ.'s Recording Industry Management program, and Martin Satterthwaite, director of European operations, CMA, each spoke for a short time about the state

(Continued on page 42)



Green Around The Gill. Garth Brooks, left, Glenn Frey, center, and Vince Gill prepare to tackle a game of golf Sept. 29 at the Music Row Golf And Bowl tournament that benefited the T.J. Martell Foundation for Cancer, Leukemia, and AIDS Research. The golf game, hosted by Gill, and the bowling party, hosted by Edide Rabbitt, raised more than \$55,000 for the organization.

Fledgling IBMA Bends With Country

CMA, Country Recognizing Bluegrass' Growth

BLUEGRASS BREAKTHROUGH: The signs are good for bluegrass music. In spite of prophecies that bluegrass performers would be too individualistic (and too jealous) to cooperate for the common good, the International Bluegrass Music Assn. has not just held together but is thriving. Its recently concluded trade show and awards ceremonies revealed an organization with a clear sense of purpose and a degree of self-possession remarkable for an undertaking still in its infancy. It looks as though

the IBMA has benefitted from the rich experiences of the Country Music Assn., without having had to live through any of the CMA's "poor relations" stages. Ideally, this sturdy superstructure will strengthen—rather than compromise—the music on whose behalf it exists. That has certain-

ly been true with the CMA. The IBMA wisely recognizes that it is a part of the country music industry and has gone to considerable lengths to reinforce that point. Last year, it enlisted country/bluegrass vets Vince Gill and John McEuen to host its awards show; and this year, it turned over those chores to three other format-bridging artists: Chris Hillman, Marty Stuart, and Mac Wiseman. How's that for an even trade? Bluegrass gives country some of its flavor, and country gives bluegrass some of its glitz.

But the IBMA is only part of the current bluegrass story. Gill's recent win as CMA's male vocalist of the year demonstrates that the "high lonesome" sound of bluegrass is appealing to a wide audience, even if it is doing so to traditional country instrumentation. The Judds' current single, "John Deere Tractor," is from the bluegrass canon. Such soughtafter session musicians as Mark O'Connor, Jerry Douglas, and Roy Huskey Jr. are prized both for their bluegrass licks and versatility. One of the most popular tracks on Travis Tritt's new album, "It's All About To Change," is a rocked-up version of the bluegrass classic, "Don't Give Your Heart To A Rambler."

Bluegrass fiddler and singer Alison Krauss has become ubiquitous in the country music scene. She sings on current albums by Dolly Parton, Michelle

Shocked, Mark Chesnutt, and Desert Rose Band and was the only bluegrass act featured on the CMA's recent SRO talent showcase. Krauss and New Tradition, a gospel bluegrass band, have videos regularly shown on Country Music Television. Larry Cordle, Jim Rushing, and Carl Jackson, long honored as country songwriters, are penning some real for-the-ages bluegrass songs, as well. And Cordle and Jackson are also busy as country and bluegrass pickers. Among country hits that have been

by Edward Morris

recorded of late by bluegrass bands are "Trainwreck Of Emotion," "Going Gone," "Timber (I'm Falling In Love)," and "Don't Our Love Look Natural."

Bluegrass can expect another boost when Emmylou Harris' "Live At The Ryman" is released. Harris' band, the Nash Ramblers, features such

bluegrass stalwarts as Huskey, Sam Bush, and Al Perkins, and the live album contains a number of bluegrass or bluegrass-treated standards.

As country steams ahead, look for bluegrass to gain some corollary momentum.

MAKING THE ROUNDS: "For My Broken Heart," Reba McEntire's new album reached gold level 10 days after its release, according to her publicist. It is McEntire's 10th gold record.... Carter & Associates, Huntington, W.Va., has purchased AIR Records. First release from AIR will be Johnny PayCheck's "Lefty Was Right"... Jerry Clower has won the Liberty Bowl's distinguished service award for 1991.

MARK YOUR CALENDAR: Diamond Rio will perform Nov. 3 at Nashville's Tennessee Performing Arts Center . . . Dollywood's "Smoky Mountain Christmas" festival will open Nov. 15 and run for various days through Dec. 29.

SIGNINGS: Col. Bruce Hampton & the Aquarium Rescue Unit to Capricorn Records, with a self-titled album scheduled for release in January . . . Atlantic Records' Neal McCoy to Buddy Lee Attractions for bookings.

Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TITLE OR EQUIVALENT)	PEAK POSITION
(1)	1	1	5	★ ★ NO. 1 ★ GARTH BROOKS CAPITOL 96330* (10.98) 5 weeks	★ sat No. 1 ROPIN' THE WIND	1
(2)	2	2	57	GARTH BROOKS △ 4 CAPITOL 93866* (9.98)	NO FENCES	1
3	3	3	20	TRAVIS TRITT ● WARNER BROS. 4-26589* (9 98)	IT'S ALL ABOUT TO CHANGE	2
4	4		2	REBA MCENTIRE MCA 10400* (9 98)	FOR MY BROKEN HEART	4
5	6	6	128	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2
6	5	4	22	ALAN JACKSON ◆ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
(7)	8	8	15	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
8	7	5	21	RICKY VAN SHELTON ◆ COLUMBIA 46855*/SONY (9.98	EQ) BACKROADS	3
9	11	24	31	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5
10	10	9	49	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
11	9	7	7	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
(12)	14	16	30	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
13	13	13	5	THE JUDDS CURB/RCA 61018*/RCA (9 98)	GREATEST HITS VOL. II	13
14	12	12	57	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
(15)	16	10	26	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10
16	15	11>	15	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
(17)	17	40	94	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
18	18	14	20	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
(19)	20	31	52	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) SHO	OTING STRAIGHT IN THE DARK	19
20	23	20	83	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
21	21	17	84	ALAN JACKSON ▲ ARISTA 8623 (8 98)	HERE IN THE REAL WORLD	4
22	19	15	9	DOUG STONE EPIC 47357*/SONY (9,98 EQ)	I THOUGHT IT WAS YOU	12
23	NE	N >	1	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	23
24	22	21	29	GEORGE STRAIT MCA 10204* (9 98)	CHILL OF AN EARLY FALL	4
25	24	19	128	CLINT BLACK ▲ 2 RCA 9568 (9.98)	KILLIN' TIME	1
26	25	22	166	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
27	26	26	27	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 FQ)	ELECTRIC BARNYARD	3
28	28	28	6	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	28
29	27	23	36	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23
30	30	25	28	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
31	31	35	29	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
32	34	36	102	THE KENTUCKY HEADHUNTERS ▲	PICKIN' ON NASHVILLE	2
33	32	32	53	MARK CHESNUTT ● MCA 10032* (9,98)	TOO COLD AT HOME	12
34	35	34	56	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
35	29	18	9	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
36	33	29	49	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9	.98) IF THERE WAS A WAY	7
(37)	46		2	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	37
38	36	30	63	PIRATES OF THE MISSISSIPPI	PIRATES OF THE MISSISSIPPI	12
39	39	38	72	CAPITOL 94389* (9 98) ALABAMA ● RCA 52108* (9 98)	PASS IT ON DOWN	3
	- 0					

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	T ITLE R EQUIVALENT)	PEAK POSITION	
40	40	42	80	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	OUG STONE ● EPIC 45303*/SONY (8.98 EQ) DOUG STONE		
41	41	37	61	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
42	37	33	37	AARON TIPPIN RCA 2374* (9.98) YOU'VE GO	T TO STAND FOR SOMETHING	23	
43	47	61	3	BILLY DEAN CAPITOL 4-96728* (9.98)	BILLY DEAN	43	
44	38	27	9	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27	
45	44	_	12	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	44	
46	45	44	59	KATHY MATTEA MERCURY 842330* (8 98 EQ)	A COLLECTION OF HITS	8	
47	48	45	24	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27	
48	43	46	12	HOLLY DUNN WARNER BROS 4 26630* (9.98)	MILESTONES, GREATEST HITS	25	
49	53	48	91	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 E	Q) RVS III	1	
50	54	49	91	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7	
51	50	53	72	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11	
52	59	59	107	REBA MCENTIRE MCA 8034* (8 98)	REBA LIVE	2	
53	52	41	25	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BE	ROS (9 98) PURE HANK	8	
54	55	56	5	KEITH WHITLEY RCA 3156* (9 98)	KENTUCKY BLUEBIRD	51	
55	42	39	11	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36	
56	51	50	5	TEXAS TORNADOS REPRISE 26683*/WARNER BROS (9.98)	ZONE OF OUR OWN	50	
57	56	52	37	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17	
58	62	57	123	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6	
59	49	43	9	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43	
60	60	58	17	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36	
61	61	55	56	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1	
62	58	51	48	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5	
63	57	47	17	VERN GOSDIN COLUMBIA 47051*/SONY (9 98)	OUT OF MY HEART	41	
64	65	63	37	MARTY STUART MCA 10106* (9.98)	TEMPTED	20	
65	64	_	7	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	64	
66	68	75	72	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1	
67	NE	N >	1	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	67	
68	67	60	15	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57	
69	66	67	53	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	THOUSAND WINDING ROADS	23	
70	RE-E	NTRY	30	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22	
71	69	65	106	RANDY TRAVIS ▲ WARNER BROS 25988 (9 98)	NO HOLDIN' BACK	1	
72	72	73	4	RONNIE MCDOWELL CURB 77507* (9 98)	YOUR PRECIOUS LOVE	72	
73	63	54	30	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24	
74	75	_	3	RICKY SKAGGS EPIC 47389*/SDNY (9.98)	MY FATHER'S SON	68	
75)	ŘE-E	NTRY	30	PAM TILLIS ARISTA 8642* (8 98)	PUT YOURSELF IN MY PLACE	34	

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
SOUNDS OCTOBER 26, 1991

FOR WEEK ENDING OCTOBER 26, 1991

		<u> </u>				_
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	/ALENT)	TITLE	WKS. ON CHART	
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98)	23 weeks at No. 1	GREATEST HITS	23	
2	2	VINCE GILL RCA 9814 4R* (4.98)		BEST OF VINCE GILL	23	
3	3	ANNE MURRAY ▲ 4 CAPITOL 46058* (7 98)		GREATEST HITS	23	
4	4	GEORGE STRAIT ▲ MCA 42035* (8.98)	(GREATEST HITS, VOL. 2	23	
5	5	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)		ALWAYS & FOREVER	23	
6	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	j	A DECADE OF HITS	23	
7	7	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE ST	TRAIT'S GREATEST HITS	23	
8	8	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8 98)		HEARTLAND	23	
9	9	ALABAMA ▲ 3 RCA 4939 (8 98)		ROLL ON	23	
10	11	THE JUDDS RCA 2278-4* (3 98)		COLLECTOR'S SERIES	22	
11	15	REBA MCENTIRE ▲ MCA 2789 (8 98)		GREATEST HITS	23	
12	10	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9 98)	T	WENTY GREATEST HITS	23	
13	12	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)		SUPER HITS	13	

THIS	LAST WEEK			WKS. ON CHART
14	14	GEORGE STRAIT ▲ MCA 42114 (8 98)	F YOU AIN'T LOVIN' YOU AIN'T LIVIN'	23
15	13	ALABAMA ▲ ¹ RCA 7170 (8.98)	GREATEST HITS	23
16	17	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	8
17	16	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	21
18	20	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	20
19	23	GEORGE STRAIT ▲ MCA 5913 (8 98)	OCEAN FRONT PROPERTY	20
20	24	PATTY LOVELESS ● MCA 42223 (8 98)	HONKY TONK ANGEL	15
21	18	WAYLON JENNINGS ▲ 3 RCA 3378 (8.98)	GREATEST HITS	20
22	19	HANK WILLIAMS, JR. ▲ 2 WARNER/CURB 60193/WARNER BROS (9 98) GREATEST HITS	18
23	22	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	21
24	21	RONNIE MILSAP ▲ RCA 5425 (8.98)	GREATEST HITS VOL. 2	10
25	25	ALABAMA ▲ 4 RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	21
C-4-1-	15	and alder titles which are registering arguitement sales @ 1001 Pillhos	rd/PDI Communications Inc. and SoundScan II	25



by Lynn Shults

NEW ROOM AT THE TOP: Travis Tritt's "Anymore" storms from No. 7 to claim the top spot on the Hot Country Singles & Tracks chart. The song, Tritt's second No. 1, was written by Tritt and L.A.-based writer Jill Colucci and produced by Gregg Brown. Of Tritt's seven singles, all but one have reached the top 10 and five have been No. 3 or higher. Tritt has either written or co-written six of the seven compositions. Seven must be Tritt's lucky number: The track hit No. 1 in its seventh week on the chart.

NSIDE THE TOP 10: Positioning themselves for the surge to the top are this week's most active tracks. This group is led by the duet "Brotherly Love," by Keith Whitley & Earl Thomas Conley. It bounds from No. 13 to No. 5. Trailing closely are Marty Stuart's "Tempted," leaping from No. 16 to No. 9, and "A Picture Of Me (Without You)," by Lorrie Morgan, zipping from No. 18 to No. 10.

TRACKS TO WATCH: "Shameless," by Garth Brooks, soars from No. 33 to No. 15 in two weeks. George Strait's "The Chill Of An Early Fall" moves from No. 32 to No. 26; "Some Guys Have All The Love," by Little Texas, continues to build and climbs from No. 34 to No. 28; Reba McEntire's "For My Broken Heart" surges from No. 40 to No. 32; and "My Next Broken Heart," by Brooks & Dunn, eases from No. 51 to No. 45.

THE ALBUM CHARTS continue to be dominated by Garth Brooks, "Ropin' The Wind" is No. 1 on both the Top Country Albums and The Billboard 200 Top Albums charts. On the country chart, Vince Gill's "Pocket Full Of Gold" moves from No. 11 to No. 9, and Dolly Parton's "Eagle When She Flies" climbs from No. 14 to No. 12. Debuting at No. 23 is Alabama's "Greatest Hits Vol. 2," and entering at No. 67 is the Pirates Of The Mississippi's "Walk The Plank."

EXPANSION TALK ABOUNDS as many anticipate new country-formatted stations to sign on soon in certain markets (Billboard, Oct. 12). Commenting on such expansion, Bob Moody of WPOC Baltimore says, 'When [potential competitors] do their market research, they might realize it will be such an expensive proposition, because market revenue is so low, they're never going to make their money back." In Dallas, Bobby Kraig of KPLX warns, "I don't think you're going to find many expansion stations that will survive." Tom Rivers of WQYK Tampa, Fla., adds, "Anyone who thinks, just because country is so hot, you can pop an FM country station on the air and immediately get ratings is in for a surprise." Bob Guerra of KZLA Los Angeles has this advice for expansion stations: "You must have a tremendous amount of patience, a very good marketing plan, and the guts to stick it out.

ORNING BECOMES A PROBLEM; Most agree that there is sufficient talent to staff these new stations. However, the search for morning drive-time talent will send some reaching beyond the country format. Another critical area will be the stations' promotion directors, a position that has been either behind the scenes or almost nonexistent in the past. Notes KPLX's Kraig, "We have two people in that area, and I don't know how I would survive without them.

NEW ON THE CHARTS

The Remingtons, BNA Entertainment's newest debut, clearly and precisely define the word "music" the minute group members open their mouths to sing.

The group's members, Jimmy Griffin, Richard Mainegra, and Rick Yancey, each have a history in music. Memphis-bred Griffin was a founding member of the early-'70s pop group Bread, known for such hits as "Make It With You," "Lost Without Your Love," and "It Don't Matter To Me." Mainegra and Yancey were both in the short-lived, Memphis-based group Cymarron, known for its first single, "Rings, which charted in 1971. Bread split in 1977 and Cymarron had disbanded even earlier than that

Griffin, a noted songwriter who returned to Memphis after Bread broke up, recorded an album with Terry Sylvester (a former member of the Hollies) and in the mid-'80s recorded as a member of Black Tie. Black Tie (which included Griffin, former Poco and Eagles member Randy Meisner, and Billy Swan), signed to a small independent label, charted in 1990 with the single "Learning The Game." This happened at the same time he was finalizing the Remingtons project.

Mainegra is a talented songwriter, as well. In the years that followed the breakup of Cymarron, he moved to Nashville and mined his skills as a writer. His list of cuts includes "Separate Ways" by Elvis Presley; "I Don't Think Love Ought To Be That Way" by Reba McEntire; and "Here's Some Love" by Tanya Tucker. During this same period, Yancey did a significant amount of session work, recording with such artists as Willie Nelson. Johnny Cash, the Atlanta Rhythm Section, and Waylon Jennings. He also started writing songs.

Word has it producer Josh Leo went to a friend's home on a Sunday afternoon to listen to some

writers. After listening for a short time, he phoned RCA president Joe Galante. Only one song into his listen, Galante announced, "You got a deal—play another one."

The Remingtons' material is all original, and each of the three sing lead as well as harmony. The group's first single, "A Long Time Ago," has been well-received at radio. Currently, the song is at No. 51 with a bullet in its third week on Billboard's Hot Country Singles & Tracks chart.

An album by the Remingtons is scheduled for release Jan. 28.

The Remingtons are managed by Vector Management.

DEBBIE HOLLEY



THE REMINGTONS: From left, Rick Yancey, Richard Mainegra, and Jimmy Griffin. Each provides lead vocals and harmony.

COUNTRY'S STATUS TOUTED AT SRO EXPO

(Continued from page 40)

of the international market for country music.

Among those in attendance were artists, promoters, managers, publicists, label executives, journalists, and booking agents, both domestic and foreign.

The lack of communication within the industry and the lack of education about international opportunities were most often voiced.

Warner Bros.' Bob Saporiti was recognized on several occasions for his efforts in developing an international presence for Warner

SCANT MAJOR-LABEL SUPPORT

Perhaps most noticeable was the lack of participation in this session by representatives from the local

major labels. Other than a strong presence by Warner Bros.' Jim Ed Norman, Eddie Reeves, and Saporiti; and Arista head Tim DuBois, the other labels were absent.

The ballroom stage, where showcases took place, was graced on four occasions with what was perceived as a bountiful harvest of higher-caliber talent than in recent years. Several buyers noted the "beefed-up" quality and varied styles of the 21 acts that performed.

Those acts that showcased included Joe Diffie, Kathie Baillie, Neal McCoy, Aaron Tippin, Pam Tillis, Rob Crosby, Rich Grissom, Andy Andrews, Michael Johnson, Martin Delray, Clinton Gregory, Delbert McClinton, Trisha Year-

wood, Billy Dean, Mike Reid, Molly & the Heymakers, Davis Daniel, Ray Kennedy, Hal Ketchum, Alison Krauss & Union Station, and Diamond Rio.

held in recognition of artists and executives who participate heavily in the touring industry.

which featured performance segments by Steve Wariner and the Nashville Contemporary Pops Orchestra.

Alan Jackson was named new touring artist of the year, while Brooks took touring-artist-of-the-(Continued on page 44)

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

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

- ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL ASKING US TO DANCE (Careers-BMG, BMI/Hugh
- AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues,
- AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP) BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, TO ASCAP) CLM/CPP BETWEEN A ROCK AND A HEARTACHE (Glitterfish,
- THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI)
- BRAND NEW MAN (Sony Tree, BMI/Sony Cross
- BKAND NEW MAN (Sony Tree, BMI/Sony Cro Keys, ASCAP) HL BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) BROTHERLY LOVE (Peet-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
- CADILLAC STYLE (Ray Stevens, BMI) CALLOUSED HANDS (Bait And Bee ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
- THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)

- DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
- Diamond, ASCAP) HL
 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music
 Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love,
 BMI) HL
 DOWN TO MY LAST TEARDROP (Paul & Jonathan,
- EAGLE WHEN SHE FLIES (Velvet Apple, BMI) EVEN NOW (With Any Luck, BMI/Sleepy Time,
- ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL FOR CRYING OUT LOUD (Ivan James, ASCAP)
- FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM FOR MY BROKEN HEART (Starstruck Writers Group
- ASCAP/Young World, BMI/Hookit, BMI)
 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob,
- GOING OUT TONGENT (CMT ADIT), ASSAP/Getare:
 ASCAP/Oble Diner, BMI/Sug, BMI)
 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
 HURT ME BAD (IN A REAL GOOD WAY) (Posey,
 BMI/Rockin'R, ASCAP)
 IF WE CAN'T DO IT RIGHT (Maypop,
 BMI/Blackwood, BMI/Wrightchild, BMI) WBM

- 66 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)
 19 I THOUGHT IT WAS YOU (Sony Cross Keys,
 ASCAP/Miss Dot, ASCAP/Warner-Tamerlane,
 BMI/Patrick Joseph, BMI) HL/WBM
 72 IT'S CHITLIN' TIME (Pri, BMI/Practice House,
- ASCAP/Three Headed, ASCAP) HL
- 43 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)

 4 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis,
- BMI) HL
 16 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run,
- LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M.,
- LEAVE HIM OUT OF THIS (RICK Hall, ASCAP/W.B.M. SESAC/LOngacre, SESAC) WBM LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL LIGHT AT THE END OF THE TUNNEL (Of Music,
- ASCAP/Sony Cross Keys, ASCAP) HL
 12 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
- A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch,
- 61 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)
 MIRROR MIRROR (Little Big Town, BMI/American
 Made, BMI/Alabama Band, ASCAP/MCA, ASCAP)
- 45 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony

- Cross Keys, ASCAP)
 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
 NOTHING'S CHANGED HERE (Coal Dust West,
- BMI/Songs of PolyGram, BMI) HL/WBM

 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis,
 ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla
 Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI)
- A PICTURE OF ME (WITHOUT YOU) (AI Gallico,
- 65 13
- A PICTURE OF ME (WITHOUT YOU) (AI Gallico, BMI/Algee, BMI) CPP
 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
 RODEO (Rio Bravo, BMI)
 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/SONY, Cross Kyur, ASCAP, MI, ASCAP), HJ (MI)
- BMI/Sony Cross Keys, ASCAP/CMI, ASCAP) HL/CPP SHAMELESS (Joel, BMI)
 SHE MADE A MEMORY OUT OF ME (Acuff-Rose,
- BMI)
 SHE'S GOT A MAN ON HER MIND (David 'N' Will,
 ASCAP/WB, ASCAP/TWO SONS, ASCAP) WBM
- SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
- SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP SOMEDAY SOON (WB, ASCAP)
- SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- SOME GUYS HAVE ALL THE LOVE (Howlin' Hits. ASCAP/Square West, ASCAP

AWARDS TOUT TOURING On Saturday evening, a cocktail party and awards banquet was

Roger Miller hosted the show,

- SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP STILL BURNIN' FOR YOU (Grand Coalition, BMI)
- STILL BURNIN' FOR YOU (Grand Coalition, BMI)
 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of
 PolyGram, BMI) CPP/HL
 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar
 Songs, ASCAP) WBM
 THIS TIME I HURT HER MORE (THAN SHE LOVES
 ME) (Zomba, ASCAP/Blue Moon, ASCAP)
 THE WALK (ZOR IL ASCAP/BUE MOON, ASCAP)
- THE WALK (Zoo II. ASCAP) WHEN YOU WERE MINE (Fame, BMI/Warner
- Tameriane, BMI)
 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
 WHOLE LOTTA HOLES (Sheddhouse,
 ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)
- (WITHOUT YOU) WHAT DO I DO WITH ME (Sony
- (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP)
 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI)
 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL YOU KNOW ME BETTER THAN THAT (Millhouse,
- BMI/Sheddhouse, ASCAP) HL YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

Bilboard HOT COUNTRY SINGLES FOR WEEK ENDING OCT. 26, 1991 HOT COUNTRY & TRACKS

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

FOR	WE	EK EI		G OCT. 26, 1991	JUUII
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	7	11	7	★ NO. 1 ★ ★ ANYMORE G.BROWN (T.TRITT, J.COLUCCI)	◆ TRAVIS TRITT (V) WARNER BROS, 7-19190
2	2	7	13	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
3	4	10	9	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
4	1	1	10	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH, K.LOUVIN)	◆ RICKY VAN SHELTON (v) COLUMBIA 38-73956
5	13	14	8	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS) ◆ KEITH WHI	TLEY & EARL THOMAS CONLEY (v) RCA 62037-7
6	3	4	15	MIRROR MIRROR M.POWELL,T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO (v) ARISTA 2262
7	5	6	15	BALL AND CHAIN B.BANNISTER.P.OVERSTREET (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
8	6	2	15	THE WALK R.SCRUGGS.M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
9	16	19	11	TEMPTED R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 54145
10	18	16	13	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N.WILSON,G.RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
11	8	3	14	WHERE ARE YOU NOW J.STROUD (C.BLACK,H-INICHOLAS)	CLINT BLACK (V) RCA 62016-7
12)	17	20	7	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS, P.ALGER)	◆ TRISHA YEARWOOD (v) MCA 54172
<u>13</u>)	15	17	11	PUT YOURSELF IN MY PLACE P.WORLEY,E.SEAY (C.JACKSON,P.TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
<u>14</u>)	20	22	8	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY.JR. T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS (v) MCA 54178
(15)	33	_	2	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS (V) CAPITOL 44800
16	11	8	17	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (v) MCA 54078
17)	19	18	12	NOTHING'S CHANGED HERE P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
(18)	21	26	5	FOREVER TOGETHER KLEHNING (R.TRAVIS.A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
19	9	9	15	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
20	22	24	5	THEN AGAIN JLEO,LM.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
(21)	25	29	7	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
22	12	12	16	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER.M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 54136
23	14	15	16	AS SIMPLE AS THAT S.BUCKINGHAM (M.REID.A.SHAMBLIN)	MIKE REID (v) COLUMBIA 38-73888
24	10	5	11	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
(25)	27	27	9	FOR CRYING OUT LOUD R.HAFFKINE (J.COMPTON, P.W. WOOD)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
(26)	32	37	4	* * * POWER PICK/AIRPL	AY ★ ★ ★ GEORGE STRAIT (V) MCA 54180
27	24	25	10	J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS) SHE'S GOT A MAN ON HER MIND	CONWAY TWITTY
(28)	34	38	7	C.TWITTY,D.HENRY (C.WRIGHT,B.SPENCER) SOME GUYS HAVE ALL THE LOVE	(v) MCA 54186 ◆ LITTLE TEXAS
29	23	13	19	J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN) BRAND NEW MAN	WARNER BROS. PRO-4967 ◆ BROOKS & DUNN
30	26	23	12	S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K. BROOKS) LIGHT AT THE END OF THE TUNNEL	(V) ARISTA 2232 ◆ B.B. WATSON
(31)				C.BROOKS,S.ROBERTS (R.FAGAN,K.WILLIAMS,M.WILLIAMS) SOMEDAY SOON	(C) (CD) (V) BNA 62039-4 SUZY BOGGUSS
(32)	37	40	3	J.BOWEN,S.BOGGUSS (I.TYSON) FOR MY BROKEN HEART	(V) CAPITOL NASHVILLE 44772/CAPITOL ◆ REBA MCENTIRE
(33)	40	64	9	T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER) YOU COULDN'T GET THE PICTURE	(V) MCA 54223 ◆ GEORGE JONES
34	36	36	20	K.LEHNING (C.CARTER) YOU KNOW ME BETTER THAN THAT	(V) MCA 54187 GEORGE STRAIT
35	30	30	19	J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM) DOWN TO MY LAST TEARDROP	(V) MCA 54127 ◆ TANYA TUCKER
36	29	28	13	J.CRUTCHFIELD (P.DAVIS) SAME OLD STAR	CAPITOL PRO-79711 ◆ MCBRIDE & THE RIDE
(37)	39	39	11	T.BROWN.S.FISHELL (T.MCBRIDE, B.CARTER, R.ELLSWORTH, G. NICHOLSON) LIFE'S TOO LONG (TO LIVE LIKE THIS)	(V) MCA 54125 ◆ RICKY SKAGGS
38)	42	42	8	R.SKAGGS,M.MCANALLY (D.WILSON,D.COOK,J.JARVIS) WHEN YOU WERE MINE	(V) EPIC 34-73947 SHENANDOAH
(39)	45	47	5	R.HALL,R.BYRNE (R.BYRNE,G.NELSON) LEAVE HIM OUT OF THIS	(V) COLUMBIA 38-73957 ◆ STEVE WARINER
(33)	43	4/	J	S.HENDRICKS,T.DUBOIS (W.ALDRIDGE,S.LONGACRE)	ARISTA PRO-2349

IS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
THIS	W.E.	2 v AG	홍등	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL ◆ RONNIE MILSAP
40	35	32	16	SINCE I DON'T HAVE YOU R.GALBRAITH.R.LANDIS,R.MILSAP (J.ROCK, J.BEAUMONT, THE SKYLINERS)	(V) RCA 2848-7
(41)	43	43	6	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL (v) MCA 54179
42)	46	46	5	STILL BURNIN' FOR YOU S.HENDRICKS, T.DUBOIS (R.CROSBY)	ROB CROSBY ARISTA PRO-2336
43	41	41	7	JOHN DEERE TRACTOR B.MAHER (L.HAMMOND)	THE JUDDS (V) RCA/CURB 62038-7/RCA
44)	44	45	7	THE BLAME P.WORLEY,E.SEAY (C.MOSER, P.NELSON, G.NELSON)	♦ HIGHWAY 101 (V) WARNER BROS. 7-19203
(45)	51	63	3	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN.K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
46)	48	_	2	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
47	47	48	20	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (v) MCA 54123
48)	53	57	4	BETWEEN A ROCK AND A HEARTACHE J.CRUTCHFIELD (R.IRVING,L.W.CLARK,D.SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
49)	58	72	3	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
50	50	53	8	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E.T.CONLEY,M.LARKIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
(51)	59	69	3	A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
52	52	52	19	EVEN NOW R.SHARP, T.DUBOIS (R.SHARP, M.BEESON)	◆ EXILE (V) ARISTA 2228
(53)	57	61	4	YOU CAN GO HOME T.BROWN (C.HILLMAN, J.TEMPCHIN)	◆ THE DESERT ROSE BAND (v) CURB/MCA 54188/MCA
(54)	60	62	4	BABY ON BOARD RLANDIS (J.C.CROWLEY, J.SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
(55)	70		2	EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON)	◆ DOLLY PARTON (v) COLUMBIA 38-74011
56	56	59	4	EVERYDAY JCRUTCHFIELD (D.MALLOY,R.BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
(57)	72	_	2	ASKING US TO DANCE AREYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (v) MERCURY 868 866-7
(58)	63	66	5	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K. BROOKS, C. WATERS)	KEITH PALMER (V) EPIC 34-73988
(59)	64	68	3	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
60	61	55	17	WHOLE LOTTA HOLES AREYNOLDS (J. VEZNER, D.HENRY)	KATHY MATTEA (v) MERCURY 868 394-7
61)	75		2	LOVE, ME	COLLIN RAYE
				J.FULLER.J.HOBBS (S.EWING,M.T.BARNES) ** * HOT SHOT DEBU	(V) EPIC 34-74051
62)	NE	N Þ	1	GOING OUT TONIGHT JJENNINGS,M.C.CARPENTER (M.C.CARPENTER,J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
63	54	44	14	SPEAK OF THE DEVIL J.STROUD,R.ALVES (B.MCCORVEY,R.ALVES,D.MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
64	66	67	6	DON'T YOU EVEN (THINK ABOUT LEAVIN') B.MEVIS,D.DILLON (D.DILLON, R.SCRUGGS)	◆ DEAN DILLON ATLANTIC 4169
65	74	74	4	A PICTURE OF YOU B.MAHER, D. POTTER (J. SUNDRUD. G. BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-73961
(66)	NE	~ ►	1	I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (v) curb 76892
67	68	51	10	THE GARDEN B.MONTGOMERY (B.FISCHER, F.WELLER)	◆ VERN GOSDIN (v) COLUMBIA 38-73946
68	62	54	10	B.MONIGOMERY US. FISCHER, E. WELLER) SHE MADE A MEMORY OUT OF ME E.GORDY, JR. (A. TIPPIN)	◆ AARON TIPPIN (V) RCA 62015
69	73	60	18	E.GORDY.JR. (A. HPPIN) CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 54079
(70)	NE	N ▶	1	SHE'S NEVER COMIN' BACK DJOHNSON.T.BROWN (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (V) MCA 54231
71	69	70	17	IF WE CAN'T DO IT RIGHT	◆ EDDIE LONDON
72	71	65	6		(C) (V) RCA 2821-7 HE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868 760
73	67	58	11	THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS) HANG UP THE PHONE DIANNIE OF DROPLING	EDDIE RABBITT
(74)	NE	<u> </u>	1	R.LANDIS (E.RABBITT) BROKEN PROMISE LAND MURICULT OF DIEE M.S. DICEN	MARK CHESNUTT
75	65	56	12	M.WRIGHT (B.RICE,M.S.RICE) ONE LOVE UNDERTON (CARTED IN ERSTEIN PLANEY)	CARLENE CARTER
				H.EPSTEIN (C.CARTER, H.EPSTEIN, P.LAMEK)	(V) REPRISE 7-19255/WARNER BROS.

Records moving up the chart with airplay gains this week. Φ 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. (E) 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

					1101 000111111
1	_	_	1	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
2	2	2	4	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
3	3	1	4	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
4	1	_	2	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
5	_	_	1	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA RCA
6	4	3	4	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
7	7	4	6	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
8	8	7	12	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD.J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
9	6	6	6	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	◆ RICKY VAN SHELTON COLUMBIA
10	9	5	3	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.IMS)	REBA MCENTIRE MCA
11	13	8	4	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS, G. FUNDIS (B.MCDILL)	DON WILLIAMS RCA
12	12	10	4	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS CAPITOL
13	11	9	13	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE EPIC

INNL	0.01)		
5	18	43	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
10		2	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY RCA
20	12	29	WALK ON FAITH S.BUCKINGHAM (M.REID, A.SHAMBLIN)	◆ MIKE REID COLUMBIA
17	13	11	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN RCA
16	11	15	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
15	16	6	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
25	24	58	FOREVER AND EVER, AMEN K.LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
_	19	9	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY, J.SLATE (K.SPOONER, K.WILLIAMS)	◆ JOE DIFFIE EPIC
21	14	23	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
23	25	18	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD, W.HAYNES, D.ROBBINS)	GARTH BROOKS CAPITOL
	20	16	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT WARNER BROS.
18	_	30	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
	5 10 20 17 16 15 25 — 21 23	5 18 10 — 20 12 17 13 16 11 15 16 25 24 — 19 21 14 23 25 — 20	10 — 2 20 12 29 17 13 11 16 11 15 15 16 6 25 24 58 — 19 9 21 14 23 23 25 18 — 20 16	5

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.

The T.J. Martell Foundation

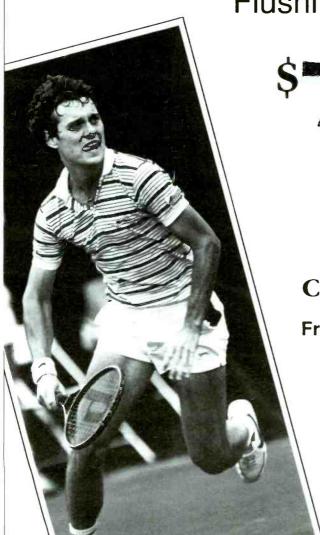
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SRO '91 EXPO

(Continued from page 42)

year honors. The Jim Hammon award to road manager of the year went to Jim Hammon (Reba McEntire).

Tomkat's Catering, Nashville, was named support-services company of the year, and Volunteer Jam, Nashville, garnered festival/special-event-of-the-year recognition.

Cowboy's, Dallas, was named club/theater of the year, while the Grand Ole Opry, Nashville, claimed the award for venue of the year.

The award for artist manager of the year went to Bob Doyle/Pam Lewis, Doyle/Lewis Management (Brooks), and Tony Conway, Buddy Lee Attractions, was named talent agent of the year.

The Lon Varnell award for talent buyer/promoter of the year was scooped up by Steve Moore, Starwood Amphitheatre.

As was done at many of the other CMA Week activities, Jo Walker-Meador (who, just prior to CMA Week, announced her retirement from CMA after 33 years as executive director) was given special recognition. SRO honored her with a lifetime, all-access pass to any country concert in recognition of her service to country music and the touring industry.

Celebrity presenters included Highway 101, Holly Dunn, Bill Monroe, Oslin, and Suzy Bogguss.

PD Of The Week: WSM-FM's Kevin O'Neal ... see page 14

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

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Retail

Majors Press One-Stops To Adhere To Street Date

This story was prepared by Paul Verna and Earl Paige in Newport Beach, Calif., and Ed Christman in New York.

NEWPORT BEACH, Calif.—With



street-date violations becoming more commonplace on hit records, major-label executives took up the issue with one-stops at the

recent National Assn. of Recording Merchandisers' Wholesalers Conference here.

Jim Caparro, executive VP of PolyGram Group Distribution, told Billboard that PGD's priority here was to pressure one-stops to adhere to release dates.

One-stops generally receive albums on a Friday, which allows them time to turn around and make shipments to retailers in time for Tuesday, which is the industry standard release date. Retailers, in turn, receive the albums from one-stops anywhere from Friday afternoon to Monday and are not supposed to sell titles prior to Tuesday.

VIOLATIONS ON RISE

In general, independent retailers have been getting more bold lately in disregarding street dates and selling albums early, a variety of distributor sources report.

For instance, the Guns N' Roses titles were widely available in the New York/Long Island, N.Y., area on the weekend prior to the official issue date of Sept. 17, as were the new offerings from Mariah Carey and Ozzy Osbourne. Also, the Garth Brooks album saw daylight in some markets in the days prior to its official release.

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"The problem is trying to target one market, and as a result it makes it more difficult to police, because if you shut down one market, another market can easily ship in to them," Caparro said. "With transportation schedules the way they are, it's real easy to get almost anything overnight."

DEFINITELY AN ISSUE

Sony Music Distribution executive VP of branch distribution Danny Yarbrough said the topic was "definitely an issue" that was discussed with the one-stops here.

Similarly, BMG Distribution president Pete Jones said, "I think everybody is aggressively after the one-stops. I know we are."

Jones added that the debate over using a Monday street date instead of the traditional Tuesday release date surfaced again here, but that it was effectively settled in favor of Tuesday at NARM's recent Retailers Conference.

Geffen Records and Uni Distribution executives were unavailable for comment but they were said to be unhappy with the availability of the Guns N' Roses albums in some markets prior to street date.

A UNI CRACKDOWN

As a result, Uni cracked down on two Long Island one-stops—Carle Place-based WILMI Sales Corp. and Patchogue-based A.S.K. Distributing Corp.—that it believed were guilty of allowing retailers to jump street date on the titles.

Informed sources say Uni suspended the two companies' Friday shipping privileges and will now make Monday deliveries to them.

WILMI president Ed Smith confirmed that Uni has taken action against his company because of the street-date issue. "If I don't ship new releases to stores on Friday, they are going to get the albums from my competitors," he told Billboard before the NARM event.

who also confirmed that Uni has notified him that he will no longer receive new releases on Fridays, said his company is very careful in monitoring accounts. "We handle

'I think everybody is aggressively after the one-stops'

our releases in a very professional manner," he said. "We ship on Friday but we make [accounts] sign an affidavit that they won't sell [new releases] until the street date."

In addition to the affidavit, A.S.K. encloses its own letter and.

in this case, Uni's notice telling accounts about the street date. Also, "in the past, we have changed the shipping date to Monday for accounts that were flagrantly disregarding street dates," Kusa said.

Both those one-stops had not had their Friday privileges restored at press time. Kusa says he is prepared to take legal action against Uni and its parent, Matsushita Corp., if his Friday privileges are not restored.

As for WILMI, now that Uni has stopped its Friday delivery for the one-stop, Smith said he just will not order Uni's new releases anymore. "Why should I?" he asked. "My accounts won't buy from me because they can get it from somebody else earlier. I will just be rele-

gated to selling Uni releases on a reorder basis."

ONE-STOPS RESPOND

A one-stop operator who was at NARM, Noel Gimbel, from Milwaukee-based Sounds & Video, told Billboard the one-stops responded favorably to label pressures, going as far as asking NARM to draft a letter for the one-stops to pass on to their customers. NARM executive VP Pam Horovitz was unavailable for comment.

Steve Libman at Norcross, Gabased Nova Distributing said the street-date violations in the Northeast were addressed here, and that the problem has been "cured."

Priority Takes Precedence At Indie Awards Honors Include Label Of Year; N.W.A Has Top Album

■ BY DEBORAH RUSSELL

NEWPORT BEACH, Calif.—Los Angeles-based independent rap label Priority Records topped the sixth annual National Assn. of Recording Merchandisers' Independent Music Awards, capturing three trophies, in-

cluding a nod for independent label of the year.

The Oct. 5

The Oct. 5 awards ceremony was part of NARM's Independent Wholesalers

Conference, Oct. 4-9 at the Hyatt Newporter here. The Independents Conference ran Oct. 4-6.

"Efil4zaggin," N.W.A's controversial Ruthless/Priority album, won awards for best-selling rap album and best seller of the year. The platinum album debuted at No. 2 on The Billboard 200 Top Albums chart June 15, taking the No. 1 spot the following week. Priority also distributes L.A.-based Rhythm Safari Records, which picked up the award for best-

selling world music album for Juluka's "Best Of Juluka."

New York-based Tommy Boy Records scored double honors, as Digital Underground's "This Is An EP Release" won best-selling black music album, and the various-artists' collection "Club MTV To Go" won top music video honors.

Walt Disney Records' "The Little Mermaid" soundtrack received awards for best-selling movie/TV/ original cast album and best-selling children's album.

L.A.-based Quality Records won best-selling single of the year for Timmy T's No. 1 hit "One More Try," while Cambridge, Mass.-based Rounder Records picked up the award for best-selling country album for Alison Krauss' "I've Got That Old Feeling."

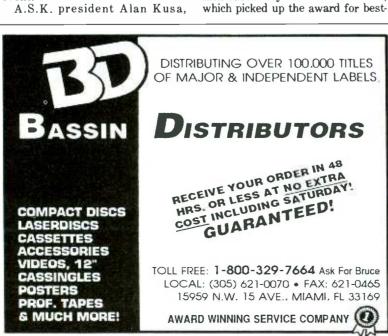
Jackson, Miss.-based Malaco's "Mississippi Mass Choir" won the best-selling-gospel-album award; Chatsworth, Calif.-based Star Song received best-selling contemporary Christian album for Petra's "War And Remembrance"; and Chicago-

based Alligator recieved the best-selling-blues-album award for its various-artists compilation "20th Anniversary Collection."

The best-selling comedy award went to Miami-based Hot Productions for the 2 Live Jews album "As Kosher As They Wanna Be"; L.A.'s Higher Octave received best-selling new age album for Ottmar Liebert's "Nouveau Flamenco"; and Woodland Hills, Calif.-based Optimism received the best-selling jazz album award for Kim Pensyl's "Pensyl Sketches #3."

The NARM indie best-seller awards were given to recordings issued between July 1, 1990, and June 30, 1991. Distributors nominated the titles, which were then voted on by NARM regular members, rackjobbers, and one-stops.

In addition, NARM presented Billboard and SoundScan with the 1991 Mickey Granberg Award, recognizing the "outstanding contribution to independent music" provided by SoundScan's point-of-sale data collection system, which is used to compile several Billboard charts.





Perennial Topics Tackled At NARM Event

News & Notes From Indie Wholesalers Conference

POOLSIDE: Independent labels and distributors gathered in Newport Beach, Calif., Oct. 4-9 for the National Assn. of Recording Merchandisers' annual Independent Wholesalers Conference.

The indie portion of the confab, titled "Can't Hold Us Back," could have been called "Business as Usual." Much of the talk focused on such topics as collections, piracy,



by Deborah Russell

packaging, lyrics legislation, and the need for creative marketing.

Here's a quick look at some of the developments that had the conference buzzing:

THE INDEPENDENT National Distributors Inc. network of distributors is seeking to establish a national line of credit, sources report. George Hocutt, INDI CEO and chairman of the board, would not comment on INDI's financial status. but did say the nation's regional banks could not handle the type of credit line necessary to operate INDI on a national basis. INDI currently owns Hocutt's San Fernando, Calif.based California Record Distributors Inc. and Long Island City, N.Y.'s Malverne Distributors. Negotiations to purchase Dallas-based Big State Distributing Corp. and Memphis-based Select-O-Hits are ongoing, Hocutt says.

SINCEREST FORM Of Flattery? Anticipation regarding the independent music presentation planned for the 1992 NARM meet is high, say Tommy Boy Records CEO Tom Silverman and Cardiac Records president Cathy Jacobson. Word has it the team has lensed footage of such key major industry players as CEMA Distribution president Russ Bach and Sony Distribution president Paul Smith, among others, performing impersonations of major chain retailers discussing hot indie product.

At least one indie distributor questioned the validity of using major distributors in an indie presentation, but Silverman says his goal is to expand the piece of independent pie, not restrict it. "This way we hope all the majors and the retailers will come check it out to see what we did to them," he says.

WALK-OUT: The most interesting development during the NARM Independent Best-Seller Awards occurred when Henry Stone's Miamibased Hot Productions received the best-selling comedy-album award for its 2 Live Jews release, 'As Kosher As They Wanna Be. As Stone's one-time partner Steve Alaimo, president of North Miamibased Vision Records, rose to accept the award, a number of protesters, led by Jim Schwartz of Lanham, Md.'s Schwartz Brothers, left the room. Seems Stone allegedly owed money to some distributors when his TK Records went out of business several years ago. Alaimo got Schwartz to poke his head inside the door briefly, as he called, "Jim, get in here. We'll melt this sucker down and split it."

SOUNDSCAN was on the lips of a number of indies, some of whom credit the new point-of-sale data collection system with their high profile on the Billboard charts. L.A.based Priority's senior VP Mark Cerami, in accepting the best-seller-of-the-year award for N.W.A's "Efil4zaggin," said, "Thanks to SoundScan, this is the first No. 1 record we've ever had."

GAROLINE RECORDS (of New (Continued on page 49)



BY BARB DAVIES

SYRACUSE, N.Y.—Windham Hill Records, in an attempt to reach new audiences for some of its older holiday music titles, has implemented an extensive retail-based marketing program that ties in with a promotion involving Kellogg's Nutri-Grain cereal.

The program, working under the banner Music For The Season, promotes the label's six Christmas albums. Four of the titles have already generated significant sales for the label—George Winston's "December" and the three "Winter's Solstice" titles. But the label also included two new Christmas releases: Tuck Andress' "Hymns, Carols, & Songs About Snow" and the Modern Mandolin Quartet's treatment of "The Nutcracker Suite."

In the past, Windham Hill has enjoyed great success with Winston's album and the "Winter's Solstice" series, and now label executives hope the Music For The Season campaign helps reach people who do not yet have those titles, says Roy Gattinella, Windham Hill's di-

rector of marketing.

Part of the promotion for Music For The Season begins this month, when coupons for a free cassette sampler of Music For The Season will be printed on the backs of 8 million boxes of Kellogg's Nutri-Grain cereal. Gattinella expects Windham Hill will give away about 500,000 cassettes through the promotion.

Last year, Windham Hill tried an unusual campaign when it rented an in-flight channel on American Airlines that featured Windham Hill music and gave listeners a toll-free information number to call. "We had a better response than we ever could have hoped for," Gattinella says. That promotion, while successful, was also expensive.

Last year's experience with a unique promotion encouraged Windham Hill to continue trying something different but with an eye on cost. The result is the tie-in with Kellogg's.

Extensive advertising and a retail campaign are also on Windham Hill's agenda. Retailers participating in the campaign will receive ad mats, shelf-talkers, divider cards,

(Continued on page 49)



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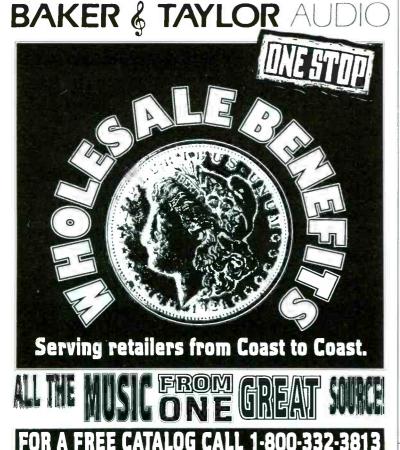
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Street Wise: One Retailer's Reasoning On Why He (& Others) Jump Release Dates

F YOU LISTEN to one-stops and label executives who attended the National Assn. of Recording Merchandisers' Wholesalers Conference, the problem of independent retailers jumping street date is solved (see story, page 45). But one New York-based retailer who makes it a practice of selling albums before the official street date is doubtful that street-date violations will go away entirely.

That retailer, who spoke with Retail Track on the condition of anonymity, says market forces drive street-date violations.

In the ever-spiraling competitive market of servicing independent retailers, one-stops look for any edge they can obtain, he explains. So some one-stops, at least in the New York metropolitan area, seemed oblivious to street-date violations. Other one-stops, who may not endorse the practice, were caught in the middle of the issue and were forced to look the other way.

Often street-date violations are like a chain effect. If someone starts-whether it be retailer or one-stop-others feel the need to protect their business by joining in.

The New York retailer says he cleaned up by selling Guns N' Roses on the weekend before the Tuesday street date. He was not alone, as the albums were widely available in most of the boroughs of Manhattan, as well as on Long Island. "Jumping street date is a pretty common practice around here among independent retailers," he says.

Before the NARM Wholesalers Conference, he says there was always a one-stop willing to sell new releases early. "One-stops say to be discreet, keep the new release behind the counter, and if you get caught, you didn't get it from them," he explains.

And if a one-stop won't sell him early? "I'll go somewhere else," he says. "When that happens, not only do they lose my purchase of the new release but they lose an entire order

Money is the reason why he doubts that a solution can be found to stop the early selling of new releases. "Money is the name of the game," he says. "It's in everybody's best interest, except the major chains' to sell new releases before street date. It's one of the advantage's that mom-and-pop retailers have over the major chains.

In addition to boosting revenue, jumping street dates is a way of delivering good customer service, the retailer claims. "Once they know you get it early, customers will come back to you," he adds.

The retailer says he feels no re-



by Ed Christman

morse over jumping street date. "Labels are not making it easy for me to do business so that's why I violate street date without a conscience," he says. "All the labels' policies are wreaking havoc and chaos on independent retailers. I disagree with all of the labels' policies, such as going to a \$10.98 list price on cassette albums, eliminating the vinyl configuration, deleting hit cassette singles, and now phase ing out 12-inch singles. But even if the labels were treating indepen-

dent retailers right, I would still sell albums prior to street date-it's money.

 ${f S}$ IGN OF THE TIMES: A comment made by a sales executive at one of the major labels, who attended the NARM conclave in Newport Beach, Calif., reflects the consolidation that has occurred among rackjobbers. Says he, "When I told people that I was going to the Wholesalers Conference, I said, 'First we get the one-stops, and then we get Handle-

NAME GAME: Since Hollywood Records is based in the Los Angeles market, where Wherehouse Entertainment and its president, Scott Young, are headquartered, we noted with interest that the label hired a guy who is also named Scott Young to be its retail promotion coordinator. We'll be keeping our eyes open to see if Hollywood starts hiring folks named Lou Fogelman or Russ Solomon or Paul David or Bob Higgins or ...

Assistance in preparing this column was provided by Geoff May-



Tuck & Patti On Broadway. Windham Hill artists Tuck & Patti pose in front of HMV's West Side location in New York following an in-store performance. Shown in the top row, from left, are Larry Feldstein, BMG New York sales manager; Rich Bakos, HMV jazz manager; Tuck Andress; Patti Cathcart; Marc Zimet, BMG New York sales rep; Brian Yatzer, HMV store manager; and Jack Czernek, BMG New York sales rep. In the bottom row, from left, are Bob Venetianer, BMG field merchandiser; Holly Schmidt, Windham Hill East Coast regional assistant; Dennis Frenetic, HMV marketing manager; and Elany Portafekis, Windham Hill East Coast regional manager.





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GRASS ROUTE

(Continued from page 46)

CAROLINE RECORDS (of New York) manager Duncan Hutchison notes the fallout from strict contractual conditions recently set in writing by New York's Relativity Entertainment Distribution has the Caroline phone "ringing off the hook." "It's so hard for small alternative rock labels today," Hutchison says. "Even the majors are coming to us and asking for our help." RED formerly was known as Important Record Distributors Inc.

A NUMBER of indie labels and distributors bemoaned the lack of action at retail, noting the major chains focus too much on loss-prevention and not enough on business expansion. Tommy Boy's Silverman suggested greater emphasis on customer service, suggesting retailers provide some sort of financial incentive to clerks who make multiple

ASTYMIX RECORDS president Ed Locke reports the Seattle-based label has created a 900 phone line to promote its "splatter rock" act the Accused. Fans can dial in to learn all about the February '92 release of the new album, "Splatter." Meanwhile, Phyllis Lock recently joined Nastymix as label GM.

CINDY BARR, formerly head buyer at Miami's Spec's Music, joined the indie-label ranks at the convention this year as a marketing consultant for Orlando, Fla.'s Cheetah Records.

WINDHAM HILL CAMPAIGN

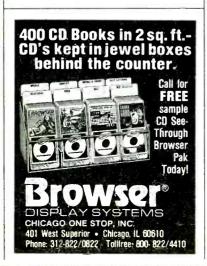
(Continued from page 46)

and an in-store CD featuring selections from the album package.

Also, several of the artists featured on the "Winter's Solstice" albums will participate in two tours beginning this November. The "Red" tour begins Nov. 19 in Mo-bile, Ala., and features Philip Aaberg, Barbara Higbie, and Night-noise, while another group of artists-the Modern Mandolin Quartet, Michael Manring, Liz Story—will be on the "Green" tour starting Nov.

Another factor working in behalf of at least the Winston title is a new release by the artist, titled "Summer." If that album reaches new customers, it could spur them to go back and pick up "Winter's" as well. Gattinella expects the Music For

The Season package to do extremely well, despite current industry predictions that this season promises only sluggish sales.



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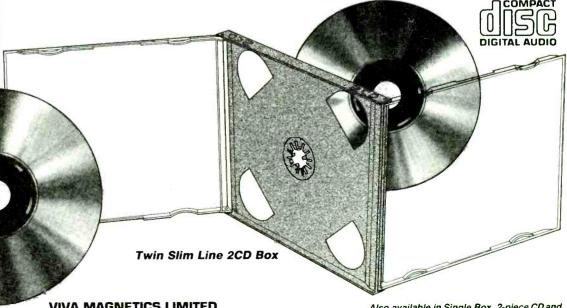
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Pro Audio



On The Marx. At Enterprise Studios Los Angeles, Richard Marx, right, and Capitol Records label mate Eric Johnson completed the album rock version of Marx's "Keep Coming Back," the first single from his upcoming release. The single is slated for release Monday (14) and the album, "Rush Street," is due

The View From The Top Producers

Reissue Gaffes, Tech Worries Among Topics

BY TRUDI MILLER

NEW YORK-Digital recording is a blessing because it never deteriorates, but analog recording can make a track sound sweeter. Many record

companies use wrong-generation tapes to make CD reissues, resulting in discs that sound worse than the original LPs. Radio stations often

ruin the sound of records by re-equalizing and processing them before broadcast. And musicians have come to rely too much on technology, leading to a loss of songwriting creativity.

These were some of the controver-

sial opinions expressed at NARAS' "Master Class: Modern Engineering and Production Techniques," the afternoon session of NARAS' third annual Grammy Recording Forum, held at the Equitable Center Auditorium here during the 91st Audio Engineering Society Convention. The lively, informative, and often humorous discussion was moderated by two-time Grammy winner Bruce Swedien, best known for production work with Michael Jackson and Quincy Jones.

Participants on the panel were Hugh Padgham, winner of a Grammy award for Phil Collins' "Another Day In Paradise" and producer of projects by Tin Machine, Sting, the Police, and others; Phil Ramone, known as the "Pope of Pop," whose credits include albums by Paul McCartney, Paul Simon, Billy Joel, and Gloria Estefan; and Roger Nichols, a pioneer in digital recording techniques and drum sampling, best known for his work with Steely Dan, John Denver, and Rickie Lee Jones.

ANALOG VS. DIGITAL

Analog and digital both have their place in today's recordings, agreed the panelists, who noted that they usually use a combination of the formats for recording.

Swedien discussed a quick study he did of one Los Angeles mastering

room, where he found that last year 50% of the master tapes were mixed digitally; this year, so far, only 30% were mixed digitally.

Padgham wondered if using analog 'is a trend, if people think it's cool, like owning a '57 Chevy." Although nine out of 10 of his projects were digital, he still experiments with analog; on Collins' last album, for example, Padgham mixed the bass and

drums to analog.

Nichols said it is harder to get instruments to blend properly on digital, "but it's worth it, because six months later it sounds the same," whereas analog recordings can suffer deterioration.

According to Nichols, the ideal situation is often to record on analog, which gives a sweeter sound, and then immediately store the recording on digital to preserve it. Other panelists agreed that, regardless of recording format, music should be stored digitally.

Ramone recalled that some tracks on Paul Simon's "Rhythm Of The Saints" were recorded on a Tascam eight-track analog machine and later transferred to 48-track digital.

Swedien said that, so far, on his current project with Michael Jackson. two songs are being done on analog quarter-inch tape, two on analog half-

(Continued on next page)

AUDIO TRACK

NEW YORK

PRODUCER JUNIOR VASQUEZ was at Soundworks working on 7and 12-inch mixes of Paula Abdul's "The Promise Of A New Day" for Virgin. Mark Plati played keyboards and guitar. Curt Frasca engineered.

Producers Gerry Brown and Phase 5, from Denmark, have been in the Hit Factory's Studio A-1 remixing Vanessa Williams' second single, "Comfort Zone," from her recent Mercury album of the same name. Brown is also engineering.

In Giant's Solid State Logic room, Redhead Kingpin tracked Motown artist Big Bubba. Ron Allaire was at the controls.

Mixing for Jeff Harner's "Broadway Songbook 1959" was completed at Westrax. The tracks were recorded live at the Algonquin Hotel's Oak Room. Alex Rybeck was musical director. Recording and postproduction was supervised by Jesse Plumley.

Mark Plati was in Science Lab working on a "collage" mix on Riuichi Sakamoto for the Alfa label.

Caju Music artist Luiz Bonfa (Brazilian guitarist and composer) recorded overdubs and remixed his new album at Duplex Sound. Arnaldo De Souteiro produced, with Dana Mars at the board. The project will be distributed by PolyGram in Brazil, by the Sonet Group in Europe, and by the J.V.C. Corp. in the Far East and Japan.

Messina Music's Discrete room had BMG group Raging Slab in mixing its forthcoming album on the API console. Michael Bieinhorn produced; Mark Linett engineered.

At Unique Recording, Freddy Bastone produced and mixed "Deep Kiss" for Hollywood Records artist Mitsou. Rick Bottari programmed. Richard Joseph engineered. Bastone remixed "Gonna Catch You" for SBK's Loni Gordon.

LOS ANGELES

PRODUCER LARRY ROBINSON

was in the Rock House remixing "Hey Donna," the follow-up to "P.A.S.S.I.O.N." by Impact/MCA act Rythm Syndicate. Paul Arnold engineered, with Tally Sherwood assisting. Robinson also remixed "My Blue Angel" by Impact/MCA act Michael Learns To Rock. Arnold was at the board with Sherwood. Robinson remixed Caron Wheeler's next EMI single with Arnold engineering. Jason Roberts assisted

Barry White worked on album overdubs and mixes in Studio B at Lion Share. White and J. Perry produced the project for A&M, with Michael Rodriguez at the Neve 8128 with GML moving fader automation. Songs included "Put Me In Your Mix," "Baby, Who You Givin' Your Love To," and "Dark & Lovely."

English hard rockers Little Angels stopped in Studio C at Paramount Recording to record their next album for Polydor. Barry Conley engineered. Producer Haggis (of the Four Horsemen) worked on tracks with Johnny Guitar Watson for the Miramax feature "The Game Of Love." Mike Melnick was at the

Michelle Shocked mixed her upcoming Mercury album in Aire L.A.'s Studio A. Eric "E.T." Thorngren was at the board, assisted by Rob Seifert. Paul Wright mixed his new album for EMI/Manhattan. Dave Pensado and Todd Chapman produced. Pensado engineered, with Anthony Jeffries assisting.

Keith Cohen completed mixes on two projects in Larrabee's Studio A: Prince and Flash & Carmen. The room houses an SSL 4072, 64-input console with G computer.

NASHVILLE

KENNY ROGERS worked on overdubs and mixes in the Castle, with Eric Prestidge and Jim Ed Norman producing. Prestidge and Mark Coddington engineered the project for Warner Bros. Producer/engineer Scott Hendricks was in mixing a Christmas project by Alan Jackson

for Arista. John Kunz assisted. Confederate Railroad and producer Barry Beckett mixed tracks for Atlantic. Chuck Ainlay engineered, assisted by Mark Nevers.

Producer Keith Thomas was in the Bennett House working on tracks for an upcoming album with Carman. Bill Whittington engineered with assistant Todd Moore.

OTHER CITIES

GROVER WASHINGTON JR. was in Sigma Sound, Philadelphia, for mixdown sessions. Pete Humphries was at the board. Brian Wittmer assisted. The O'Jays worked on an unusual project that involved taking some of the group's previously unreleased material from recording sessions that took place 20 years ago and redoing the music, while keeping all vocals intact. The original 24-track analog recordings were transferred to digital for the process. Terry Stubbs produced, with Mike Tarsia at the board, assisted by Frank McNulty and Wittmer.

Warner/Discos artist Miguel Tomas cut vocals for his album debut with producer Eric Morgeson at Studio A, Dearborn Heights, Mich. Morgeson also engineered. The gospel group Commissioned mixed final tracks for its upcoming Benson/A&M release. Fred Hammond and Mitchell Jones handled production duties. John Jaszcz engineered. Ex Marx and Ben DeBiase assisted. Christian rocker Barry Blazs mixed his upcoming, self-produced album for R.E.X. Music. Jaszcz was at the board, assisted by DeBiase.

Fantasy Studios, Berkeley, Calif., had producer James Earley in working on remixes of Jasmine Guy's project for Warner Bros. Stephen Hart and Vince Wojno shared engineering duties.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NARAS Plans More Activities In The Technical Arena

NEW YORK-NARAS' two seminars at the AES convention here are just the tip of the organization's iceberg of efforts for engineers and producers, says NARAS president Mike Greene.

NARAS plans to hold four more technical seminars in various cities in the next six months. Recently, the recording academy held a seminar in San Francisco, at which students and engineers were bused to Lucas Ranch and other major recording facilities for hands-on demonstrations.

The Grammy in the Schools program, which was held in 10 cities in 1990, will be expanded to 15 this year, and all the school sessions will include technical classes. According to Greene, these classes will feature 'everything from demos of new technology to music video—not only production, but also how sound people and recording studios go back to do vocal replacement in music videos.'

All the sessions will be videotaped, as were the two AES seminars, and will be made available to NARAS' 8,700 members as well as to the Music Educators National Conference, which encompasses 60,000 high schools.

"At a time when we see music

education on the downturn in our schools, we're trying to develop curriculum material," says Greene. "Rather than just having theory demonstrated, we feel that a lot of these also show practical applications, and also show kids the various careers that are available other than just being a musician."

Greene adds that students need a frame of reference about the opportunities that are available in support areas of the music industry.

The Chicago and Atlanta chapters of NARAS have technical divisions, Greene says; other cities have more informal technical associations. Additionally, NARAS' quarterly journal includes features on audio technology.

A technical grant program makes funds available to those doing audio research, and NARAS plans to do a comprehensive video on "The Making Of The Grammy Awards," which will offer a behindthe-scenes look at the audio technology that goes into the show.

Some industry observers feel the Grammy Awards' technical category for engineers and producers could be improved. However, Greene says no new technical categories are planned at this time.

TRUDI MILLER

AES Fair Unveils Product

91st Audio Engineering Society Convention, Oct. 4-8 at the Hilton Hotel and Towers here. Although final registration figures were unavailable at press time, the meet was well-attended and abuzz with excitement. Here are just some of the product highlights. See next week's issue for more



A series of studio monitors was unveiled by JBL Professional, Northridge, Calif. The 4200 Series twoway monitors feature a Multi-Radial sculptured baffle and are designed to direct axial output of the individual components for optimum summing at the most common console-top listening position. According to the company, the baffle also positions the transducers to achieve alignment of their acoustic centers, so that low-, mid-, and highfrequency information reaches the listener at the same point in time, for better imaging and reduced phase distortion



The PM3000 sound reinforcement mixing console from Yamaha Corp., Buena Park, Calif., now has a successor, the PM4000. Available in 32-, 40-, and 48-input configurations, a 24-input version will be offered by special order in the U.S. Incorporating much of the PM3000's features, the PM4000 features advances in sonic quality, structural integrity, and signal-tonoise performance, as well as fourband parametric EQ and a six-segment LED meter on each channel, according to the company. Two stereo aux sends have been added for a total of 12. Insert point can be switched to pre- or post-EQ. Production on the console is scheduled to begin in late spring 1992.



Panasonic's RAMSA division, Los Angeles, introduced the WR-S4400 Series mixers in 12-, 16-, and 24channel configurations. The circuit design is based on the company's WR-S850 series and is designed for permanent portable systems. The series features 100 mm faders, two selectable inputs per channel, individually switchable 48-volt phantom power, and flexible 3-band EQ. To increase the available number of aux groups, RAMSA added a D-out switch and output to each input channel, which routes the channel's signal through aux bus 1 control and off aux 1 bus, creating an additional three aux sends. Available now, the 24-channel mixer, above, has a suggested list price of \$3,195



Solid State Logic, Begbroke, U.K. debuted its SL 8000 G Series multiformat production system designed to be used for various surround sound and three-dimensional mixes in addition to stereo. Using both SSL's Ultimation moving fader/VCA automation and new automated joystick pan controls, the board is designed for mixes in Dolby Surround, Dolby SR-D, Kodak CDS, HDTV, and 3D music recording processes. SL 8000 combines G Series capabilities with postproduction features previously available only in the company's SL 5000 film console. The consoles are available now, according to SSL. In the U.S., the company is based in New York



Ampex, Redwood City, Calif., introduced its line of 499 Grandmaster Gold analog mastering tapes (Billboard, Oct. 12). In addition to improved electrical performance, the tapes are also designed to provide mechanical stability for high performance analog machines as well as low print-through characteristics. The tapes are shipping



The D740 CD recorder from Studer is slated for delivery in January 1992 at a suggested list price of \$12,950. The Write Once-Read Many unit conforms to Red and Orange Book standards, allowing discs to be played back on consumer CD players. The system debuted at the 90th AES Convention in Paris (Billboard, March 16).



Looking back, Sony Corp., Park Ridge, N.J., has introduced two new vacuum tube microphones, the C-800G and C-800. The C-800G is the first tube mike with a thermo-electric cooling system, according to the company. Both mikes will be available in May 1992. The C-800G will list for \$5,500; the C-800 has a suggested price of \$4,400.



A fully-portable, four-head timecode DAT recorder was introduced by Fostex Corp. of America, Norwalk, Calif. The PD-2 made its North American appearance at AES. Weighing less than 10 lbs. with battery back, the unit features switchable 48 kHz, 44.1 kHz, and 44.056 kHz sampling frequencies, built-in timecode generator based on the recent IEC standard, off-tape monitoring, and synchronization via a variety of external references. The PD-2 has a suggested list price of approximately \$11,000 and is available now, according to the company.



The 1031A powered monitoring system was debuted by Genelec, lisalmi Finland, featuring enclosures, drivers, power amps, thermal overload protection, and active crossovers. The 1031A is designed to complement the company's 1033A, 1034A, and 1035A systems. An 8-inch polymer composite cone woofer and 1-inch aluminum dome midrange are used. The tweeter is mounted in a proprietary design directivity control waveguide to provide constant frequency response up to 60 degrees off axis. The waveguide is designed to minimize cabinet diffraction problems, allowing the system to be used either horizontally or vertically without compromise, according to the company. The system has a suggested list price of \$1,500, and is designed to produce peak SPL levels of 121 dB at 1 meter. In the U.S., information on Genelec is available through QMI, Natick, Mass.

THE VIEW FROM THE TOP PRODUCERS

(Continued from preceding page)

inch, and four on digital, "because it affected me differently ... I'm letting the music and my instincts tell me which format will sound better.'

REISSUE HORROR STORIES

Asked by an audience member what they thought of CD reissues, the panelists immediately responded with horror stories and harsh words for record labels.

When seeking a master to use for a CD, said Padgham, "sometimes some idiot at the record company just looks at the first tape they find with the right name on it, even if it's a fourthgeneration copy. So the CD can some time sound worse than the vinyl.'

Nichols said that on the first alldigital album he had worked on, Donald Fagen's "Nightfly," the record company mixed up the tapes. "They used the digital tape to make the vinyl records, and the analog copy of that to make the CD," he said. More recently, said Nichols, a major label changed pressing plants and needed to send masters of some old Steely Dan records to the new plant. Instead of finding the original master, "the company used the first tape it ran across, which happened to be an EQ'd copy of an analog tape that had been sitting in storage for 12 years," said Nichols. "Not only that, but the machines were playing it back at the wrong speed.

As a result, the CDs emerging from the new plant were far inferior to the original CD pressing, he said, adding that "things like that are still happening.

Another roadblock was that some people did not want to allow the masters to be used, Nichols said. mone noted a need for more input on reissue projects from the producers and engineers who worked on the original albums. "I mean, we're still alive," he pointed out.

The producers were similarly hard

on radio stations that use cartridge machines and re-equalize or process tracks before broadcast. Often, said Ramone, he would spend a year on a track, getting it to sound perfect, only to hear it ruined on the air.

AIR ASSAULT

Ramone called it a "blessing" that some stations now play CDs, because cartridges would often go sharp or flat. "That's one reason why I'll use a DAT instead of analog tape. I tell stations I'll make them a special dub of a song if they'll promise to use it. This cartridge machine has to go away,' he added, to audience applause.

A cooperative agreement that allowed the producers to hear the radio track and work with the station before the song was broadcast was suggested by Ramone. Padgham agreed.

The detrimental effects of technology on creativity were acknowledged by most panelists. "In the past few years, there has been more evolution on the technical level than on the emotional level," said Swedien. "We may be feeding the future of music with something that isn't music. I'm happy to see that lately there's been a rebellion away from drum machines and synthesizers.

Padgham did not entirely agree. He conceded that "technology has not helped the art of songwriting. Where has the time gone when someone could play a song on a piano and sound fantastic?" But he added, "You can't knock electronic music. Groups like Human League and Depeche Mode—that is the sort of music it is."

Padgham suggested that technology becomes a problem when people use it simply because it is available, rather than for artistic reasons. "If they make an 84-track, people will use an 84-track. That's why people spend four days mixing one song, and the record costs \$10,000 to mix instead of \$1,000.

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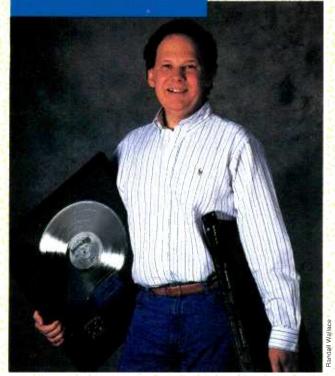
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PRO AUDIO

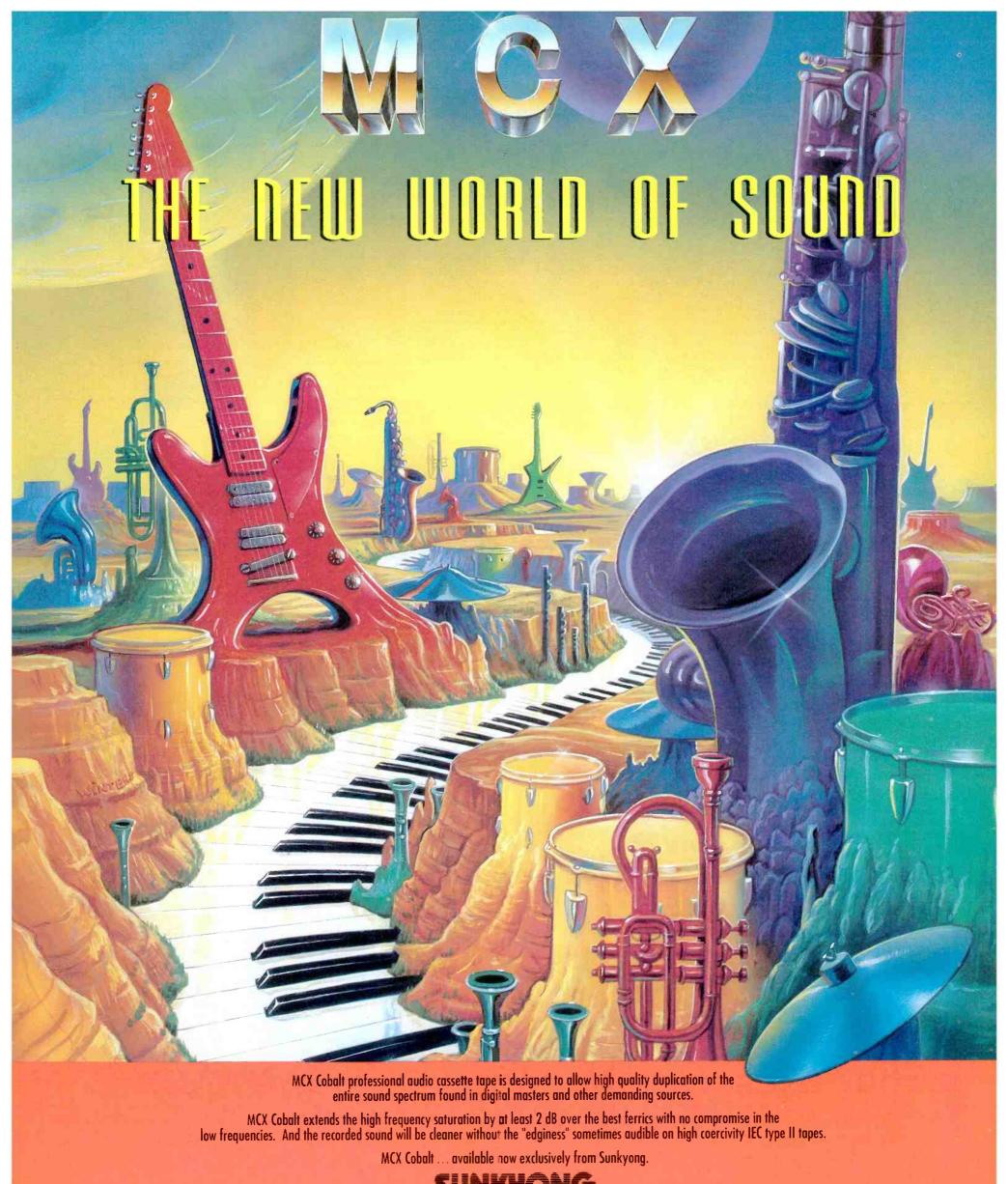
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 19, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	EMOTIONS Mariah Carey/ D.Cole,R.Clivilles (Interscope)	ROMANTIC Karyn White/ J.Jam,T.Lewis (Warner Bros.)	KEEP IT BETWEEN THE LINES Ricky Van Shelton/ S.Buckingham (Columbia)	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)	RIGHT TRACK/ AXIS/ UNIQUE (New York) Dana Jon Chappelle/ Acar Key Tony Mazerati	FLYTE TYME (Minneapolis) Steve Hodge	NIGHTINGALE (Nashville) Marshall Morgan	AMERICAN RECORDING (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva J.Pace,D.Beroff
RECORDING CONSOLE(S)	SSL 4000 E Series G Comp./ Amek Angela SSL 6000 G Ser.	Harrison MR4	Helios	Trident A Range	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348 Studer A-80/ Studer A-800 Mark III	Otari MTR-100	Studer A-820	Otari MTR-90 Mark II	Studer A-800 Mark III
STUDIO MONITOR(S)	Tannoy SFM/ Tannoy DMT System 12 UREI 813	Yamaha NS10 Westlake HR1	Yamaha NS10	Yamaha NS10 NHT	Westlake
MASTER TAPE	Scoth 996	Agfa 469	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	AXIS (New York) Bob Rosa	FLYTE TYME (Minneapolis) Steve Hodge	DOGHOUSE (Nashville) Marshall Morgan	SUMMA (Los Angeles) Ed Thacker	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 6000 G Series	Harrison Series 10	Trident Series 80	SSL 4000 G Series	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-800	Otari MTR-100	Studer A-80	Studer A-800	Studer A-800
STUDIO MONITOR(S)	Tannoy System 215	Yamaha NS10M Westlake HR1	Custom Steve Dunn	Custom Augsberger	Westlake
MASTER TAPE	Scotch 996	Agfa 469	Ampex 456	Scotch 996	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN Denny Purcell	PRECISION DISC MASTERING Stephen Marcussen	HIT FACTORY DMS Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing	Sonopress	WEA Manufacturing

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Music Video

Rock Chips Off Blocks On MTV Some Labels Favor Loose Fall Format

■ BY MELINDA NEWMAN

NEW YORK—Just as MTV hinted it might when it instituted block programming this past summer, the channel has eliminated scheduling by musical genre and returned to less structured programming. The fall will also bring a stronger rock slant because of the predominance of rock releases.

When it bowed last June, the block concept was introduced as part of the summer schedule with the possibility of extending it after

'Without the blocks it tends to lead to a better music mix'

September based on its performance. (Billboard, June 22). However, senior VP of music and talent relations Abbey Konowitch says. "We always planned it to be a summer stunt only." The channel began phasing out the block programming logo a few weeks ago and changed to the less formal rotations Oct. 14. The channel often makes programming changes in the summer to reflect the younger audience it gains when the schools let out. Others speculated that the blocks were a way to test response to segmented programming before MTV announced its intent to divide into three specialized music channels in 1993.

Labels were somewhat divided

on the success of the block programming and Konowitch says most of them are happy with the new change. "I think they would have been very disappointed if we'd continued to go down the road and felt that everything had to fit into a specific niche."

Some labels agree. "The block programming categorized everything we gave them and it got kind of confusing to figure out if a video should be in a hit block or a rock block or whatever. It just further fragmented things," says Geffen head of video promotion Peter Baron. "Without the blocks it tends to lead to a better music mix. I think now the kids will stay tuned because they don't know when their favorite video will come up."

Michelle Peacock, VP of video for Capitol Records, concurs. "I like the nonblock programming because it's not so confining. I felt like the programming gave viewers advance warning of something they don't want to watch and MTV could lose a segment of the audience because they knew what was coming up."

Konowitch says the new programming will not be completely random. "You won't see train wrecks. You'll see things that flow better on the channel; you won't see us going from one extreme of music to another, side by side."

Konowitch adds that he expects the programming to reflect the vast number of rock releases appearing in the fall. "We respond to the music in the marketplace. Earlier we were accused of being very dance-and top 40-oriented when that's what was being released. There's no new Madonna or Janet Jackson coming up. Now there's an onslaught of great rock product so it makes sense to program that. Rather than be slaves to the blocks (which packaged three or four clips together by genre), we can play the superstars as much as we want to."

When asked if the block programming concept was being changed because there are not enough quality dance videos, Konowitch says, "There was certainly enough material, but we (Continued on page 56)

MuchAwards. MuchMusic/MusiquePlus president and executive producer Moses Znaimer, center, prepares to hand over the award to this year's Hall of Fame inductee, director Don Allan, left. With them at the Canadian music video channel's annual awards, held Sept. 28, is last year's Hall of Fame inductee, director Rob Quartly.

THE



by Melinda Newman

CH-CH-CHANGES: Tina Dunn, former manager of video promotions at Island Records, is being switched to PLG following Island's round of layoffs last week. Though Dunn does not yet know what her specific duties are, she stresses that she will retain her manager title and will be working with Steve Leeds, director of video promotion for PLG, on Island videlips and possibly on some PLG artists as well. Island's video production department of Judy Troilo and Kat Malott remains intact.

Morgan Creek Records is expected to name a replacement any day now for Sheri Trahan as the new national head of alternative radio and video promotion. Trahan left Oct. 11 to work in alternative radio promotion at MCA Records.

Lori Feldman, former assistant to Mary Barnett at Virgin Records, has formally been named that label's national director of video promotion.

Chuck Koehler has joined Pollaro Media Productions and will concentrate on expanding the Texas-based production company's business from his Nashville base.

DOWN WIT MTV: As part of its fall programming, MTV has done a very clever cover of "O.P.P.," called, appropriately enough, "Down Wit MTV." The video, co-produced and directed by MTV's Ted Demme and Moses Edinborough with lyrics by "Yo! MTV Raps" co-host Ed Lover and "Fade To Black" co-host Todd 1, was shot in Manhattan and includes cameos by Queen Latifah and other rappers. It's fun from the first note to the last and shows that not only can MTV program videos, it can make fine ones, too. Watch for it interspersed with regular programming.

CHEERS TO PWL AMERICA/MERCURY for going a step beyond closed-captioning on Ed O.G & Da Bulldogs' new clip, "Be A Father To Your Child." The label felt so strongly about the video's message—any boy can father a child, but it takes a man to stick around and raise one—that it produced an alternate version that features someone signing the lyrics so that even those with televisions without closed-captioning capacity can enjoy the song. Additionally, Mercury plans to service the signing version to libraries and other nontraditional outlets that can use the clip.

HE SECOND ANNUAL Brick Video Music Awards were presented in New York Oct. 10 at the Rihga Roy-

al Hotel. Though it looks like not a single brick went into erecting the classy establishment, it was a fine place for the ceremonies given by the National Assn. of Brick Distributors. The big winner was Iggy Pop, who was obviously rendered speechless by winning three awards: best brick video featuring a male vocalist for "Home," best rock brick video for "Home," and an induction into the Hall of Fame for his beautifully titled "Brick By Brick" album. Overcome with emotion, Pop told the audience that winning the awards was "really kind of a high point" in his career and that he felt a special kinship with bricks because he "spent a lot of time in alleys." And I think he spoke for all of us when he said, "It's a wonderful world that would have more brick in it; if everyone used brick the world would be a better place." That was just one of the high moments is a ceremony filled with them. And there probably wasn't a dry eye in the house when Tyketto member Michael Clayton thanked the NABD for the band's award, explaining that it meant more to him because both his grandfather and great-grandfather were in local bricklayers' unions. You could almost see his great-grandpa smiling down on him from the giant brick fireplace in the sky. Congratulations to the other winners: Boyz II Men, Salt-N-Pepa, Amy Grant, Heavy D. & the Boyz, Iesha, the Kitchens Of Distinction, and the Fresh Prince. The biggest congratulation of all goes to the NABD for making an industry not known for its sense of humor seem like a hell of a fun place to work.

STEP INTO THE SCREENING ROOM: A few clips that have caught our Eye lately:

Dire Straits, "Heavy Fuel." First it was Tom Petty playing a roadie (named Bart) in "Into The Great Wide Open" and now it's Randy Quaid. Is there a trend toward celebrity roadies? Petty was cooler but Quaid is hilarious at wreaking havoc in this very amusing clip.
Robbie Robertson, "What About Now." It's tough to make videos as evocative as Robertson's music, but this one comes damn close.

• Roy Rogers & Clint Black, "Hold On Partner." Two minutes of pure fun like only two cowboys (and some movie magic) can have. It's hard to tell whose eyes sparkle more—Rogers' or Black's.

• Geto Boys, "Mind Playing Tricks On Me." High concept for these fellows that's a harrowing and touching portrait of inner-city life. Is it reality or paranoia? Does it matter?

• Keith Washington, "Make Time For Love." Though there's nothing novel about this clip, it's the perfect example of showcasing a silky-smooth singer in an appropriately slinky, beautifully photographed clip.

• Harley Hogg & the Rockers, "Where's The Food." Directed by The Nashville Network's Joe Hostettler, this is an amusing novelty clip that features tackily dressed singers rapping verses about food before singing a chorus to the tune of "Jambalaya."

Limelight's Video Division Moves Back To Main Office

NEW YORK—Both the Los Angeles and London music video departments of Limelight have merged back with the commercial and film divisions of the production company, dismissing six directors in the process.

The music video arms in both cities had previously been housed in different buildings and operated somewhat independently from the main office.

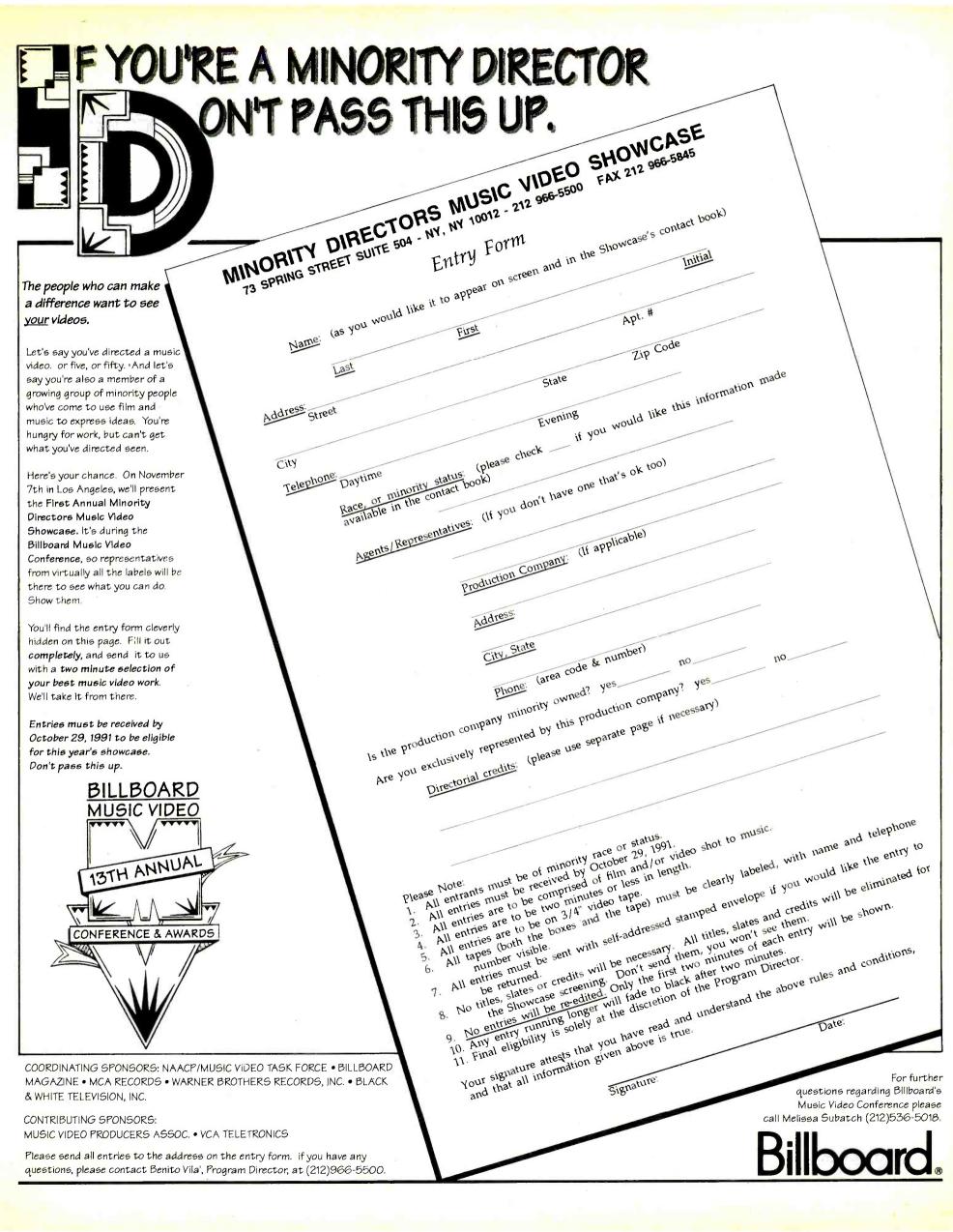
"We're still very much in the music video business, but the ultimate intent is to get more commercial work," says Mark Wightwick, head of the U.S. operation's music video division. "It was a matter of looking at yourself in the mirror as a company and seeing where the strengths are. Over the past year and a half we've heavily established ourselves in commercials."

The move comes six months after Wightwick had been emphasizing a new group of burgeoning directors who would do lower-budget video work in the \$20.000-\$50.000 range.

"We're not having a core of people do low budget work anymore because it hasn't worked out," he says. "It wasn't financially viable because people didn't really take us up on the directors we were trying to push."

Among the U.S. directors let go were Marcello Anciano, Martha Fine, and Mike Owen.

Wightwick says the company is still very healthy, pointing to activities by director Steve Barron, who just completed Natalie Cole's new clip, "The Christmas Song," as well as Dire Straits' new video, "Heavy Fuel." The team of Big TV! has completed Paula Abdul's "Blowing Kisses In The Wind;" John Maybury wrapped the Thompson Twins' "Come Inside;" and Russell Mulcahy is available for video work again after finishing the feature film "Richochet." Additionally, more than 10 other directors are still active in the music video division. All are also available for commercial work.



MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

MARKY MARK & the Funky Bunch's new Interscope video, "Wild Side," is a Nitrate Films production directed by Scott Kalvert. The conceptual clip explores the harsh realities of contemporary society, using black-andwhite vignettes depicting the horrors of drug abuse, racism, and gang violence.

Steve Plunkett, formerly of Autograph, recently completed a video cover of "Louie Louie," from his new solo album on Quality Records. Dominic Orlando directed the hard-rocking version of the classic Kingsmen tune, shooting footage at the Park Plaza Hotel. Rhonda Hopkins and Sam Hurwitz produced the shoot for Mark Freedman Productions. Scott Kaye directed photography.

Meanwhile, Mark Freedman Productions director Eden Diebel shot Atlantic Starr's new Warner Bros. video, "Love Crazy." Mark Sprintz directed photography; Rick Frisch produced.

NEW YORK

HE CREWS AT Black & White Television have been busy lately. shooting clips for Vesta, Main Source, and Small Change. Paris Barclay directed Vesta's A&M video, "Do Ya," an upbeat, conceptual performance clip, with George Wieser producing. Barclay and Sam Martin co-directed Main Source's Wild Pitch video, "Peace Is Not The Word To Play," a twoday shoot featuring stage and location footage as well as a plethora of sophisticated graphics. Weiser produced. Malcolm Jamal Warner is the eye behind Small Change's PolyGram piece "This Must Be Love," a Bugsy Malone conceptual takeoff. Philipa Davis produced. And Richie Vetter co-directed the Jibri Wise One video "I'll Be There For You" with Barclay

Jim Swaffield directed "Check The Rhime," the latest clip from Jive rap act A Tribe Called Quest. Joseph Nardelli produced the shoot, which features location footage shot in the group's Queens neighborhood. Joseph Nardelli produced for New Generation Pic-

OTHER CITIES

LOUDHOUSE lead singer Kenny Mugwump directed his Virgin band's cover of **Deep Purple's** "Smoke On The Water." The tune comes from the band's debut album, "For Cryin' Out Loud," and was featured on the soundtrack to the film "Point Break," starring Patrick Swayze and Keanu Reeves. Funkmaster George Clinton makes a cameo appearance in the clip, which was reeled on location in Detroit.

Studio Productions director/ DP Jim May lensed young country rock act Little Texas in a high-energy performance for the video 'Some Guys Have All The Love." May shot footage for the Warner Bros. clip on location at WZTV in Nashville. The video features cool visuals and fast-paced editing.

Meanwhile, director Clarke Gallivan recently wrapped Holly Dunn's "No One Takes The Train Anymore" for Warner Bros. Studio Productions' May directed photography and Joan French produced the introspective shoot, lensed on rainy locations in and around Nashville. Gallivan also is the director behind Dawn Sears' Warner Bros. clip "Good Good-bye." Mark Van Loon directed photography on the upbeat adventure video, which follows Sears and her best friend cruising the highways in a vintage Mustang convertible. May and French pro-

ROCK CHIPS OFF BLOCKS ON MTV

(Continued from page 54)

don't want to be a street/dance channel only. The people that like street and hard dance music aren't available during middays."

Whereas in the past the channel has appealed more to women during the day, Konowitch says this season the appeal may be directed more toward males. "The dayparting will be more male-oriented because of the rock edge; that's the available product," he says.

Despite the rock edge,

Konowitch says the kinds of music played will not change and the programming will remain diverse. He adds that MTV intends to stress new music more. Though the Buzz Bin block that aired every evening during the block programming is gone, Konowitch says a clip designated Buzz Bin status will air every hour on the channel. That means clips by hip new artists in that category will get close to heavy rotation on the channel.

"You probably will see more of a presence of new music," he says.

"We believe the future of music is us and everyone else investing in the new artists. The superstars aren't new; we want to help build new superstars."

MTV also plans to introduce some new shows later in the season. The first of the new programs, "Fade To Black," debuted Oct. 13. (See separate story in this issue.)

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

Billboard. THE CLIP LIST.



Continuous programming 1515 Broadway, New York,NY 10036

EXCLUSIVE

*Guns N' Roses, Don't Cry Marky Mark, Wildside *Richard Marx, Keep Coming Back R.E.M., Radio Song *Skid Row, Wasted Time Van Halen, Top Of The World

BUZZ BIN

B.A.D. II, Rush Nine Inch Nails, Head Like A Hole Nirvana, Smells Like Teen Spirit PM Dawn, Set Adrift On Memory Bliss Red Hot Chili Peppers, Give It Away

HEAVY

Bryan Adams, Can't Stop This. Extreme, Hole Hearted Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Metallica, Enter Sandman Mottey Crue, Primal Scream Tom Petty, Into The Great Wide. Prince & The N.P.G., Cream U2, The Fly

STRESS

STRESS

Mariah Carey, Emotions
Alice Cooper, Love's A Loaded Gun
EMF, Lies
Julian Lennon, Saltwater
John Mellencamp, Get A Leg Up
Naughty By Nature, O.P.P.
Ozzy Osbourne, No More Tears
Queensryche, Another Rainy Night
Salt-N-Pepa, Let's Talk About Sex
*Scorpions, Send Me An Angel

ACTIVE

Bell Biv DeVoe, Word To The Mutha

*Cher, Save Up All Your Tears

Crowded House, Fall At Your Feet
The Cult, Wild Hearted Son
D.J. Jazzy Jeff, Ring My Bell
The Farm, Groovy Train

*Lita Ford, Shot Of Poison
Chesney Hawkes, The One And Only
KLF, What Time Is Love?
Lenny Kravitz, Stand By My Woman
L.L. Cool J, Who's Afraid Of The...
Natural Selection, Do Anything

*Nia Peeples, Street Of Dreams
Public Enemy, Can't Truss It
Shabba Ranks/Maxi Priest, House Call
Rod Stewart, Broken Arrow

ON

Commitments, Try A Little... Crash Test..., Superman's... Four Horsemen, Nobody Said It... Robyn Hitchcock, So You Think... Russ Irwin, My Heart Belongs To You *Ned's Atomic Dustbin, Grey Cell

Green
*Robbie Robertson, What About You
Richie Sambora, Ballad Of Youth
Transvision Vamp, (I Just Wanna)...
*DENOTES ADDS



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CURRENT

Stevie Wonder, Fun Day
Belinda Carlisle, Do You Feel Like | Feel
MC Skat Kat, Skat Strut
Brand Nubian, All For One
Army Of Lovers, My Army Of Lovers
Lisette Melendez, A Day In My Life
Tom Petty, Into The Great Wide.
Urban Dance..., Bureaucrat...
Bob Seger, The Real Love
LL. Cool J, Who's Afraid Of The...
Tribe. Jovride L.L. Cool J, Who's Afraid Of The...
Tribe, Joyride
The Rembrandts, Save Me
Bell Biv DeVoe, Word To The Mutha
Julian Lennon, Saltwater
Mr. Big, To Be With You
Prince & The N.P.G., Cream
The Cult, Wild Hearted Son
Scorpions, Send Me An Angel
Damian Dame, Right Down To It
D.J. Jazzy Jeff, Ring My Bell
Bryan Adams, Can't Stop This...
Dire Straits, Calling Elvis



Continuous programming 1515 Broadway, New York,NY 10036

ADDS

Harry Connick, Jr., Blue Light Red Light Tina Turner, Love Thing

VH-1 TO WATCH

Smokey Robinson, Double.

ARTIST OF THE MONTH

Vanessa Williams, Running,

HEAVY

Extreme, Hole Hearted
Roberta Flack, Set The Night...
Prince & The N.P.G., Cream
Simply Red, Something Got Me Started
Curtis Stigers, I Wonder Why
James Taylor, Copperline
Luther Vandross, Don't Want...
Karyn White, Romantic

GREATEST HITS

GREATEST HITS

Billy Falcon, Power Windows Nanci Griffith, Late Night Grande Hotel Russ Irwin, My Heart Belongs To You Robbie Robertson, What About Now Zucchero/Young, Senza Una.

Continuous programming 2000 Biscayne Blvd, Miami,FL

ADDS

ADDS

Wonder Stuff, The Size Of A Cow
Zabrina, Nu Sound
Zucchero/Young, Senza Una.
Alice Cooper, Love's A Loaded Gun
Alyson Williams, She's Not Your Fool
Atom Seed, Rebel
Bob Seger, The Real Love
Buddy Guy, Mustang Sally
Candyman, Oneightundredskytalk
Curve, Coast Is Clear
Ed O.G. & Bulldogs, Be A Father.
Eddie Money, Heaven In The Backseat
Grapes Of Wrath, I Am Here
Ice-T, Ricochet Grapes Of Wrath, I Am Here Ice-T, Ricochet John Mellencamp, Get A Leg Up Lita Ford, Larger Than Life Morrissey, My Love Life Mr. Big, To Be With You Ned's Atomic Dustbin, Grey Cell Green OMD, Pandora's Box Overkill, Horrorscope Queensryche, Another Rainy Night Rappinstine. The Good Life Ricky Ricardo, Babalu Robbie Robertson, What About Now Roberta Flack, Set The Night.
Shamen, Move Any Mountain Soundgarden, Jesus Christ Pose U2, The Fly

AMERICA'S NO. 1 VIDEO

2 Live Crew, Pop That Coochie

PEOPLE-POWERED HEAVIES

Another Bad Creation, Jealous Girl
Boyz II Men, It's So Hard To Say...
Chubb Rock, Just The 2 Of US
Geto Boys, Mind Playing Tricks On Me
Jodeci, Forever My Lady
MC Breed & DFC, Ain't No Future...
N.W.A., Alwayz Into Somethin'
Prince, Gett Off
Public Enemy, Can't Truss It
TKA, Louder Than Love



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CURRENT

U2, The Fly Rod Stewart, Broken Arrow Belinda Carlisle, Do You Feel Like I Feel John Mellencamp, Get A Leg Up Belf Biv DeVoe, Word To The Mutha Simply Red, Something Got Me Started Tina Turner, Love Thing



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ADDS

Kim Waters, For The Love Of You Roberta Flack, Set The Night. . . Barry White, Put Me In Your Mix. Gerald LeVert, Private Line

HEAVY

HEAVY

Vanessa Williams, Running...
Karyn White, Romantic
Boyz II Men, It's So Hard To Say...
Naughty By Nature, O.P.P.
Color Me Badd, I Adore Mi Amor
Lisa Fischer, Save Me
Prince, Gett Off
Jodeci, Forever My Lady
Guy, D.O-G Me Out
Jennifer Holliday, I'm On Your Side
Tracie Spencer, Tender Kisses
Stevie Wonder, Fun Day
Damian Dame, Right Down To It
Shabba Ranks/Maxi Priest, House Call
S.O.S., Sometimes I Wonder S.O.S., Sometimes I Wonder Luther Vandross, Don't Want. Brand New Heavies, Never Stop Phyllis Hyman, Don't Want To... Gene Rice, You're A Victim Another Bad Creation, Jealous Girl Another Bad Creation, Jeanous Giff
B Angie B, So Much Love
Oaktown 3.5.7, Turn it Up
Small Change, Teardrops
Heavy D & The Boyz, Is It Good To You
Marc Nelson, I Want You
Johnny Gill, I'm Still Waiting
Sounds Of..., The Pressure

MEDIUM

Bell Biv DeVoe, Word To The Mutha Ex-Girlfriend, Why Can't You... MC Breed & DFC, Ain't No Future... Shanice, I Love Your Smile BeBe & CeCe Winans, I'll Take... Lonnie Gordon, Gonna Catch You Simply Red, Something Got Me Started Danny Madden, Facts Of Life

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ADDS

Eddie London, Uninvited Memory

HEAVY

HEAVY

Alan Jackson, Someday
Brooks & Dunn, My Next Broken Heart
Charlie Daniels, Little Folks
Chris Ledoux, Workin' Man's Dollar
Davis Daniel, For Crying Out Loud
Dawn Sears, Good Goodbye
Dean Dillon, Don't You Even...
Diamond Rio, Mama Don't...
Dolly Parton, Eagle When She Flies
Emmylou Harris, Rollin' & Ramblin'
George Fox, I Know Where You Go
George Jones, You Couldn't Get...
Hal Ketchum, I Know Where Love Lives
Highway 101, The Blame
Holty Dunn, No One Takes The...
JJ White, Heartbreak Train
James Blundell, Time On His Hands
Jim Lauderdale, Maybe
John Anderson, Straight Tequila Night
Karen Tobin, Carolina Smokey Moon
Kathy Mattea, Asking Us To Dance
Whitley/Conley, Brotherly Love
Little Texas, Some Guys Have All..
Lorrie Morgan, A Picture Of Me
Mark Co'Connor, Bowtie
Martin Delray, Lillie's White Lies
Marty Stuart, Tempted
Matria Carolin, Time I Hurt Her More
Pant Tillis, Put Yourself In My Place
Patty Loveless, Hurt Me Bad..
Pirates Of The Mississippi, Fighting Patty Loveless, Hurt Me Bad. . . Pirates Of The Mississippi, Fighting

Pirates Of The Mississippi, Fighting For...
Reba McEntire, For My Broken Heart Ricky Skaggs, Life's Too Long Ricky Wan Shelton, Keep It...
Ronnie McDowell, Just Out Of Reach Rogers/Black, Hold On Pardner Sammy Kershaw, Cadillac Style Sawyer Brown, The Walk Steve Wariner, Leave Him Out Of This Sweethearts Of The..., Devil...
Desert Rose Band, You Can Go...
Kentucky Headhunters, It's Chitlin'...
The Remingtons, A Long Time Ago
Texas Tornados, Is Anybody Goin'...
Tom Wopat, Back To The Well
Travis Tritt, Anymore
Trisha Yearwood, Like We Never...
Vince Gill, Look At Us



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HEAVY

HEAVY

Sawyer Brown, The Walk
Ricky Van Shelton, Keep It.
Lorrie Morgan, A Picture Of Me
Travis Tritt, Anymore
Alan Jackson, Someday
Marty Stuart, Tempted
Pam Tillis, Put Yourself In My Place
Whittey/Conley, Brotherly Love
Trisha Yearwood, Like We Never.
Davis Daniel, For Crying Out Loud
Patty Loveless, Hurt Me Bad.
Mark Collie, She's Never Coming Back
George Jones, You Couldn't Get The
Picture
Little Texas, Some Guys Have All.
Rogers/Black, Hold On Pardner

MEDIUM

MEDIUM

Highway 101, The Blame
Neal McCoy, This Time I Hurt Her More
Great Plains. A Picture Of You
Ricky Skaggs, Life's Too Long
Sammy Kershaw, Cadillac Style
Dean Dillon, Don't You Even
Desert Rose Band, You Can Go...
Dolly Parton, Eagle When She Flies
Holly Dunn, No One Takes The...
Vince Gill, Look At Us
Kentucky Headhunters, It's Chitlin'...
Ronnie McDowell, Just Out Of Reach
Reba McEntire, For My Broken Heart
Kathy Mattea, Asking Us To Dance
Hal Ketchum, I Know Where Love Lives
Charlie Daniels, Little Folks
Brooks & Dunn, My Next Broken Heart
Steve Wariner, Leave Him Out Of This
Dawn Sears, Good Goodbye
Karen Tobin, Carolina Smokey Moon
Pirates Of The..., Fighting...



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Jesus Jones, Real Real Real
R.E.M., Shiny Happy People
Simple Minds, See The Light
Martika, Love... Thy Will Be Done
Boys II Men, Motownphilly
Michael Bolton, Time, Love & ...
Psychedelic Furs, Until She Comes
Curtis Stigers, I Wonder Why
The Escape Club, I'll Be The Like
Huey Lewis/News, It Hit Me Like A...
Chesney Hawkes, The One And Only
Chagall Guevera, Violent Blue
Stevie Wonder, Fun Day
Bebe & Cece Winans, Addictive Love
Extreme, Hole Hearted
Scorpions, Winds Of Change
38 Special, Sound Of Your Voice



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ADDS

The Orb, Perpetual Dawn
Radioactivde Cats, Shotgun Shack
J.T., Brainstorm
RTZ, Face The Music
MC Skat Kat, Skat Strut
Trip Shakespeare, Bachlorette
Lil Steven, Leonard Peltier
D-Nice, 25 Ta' Life

HEAVY

Northside, Take 5 The Cult, Wild Hearted Son The Blue Aeroplanes, Your Own World The Smithereens , Top Of The Pops Billy Bragg, Sexuality Robyn Hitchcock, So You Think. . . Nirvana, Smells Like Teen Spirit

MEDIUM

Tin Machine, One Shot Blur, There's No Other Way B.A.D. II, Rush Wonder Stuff, Caught In My. Five Thirty, 13th Disciple The Farm, Groovy Train Meat Puppets, Sam

Billboard

IN THIS SECTION

WaxWorks Talks Laser At Confab	66
Big Rollout For 'Thelma & Louise'	67
Sting, Ozzy, Cecil Taylor Vid Reviews	68
Fall Is Trade Bonanza For NARM	68
Lambs,' 'Wolves' To Share Space	70

Cable Co. Offers 'Encore' For Hits Focuses On Films From '60s To '80s

■ BY PAUL VERNA

NEW YORK-As president and CEO of cable movie service Encore, John J. Sie's mission is to "repatriate home video rental dollars to cable operators."

Seventy percent of video-store customers, he says, can't find the recent hits they are looking for, so they instead rent a less recent. though not less popular, title. Consequently, Encore's "Electronic Home Video Club" offers such '60s, '70s, and '80s blockbusters as "Rebel Without A Cause,"
"Rocky," and "Dirty Dancing" for a monthly fee of anywhere from \$1 to \$5, depending on the local carrier's package.
"These are movies that you ei-

ther missed, want to see again, or your parents didn't let you see," savs Sie

He claims that the rate of payservice subscribers has shrunk to 38% of the total cable universe from a high of 54% in 1987, while the number of basic-cable subscribers continues to grow. "Research shows that the 30-plus demographic is the one disconnecting from pay TV," he adds, noting that this age group is turned off by channels that offer mostly teenoriented fare.

Encore schedules some 30 movies per month, never repeating any films in the prime-time spots or on weekends. "We try to schedule movies so that everything we do is geared toward the consumer to enjoy at least one movie a week," he says. "We don't go for tonnage like HBO and Showtime do.'

Encore's subscriber base constitutes about 3 million homes, says Sie. He expects to reach 11 million basic-cable subscribers by the end of the year. "That will probably translate to about 4 million subscribers-club members-by the first or second quarter of next year," he says.

Launched in April of this year, Encore is now in 600-700 communities in 49 states. "We'd like to get into all markets," says Sie.

Encore's ultimate aim is to offer high-rental movies on cable, elimi-

Belgium's Videoland and Super Club are planning collaborations ... see page 73

nating the need for consumers to visit their local video store. "Encore is like browsing but more convenient," says Sie. "Our motto is,

The 30-plus demo is disconnected from pay TV'

'Let your remote control do the driving.'"

Films shown on Encore are uncut and commercial-free. In fact, the service carries no commercials at all, even between films. The only nonmovie programming on the channel consists of Encore "video time capsules," which are geared to the year of the film about to be shown; trailers for the films themselves; trivia questions; and a bulletin of upcoming movies.

Like most cable program suppliers. Sie thinks about the opportunities future video technologies could afford to the medium. He says, "With compression technology, we could probably add more services] in special-interest fields. Right now, Encore is a broad-appeal club in that we take the proven blockbuster hits of the last 30

Pioneer Video Opens Calif. Laserdisc Pressing Plant

LOS ANGELES-Pioneer Video Manufacturing has completed a second manufacturing facility in nearby Carson, Calif., for laser optic software products.

The new plant is expected to increase Pioneer's monthly laserdisc production from 600,000 to 1.6 million discs by early 1992, according to Pioneer officials.

That capacity, claims Pioneer, makes PVM in the U.S. the secondlargest laserdisc manufacturing operation in the world, next to Pioneer Video Corp. in Japan, where monthly output is 3.2 million discs.

The new 304,000-square-foot facility is adjacent to the company's first and only U.S. laserdisc manufacturing plant, which was established in 1982.

The new plant includes new production lines and advanced manufacturing equipment such as material-handling robots and state-ofthe-art clean rooms. The new plant is also creating more than 300 new jobs in Southern California.

In a prepared statement, Tetsuro Kudo, president of Pioneer LDCA, said: "Lower price points on laserdisc players and the growing availability of popular titles have ignited a tremendous response to the laserdisc format in recent years.

"Pioneer has added the second production facility to accommodate the growing demand for laserdiscs in the U.S. and the growing popularity of the format in Europe and Australia."

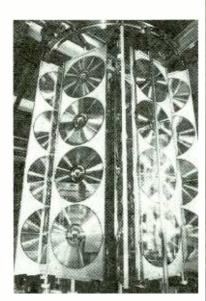
The new PVM production lines,

he says, will be dedicated to manu-

facturing laserdiscs used for consumer entertainment, educational, and industrial applications.

Pioneer markets its consumer laserdisc hardware line through Pioneer Electronics (USA) Inc., while distributing laserdisc consumer software through Pioneer LDCA. Inc.

According to Takeo Sakai, president of PVM, Pioneer has shipped an aggregate total of more than 20 million laserdiscs.



Plastic discs being loaded into the vacuum chamber at Pioneer Video Manufacturing's new plant in Carson, Calif. A thin reflective coating of aluminum is added to the encoded disc surface while on the carousel.

N.Y. Vid Piracy Raid Busts 10, 2 Labs, 2 Print Houses

■ BY PAUL SWEETING

NEW YORK-Agents from various law enforcement offices conducted raids throughout the city the week of Oct. 7-11, leading to the shutdown of two alleged pirate labs, two printing houses, and the arrests of at least 10 people.

On Oct. 11, agents from the Federal Bureau of Investigation and the New York City Police Department, along with investigators from the Motion Picture Assn. of America, raided a private home in Brooklyn that was allegedly being used as a pirate video lab.

According to MPAA officials, most or all of the movies seized are either still in their theatrical runs or still awaiting authorized release on videocassette, indicating the lab may have been a significant source of the prevideo release bootlegs sold at flea markets and on street corners in New York.

Two people were arrested at the house, located at 126 82nd St. in Brooklyn. Arrested were Acmad Moussa and Hadar Makki. Both

were charged with copyright violation and will be arraigned in Federal District Court for the Eastern District of New York.

Agents also seized 40 VCRs, 1,299 pirated tapes, and about 900 blank tapes.

At the time of the raid, the Paramount Pictures release "Perfect Weapon" was being dubbed, according to an MPAA spokesman. The dubs were being struck from a time-coded master tape, indicating the operation was fairly sophisticat-

"These were a notch above the guys who just go into a movie theater with a camcorder and tape off the screen," MPAA's Mark Harrad says. "Somehow they had gotten their hands on a time-coded master, at least for that title.'

Other titles among the copies seized include Disney's "101 Dalmatians," which was rereleased theatrically over the summer but has never been released on video; Warner Bros.' "Robin Hood: Prince Of Thieves," slated for No-

(Continued on page 67)

TRY OUR BLOCKBUSTERS



When it comes to non-theatrical home video, Playboy delivers more blockbusters than anyone else. This week alone we've got six titles on Billboard's Top 40 sales chart. So try 'em-you'll love 'em.

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WaxWorks Details Laser Vision

Format Plugged At Co.'s Trade Show

BY EDWARD MORRIS

OWENSBORO, Ky.—About 1,500 video store operators and 65 exhibitors participated in the 11th annual WaxWorks/VideoWorks trade show Oct. 7-9 here. The event was held concurrently with WaxWorks' sales managers convention.

Except for sharing in the evening shows that featured live entertainment, each event had its own separate agenda.

As in past trade shows, this one balanced education with exhibits. Presentations were given on merchandising techniques, marketing, video games, store design, movie making, and renting and selling laserdiscs.

Speakers on the laserdisc panel painted a rosy picture for that format, citing both anecdotal evidence and industry-gathered statistics.

Chris Klapheke, WaxWorks' Louisville branch manager who moderated the panel, reported that there are 3,500 software and 6,000 hardware outlets for laserdiscs and laserdisc players in the U.S. The number of American households with laserdisc players had risen from 300,000 at the end of last year to the current 750,000, he said.

He added that there are 5,300 laserdisc titles now available and said that that number would rise to 6,500 by year's end. On the average, he said, 140 to 150 new titles are released each month.

There are 33 players now on the market, priced under \$499, that play both audio CDs and laserdiscs. The lowest-priced of these sells for about

Only a few of the retailers in the audience, according to a show of hands, were carrying laserdiscs. However, most of WaxWorks' video

clients are relatively small opera-

Barry Gordon, Midwest regional manager for Image Entertainment, touted laserdisc sound quality and noted it can be channeled through regular stereo systems. "My living room sounds better than the local Cineplex." "Laserdisc is really a collector's medium," he said, explaining it can replicate the dimensions and proportions of the original movie more faithfully than VHS.

Danny Stein, Midwest regional manager for Pioneer LDCA, reassured retailers that the back-order problems that earlier plagued the laserdisc industry have basically been solved. Gordon contended that with the advent of this newer format and its improved clarity—420 lines of resolution compared with 240 lines for VHS—"[retailers] have the opportunity to sell catalog all over again."

Moreover, the panelists agreed, laserdisc durability enabled retailers to sell the discs at near new price even after 20 or 25 rentals.

Stein advised store owners to stock a beginning laserdisc inventory of 200 to 400 titles, as well as one or two rental players. The panelists also suggested cross-promotions with laserdisc hardware dealers.

Among exhibitors at the show, Charlie Band, CEO of Full Moon Entertainment, explained how he designs, promotes, and finances his fantasy movies, which include such titles as "Puppet Master," "Trancers," "Dollman," and "Netherworld."

Distributed by Paramount, Full Moon rings up sales of about 35,000 units per title, according to Band. The movies—which are financed by distributors who pay most of their fees during production instead of upon delivery—cost an average of \$1.5 mil-

(Continued on page 70)

VIDEO PEOPLE

Harvey Schwartzstein has been named VP of operations for Hanna-Barbera Home Video, Los Angeles. Recently, he had been with MGM/UA Communications as VP of operations and with a division of AME Inc. as senior VP and chief operating officer. At the same time, **Don Blair** is named Southwest regional sales manager for Hanna-Barbera Home Video. He had been national sales manager for Video Communications Inc.

Kevin Kasha is appointed executive director of sales for New Line Home Video, based in Los Angeles. He had been director of sales at Vestron Video, where he supervised the sales campaigns of LIVE Home Video, the label's exclusive distributor.

Julie Smith is promoted to marketing manager for A^*V ision Entertainment, New York. She had been marketing coordinator.

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Top Video Sales...

Billboard®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Cumpathad
				* * No. 1 * *	Manufay Cultin			
1	1	8	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	1
2	2	4	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	1
3	4	8	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	
4	3	46	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A, Schwarzenegger	1984	R	
5	6	24	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	
6	9	4	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	
7	5	10	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	
8	8	27	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	
9	7	- 6	CITIZEN KANE: 50TH ANNIVERSAY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	
10	11	74	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	T
11	10	8	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	Ī
12	12	52	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	1
13	13	54	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo -	1990	NR	t
14	24	2	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	t
15	14	27	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures	William Shatner	1989	PG	
16	17	10	GARTH BROOKS	Paramount Home Video 32044 Capitol Video 40023	Leonard Nimoy Garth Brooks	1991	NR	t
17	20	15	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle	1963	G	ļ
18	15	54	RICHARD SIMMONS: SWEATIN' TO	Warner Home Video 616	Sid Caesar Richard Simmons	1990	NR	t
19	18	4	THE OLDIES NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	t
20	16	12	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	+
21	21	22	THE MIND'S EYE	Miramar MPV6001	Computer Animated	1991	NR	Ì
22	22	5	STAR TREK: ENCOUNTER AT	Paramount Pictures	Patrick Stewart	1987	NR	-
23	NEV	3	THE DOORS: THE SOFT PARADE	Paramount Home Video 40270-721 The Doors Video Company	Jonathan Frakes The Doors	1991	NR	+
24	23	23	PLAYBOY SEXY LINGERIE III	MCA/Universal Home Video 81097 Playboy Home Video	Various Artists	1991	NR	+
25	27	56	PETER PAN	HBO Video 0602		1953	G	+
26				Walt Disney Home Video 960 Orion Pictures	Animated			-
20 27	26	6	DANCES WITH WOLVES PLAYBOY VIDEO CENTERFOLD:	Orion Home Video 8786 Playboy Home Video	Kevin Costner	1990	PG-13	-
	25	6	MORGAN FOX K.D. LANG: HARVEST OF SEVEN	HBO Video 90624	Morgan Fox	1991	NR	+
28	38	3	YEARS	Warner Reprise Video 3-38265 Island Pictures	k.d. lang	1991	NR	
29	30	2	SHE'S GOTTA HAVE IT	PolyGram Video 440083653-3	Spike Lee Julie Andrews	1986	R	-
30	35	266	THE SOUND OF MUSIC◆	FoxVideo 1051 Media Home Entertainment	Christopher Plummer	1965	G	1
31	RE-E	NTRY	KATHY SMITH'S INSTANT WORKOUT	FoxVideo M032835 Paramount Pictures	Kathy Smith	1991	NR	ļ
32	19	15	THE NAKED GUN	Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	-
33	NEV	V >	R.E.M.: THIS FILM IS ON	Warner Reprise Video 3-38254	R.E.M.	1991	NR	L
34	34	7	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	L
35	40	5	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	1
36	29	4	BILL & TED'S EXCELLENT ADVENTURE	New Line Home Video Columbia TriStar Home Video 8741	Alex Winter Keanu Reeves	1988	G	
37	37	5	STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	
38	28	46	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	
39	RF-F	NTRY	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	l

● 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.

'Thelma & Louise' Hit Vid Road Jan. 8

■ BY JIM McCULLAUGH

LOS ANGELES—MGM/UA Home Video is positioning the January 8 release date of "Thelma & Louise" as its highest profile rental title since "Rain Man."

George Feltenstein, MGM/UA Home Video VP of sales and marketing, predicts that the title—which has earned about \$44 million at the domestic box office—can rack up between 250,000-300,000 units.

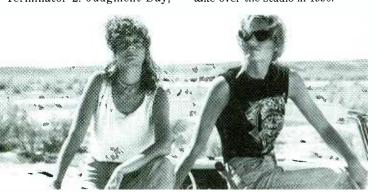
The film is currently playing on 300-400 screens throughout the U.S.

The release date, he says, was carefully chosen so the title would not compete against the likes of "Terminator 2: Judgment Day,"

"City Slickers," and "Naked Gun 2 1/2: The Smell Of Fear," all set for pre-Christmas release from rival studios. Moreover, he adds, "January is one of the heaviest rental periods in the industry."

Additionally, says Feltenstein, the studio wants to "make a big splash" with the home video to remind both the public as well as the Academy of Motion Picture Arts & Sciences of its Oscar potential.

The title should also help remind the video industry of MGM/UA Home Video. The video label's parent company, MGM-Pathé, has been beset by nearly endless legal hassles since Giancarlo Parretti's Pathé Communications began its drive to take over the studio in 1990.



Susan Sarandon, left, and Geena Davis star in MGM/UA Home Video's "Thelma & Louise," due Jan. 8.

The wrangling has led to a long production hiatus, which has sapped the home video division's strength in the rental market.

"Thelma & Louise," starring Susan Sarandon and Geena Davis, and directed by Ridley Scott, received a number of favorable critical reviews and was the subject of numerous articles in the consumer press.

"We feel very strongly about the film," he says, "and we're confident it will win some [Academy] awards."

Close to \$2 million is being earmarked for the umbrella advertising and marketing campaign.

MGM/UA Home Video titles are now distributed through the Warner Home Video sales force.

Beginning the week of Dec. 23, TV spots will air on all three networks, as well as CNN, TBS, TNT, E! Entertainment Television, VH-1, and "Nick At Nite."

TV advertising will continue for several weeks after the title is on dealer shelves.

As an incentive for distributors, MGM/UA Home Video will offer a four-level "Actual Profits Bonus" program whereby prizes will be awarded to wholesaler sales forces based on predetermined sales goals.

If 25% of the goal is reached, distributors will receive "T&L" T(Continued on page 72)

NEWSLINE

Paramount Places Video Division Under The Motion Picture Group

Paramount Pictures has restructured its operating divisions, moving Paramount Home Video from the Television Group to the motion picture division. The move had been expected in the wake of the departure of Mel Harris, former head of the Television Group, and the appointment of Barry London as president, Motion Picture Group/Worldwide Distribution. London will now oversee both theatrical and home video distribution on a worldwide basis. Robert Klingensmith, president of Paramount Home Video, will report to London. Previously, Klingensmith had reported to Harris.

VSDA Opposes Mich. Anti-Obscenity Bills

The Video Software Dealers Assn. is lobbying against proposed amendments that would toughen Michigan's already stringent obscenity statutes. The amendments would change the guidelines for "community standards" of obscenity from statewide to local, stiffen fines and prison terms for persons convicted of obscenity-law violations, and make store clerks and other nonmanagement employees liable for violations. A memorandum from VSDA says the legislation—Senate Bill 399, House Bill 4987, and House Bill 5148—would make it "almost impossible" for chains and distributors to operate in Michigan because they would be "forced to determine the 'community standard' in the hundreds of cities, villages, townships, and counties in Michigan rather than consider the state as a whole."

Busch Signs On As NASCAR Vid Sponsor

Anheuser-Busch has signed on as the first official sponsor of NASCAR video magazines, produced by DSL Communications and distributed by A*Vision. According to DSL president Dan Lipson, Busch will put up "a substantial" sponsorship fee in exchange for being the dominant sponsor in the magazine on an ongoing basis. The Busch logo will appear on all tapes and on all direct marketing ads run by DSL/A*Vision. Busch will also have a 60-second commercial spot on each tape. Busch is also sponsoring a point-of-sale promotion in which it will place tear-off pads with beer displays in retail outlets. Consumers will receive a free, custom-designed, 30-minute NASCAR tape after they send in the coupon. The tape will include a spot urging consumers to become subscribers to NASCAR video magazine. The fourth tape in the series is due in November. The first tape in the series sold about 35,000 units, according to Lipson. Sales slipped to "the mid-20s" on the second tape. Final results from the third volume have not been compiled yet. Lipson is hopeful, however, that the support of Busch will allow for more aggressive marketing on future volumes. DSL began running 60-second direct-response ads in October on cable networks TNN and ESPN. "The Busch tie-in will allow us to step up our direct marketing," Lipson says.

Canadian VSDA Nominees Announced

The Video Software Dealers Assn. has announced five nominees for elected seats on the recently established Canadian Board of Directors (Billboard, Oct. 12). They are James Bryson, Truro Home Video, Truro, Nova Scotia; Byron Hill, Super Video/Mel's Video Emporium, Kamloops, British Columbia; Bill Kinsman, Video Station, Ottawa; Brian Parton, Video Station, Niagara Falls, Ontario; and Sylvie Sauriol, Le Centre Video Film/ Multivideo, Montreal. Additional candidates can be nominated by petition by collecting signatures from 12 regular members. Ballots are expected to be sent by mid-December.

NVR Helps Launch 'Green' Vid Catalog

National Video Resources, an arm of the Rockefeller Foundation, has collaborated with The Video Project to compile The Environmental Video Collection, a catalog of environmentally themed videos. The catalog will be made available through Vermont-based Seventh Generation, a mail-order provider of environmentally friendly consumer products. The four-color catalog lists 39 titles, including feature films, children's tapes, musical/visual programs, and documentaries. NVR is printing 100,000 copies of the catalog to mail to consumers. Seventh Generation will also promote the catalog in its fall and holiday mailings to 5 million consumers.

'All In The Family' Is Coming To Video

In keeping with the growing amount of television programming finding its way onto home video, Columbia TriStar Home Video has announced it will release the "All In The Family 20th Anniversary Special" Dec. 18 at \$59.95. The release marks the first time any footage from the ground-breaking show will be available on cassette. The special includes highlights from the comedy series.

Columbia House Launches 8mm Club

Columbia House, the direct-mail music and video club, launched the 8mm Video Club earlier this month, the first direct-mail operation dedicated exclusively to that format. Columbia House is jointly owned by Sony and Time Warner and is operated by Sony Software, the major proponent of the format. Print ads announcing the club allow consumers to select three titles for \$1 each. The selection includes movies from all studios releasing product in the 8mm format.

N.Y. VID PIRACY RAID BUSTS 10 PEOPLE, 2 LABS, 2 PRINT HOUSES

(Continued from page 65)

vember release on cassette; Columbia's "Boyz 'N' The Hood," which won't be released on cassette until next year; Carolco's "Terminator 2: Judgment Day," set for release in December through LIVE Home Video; and Hollywood Pictures' "One Good Cop," which was released this month.

Earlier in the week, agents from the District Attorney's offices in Manhattan and the Bronx conducted a series of raids against retail outlets, alleged pirate labs, and two printing houses believed to be major sources of cassette labels to video pirates.

Detectives in the Bronx executed search warrants at four separate locations and arrested eight individuals.

A private home located at 2074 Morris Ave. believed to function as an illicit duplicating lab was raided and 74 VCRs were seized, along with

four camcorders, two TV sets, a shrink-wrap machine, two printing presses, and 6,611 videocassettes. Close to \$24,000 in cash was also seized.

Arrested at the house were Olivio Peralta, Luis Matos, Polanco-Marino Tejada, and Macellino-Carmelo Te-

The Bronx DA's office also executed search warrants at the Silver Queen Dairy, at 152 E. 188th St., where 686 videocassettes, a TV set, and a VCR were seized. William Perez and Alejandro Veriguete were arrested.

Raids were similarly conducted at International Video at 2121 Davidson Ave., where 1,422 tapes were seized and Francis Betances was arrested, and at the Bad Attitude Clothing Store at 2399 Grand Concourse. Three VCRs and 350 tapes were seized at that location and Miguel Romero was arrested.

Simultaneous with the raids in the Bronx, the Manhattan District Attorney's Office executed search warrants at two printing plants believed to be supplying video pirates with counterfeit cassette labels and sleeves.

Agents arrested Franklin Nunez and Evan L. Robinson at Lino Printing, located at 20 W. 22nd St. The DA's office also raided Alvaro Printing, located in the same building, and seized 65 cartons of pre-printed labels and sleeves for movies including "The Marrying Man," "Cadence," "The Doors" and "Career Opportunities." None of those movies have been officially released on cassette yet.

THE 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	The Fisher King (TriStar)	4,506,590	1,546 <i>2,915</i>	3	22,387,690
2	Ricochet (Warner Bros.)	4,407,150	1,560 <i>2,825</i>	2	10,666,903
3	Frankie & Johnny (Paramount)	4,266,345	1,150 <i>3,709</i>	_	4,266,345
4	Ernest Scared Stupid (Buena Vista)	4,037,926	1,782 <i>2,266</i>	_	4,037,926
5	Deceived (Buena Vista)	3,683,800	1,198 <i>3,075</i>	2	15,891,653
6	Shattered (MGM)	3,098,433	1,283 <i>2,415</i>	_	3,098,433
7	Paradise (Buena Vista)	2,925,982	907 <i>3,226</i>	3	7,689,580
8	Necessary Roughness (Paramount)	2,884,723	1,651 <i>1,747</i>	2	16,194,405
9	The Super (20th Century Fox)	2,237,458	1,581 <i>1,415</i>	1	6,940,501
10	Freddy's Dead (New Line)	1,212,544	1,255 <i>966</i>	4	31,222,884

MUSIC VIDEO REVIEWS

Sting, "The Soul Cages," A&M/PolyGram Video, 90 minutes, \$19.95.

Filmed at Staten Hall in The Hague, the Netherlands, last May, this concert captures Sting at his charismatic best. Forget about any interstitial footage or even interesting anecdotes from the stage; Sting delivers nothing but the songs and yet still manages to convey warmth and interaction with the audience solely through the performance. The concert provides a good balance of solo material and Police tunes, which by all rights he should be tired of performing. To his credit, he breathes new life into the old songs through interplay with his band, especially keyboardist David Sancious. The four-piece unit (including Sting on bass) delivers a straight, strippeddown rock sound that works extremely well except during "Fortress Round Your Heart," where Branford Marsalis' weaving saxophone lines are sorely missed. MELINDA NEWMAN

Ozzy Osbourne, "Don't Blame Me," Sony Music Video Enterprises, 70 minutes, \$19.98.

Yes, he did bite the head off a dove. Yes, he did bite the head off a bat. And yes, he did urinate on the Alamo. At least that's what Osbourne tells us in this dead-earnest rockumentary, and he gives us no reason to doubt him. Scenes of Ozzy the metal madman—the drug- and alcohol-crazed lunatic with no boundaries or restraints—are interspersed with footage of Osbourne the father, the loyal husband, the family man with a clear set of values. The contrast is accentuated by testimony from a procession of Osbourne's peers, who praise the Jekyll and Hyde sides of the man with equal emphasis.

In addition to the bat, dove, and Alamo episodes, Osbourne discusses the now infamous "Suicide Solution" lawsuit, which was thrown out of court, and recent devil-worship accusations from John Cardinal O'Connor. No subject is off-limits, no issue left unaddressed. Throughout the longform, Ozzy makes no bones about any of his exploits, or his persona, for that matter. "After it's all said and done, I wouldn't change a fuckin' thing, 'cause let's face it, if I dropped down dead right now, I've lived an eventful life," he declares. In addition to the exhaustive biographical insight into the artist's life, director Jeb Brien has included some historical gems in the program, like 1969 footage of Sabbath performing the nowclassic "Iron Man" as well as standards like "Blue Suede Shoes." Given the top 10 success of Osbourne's new album, "No More Tears" (the titletrack video of that appears here uncut), and the quasilegendary status he enjoys among his followers, this

tape should perform very well at retail.

PAUL VERNA

Cecil Taylor, "Burning Poles," Mystic Fire Video, 50 minutes, \$24.95.

For more than three decades, pianist Cecil Taylor has been the most innovative, idiosyncratic, tirelessly prolific, and thoroughly unrepentant avant-gardist in jazz.

Backed in a darkened studio by a bassist, drummer, and percussionist, he begins with "Poles," a poem recited in free-jazz *sprechstimme*. Like a sorcerer muttering incantations over his cauldron, Taylor makes cryptic declamations directly into his open grand piano, often striking its strings for new sounds.

The remaining two compositions put Taylor at the keyboard, hammering out screaming runs and dramatic, dissonant arpeggios—with close-up shots attesting to his faster-than-the-eye-can-see digital dexterity. The band follows Taylor's improvisational cues through an angular soundscape of apocalyptic crescendos—one moment poignantly tranquil and the next violently convulsive. Some would say that Taylor has gone beyond jazz—yet his savage percussive swing, punctuated by flat-handed and full-forearm chords, at least places him somewhere in the orbit of the jazz piano tradition.

the jazz piano tradition.

"Burning Poles" is a vibrant document of a jazzman unlike any other.

DREW WHEELER

Billboard.

FOR WEEK ENDING OCTOBER 26, 1991

Top Music Videos...

		-	_			Π
THIS WEEK	WKS. AGO	S. ON CHAR	Compiled from a national sample of retail store TITLE, Copyright Owner,	e sales reports. Principal	8	Suggested List Price
푸	2 ×	WKS.	Manufacturer, Catalog Number	Performers	Type	Sug
			* * No. 1 * *			
1	1	5	GETT OFF Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
2	2	11	GARTH BROOKS Capitol Video 40023	Garth Brooks	SF	14.95
3	20	3	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF	19.9
4	3	55	THE THREE TENORS IN CONCERT ▲2 London 071223-3	Carreras - Domingo - Pavarotti	LF	24.9
5	6	3	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.9
6	5	5	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.9
7	29	3	THIS FILM IS ON Warner Reprise Video 3-38254	R.E.M.	LF	19.9
8	NE	wÞ	TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF	19.9
9	13	3	THE SOFT PARADE The Doors Video Company MCA/Universal Home Video 81097	The Doors	LF	19.9
10	NE	wÞ	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.9
11	9	5	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.9
12	14	5	VIDEO SCRAPBOOK 1991 Giant/Warner Reprise Video 3-38265	Color Me Badd	SF	14.9
13	12	7	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.9
14	7	19	PHOTOGRAFFITTI PolyGram Music Video 7502617140-3	Extreme	SF	14.9
15	4	11	PICTURE SHOW Elektra Entertainment 3-40124 The Cure		LF	19.9
16	28	3	FOREVER AND EVER Warner Reprise Video 3-38257	Randy Travis	LF	19.9
17	25	15	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.9
18	11	47	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.9
19	10	9	O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	Ice-T	LF	16.9
20	16	5	HARVEST OF SEVEN YEARS Warner Reprise Video 3- 38265	k.d. lang	LF	19.9
21	8	13	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.5
22	RE-EI	NTRY	PUT YOURSELF IN MY SHOES BMG Video 2373	Clint Black	SF	9.9
23	23	3	STRANGE BREW A*Vision Entertainment 50257	Cream	LF	19.9
24	15	19	WELCOME HOME HEROES ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.
25	19	35	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.
26	17	7	PRIME CUTS Castle Music Pictures PolyGram Music Video 083631	Alice Cooper	LF	19.
27	24	120	\$19.98 HOME VID CLIFF'EM ALL! A Elektra Metallica Entertainment 40106-3		LF	19.
28	22	7	GUY MCA Music Video 10326	Guy	LF	14.9
29	26	43	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.
30	ME	w Þ	THE BEST OF PERRY COMO-PART 1 A*Vision Entertainment 50286-3	Perry Como	LF	19.

○ 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. ⑤ 1991, Billboard/BPI Communications Inc.

Fall Is A Trade Bonanza, NARM Says

MONITOR

by Earl Paige

NEW TRADE EVENTS: Maybe it's because business is a little off or sales efforts are more aggressive, but there was more word about new trade events than ever at the recent National Assn. of Recording Merchandisers' sixth annual Wholesalers Conference, held Oct. 4-9 at the Hyatt Newporter, in Newport Beach, Calif.

Of keen interest to the video community gathered at the fall NARM was the Food Marketing Institute's annual General Merchandise, Health & Beauty Conference, Oct. 13-16 at Denver's Convention Center. The event is often called the "nonfood conference." Although still under wraps somewhat, the effort to organize grocery chains that carry video was expected to come under discussion, as it did during the Video Software Dealers Assn. annual convention in Las Vegas (Billboard, Sept. 7).

Much further along as a trade group that welcomes retailers and will have more of a video presence is The North American Folk & Dance Alliance. The group, which is just 2 years old, only recently hired its first full-time staffer, manager Art Menius. The organization of the companion of the com

zation, which is embracing labels, agents, distributors, and a whole gamut of entities surrounding several genres of music, will hold its 1992 convention Jan. 30-Feb. 2 at the Marlborough Inn in Calgary, Alberta.

A hotbed of discussion about various trade groups came during the independent-label portion of the NARM event in Newport Beach. Of particular interest was the board meeting of the National Assn. of Independent Record Distributors & Manufacturers, where a report was heard on the possible formation of a new children's product trade group. NAIRD itself, with 400 label members, will hold its 20th convention at a new site, Austin, Texas. The event is set for May 6-10 at the Hyatt Regency.

Also discussed at Newport Beach was the growing presence of "Classical NARM," an annual but fairly exclusive soirce put on by Allegro Imports. The event rotates between the East and West Coasts always on the third weekend of May. Joe Micallef, president, says a

site is being looked at around Carmel or Big Sur, Calif. About 45 people attend, including classical buyers from Musicland Group, Wherehouse, Tower Records/Tower Video, and others.

Still another new trade event is the Christian Music & Video Retailers section of the annual Gospel Music Assn., which will hold its second meeting next year during Gospel Music Week, said Mike Gay, director of sales systems and national accounts at Benson Music Group. According to Gay and others in Newport Beach from the religious music and video community, the genre is exploding. More and more product shows up at the annual Christian Booksellers Assn. convention. Also, chains like 130-unit Family Book Stores are enjoying increased sales, said Gay and others.

More and more video stores and departments are offering courtesy phones for consumers to call around to other stores if the title they are looking for is out. But Odyssey Video in Los Angeles has taken the strategy a step further,

posting the phone numbers of nearby competitors, says Steve Gabor, president. Odyssey is posting the numbers of Blockbuster Video, 20/20 Video, and Wherehouse. "The idea is more than likely the other guy is out of the title they're after, too," says Gabor. "If they go to the second store, chances are they'll end up there and rent something else. They've found it, found a parking spot, and so on. You don't want them to go to that second store [and rent there]."

PIRACY PUSH: Motion Picture Assn. of America anti-piracy efforts have been stepped up in New York with 16 recent raids and seizures involving alleged piracy in Brooklyn alone: three Video Reflections outlets at 315 King's Highway, 6413 18th Ave., and 432 Avenue P; two Video Heaven stores at 272 Flatbush Ave. and 1978 86th St. Others: 20th Avenue Video, 6221 20th Ave.; Palace Video, 7016 20th Ave.; Video Connec-(Continued on page 70)



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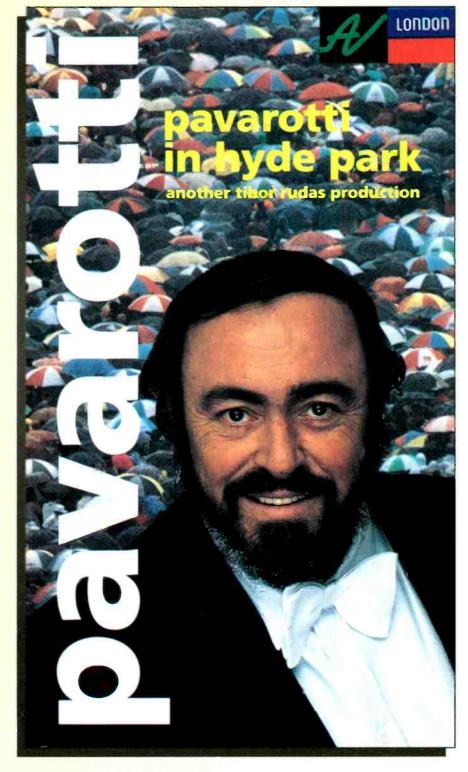
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071 250-3

\$34.95 laserdisc

071 250-1

ot even pouring rain could keep a crowd of more than 100,000 (including Prince Charles and Princess Diana) from witnessing this historic concert performance by the world's favorite tenor.

This new home video features
Pavarotti's best-loved arias,
including "Nessun Dorma,"
"Vesti la giubba" and
"O sole mio."

Look for the national rebroadcast on PBS late November, 1991.

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The biggest-selling classical
album and home video of
all time is still going strong!





'Lambs' To Lie With 'Wolves' **On Retail Shelves In Nov.**

AMBS AND WOLVES: Image will launch two blockbuster Orion titles on laserdisc in November: "Dances With Wolves" (widescreen or pan-scan, \$49.95) Nov. 15, and "The Silence Of The Lambs" (\$29.95) Nov. 27.

"Wolves," directed by and starring Kevin Costner, garnered seven Academy awards, \$182 million at the box office, and critical raves. "Lambs," directed by Jonathan Demme and starring Jodie Foster and Anthony Hopkins, was also a film critics' favorite and pulled in a \$130

million gross. One or both of these movies could become the third confirmed laserdisc title to hit the 100,000-

unit mark in U.S. sales (after "Fantasia" and "Top Gun")—if, that is, "Robin Hood: Prince Of Thieves" doesn't hit the target first. Yet another November blockbuster disc, Warner's "Robin Hood" (widescreen, \$34.98) bows early next month. The list price is \$5 less than previously announced by the label.

THE LASER'S EDGE: Pioneer Electronics (U.S.A.) and Sports Illustrated magazine have joined forces on a unique promotion set to run between Thursday (24) and Dec. 31. Consumers who purchase a Pioneer CLD-M90 combiplayer (or other qualifying unit) from participating retailers will receive a free 30-minute sports-oriented laserdisc titled "On The Edge." Prepared by Warren Miller Entertainment, the disc contains action footage from kayaking, skiing, surfing, skydiving, and other thrill-seekers' sports. Sports Illustrated will tout the promotion in regional editions of its magazine in 17 top U.S. markets.

In addition to receiving "On The Edge," consumers will re-ceive a \$35 rebate certificate good toward any laser title from Paramount, Pioneer Artists, RCA/Columbia, Nelson, or Full Moon. In addition, an in-store sweepstakes for consumers will offer a grand prize of a trip for two to the 1992 Summer Olympics in Barcelona, Spain. A separate drawing will also send a winning retailer off to the continent.

WARNER REPRISE has just launched the following music video titles on disc: "Frank Sinatra: The Reprise Collection, Vol. III" (\$79.98), which is 150 minutes long and the third in a superb series; "The Incomparable Nat King Cole" (\$29.98), compiled from the singer's TV appearances in the '50s; "The Judy Garland Christmas Show" (\$29.98), taped Dec. 22, 1963, and featuring the vocalist's most popular tunes and such guests as Mel

Torme; and, "This Film Is On" (\$29.98), a longform video from Georgia's R.E.M.

On Nov. 12, you can look forward to "Don't Look Back" (\$29.98), D.A. Pennebaker's legendary documentary of a youthful Bob Dylan on the road in England in 1965.

MAGE has just launched "The Marrying Man" (\$39.99) with Kim Basinger and Alec Baldwin; The Gay Divorcee" (\$29.95), the 1934 musical with Fred Astaire

and Ginger Rogers; "Shall We Dance'' (\$29.95), a 1937 musical that again pairs Fred and Ginger; and the first digi-

by Chris McGowan

LASER

SCANS

tal edition of "Michael Jackson's Thriller" (remastered, \$29.95).

In Bertrand Blier's controversial "Going Places" (widescreen, \$49.95), Gerard Depardieu and Patrick Dewaere are two endearing sociopaths out for a laugh; "The Elusive Corporal" (widescreen, \$49.95) is a 1962 comedy by Jean Renoir; "Class Action" (\$39.98) stars Gene Hackman; and, "M*A*S*H" (widescreen, \$49.98) is Robert Altman's blackcomedy masterpiece that gave birth to the TV series.

Due next month from Image: "What About Bob?" (\$39.99), a comedy starring Bill Murray and Richard Dreyfuss; "Cyrano De Bergerac" (\$49.95), an acclaimed 1990 version of the beloved Edmond Rostand play, starring the aforementioned Depardieu; "The Razor's Edge" (\$49.98), with Tyrone Power and Gene Tierney in this 1946 adaptation of the W Somerset Maugham novel (Bill Murray starred in an interesting 1984 remake); and Sylvester Stallone in "First Blood" (widescreen, \$39.95), which unleashed Rambo on Western conscious-

Also in November, Image's Price Promotion II campaign has knocked the price down to \$24.98 on 10 previously released laser titles, including "Peggy Sue Got Married," "Breaking Away," "Miracle On 34th Street," "A Room With A View," and "Places In The Heart."

PARAMOUNT will bow "Soapdish" (widescreen or pan-scan, \$34.95) in November. Sally Field, Kevin Kline, Robert Downey Jr., and Whoopi Goldberg star in the soap-opera sendup. Also that month, Pioneer Special Editions will release "The Natural" (widescreen, \$49.95), a Barry Levinson fable starring Robert Redford and Glenn Close. And in early December, Nelson is launching 'City Slickers' (\$34.98), with Billy Crystal, Daniel Stern, and Bruno Kirby.

STORE MONITOR

(Continued from page 68)

tions, 6909 Ft. Hamilton Pkwy.; National Video, 7118 Bay Pkwy.; Cine Video, 261 Avenue U; Back To Back Video, 6728 13th Ave.; The Video Place On Court, 105 Court St.; Montague Street Video, 154 Montague St.; JCF Video III, 361 Myrtle Ave.; and Magic Queen Video, 1012 Beverly Road. Other New York raids: Queensbridge Video, 10-35 41st Ave., Queens; King Video, 2005 Brook Ave.; LA Video, 205 Brook Ave., Bronx. Out in California, RIAA focused on five Chepo's Video outlets in and around Bakersfield: 908 7th St., Wasco; 1227 Main St., Delano; 9900 Baker St., Lamont; and in Bakersfield, 1212 Baker St.; 2223 Niles Point; and a residence, listed as Jose Manuel Santos. Other California raids: two Odaly's Video stores, 804 S. Anaheim Blvd., Anaheim, and 7940 Cerritos Ave., Stanton; also, Top Video #30, 3119 San Gabriel Blvd., Rosemead.

Three sites in Miami are Action Video, 3669 West Flagler St.; Flagler Video, 1835 W. Flagler St.; and OK Video, 11327 W. Flagler St. Two Massachusetts outlets are Friendly Market Video, 203 Davis St., Fall River, and Witchie's Flea Market, North Attleboro. Five Michigan raids are Webber Video, 33894 De Quindre, Sterling Heights; Video & More, 8210 S. Telegraph, Taylor; Video Castle, 1335 Dix-Toledo Hwy., Southgate; Ghostbusters Video, 14655 Northline, Southgate; and Video Busters Superstore, 25570 W. Eight Mile Road, Southfield. Raids

were also made at Uncle Jim's Video, 41 Coal St., Shenandoah, Pa., and at a resident in Texas listed as Stanley E. Sanders, 727 Ella St., Dallas.

WAXWORKS TRADE SHOW

(Continued from page 66)

lion to \$2 million each to make.

In the U.S., Full Moon titles are first released as videos and then in theaters. Abroad, the process is reversed.

To involve consumers and retailers, Full Moon has created "fan clubs for each.

As an added promotional push, Band has created Moonstone Records for his films' soundtrack music.

Billboard®

FOR WEEK ENDING OCTOBER 26, 1991

Top Videodisc Sales...

Ä	050		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				2.0	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	HOME ALONE	* NO. 1 * * FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
2	15	3	PREDATOR 2	FoxVideo Image Entertainment 1853	Danny Glover Gary Busey	1990	R	39.98
3	2	18	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R_	29.95
4	3	3	STAR TREK COLLECTOR'S EDITION GIFT SET	Paramount Pictures Pioneer LDCA, Inc. LV12954-7WS	William Shatner Leonard Nimoy	1991	NR	149.95
5	NE	N	THE DOORS	Carolco Home Video Image Entertainment ID8275IV	Val Kilmer Meg Ryan	1991	R	39.95
6	5	15	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
7	NE	N	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	29.98
8	4	5	IT'S A MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
9	13	3	THE HARD WAY	Universal City Studios MCA/Universal Home Video 41079	Michael J. Fox James Woods	1991	R	34.98
10	18	5	STAR TREK II: THE WRATH OF KHAN♦	Paramount Pictures Pioneer LDCA, Inc. LV1180-WS	William Shatner Leonard Nimoy	1982	PG	34.95
11	7	13	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
12	NE	N	SLEEPING WITH THE ENEMY	FoxVideo Image Entertainment 1871-80	Julia Roberts Patrick Bergin	1991	R	39.98
13	6	29	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
14	9	9	AWAKENINGS	Columbia TriStar Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
15	20	5	STAR TREK: THE MOTION PICTURE♦	Paramount Pictures Pioneer LDCA, Inc. LV8858-2WS	William Shatner Leonard Nimoy	1979	G	39.95
16	NE	w >	A CLOCKWORK ORANGE	Warner Bros. Inc. Warner Home Video 12251	Malcolm McDowell	1971	R	39.98
17	14	11	EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
18	RE-E	NTRY	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video LV1797-WS	William Shatner Leonard Nimoy	1986	PG	34.95
19	8	9	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	34.98
20	RE-E	NTRY	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video LV1621-WS	William Shatner DeForest Kelley	1984	PG	34.95
21	11	20	PREDATOR	FoxVideo Image Entertainment C1515-85	A. Schwarzenegger	1987	R	39.98
22	10	5	PINK FLOYD: THE WALL	MGM/UA Home Video Pioneer/Image Ent. ML102214	Bob Geldof	1979	R	24.98
23	NE	w >	THE SHINING	Warner Bros. Inc. Warner Home Video 11079	Jack Nicholson Shelly Duvall	1979	R	39.98
24	19	14	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044-WS	William Shatner Leonard Nimoy	1989	PG	34.95
25	23	27	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum 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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storefronts throughout

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America.

sales.

(I) PIONEER The Art of Entertainment

HOME VIDEO

Top Video Rentals.

THIS WEEK	AST WEEK	(S. ON (Copyright Owner,	Principal	Year of Release	Rating
Ŧ	Ä	WKS.	TITLE	Manufacturer, Catalog Number ★ NO. 1 ★ ★	Performers	Rel	Ra
1	1	7	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-1
2	7	2	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R
3	3	4	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
4	2	7	HOME ALONE	FoxVideo 1866	Macaulay Curkin Joe Pesci	1990	P(
5	5	10	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-
6	6	11	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
7	4	10	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes	1991	F
8	NEV	V >	THE MARRYING MAN	Hollywood Pictures Hollywood Home Video 1150	Kim Basinger Alec Baldwin	1991	R
9	14	3	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	(
10	9	4	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	P
11	20	2	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-
12	10	9	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	P
13	NEV	v >	A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	F
14	12	5	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	F
15	11	17	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	F
16	16	3	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	
L7	8	13	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	F
18	13	12	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG
19	19	4	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	F
20	18	4	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	F
21	17-	7	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	F
22	15	8	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-
23	NE	N	CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG
24	NE	N >	CAREER OPPORTUNITIES	Universal City Studios MCA/Universal Home Video 81015	Frank Whaley Jennifer Connelly	1991	PG
25	30	3	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	N
26	33	2	CYRANO DE BERGERAC	Orion Pictures Orion Home Video 5058	Gerard Depardieu	1991	
27	26	4	THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	
28	25	16	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	T
29	29	3	WAITING FOR THE LIGHT	Epic Home Video Columbia TriStar Home Video 59283	Shirley MacLaine Teri Garr	1990	F
30	21	8	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	T
31	27	12	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	F
32	NE	N	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	
33	34	12	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	
34	24	17	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG
35	28	8	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	
36	32	13	Sally Field			1990	PG
37	36	3	D THE INSERTINE PAKED STORY HPO Video 90571 Lynn Whitfield			1991	
38	37	18	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	
39	22	15	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG
40	38	4	ROSENCRANTZ & GUILDENSTERN ARE DEAD	Buena Vista Home Video 1118	Richard Dreyfuss Gary Oldman	1991	P

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'THELMA & LOUISE' TAKE TO VID ROAD JAN. 8

(Continued from page 67)

shirts, if 50% of the goal is reached, "T&L" watches will be offered, if 75% of the goal is attained, distributors will receive "T&L" picture frames, and if 100% of the goal is reached, distributors will receive "T&L" denim jackets.

As an incentive to retailers. MGM/UA will offer a "Six-Shooter" duffle bag containing a "Thelma & Louise" soundtrack LP, T-shirt, and bumper sticker to those dealers who buy six copies of the title in a multipack.

Retailers will also be given an opportunity to win a restored 1966 Thunderbird convertible that was actually used in the film, as part of the label's "Thelma & Louise Department Of Movie Vehicles" contest.

Each copy of the movie will contain a D.M.V. "pink slip" which is a sweepstakes entry for the car. Consumers buying the title at the suggested list of \$94.99, can also enter the sweepstakes.

Other materials supporting the film include a four-color theatrical size poster, standee, counter card, banner, and "previously-viewed"

While there will be no "previouslyviewed" spot at the beginning of the movie, a trend among A title releases of late, there will be a spot plugging the MCA record soundtrack to the

Feltenstein says at the time of the video's release, MCA records will issue one or more new singles from the soundtrack.

Among artists on the soundtrack are: Glen Frey, Charlie Sexton, Toni Childs, Grayson Hugh, B.B. King, Kelly Willis, Chris Whitley, Martha Reeves, and Marianne Faithful.

In addition to being made available in pan-and-scan, the title will also be available in a letterbox format on cassette during the initial solicitation period only.

A letterbox laserdisc, as well as an 8 mm version, will also be released day and date, both at a suggested \$29.98 list price.

There will be no pay-per-view showing of the film until at least Feb. 22, 1992, while there will be no pay TV offering of the film until at least July 12, 1992.

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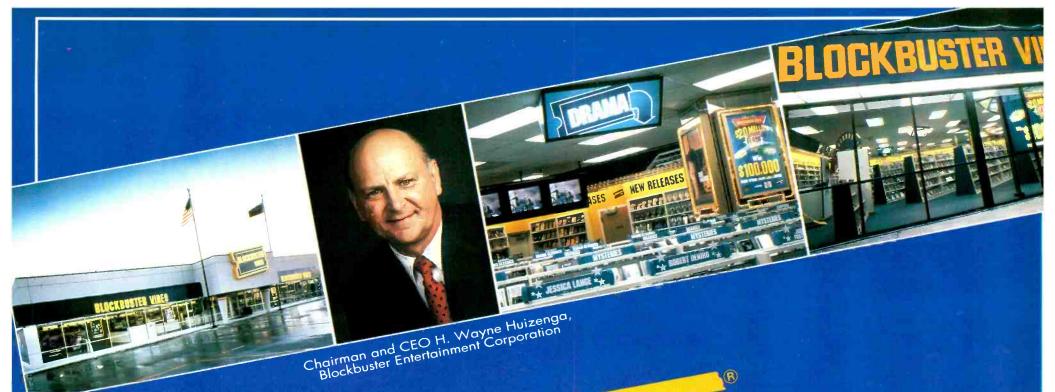
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		Published
	Issue During	
	Preceding	Nearest to
	12 months	Filing Date
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B. Paid Circulation:		
 Sales through Dealers and Carriers, Street 		
Vendors and Counter Sales	13,814	13,215
2. Mail Subscriptions	34,359	33,467
C. Total Paid Circulation (Sum of 10B1 and 10B2)		46,682
D. Free Distribution by Mail, Carrier or Other Mean		,
Samples, Complimentary, and Other Free Copie		1,811
E. Total Distribution (Sum of C and D)	49,857	48,493
	40,001	*0,*20
F. Copies Not Distributed:		
1. Office use, Leftover, Unaccounted, spoiled		
after printing	1,107	1,051
2. Returns from News Agents	12,751	12,199
G. TOTAL (Sum of E, F1 and 2-should equal no	et	
press run shown in A)	63,715	61,743
	itle of editor, publisher,	business manager, or

owner) (signed) Gerald S. Hobbs, President and CEO me above are correct and complete.



By MARIE SPEED

he Blockbuster story—the American Franchise Triumph—is made for the movies as much as it has been built on them. Except for one thing: The people who made Blockbuster happen are not the romantic types. None of them got a lucky break or had a vision or overcame the odds to prove they were the right stuff. The story is not myth as much as textbook business strategy: big bucks, marketing and a staff of executives pulled from highly successful companies with proven track records in high-growth, competitive in-dustries. The lead guy himself is hardly Rocky Balboa or James Dean; he's a guy who works hard, has a name most people mispronounce and doesn't have much time for the movies.

This year, Blockbuster hits its 2,000th store. In 1990, it logged revenue in excess of \$1 billion, up 71% from 1989 levels. As of June 30, the company accounted for a 13% share of the video industry market, a market currently estimated at \$12 billion. Blockbuster's CEO Wayne Huizenga also snagged a base-

BLOCKBUSTER VIDEO VIDEO
America's Family Video Store

2000

Whether Opening Its 2,000th Store This Month or Maintaining Momentum Through the Year 2000, the World's Biggest Video Store Chain Is Poised for an Even Bigger Future. ball franchise for Florida, just to keep things interesting. The company also has video outlets in the U.K., Australia, Canada, Chile, Japan, and Venezuela, and further international expansion is planned

This much success renting home videos to average Americans and non-Americans overseas on a Friday night invariably raises questions about keeping up the momentum over time, especially when industry analysts claim that the trend has peaked. We asked Blockbuster's management team to elaborate on the company's phenomenal growth, and to speculate on its future ability to maintain it

Huizenga sees a continued growth curve.

curve.

"People are always asking if we're going to get into other lines of business, but there's going to be substantial growth for Blockbuster both domestically and internationally. Domestically alone, the industry is expected to reach \$21 billion by the year 2000—up from \$12 billion this year. That's a lot of growth for any industry."

If the company reaches its 20% market share goal of the domestic side of the (Continued on page B-8)



America's Family Video Store

By CHARLES FLOWERS

lockbuster Video chairman H. Wayne Huizenga has quickly become one of the most influential, if difficult to pronounce, names in entertainment. In early 1987, by leveraging stock in another company he had helped build—Waste Management—Huizenga

and two other investors acquired control of Blockbuster for \$18.5 million

In four short years, through expansion and acquisition of video rental store chains, Blockbuster became the runaway leader in its field. As Huizenga relates in this interview, in gross revenue terms, Blockbuster is bigger than the two biggest theater chains combined. In audience terms, it is even bigger, and growing to an estimated 2,000 stores by the end of 1991. And expanding not only in the U.S., but in several foreign countries, including Australia, Canada, Japan, Mexico, Venezuela, Chile, and the U.K.

In late summer, when this interview was held at Blockbuster corporate headquarters in Fort Lauderdale, Blockbuster stock was taking a beating because of a few influential analysts' dire predictions, not only for the company but also for the future of home video. At the same time, Huizenga was celebrating his entry into the elite club of Major League Baseball owners. Along with Denver, Heizenga had been awarded one of two National League franchises. The new team, which he dubbed the Florida.

chises. The new team, which he dubbed the Florida Marlins, will begin play in the spring of 1993 at Joe Robbie Stadium, which Huizenga bought 50% of in 1990, along with a minority interest in the Miami Dolphins.

BB: Last year when we talked, you were on top of the world. These were some of the headlines: From Fortune, "Meet The King Of Video"; from Business Week, "The Video King Who Won't Hit Pause"; and from this magazine, "Blockbuster CEO Has Giant Plans." It's a year later, so what's new?

WH: Everything we set out to do, we're doing. We have a company that's growing fast, with a comfortable margin. We're on top of the world as far as enthusiasm for where the company is. Our stock was at 15, now we're 9 3/8. I believe that all things fall back into place. And we're not really trying to manage the stock. I look at our stock problems as a four-month problem through the end of the third quarter.

BB: We can't help noticing the newspaper accounts of short interest in Blockbuster stock, most recently (June 14) that short interest of Blockbuster stock was the highest of any issue on the New York Stock Exchange. With so many banking on your company to fall, at least in the short run, why do you feel so confident?

WH: If I were writing the story, I'd say Blockbuster's growth continues to be robust. Blockbuster is going to grow \$500 million more this year than last year. Right? But what you see written is, "Blockbuster's growth slowing." They're both correct. Yes, we're slowing as a percentage of total revenue. No question. But we had to, because our base is getting larger.

to, because our base is getting larger. **BB:** One of the most ominous announcements in this industry was Cox Enterprises' decision to sell 82 Blockbuster stores. What is the impact of that decision on the long-range plans?

WH: Cox was going to build 40 more stores this year. Obviously, now they're not going to build 40 stores. The effect of that will be absorbed within nine months. On the 82 existing stores, there is no impact. They're still operating them, they haven't been closed. They're still paying us our royalties, and the new guy who comes in will pay our royalties.

BB: Speaking of royalties and especially franchise fees, Barron's says that these are too great a part of Blockbuster revenues to ensure future growth. What's your answer?

WH: At Blockbuster there is not a one-time hit on franchise fees. We charge \$80,000 up front, and every year after there is another \$80,000 (derived by adding franchise and advertising royalties and computer maintenance charges for a typical store). They're saying that's non-recurring income. It's not.

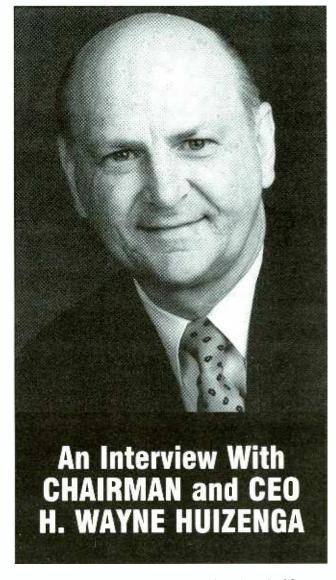
Upfront franchise fees as a percentage of our total revenue really gets to be a meaningless number. The dollars are declining, and the percentage is almost nothing. Now on the royalty side, just the opposite has happened. As these stores opened, we collected hardly any royalties. Now the royalties are going up as a percentage of revenue just as the franchise fees are coming down. Barron's has bashed Blockbuster since long before we came on the scene. They missed the boat entirely.

BB: You have held the line on tape rental charges since Blockbuster began. Is there any pressure to increase prices above the three-days-for-three dollars?

WH: Some franchise stores have experimented with slightly higher prices. But if you're really focusing in on building the business and not worrying about earnings per share for the stock price, then you take a little slower approach and keep prices where they are. And for the next couple of years the stock may not perform as well as some people would like. We just need to build that market share. And if we're doing 20%, 25% of the business as that industry gets larger and larger, that's a big number.

BB: What about the competition from movie theaters, cable television and pay-per-view?

WH: Movie theater projections show no growth except price.



That's pretty much where movie theaters have been for 10 years. There's really not many admissions increases. So right now you see home video is twice as big as movie theaters.

Blockbuster itself is larger than the largest movie chain, which is United Artists, actually we're twice as large. The next largest movie chain is Cineplex Odeon. And we're larger than the two of those combined. Everybody's talking about pay-per-view. Right now—and these are all figures from Paul Kagen Associates—16.5 million homes in the U.S. are wired for pay-per-view. And yet all those 16.5 million homes did \$100 million for movies last year. It's going to grow about \$400 million in 1995. Big deal. Then, in the late '90s, they're going to go to \$2 billion. But, by that time, home video is going to be \$21.7 billion. Let's say pay-per-view went to \$3 billion and home video only went to \$20 billion. So what? Don't get me wrong. I wish this wasn't happening. But it's not the end of the video store.

I think what we're going to have is cable cannibalization. Payper-view is going to cannibalize cable. Why would people pay that monthly fee for HBO or Showtime or Cinemax when they can call their cable company on the phone or push a button and watch a more recent movie?

The key thing is this: When a movie comes out, it goes to the theaters first for six months. Then it goes to home video, and it's there forever. After it's in home video about a month and a half, it goes for about a month and a half on pay-per-view. Then it doesn't go anywhere for a while. Then it goes for a few months to HBO and Showtime. Then it goes to network television. But the key thing is we get the videos first, and we have them forever.

I firmly believe that five or eight or 10 years from today that

I firmly believe that five or eight or 10 years from today that an independent Blockbuster store on the corner of First and Main is going to have more business than it does today and it will come probably at the expense of other people who are renting videos today. That could be grocery stores, drug stores, convenience stores or the small guy.

There will be some revenue shifting. If you carry this out to 1995, we're a \$15 billion industry, and the industry's growing at a billion dollars per year. There are some industries that aren't even \$1 billion, and here this industry's growing at \$1 billion per year. Yes, as a percentage that growth has slowed. But an industry growing at \$1 billion a year is no slouch.

Compare this industry to the music business. The music business—cassettes and records and CDs—the whole music industry last year did \$7.5 billion. The book business—now I'm not talking about Bibles and encyclopedias, but paperback and hardcover books—did \$8.9 billion. The book business is big. But it's not as

big as home video.

As a chairman of a company you have a responsibility to your shareholders. But my first responsibility has got to be that every-body in the company is working toward a common goal. And that is keeping the company profitable and growing. But if you're not out there preaching the gospel to Wall Street or the newspapers or whoever will listen, your small shareholders feel you're not representing them properly. When really in fact representing the shareholder is putting it on the bottom line month in and month out

BB: Domestically, there's been some mention in the press about a plan to develop home town superstores for smaller towns where franchisees might be reluctant to put a 5,000 to 10,000 square-foot store. How far along is this plan?

WH: We've had the small town superstore designed and drawn for at least two and a half years. But we have not rolled them out because there are still plenty of markets to roll out the big stores. Some of the franchisees are in small markets in Mississippi, Alabama, the North and South Carolinas and so forth. They wanted the right to roll out the smaller stores. And we said, "OK, fine. We'll let you penetrate some of these smaller towns." Also, between two Blockbuster stores where they are too far apart, we might put in a Blockbuster mini. But there's still a lot of growth left for big stores.

BB: Has the new motion picture rating system caused your company any problems? Has the line blurred at all between what's acceptable for Blockbuster in certain markets and what's not? For instance, I noticed a copy of Madonna's music video "Justify My Love," which was originally banned on MTV, in one of your stores. What's the deal?

WH: That's consistent with our policy. The NC-17 just replaces X. Some people say that Blockbuster has made the decision not to carry X. That's true, but we would phrase it a different way. We would say Blockbuster is not going to carry anything worse than R. NC-17 is the same as X. The Motion Picture Assn. can call it whatever they want. They came down here and tried to get us to change our position. They said, "Why don't you just look at these, and if you think it's not good, don't put in in your store." But if it's not too bad, why don't you put it in your store." And I said, "No. If you change the definition of what an R is. Either shorten it and then put NC-17 in, and then they have X. Yeah." In other words, you have a soft R and a hard R. But as long as R ratings stay the same, NC-17 is everything worse than R. We're not carrying anything worse than R. Our policy is consistent.

BB: How are the tapes reviewed?

WH: In our product-buying department, we've got people who view the movies. If they get on the borderline, or get to where they disagree amongst themselves, then it would come up to some of the officers of the company. And the officers would view it and make the decision. "The Last Temptation Of Christ" was a different situation. Some guys out in the buying department looked at it and decided we shouldn't have it. We didn't even know about it. Then stories started appearing, then more stories, and then it got on the radio. By now it was in the (non-Blockbuster) stores a month already. And now people started saying, "Well, you should carry it." At that point when it came to me and the other officers in the company, we decided we weren't going to let the public pressure us into making a decision. It didn't make any economic sense, it wasn't a good business decision. It would show us as kind of weakening under outside pressure. Had that thing been brought up by our product people and we sat around the table and watched it, would we have bought it or not? I don't know, we never made that decision. It happened the same way we reject a lot of movies every month. That one just happened to surface.

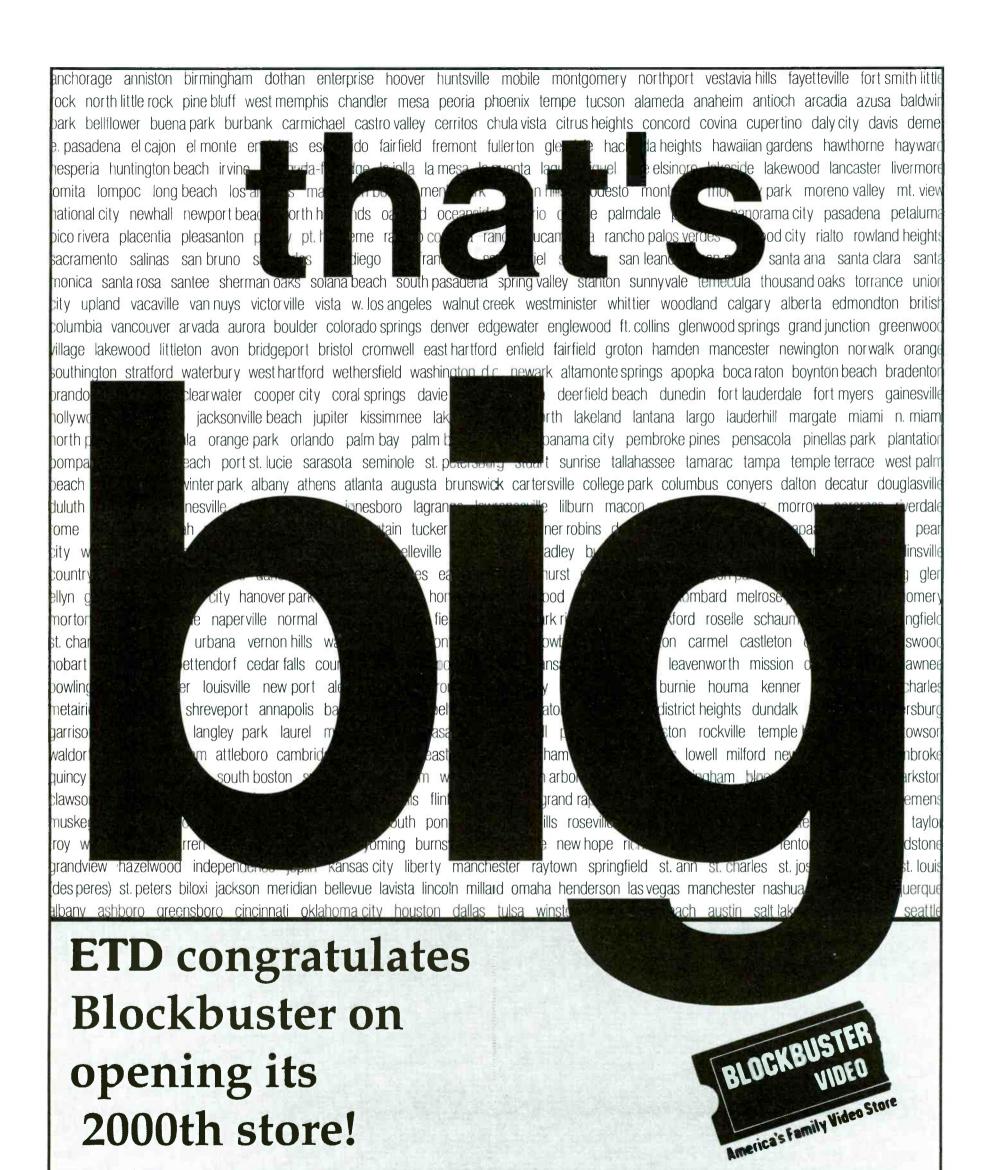
Now along comes a Madonna video that is not rated. We bring in movies every month in our stores that are not rated. We have a staff of people that watch their movies. Now, we're getting into our opinion. And our opinion goes right along the guidelines of the Motion Picture Assn. If it goes along with R, we put a Youth Restricted Viewing label on it, because to us that's R. And we put it in the store. If it looks like it's past R, then we just won't carry it in the stores.

BB: A Blockbuster labeled blank tape has surfaced in some stores. How far do you want to go in terms of branded items in the stores? And, you mentioned music. How interested are you in compact discs and other non-video music items which have begun appearing in some stores?

WH: I see us doing more and more private labeling. But that's never going to be a big part of our business. I mean, how many items can we private label? We're going to be rolling out tapes with our label and the manufacturer's name also on it.

label and the manufacturer's name also on it.

The people who are in the music and video business, such as Sound Warehouse, Wherehouse Entertainment, Spec's, Musicland, Music Plus out on the West Coast, those people will tell you that it's the same customer. Maybe they're right, but we don't think so. We think it's a different customer. And the people behind the counter are different. There are people who really focus in on video, and there are people who focus in on hit music. And they're just different customers, the store shapes up differently, and we (Continued on page B-10)



America's Family Video Store

your daughter wants a Barbie doll for her birthday, you'll make a special trip to Toys R Us. If you need a new lawnmower, you'll go to Home

THE BLOCKBUSTER PHILOSOPHY: DOMINATE THE MARKETPLACE, SERVE THE CUSTOMER

By RICHARD WESTLUND

And when you want to see Arnold Schwarzenegger in "The Terminator" or rent the Walt Disney classic "Sleeping Beauty," you'll head straight for the nearest Blockbuster store.

Like other powerful retailers, Blockbuster dominates its particular category—the home video industry.

'Our challenge is to carry the broadest assortment of video products in the industry and allow you to select those products as effortlessly as possible," says Joseph R. Baczko, President. "We want to give our customers selection, service, convenience

To implement this philosophy, company executives have developed a five-part recipe that has made Blockbuster the most recognized name in video retailing today: High-traffic, convenient store locations; bright, attractive stores; widest selection of movies; well-organized, clearly-marked video categories; fast, computerized checkout and returns.

In addition, the company supports each store with national advertising, promotions and community service programs that have added new dimensions to the embryonic video industry.

The first element in the Blockbuster formula is location. The company looks for sites that can serve 70,000 people in a threemile range, particularly areas with lots of families.

"We'll go for the best location, even if it costs a few dollars more," says Ron Castell, Senior VP of Programming & Communications. "In retailing, location is everything.

Once a store site is selected, Blockbuster plans a large, welllit parking lot with attractive landscaping and clear signs to aid the customer.

"With good signage and good lighting, we provide a very secure environment," says Gerald W.B. Weber, Senior VP of Operations. "People feel comfortable pulling up to a Blockbuster store in the evening. That safety element is important to the customer

Inside the stores. Blockbuster insists on making sure shelves are dusted, carpets vacuumed and restrooms scrubbed. "To many people, video stores don't have the best image," says Castell. "We

want our customers to be comfortable taking the entire family to the store. We pay attention to the details.

Wide aisles filled with colorful videos, bright interior lights and TV sets playing snippets of pop-

ular videos combine to create an inviting shopping atmosphere. "One of our best marketing tools is the 100-watt light bulb," says Castell. "Drive past one of our stores at night and it's like an oasis

With about 10,000 videos per store, Blockbuster usually offers the largest selection of movies in town—a key part of the success

"Customers come to a video store for one reason only—to watch a movie," says Scott A. Beck, Vice Chairman. "The question becomes, how good are you with movie matchmaking? We use signs, computers and well-trained employees to accomplish that

While some customers come to a store seeking a particular video, others aren't certain of what they want. "It's our job by in-store merchandising to make them aware of the wide variety of product that a video store carries," says Weber, "We can focus our customers' attention on other videos. By cross-promoting them with the current hits, we can make the selection process a good experi-

(Continued on page B-15)











Scott A. Beck. Vice Chairman

Ron Castell, Senior Vice President, **Programming & Communications**

Joseph R. Baczko, President and **Chief Operating Officer**

Gerald W.B. (Gerry) Weber, Senior Vice President, **Operations**

Steve Berrard, Vice Chairman and

Thomas A. Gruber, Senior Vice President, **Chief Marketing Officer**

t's taken less than six years for Blockbuster to grow from a single store in Dallas to an international chain of 2,000 video superstores. Here are some of the highlights along the way:

1985: David Cook, an engineer and computer expert, opens the first Blockbuster video superstore in Dallas in October, offering more than 8,000 videos, a clean, well-lit facility, and computerized check-out and return services

1986: Blockbuster begins expanding through franchising as well as accelerated internal growth. Scott A. Beck, now Vice Chairman, becomes Blockbuster's first franchisee, opening a store in suburban Atlanta.

Blockbuster Entertainment Corp. common stock begins trading on the NASDAQ stock market on April 15.

The company opens Blockbuster University in Dallas in 1986 to train store employees and managers on the fine points of

By year-end, Blockbuster has 19 stores.

1987: After an equity offering to raise money for expansion falls through, H. Wayne Huizenga, John Melk and Donald Flynn-all top executives from Waste Management Corp.—invest in the company in February. Huizenga becomes Chairman and CEO in April.

Blockbuster's headquarters are moved from Dallas to Fort Lauderdale and Huizenga assembles an experienced managment

In June, Blockbuster buys Movies To Go Inc., a 29-store chain based in St. Louis, as the company's first acquisition.
Blockbuster has 133 stores at the end of the year.

1988: In March, Blockbuster acquires Video Library Inc., a 42store San Diego-based chain. United Cable Television Corp. (now

A BLOCKBUSTER TIMELINE: 1985-1991

UI Video), agrees to develop 100 Blockbuster stores, allowing the company to penetrate smaller markets more directly

Blockbuster introduces its Youth Restricted Viewing program and urges the rest of the video industry to implement a similar policy. Parent groups, civic organizations and the White House all applaud Blockbuster's action.

The company becomes the first in history to declare two 2-for-1 stock splits in less than 20 weeks, doing so in March and in

At year-end, Blockbuster has 415 stores.

1989: To start the year, Blockbuster acquires Major Video Corp., a Las Vegas-based chain of 175 video stores. In February, Blockbuster opens its first stores in England and Canada.

"Blockbuster Video Magazine," a glossy, full-color publication available at all stores, debuts with features on movie celebrities and reviews of dozens of videos.

Blockbuster's stock begins trading on the New York Stock Exchange on April 27 under the symbol "BV."

On July 4, Blockbuster introduces a new community service program, "America's most important videos are free," a selection of about 40 videos dealing with health and safety, available for 'America's most important videos are free," a selection use at no charge

Chief Financial Officer

In November, the company opens its 1,000th store, located in Birmingham, England, and at year-end has 1,079 stores.
The company opens its second Blockbuster University, in Fort Lauderdale in 1989, to train store employees and managers.

Huizenga receives the "Entrepreneur Of The Year" award from the Wharton School of the University of Pennsylvania

1990: To manage the fast-expanding company, Blockbuster divides its U.S. stores into five zones, with regional headquarters in San Diego, Dallas, Chicago, New York and Fort Lauderdale.

Blockbuster introduces "KIDPRINT" as a community service. This program offers parents a chance to have their child videotaped at no charge to assist law enforcement officers if a child were to become missing. More than 100,000 children are KID-

PRINTED and the program receives national recognition.

Blockbuster also begins a "Kids Recommended Viewing" program that highlights children's videos that offer high-quality entertainment and educational value.

'Blockbuster Kids" make their debut on TV commercials. These life-size costumed characters also appear at local parades, school functions and other community activities

The company offers a \$10 million Blockbuster video game pro-

Late in the year, Blockbuster ships several thousand free videos to U.S. military personnel stationed in Saudi Arabia for Operation Desert Shield.

Blockbuster receives a number of awards for community service, including the Silver Medallion Brotherhood Award from the National Conference of Christians and Jews, commendations from Ronald McDonald Children's Charities and from individual Ronald (Continued on page B-13)

www.americanradiohistory.com



2000

f it can be said Blockbuster Video revolutionized

the way home video retailers everywhere do their business, with its three evenings for \$3 and its

acreage of selections, then watch out. For the first time after five years of concentrating on growth, the behemoth chain is revolutionizing the way it does business.

As Joe Baczko, new President and Chief Operating Officer, leads a tour through the chain's prototype unit, the main emphasis is on "self directing" the customer and "customer friendly" merchandising

About a year ago, Vice Chairman Scott Beck came to the realization that with all the focus on opening Blockbuster Video outlets one after another, at a pace quickened at times by acquisitions, they really had never stopped to improve what was going on inside the stores.

"We decided we had learned a lot over the five years and that that cumulative learning curve had not really been applied inside the stores because we had been so busy building them," says Beck. "So we formed a task force of well over 100 people. We broke it down to eight different components-movie matchmaking, categorization, signage, fixtures, different computer systems, and so on. That included both franchisees and company personnel. We did a crash

course and in December we opened four of the first focus stores in Dallas.

"They were all experimental, very experimental. We took the elements we like most in those stores, because there were a lot of things we didn't like, but we just tried everything, and anything, you name it we tried it. We brought the elements we liked most into two stores here in Florida in March," narrowing it down even more until one store represented the cream of the improvements.

As Baczko points to the different components, attention focuses first and most dramatically on the hit wall, now vibrantly signed "New Re-leases." Historically, this has been combined with "Chart Busters," so as to include older titles. Blockbuster is going all out, says Baczko, to have the new releases in abundance.

The interior store components are broken down into A TOUR THROUGH BLOCKBUSTER'S MODEL FOCUS STORE WITH PRESIDENT AND COO JOE BACZKO

By EARL PAIGE

four segments, says Beck of the think tank part of the re-do. One is called "signage and categorization. The way we sign the store, the way we categorize product. Between the six main genres Action/Adventure, Drama, Comedy, Special Interest, Family, and Games we end up with about 130 categories. With that signage and categorization there's a little bit of a layout change because we have aisle breaks between the categories. This physically segregates those different categories.

Is all this a bit too complicated? "It's easier to find movies if you are browsing, it's harder to find movies if you're looking for a specific title," acknowledges Beck. A lot of particulars have been worked out via the focus stores. "At one point we have three levels," Beck explains.

For example, right now Action/Adventure breaks down into various categories, "Cops And Robbers," "War," and so on. "We even broke down War into WWII, Korea, Viet Nam, so on. The customers could only relate to two levels, basic genre plus the

topic," Beck says.

Baczko, coming from Toys R Us, says if there is one thing the merchant can do well "it is assortment," offering the most depth and breadth possible.

Baczko is also accustomed to enormous store interiors and steps into an aisle to explain. A long run, that is a fixture that slices clear across the store with no break is intimidating to customers. When they enter that aisle they are making an investment in time. Shorter spans invite inspection, create curiosity. "I never want to see runs longer than this," says Baczko, pacing off 20 feet.

Two revolutionary components add excitement to the interior and reflect the continuing emphasis on huge presentation—ceiling mounted television monitors and genre directors. Baczko indicates the TV monitors, set three together, will be in various spots, one certainly near the check-out area. The six genre signs are in distinctly different colors, pointing to the general areas.

It's all so new that Shelly Molley, manager of the prototype, says, "It's like having a brand new store." She and her crew worked 12-hour days and longer for weeks to get the model unit up and running.

If any part of the re-do excites Baczko the most, it is the empha-

sis on sell-through. "Sell-through requires a commitment, it's a 365-days-a-year business," he says, describing a new fixture he

Joe Baczko, President & COO, left, guides Billboard editor through the model store showcasing Blockbuster Video's new look. Shorter aisles are more inviting to the customer and provide interior cross aisles, increasing browsing. Overhead is another new feature, ceiling-hung genre signs, in this instance "Action." Blockbuster has broken basic genres into 130 categories.





New releases are a major emphasis of the new look as seen in the far background. Blockbuster formerly emphasized new releases/chartbusters, because older catalog because older catalog items were part of the mix. Now the perimeter of the store is more a hits wall. In the foreground, Baczko is showing the VCR rental display. Blockbuster is one of the few chains that offer VCR rental because it believes in total and compretotal and compre-hensive service.

Here is a dump table of blank tape under the chain's own brand name. Soon Blockbuster will feature, in addition, another tape made for it by Sony with Sony identified on the package. Just in back of Baczko, a good example of the shortened aisle is visible. Also note the "New Releases" signage at





Service, service, and service are the three secrets to Blockbuster's new design. Here, the 'POS Pole' is being demonstrated. On top of the column, a lighted display shows the customer the transaction as it appears to the clerk on the computer screen. Directly behind Baczko are the new sell-through merchandising islands, four-sided fixtures that accommodate 450 SKUs, and which are part of Blockbuster Video's new emphasis on sales.

calls the "Tower" with 480 SKU spaces. These, along with end caps of acrylic shelving on slatboard, and new candy fixtures, will afford room for 5,000 sellthrough pieces and quite likely more at seasonal peak times.

It's in the check-out area where Baczko points to the significance of the candy. "There are 3,000 transactions a week in our stores but there are 6,000 people," he says, pointing to a family of four. "We need to start selling more of those people," acknowledging that heretofore the chain "has not done a good job" in candy and food items.

Candy fixtures help direct traffic at the critical check-out area, too. Baczko emphasises this. A customer service counter is nearby, taking as much of the complaints and other distractions out of the check-out line as possible. He hopes for names of the managers on the marquee. "I would like to see names of regional people up there, too," he adds in

(Continued on page B-11)

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WE KNOW HOW MUCH OF AN ACCOMPLISHMENT THAT IS.



A Paramount Communications Company

FUTURE

(Continued from page B-1)

industry within the next few years, Huizenga sees a \$3 billion company by 1995 and that's just in the present line of business

Blockbuster's continued domination of the video industry in the future will be the result of several factors, according to Thomas A. Gruber, Senior VP & Chief Marketing Officer of Blockbuster. Gruber considers international market expansion opportunities a significant factor in Blockbuster's continuing success. Additionally, the rising cost of entertainment outside of the home, 'making home video entertainment a better and better choice, for economic reasons alone." Gruber also sees "the approaching universal ownership of VCRs" by American households as a trend that will continue to support and enhance Blockbuster's growth.

"This is very good for us. It makes our advertising and promotion efforts work much harder and more efficiently as, soon, nearly all U.S. households will have the potential to act upon our advertising and promotional mass communication. In the past, only the percentage of households that had VCRs were potential targets for our advertising and promotional message, yet we were paying the price to reach all households many of which were not potential customers because they did not own a VCR.

The marketing strategy Blockbuster has used to keep the video concept fresh-and, presumably, encourage increased VCR ownership is a commitment to heavy advertising, particularly television advertising. As Gruber maintains, "Blockbuster's heavy advertising schedules increase top-of-mind awareness of home video in general as the entertainment of economic and family choice

Despite the penetration of Blockbuster in the home video market (it's the largest distributor of movies to the home in the world), there is always the question of changing demographics and market trends. Will people grow less enamored with the home entertainment concept, or will the penetration simply reach critical mass, resulting in slower and new competition through pay-for-view?

The best reason for continued success for Blockbuster is that the product represents a good value to the customer, according to another corporate executive, Scott Beck, Vice Chairman of

'Home video offers consumers a very good selection, the ability to control their time, and an excellent costbenefit relationship.

Pay-for-view does not constitute a serious threat, according to all of Blockbuster's top management, primarily because it does not offer viewers the flexibility of a self-controlled video, and secondarily, because the market niche it represents is much smaller than that already realized by the home

Huizenga notes that Blockbuster gets the same movie before pay-forview does, and that the revenue bases

aren't even in the same ball park.
"By the year 2000, pay-for-view is projected to have a revenue base of \$1.8 billion, and the domestic home video industry is projected to total \$21 billion. Even if pay-per-view exceeds

TMD looks with the volu

As the number of Otari's

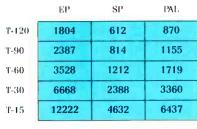
TMD™ high speed video duplicator installations continues to grow, the TMD system's productivity and advantages in quality become more and more evident. And as the facilities listed on the following page have concluded, the higher the production volume, the

better TMD looks in terms of return on investment.

It's now clear that no other method of tape duplication. be it real-time or high speed. can even approach TMD as the right choice for a fully integrated factory system.

Consider what these facts could mean to you in your operation: Otari's T-70011

TMD duplicator can produce 495 VHS EP copies, 165 SP copies, and 235 PAL copies while a real-time deck produces one. The video quality of a TMD copy is equal to or better than a real-time copy. Quality problems with other systems, such as playback tracking, linearity, and audio fidelity are gone. The T-70011 is blind to formats—the TMD system is easily converted to any VHS format without massive outlays in additional



TMD production per shift. Conditions: Pancake 4950 meters. Pancake change usable length over time = 1 minute. Blank tape between pro-grams = 2 meters. Shift = uninterrupted 8 hour with 100% uptime



around-the-clock at Rank Video Services America, Northbrook, Illinois, Photo courtesy Rank Video Services America

even better me turned up.

capital equipment. And with simple 3-button automatic operation, even inexperienced operators find the system easy to use.

Otari TMD customers in North America, Over 130 systems are now installed, worldwide.

Cassette Productions, Salt Lake City, UT, Centercom, Milwaukee, WI, Future Productions, Fairlawn, NJ, 3M Co., St. Paul, MN, New Age Video, South Plainfield, NJ, Producer's Color Service, Detroit, Ml, Resolution, Burlington, VT, Rank Video Services America, Northbrook, IL. United American Video, Charlotte, NC. Video Duplication Services, Columbus, OH, VTR Video, Toronto, Canada, West Coast Video, Brisbane, CA

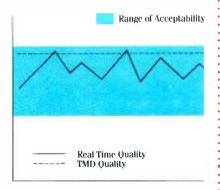
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According to the results of an independent survey* presented at the International Tape/Disc Association's 19th Annual Seminar in 1989, consumers rated TMD video quality equal to or better than real-time.

*Study conducted by Consumer Sciences, Inc



Incorporating a heavy-duty, ultra-stable transport and solid state laser technology. Otari's TMD system makes VHS EP copies 495 times faster than real-time. SP copies 165 times faster, and PAL copies 235 times faster. Photo courtesy West Coast Video, Brisbane, California.



In a typical production setting, TMD provides high quality copies more consistently than real-time.

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that growth, in the long run we're still going to be better off on a store-perstore basis.

Blockbuster Senior VP of Programming & Communications J. Ronald Castell agrees with others at the company that there really are no major outside threats to an ongoing success story. Castell sees it this way

'The only threat would be internal complacency-that we would just sit not on our laurels, but on our videocassette boxes. Seven out of 10 homes have a VCR, or there are little blinking '12s' in seven out of 10 American homes. This will go up to nine out of 10 homes in the near future. The VCR is the one appliance that lets you watch it when you want to watch it: it's the true entertainment medium of the proletariat.

This sentiment is echoed by Joseph R. Baczko, President and Chief Operating Officer of Blockbuster, and member of the Board of Directors:

"Video crosses all demographic and psychographic groups. Most people are unaware of how much video is part of their lives. It has the power to discreetly satisfy you that no other form of visual entertainment has.

Aside from this unique ability to reach a large and undifferentiated market of consumers. Baczko sees three major components that have contributed to the company's success.

First, he points to the company's early identification and perfection of its 'category-dominant" position in the industry, which is marketing-speak for giving people more products than they know they want—which increases their consumption.

"The more we present," he says, "the more the consumer rents."

Second, the company has maintained a single-minded attention to growth.

"There is simply nothing analogous to Blockbuster's growth: it has actually fueled the growth of the industry.'

Today, he notes that the stores carry more than 8,000 titles, and the nearly 2,000 stores have made a major impact on the growth of the home video market

The third major factor Baczko sees as critical to the company's growth is the fact that the company is "entrepreneurial-driven.

'It is unique in its ability to attract outstanding people. We are singleminded at succeeding. We are very deliberately driven to be No. 1, to be the most profitable, and this extends all the way to the divisional management at the store level. The commitment is an intregral part of the overall corporate culture.

Perhaps the man most responsible for this culture is the one at the top:

Wayne Huizenga.
When asked to describe him, Castell says: "How do you explain lightning in a bottle? I've never seen anyone grasp a concept so quickly. If he decides to move ahead, he moves ahead-faster than the speed of light. He dedicates himself and his resources to do what he has decided to do. And he has an amazing grasp of detail as well as of the Gestaldt, the overall picture.'

Gruber describes the Huizenga touch this way: "Vast energy, unequaled confidence, total commitment and an uncanny ability to infect his entire staff with these qualities.

Huizenga describes his own leadership style in the plural, using "we" and

(Continued on page B-13)

Congratulations BLOCKBUSTER

from





CANNON OVIDEO



HUIZENGA

(Continued from page B-2)

don't see ourselves putting in music. Now, obviously when you talk about putting other things in the stores, the first thing that pops into people's minds is music.

Scott Beck, who owned the Atlanta franchise, ended up with one huge store, about 13,000 square feet. We didn't need 13,000 square feet. But the rent was low, so we said, "Hey, let's experiment with some things in this store. Let's put some music in, and some other stuff in." The music hasn't done well.

It gets to be a big decision for us. By the end of this year, we'll have 2,000 stores. And let's say you're going to put a couple thousand square feet of music in each one of your stores. Overnight, you're the country's largest music chain. We look at that as a tremendous asset, having those 2,000 stores out there. So whatever we put in that store is going to make us the largest whatever overnight. So it's very key as to what we put in there.

We're always testing different things. We had laserdiscs in the stores for a while. We still have laserdiscs in some stores. Someday the right combination will come along, and maybe it will be music. But right today we're not ready to make that decision.

BB: According to our sources, a Blockbuster store in California which is located near a high school has some 500 Nintendo games. How has this video game component changed, and do you plan to stock more games by Sega and NEC?

WH: Yes, we do. The video game rental business has been very good. And, yes, we plan on broadening it to the other manufacturers.

BB: As Blockbuster evolves in this decade, do you see the look of the stores changing? Or will the awning look with the blue and yellow colors still be with us at the turn of the century?

WH: The colors I don't see changing. But the interiors will. We're using a store in Hollywood, Fla. as our focus store. It's got some different colors inside: some yellow and purples and offcolors. It's got more than 60 categories of tapes. We break it down by star, so under Action, we'll have a Stallone section and a Schwarzenegger section. So it's easy to shop. We also have some new technology. We have a machine in there with 99 videos around it. You push a button and a preview of the movie you select comes on. We will be able to do that with several thousand titles. We've got a computer where you can insert the titles of all the movies that you've seen, and then you rate those movies 1-to-10. The computer will tell you how much you'll like movies you haven't seen. We've signed a contract with IBM to help develop the software for that.

You'll also see some slat wall at our Hollywood store. But not nearly as much as was in some of our Texas focus stores. At the end of the aisle there are end caps, and you'll see a lot more of our product hanging off the end caps. Just merchandising differently in the store. You'll see candy, for example, is up there by the counter with a different kind of display, broader selection. Candy sales have popped way up just by remerchandising the candy.

BB: Do you get into many Blockbuster

stores around the country or the world? What are some of the problems or local innovations you see there?

WH: That's the mindset. You go to New York, you're on your way to one place or another, you're 15 minutes early, you say, "Hey, let's swing by a Blockbuster store." That's just what everybody does here. On my way to the airport, or to dinner, I swing by, walk in and look around.

I was up in Boone, N.C. over the weekend. Myself and Steve Berrard (Blockbuster Chief Financial Officer) and Don Smiley (the spokesman for Huizenga's baseball interests). Friday night, we drove a few minutes out of our way to visit a new Blockbuster store there. We walked in, looked around, didn't say anything for a while. All three of us checked out the store, looked at the depth of copy they had in the store, and the selection, and then we asked for the manager. I said, 'I'm Wayne Huizenga. I'm with Blockbuster in Fort Lauderdale.'

We all shook hands and he took us on a tour of the store. I'm not sure whether he knew who we were or not.

Last year, Steve Berrard and I went to a Dolphins football game in Indianapolis. And on our way to the game, we checked out stores. That's just the way

A lot of store managers come up with different ideas for promotions. There's a lot of good innovation out there

Charles Flowers is a freelance writer in Fort Lauderdale, Fla.

FOCUS STORE

(Continued from page B-6)

terms of accountability for better and friendlier service.

That accountability and vow to better serve the customer is seen everywhere in the store, including in what Baczko calls the "POS Pole," a device that shows the customer his or her transaction as it is totalled up.

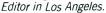
Two other components Beck's task force came up with were promotional—the big back-lit signs in the windows, the TV monitors, the new releases signage—and "the technologies," a whole array of new concepts.

One technology that Baczko is high on is the preview, a section of 99 movies with a large monitor and telephone pad type button selector. Kids are grouped around punching up different movies. "We know how to make something rent, put it here," says Baczko of a method to focus attention on certain categories and move people from one title to the next.

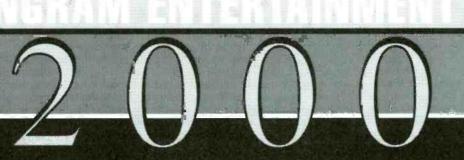
'Movie match-making" is the most powerful element in home video retailing but very difficult to execute, Baczko believes. The preview section "comes as near movie match-making as we may get," given the realities of staffing stores.

Beck emphasizes the two computers as yet another customer friendly innovation. "One gives the customer recommendations, the other helps you find titles based on actor, genre, directors, one is a finder and one a recommender. The finder, the recommender, the previews, that's all rough technology. We are currently refining and integrating all the technologies. They will be much more user-friendly and will be able to cover thousands of movies.

Earl Paige is Billboard's Marketing







INGRAM ENTERTAINMENT CONGRATULATES BLOCKBUSTER ON THE OPENING OF THEIR 2000TH STORE!



THANKS, BLOCKBUSTER For helping us preserve the Cowboy Spirit!



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- GOLD and PLATINUM COUNTRY **MUSIC VIDEOS**
- AMERICAN LEGENDS Elvis, Casey Tibbs, Mickey Mantle

Coming Soon: A.J. Foyt

FUTURE

(Continued from page B-9)

"our" in place of "I" and "mine."
"Our style here is to bring in the right people and pretty much let them do what they are experienced in doing. They tell me what needs to be done; I don't give them direction and then tell them how to do it.'

The people Huizenga has empowered to guide Blockbuster forward share similar expectations for the future. One cites a near-term goal of focusing on the company's customers and providing them with greater value through better "movie matchmaking," or bridging the gap between what customers want to see and what is available to them. This will be accomplished through state-of-the-art interactive computer systems designed to match a consumer's likes as proven by past movie viewing experiences to videos that might "match" individual preferences. Another goal stated is to make stores more user-friendly. Still another goal is to crack the global market. Huizenga himself only says that the company will "try to keep our noses to the grindstone and build the business we have today," despite the constant tracking of new opportunities.

Suffice to say that 2,000 outlets or not, the next few years will see still more stores staffed by people in khaki slacks and blue button-down Oxford shirts who rent you Hollywood's latest on computers that know what you like to watch. The company is too lean and too driven—and its market too large to suffer any major downturns in the near future.

The challenge will likely not be one of continued growth, as much as internal management, or the ability to respond quickly and nimbly to business opportunities-without the traditional paralysis associated with large companies and even larger net worth. The future will be a story of majority and diversification and will be interesting to track over time. Besides, the American success story never gets old—especially when it keeps getting better.

Marie Speed is Editor-In-Chief of Boca Raton magazine in Boca Raton, Fla., and a freelance writer.

TIMELINE

(Continued from page B-4)

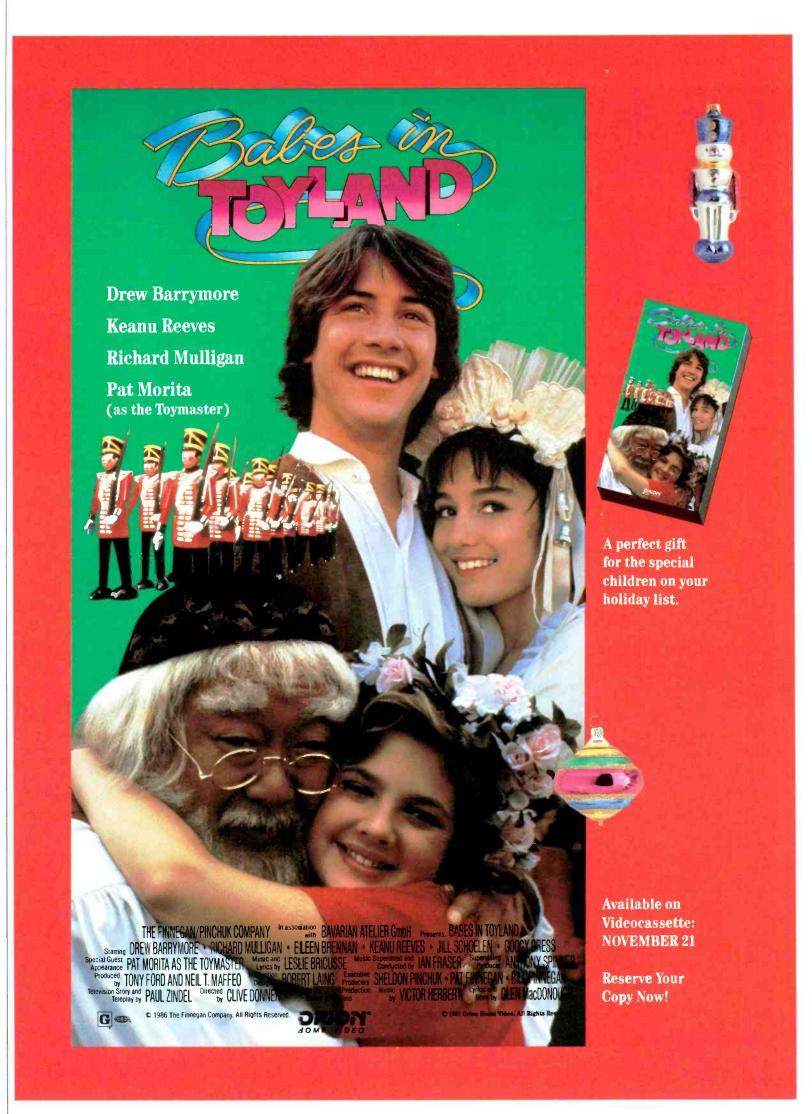
McDonald Houses, commendations from the White House and the Governor of Florida for the Youth Restricted Viewing Program, recognition from chambers of commerce throughout the country for "America's most important videos are free" certificates of appreciation from the Salvation Army and the

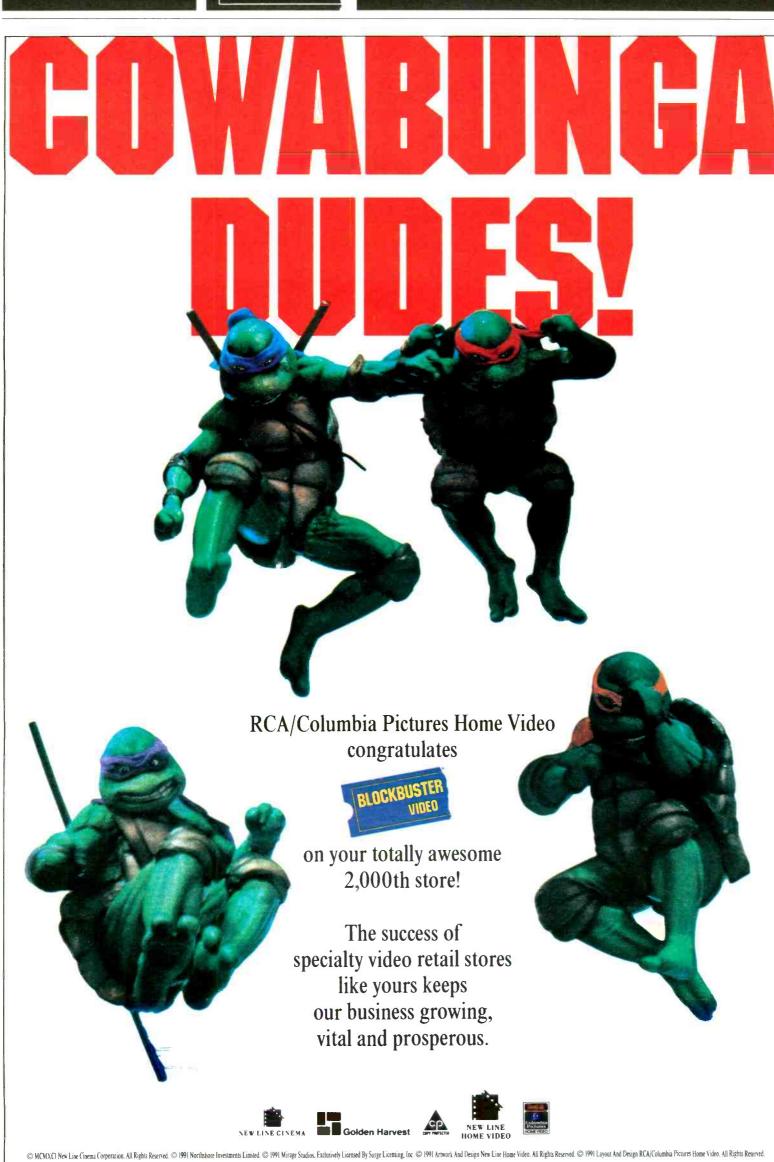
American Drug Educational Council, and the Corporate Citizen of the Year Award from the city of Fort Lauderdale. More than 74,000 football fans and a national TV audience watch Florida State University beat Penn State, 24-17 in the first annual Blockhuster Bowl 17 in the first annual Blockbuster Bowl in Miami's Joe Robbie Stadium.

Blockbuster publishes first edition of "The Greatest Movies Of All Time," a special directory of the finest films ever made from 1915 to 1990.

Revenue for the Blockbuster systems passes the \$1 billion mark, while

(Continued on page B-16)





Sound Economics as an Inspiration for Growth

he key component of Blockbuster Entertainment Corp.'s financial performance is the Blockbuster Video store itself, according to Steven R. Berrard, Vice Chairman and Chief Financial

vice Chairman and Chief Financial Officer.

Blockbuster, on its way to what financial analysts project will be a \$1.6 billion systemwide revenue year in 1991, passed the billion dollar-level in systemwide revenue in 1990—just over four years after it entered the home-video industry. The company will open its 2,000th store this month in a system that consists of about half company-owned stores and half franchise-owned stores.

"The economics underlying the development and operation of a Block-buster store are sound and they are impressive and provide insight as to why we are so excited about the home-video industry," Berrard says.

He notes that the company's current average initial investment to open a store is approximately \$450,000. This is down from the \$500,000 it formerly cost, with the difference reflected in development efficiencies.

The other source of revenue for the company, Berrard adds, is its franchise program. "For the average Blockbuster franchise store, the revenue stream every 12 months from recurring royalty payments replaces the contribution to earnings provided by initial franchise fees and initial product sales for new openings."

Product sales to franchise owners have been declining as a percentage of total revenue on an annual basis, Berrard explains, and will approximate 7% of total revenue in 1991, down from 16% in 1989 and 9% in 1990.

Reviewing Blockbuster's financial performance for 1990, Berrard says that systemwide revenue for 1990 was \$1.1 billion, which was an increase of 71% over 1989 and over 4,500% since 1986.

Company revenue increased by nearly 60% over 1989 to over \$600 million, and net income increased by 55% to nearly \$70 million. Earnings per share were 42 cents.

"We're proud to say that our growth has been conservatively financed," Berrard says. "During 1990, cash flow from operations exceeded \$200 million, which was sufficient to fund 100% of our new store growth. Analysts believe that we have sufficient cash flow from operations to continue to fund our growth internally. In any event, our borrowing capacity is significant should we desire to fund accelerated growth."

As of June 30, 1991, the end of the company's second quarter, senior long-term debt (which excludes Liquid Yield Option Notes, or LYONs), was only 16% of total capital. Shareholders' equity on that date was \$384

What does the future hold for Block-buster?

"Well, we're convinced there is much more opportunity awaiting us in the years ahead, and we are not alone in that belief," Berrard indicates. "Most analysts who follow the company closely estimate that, in 1991, systemwide revenue will exceed \$1.6 billion and that our company revenue will be over \$800 million, with earnings per share estimates ranging from 50 to 60 cents.

"Based on the results of our first six months, ended June 30, 1991, we are in line with those estimates " Berrard reveals. Blockbuster reported sixmonth systemwide revenue of \$686,578,000, an increase of 34% over \$514,154,000 for the comparable period in 1990. Company revenue was \$386,893,000, an increase of 34% over the \$288,127,000 reported for the first six months of 1990. Earnings for the first half of 1991 increased 32% to \$37,300,000, or 23 cents per share, compared to \$28,289,000, or 18 cents per share for the similar period in 1990

"As for the future," Berrard states, "most of the analysts who closely follow the company project that our long-term earnings growth will approximate 20% to 30% a year."

PHILOSOPHY

(Continued from page B-4)

ence for them."

Easy-to-read signs and well-organized shelves help customers find old favorites, new titles, special interest and community service videos. "You have to present them with clear categories and well-positioned titles," says Baczko.

For instance, most video stores have an "action/adventure" section. At a Blockbuster store, though, that section might be divided into a dozen different categories, such as films by Arnold Schwarzenegger.

"We want to present movies more intelligently to the consumer," says Baczko. "Shopping a Blockbuster store after you become familiar with it can be like shopping your supermarket. You know where all the movies are."

Blockbuster can customize a store's basic inventory to reflect neighborhood preferences. For instance, stores serving distinct ethnic markets would have a special section of black or Hispanic films, while a store in a college town might carry more foreign films.

"That's part of our ability to respond to the market without a cookie-cutter approach," says Weber. After selecting their movies, custom-

After selecting their movies, customers want to check out as quickly as possible. Blockbuster stores use a special bar-coding scanning system to speed the process.

Blockbuster requires all stores to provide 24-hour video dropoff service and many stores have quick curbside return bins. The three-day rental policy gives customers more time to return their videos.

"It's our mission to make every aspect of our customer's shopping experience a pleasant one," says Weber. "We're after customer convenience and satisfaction."

On a corporate level, Blockbuster strives to be a role model for the otherwise scattered video industry by stressing family values and community service.

"From the beginning, we knew we would be the largest player on the block," says Thomas A. Gruber, Senior VP & Chief Marketing Officer. "So we

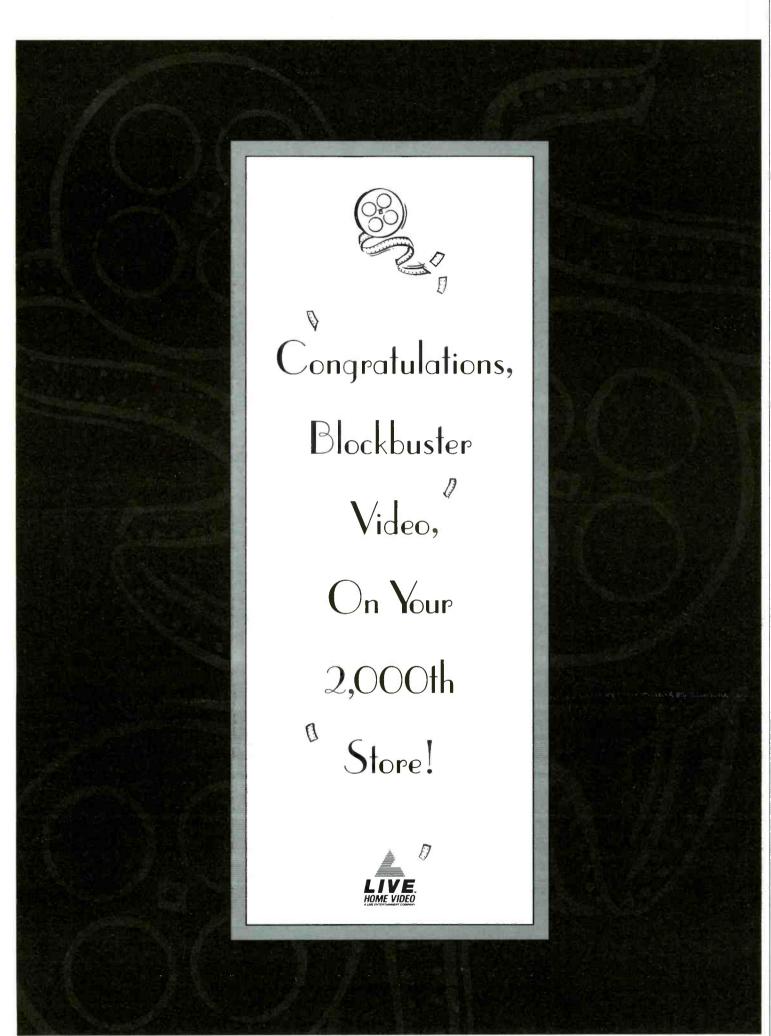
(Continued on page B-16)

CONGRATULATIONS

ON THE OPENING OF THE 2000TH BLOCKBUSTER VIDEO STORE.

BEST WISHES FROM YOUR FAIENDS AT MEA/UNIVERSAL HOME VIDED





TIMELINE

(Continued from page B-13.

the company's net income rises 55% to \$68 million. At year-end, Blockbuster has 1,582 stores.

1991: Joseph R. Baczko becomes President and Chief Operating Officer.

Blockbuster acquires Washington, D.C.-based Erol's Video Club Inc., the nation's third largest chain with 200 stores.

In May, Blockbuster opens its first two stores in Australia, with 150 more planned in the next five years. At midyear, the company has 25 stores in Canada and 30 in the U.K.

International expansion continues with a joint venture agreement with Fujita & Co. Ltd. to develop Blockbuster stores in Japan. Other stores are planned in Mexico, Venezuela, Spain, and Chile.

"Blockbuster Video Magazine" expands to include articles on video games, hardware, home entertainment centers and video-related travel. The monthly magazine's circulation tops one million and readership reaches 2.2 million.

Blockbuster video rentals reach more than 1 million a day, and 20% of all households are now members. A new Blockbuster store opens every day and more than 2,000 stores are projected for year-end.

The company offers a \$20 million video-game promotion.

Number of Blockbuster video stores by year: 1985: 1

1986: 19 1987: 133 1988: 415 1989: 1,079 1990: 1,582

1991: 2,000+* *Projected

RICHARD WESTLUND

PHILOSOPHY

(Continued from page B-15)

have assumed a leadership role in a very socially responsible way."

A family orientation has been part of the Blockbuster philosophy right from the start. "America's Family Video Store" has been a company slogan for several years.

Blockbuster Video stores do not rent or sell pornographic movies, X-rated or NC-17-rated movies. The company also does not rent R-rated movies to youths under 17 years of age and has a Youth Restricted Viewing program to keep persons under 17 from renting unrated movies that have similar themes or content, unless their parents have given prior approval on the family membership application.

Another Blockbuster innovation, "America's most important videos are free," provides about 40 community service videos free to the public—they deal with the quality-of-life topics such as raising drug-free kids, preventing heart disease and offering home fire safety tips.

Richard Westlund is a freelance business writer in Miami.

Blockbuster Video 2000: Blockbuster's 2,000th store opened October 14 in Valley Stream, Long Island, N.Y., on 58 Merrick Road.

BLOCKBUSTER AROUND THE WORLD

By CHARLES FLOWERS

t started in Texas and spread across the U.S. Today, Blockbuster is a major presence in Canada and the U.K., and is beginning development in a half-dozen other countries. Tomorrow, literally, the world.

"We think there's a tremendous

growth potential in international," says Saad Nadhir, Blockbuster Senior VP in charge of international development. "It comes a little slower because the deals take a longer time to get done, because you have to find the right people and it has to be structured properly. You're crossing country borders, and there are complications that do not arise on the domestic side."

Besides its Canadian operations,

which include 37 stores, Blockbuster has made major moves in Australia, England, Spain, Japan, and South America.

The U.K. trails only Canada in the number of Blockbuster stores on line, with 30, Nadhir says. New stores have opened this spring and summer in Australia, Chile, Japan and Venezuela. Language has proven to be a small barrier. American culture is easily exporta-

ble, especially to non-English speaking countries, he says...

"The only difference between the Western, English-speaking countries and others is the type of product you can export. To the U.K. you can export everything—our comedies, our dramas or horrors and so on. To Japan we can't really export much of our comedies; because of the language barrier they are unable to appreciate it. But action/adventure, horror, drama, sci-fi, all those are very well-received."

Australia gave Mel Gibson to American movies, but Blockbuster's area development deal with the Gandel Group promises to send many more stars to the Outback; it calls for 150 stores within five years. Nadhir said that one of the principals in the Australia deal is Gary Berman, formerly with Warner Home Video International.

"Gandel is the largest private property developer in Australia, and they're also a reputable retailer," Nadhir says. "They used to own a 220-store chain of women's clothing stores. They are in the process of rolling out a drugstore chain called Price Line, so they are very keyed in to the real estate side and the retail end of it. It's a real good fit for us."

Real estate and marketing expertise also characterize Blockbuster's Japanese partners, Fujita & Co., who are joint venture partners with McDonald's and Toys R Us. (Blockbuster's new President and Chief Operating Officer Joseph R. Baczko was formerly president of Toys R Us International). According to Nadhir, Fujita operates more than 800 McDonald's restaurants in Japan.

"We chose Mr. [Den] Fujita and his group because they are phenomenally adept at site selection and operations," Nadhir says. "They have 30 full-time real-estate people working in their organization. They know virtually every corner in Japan. They're well-suited to put an infrastructure together, which they have. Our agreement was executed in January. The first store in Japan was opened on July 20. That's pretty quick."

Also quick by international development standards is Blockbuster's expansion in the Spanish-speaking world

"Stores have opened in Venezuela and Chile this summer," Nadhir says. "And we have a couple of stores opening up in Spain sometime this fall or winter. In Mexico, where VCR penetration is close to 25%, we will have at least six stores open by the end of the year. Ultimately, there could be 300 stores in Mexico alone."

Why Chile and not Brazil? Why Spain and not Germany? Because Chile is not suffering from hyperinflation, and currency is not blocked. And because Spain is not experiencing the kind of political turmoil Germany is, although Nadhir observes, "We understand that in what used to be East Germany, the videos are being gobbled up like there is no tomorrow."

Germany and Brazil are, however, high on Blockbuster's priority list. Farther down: Middle Eastern countries, where war and censorship are major hurdles, and the restructuring Soviet Union, where real-estate ownership and video piracy will stall any development efforts for at least two years.

In all, based on current studio exports, the potential foreign market for videotapes is greater than the domestic market, Nadhir says. He cites these figures, all in U.S. dollars: Australia, \$700 million; Canada, \$1.3 billion; Spain, \$300 million; Japan, \$2.5 billion, and the U.K., \$1.2 billion. Blockbuster could expand that market, Nadhir says, because the type of store and selection could stimulate a new wave of demand, especially for American product. Marketing campaigns—from "Wow, What a Difference!" to "Show Us Your Cards" can be delivered almost intact.

"So much of what we have is usable almost anywhere we go," Nadhir says. "Blockbuster is exporting Hollywood and Hollywood is the U.S. So all your marketing campaigns play right in; in fact they're probably more appropriate there than here. You want the Hollywood image."

Depending on the success of the two-year-old campaign, international development could be as significant a contributor to new stores in this decade as domestic.

The style of the push matches Blockbuster's domestic philosophy: cautious study followed by all-out aggressive development schedules in every country the company moves into. Because of that, America's largest video chain can soon lay claim to being the world's largest, and mean it.

"We feel pretty confident about international," Nadhir says. "But it has yet to prove itself."

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International



Viva Virgin! Celebrating the opening of Virgin Retail's new megastore in Milan, from left, are Richard Branson, founder/chairman of the Virgin Group; Celeste Pietro Milani, GM, Virgin Retail Italy; and Michael Cretu of recording group Enigma. The new store was featured in the Oct. 12 issue of Billboard.

Irish Eyes On Higher NMS Profile Music Trade Stresses Its Professionalism

■ BY KEN STEWART

DUBLIN—Eight months before the next New Music Seminar, the Irish music industry has begun planning its promotion tactics at the event as the spearhead of its push for greater recognition of its talent-generating potential and its individuality.

Following the success of this year's participation in the New Music Seminar, the Irish Trade Board (ITB) has begun a series of sessions coordinating its strategies for NMS 13 in June.

The ITB's Derry O'Brien comments, "We estimate the retail value of the Irish music business—record sales, concerts, etc.—is [\$160 million], of which [\$40 million] is export earnings.

"We intend to bring home to people just how important it is. It's not a Cinderella industry as it's been called in the past. It's not just made up of a bunch of long-haired executives or musicians. There are more serious business people involved.

"We're trying to get the financial

'It's not a Cinderella industry as it's been called in the past'

community to consider music as an investment area, to create an awareness at a business level that there has been a change in the Irish music industry, particularly in the last 10 years."

Ireland is increasingly becoming regarded as one of Europe's most vibrant music markets, offering a pool of young talent with global potential and an infrastructure capable of delivering bands and hits. As part of that infrastructure, O'Brien says the ITB wants to promote domestic recording facilities "because we see they have the potential to generate revenues by attracting bands from abroad. That's an invisible export as far as we're concerned, a service export"

He continues, "We'd like to work with local labels, the independents, to help them get overseas licenses for the Irish-originated catalogs. That's why we've attended the New Music Seminar for two years. We've also published the Irish Music Directory, which is being used abroad."

But the ITB is concerned about the increasing tendency of Irish bands to bypass local studios in favor of recording elsewhere. "We've spent energy and money promoting Irish recording facilities internationally at the NMS and by bringing in journalists to review the scene.

"So, to some extent, we feel that when management and local record companies decide to record an act outside Ireland, it undermines our efforts in that, if there isn't a healthy domestic market for the studios, it restricts their ability to promote themselves globally.

"We want them to support home studios, not because it's a patriotic thing to do, but because we really believe it's a false economy to think they can record cheaper abroad, what with accommodation and transport costs. Sometimes it's not economy, more a case of fashions and fads."

O'Brien also has this advice to studios: "Go out and pitch. They have to market themselves better."

In addition to O'Brien's efforts, the Irish industry's cause is assisted further by an advocate within the NMS system: Una Johnston, the organization's Irish-born, Dublin-based international director. She speaks of the Irish being "in the third year of a three-year plan." She adds, "We went in small, we've grown, and the next step is to consolidate.

"There were around 100 Irish at NMS 12. We had a [sampler] CD, a showcase, a wonderful stand; we more than doubled the number of delegates, and everybody was talking about the Irish."

There were six acts at the Irish showcase in New York's Marquee in July: Hinterland, Azure Days, Lir, Fatima Mansions, Katell Keineg (a Welsh-Breton singer now living in Ireland), and Chanting House, a New York Irish band.

"It's very strong word-of-mouth with the Irish community in New York," says Johnston. "I was disappointed with the coverage from the city's Irish press. I thought they didn't really support our efforts. They told their audience to go to every other gig except the Irish showcase, saying it was too expensive or some rubbish like that."

Johnston is running a year-round (Continued on page 77)

Dutch Vid Chain To Work With Super Club

BRUSSELS—Philips, Super Club, and Dutch video chain Videoland have begun negotiations on collaboration in the home entertainment field, with video rentals a primary issue (Billboard, Oct. 19). As a first sign of future joint operations, the two groups already have plans for expansion into each other's territory.

The projected cooperation with Videoland—the Netherlands' top video store group with five owned stores and 180 franchises—is seen as the first step in Super Club's new policy of concentrating on retail-related activities. Initially, the link with Videoland will take the form of an exchange of information and expertise with financial liaisons to follow later.

Wim Hautekiet, spokesman for Belgium-based Super Club, says his company and Videoland have different operating philosophies, which means they have great scope for exchanging information. Pointing to the fact that Super Club owns 90 stores while Videoland has stuck to the franchise format, he says, "It's obvious that both strategies have their pros and cons."

He says the first manifestation of the two companies' collaboration will be the launch of Videoland stores in Belgium that will have no ties to the existing Videoland outlets in the Netherlands.

Super Club is also planning to restructure its Mister Video operation, and is aiming to introduce its Mister Video vending machines in the Netherlands.

MARC MAES

Belgian Music Biz Presses Govt. On Rights

■ BY MARC MAES

BRUSSELS—Belgian musicians and music industry executives have presented the country's Catholic Party (CVP) with a petition calling for the approval of a new authors' rights bill and its associated neighboring-rights proposals.

Flemish singer Johan Verminnen, Koen Wauters of successful Belgian act Clouseau, and local IFPI group executives handed over the petition to the CVP chairman. The document calls for the early passage into law of what has become known as the Lallemand Proposal after sponsoring senator Roger Lallemand (Billboard, Sept. 28)

The draft legislation would reform the existing copyright law,

which dates back to 1886. The Lallemand Proposal contains comprehensive new provisions on home taping and record rental.

Belgian IFPI group president Charles Licoppe says, "Belgium hasn't signed the 1961 Rome treaty and in the field of neighboring rights, our country is limping behind our European partners."

Guy Brulez, IFPI group VP, explains why new law is needed with, "Every hour of music sold in Belgium stands for seven hours of home taping, and by adopting a fair levy on both blank tapes and hardware, we will finally be able to refund our artists for their work."

The Lallemand Proposal will, though, have to survive the hurdle of elections to be held Nov. 24. The government that takes power after the vote will decide for itself what priority to give to copyright legislation.

Attempts by label trade group IFPI to set an agenda for the new government have not gone entirely according to plan. Two weeks ago, the president of the Belgian senate, Frank Swaelen, refused to take receipt of a pro-Lallemand petition signed by more than 100 of the country's recording artists in advance of the Nov. 24 vote.

Before meeting with Swaelen, Brulez declared that it was imperative the present senate was committed to the legislation to ensure that new copyright law will be a priority for the incoming government.

BMG Ariola Germany Reports Sales Rise

MUNICH—BMG Ariola Germany achieved sales revenues of the equivalent of \$325.3 million in the fiscal year ended June 30, a rise of 20% over the figure for 1989-90.

In announcing the results, managing director Thomas M. Stein said much of the company's success was due to BMG's network of creative A&R units that had been developed rapidly all over Germany in the last two years.

Stein commented, "In the past fiscal year, among our most successful partners were Hansa, Berlin, with Blue System and Die Wildecker Herzbuben, as well as the Frankfurt dance label Logic with Dr. Alban and Snap making BMG Germany currently the most successful company in the dancefloor sector"

High sales were also achieved by David Hasselhoff, Rondo Veneziano, and Marianne Rosenberg, and with the compilation albums "Hits '91," "Heartrock II," "Pop Giants Of The Seventies," "Hot & Fresh 5," and "Hard 'n Heavy."

The year additionally saw an effective product exchange among BMG International's affiliates, with such artists as Eros Ramazzotti from Italy, Vaya Con Dios from Belgium, and the Eurythmics, Rick Astley, and Londonbeat from the U.K. making an impact in Germany. The latter three acts contributed to a successful year at Ariola Hamburg under managing director Michael Anders, Stein noted.

BMG Ariola enjoyed success in the folk music field with more than 1 million sales reported of "Herzilein," the debut album from Die Wildecker Herzbuben. The act's latest album, "Zwei Kerle Wie Wir," went gold shortly after release. However, the Original Naabtal Duo, which ushered in the pop crossover of folk music, is still

the top folk band group with a total of 2.5 million units said to be

One year after the complete integration of the budget company BMG Ariola Miller, Christoph Schmidt and Rolf Lerschmacher, managing directors of the Quickborn-based company, reported record revenues of \$60.2 million, a growth of 33% over the preceding year.

ARIS, BMG Ariola's import service, based in Gutersloh, achieved revenues of \$12 million. After its first active year, the music video sector achieved a sales volume of \$1.5 million. Major sellers were product from Peter Maffay, the Eurythmics, Snap, Blue System, and Hasselhoff.

BMG Ariola reports in German marks. The exchange rate used for this story is 1.66 marks to the dollar.

ELLIE WEINERT

BILLBOARD OCTOBER 26, 1991

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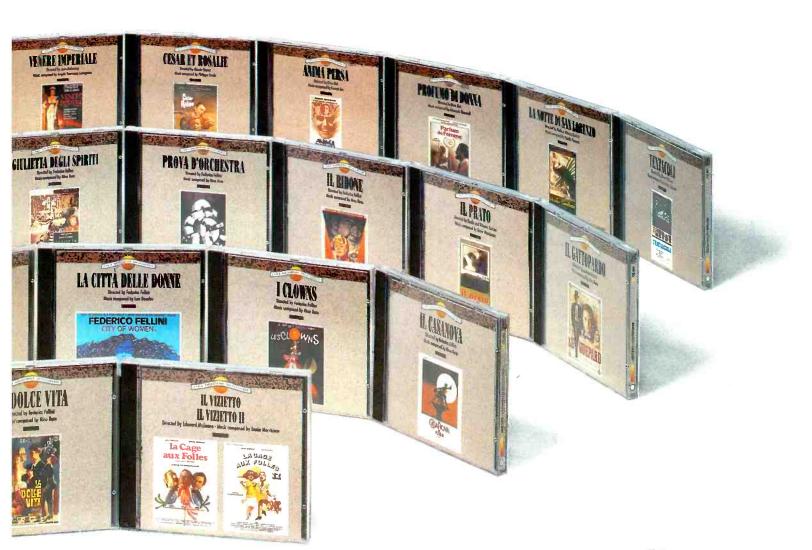


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Soviets Blame West For Loss Of 'Freedom'Organizer Says Big Names Reneged On Megaconcert

■ BY VADIM YURCHENKOV

MOSCOW—A free heavy metal spectacular here featuring AC/DC and Metallica has failed to stem the flow of criticism of those responsible for the cancellation of the proposed Voice of Freedom megagig.

of Freedom megagig.

Though the metal show, held at the Tushino airfield and also included sets from the Black Crowes and a Russian metal act, was some consolation to fans, the Soviet music industry still feels a sense of rancor over losing Voice of Freedom.

The concert was scheduled to take place in Red Square or another prominent venue in the center of Moscow in September and, according to Soviet press reports, was to feature Paul McCartney, the Rolling Stones, Depeche Mode, U2, and others.

One of the Soviet coordinators of Voice of Freedom, Russian television's head of music, Artemii Troitsky, says the show was canceled because "the West couldn't keep the promise, which was given to us in the very beginning. The concert was miscarried through the fault of the Western side." He says some of the biggest names in the Western music industry had assured the Soviets that the bands wanted to and would appear.

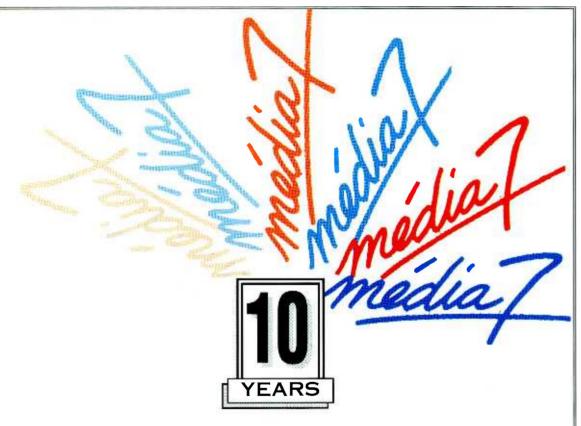
However, Troitsky says he was later told U2 and the Rolling Stones could not make the originally planned date for the show.

He adds, though, that a number of top-name artists were willing to play and the Soviets began the search for hard currency to cover expenses. He says, "It was decided that all the expenses would be reimbursed from sales of rights for video recording of the show. However, the rights could not be sold in advance."

Troitsky says potential Western sponsors pulled out of the event when they realized that the first choices of bands, the Rolling Stones and U2, would not be appearing. Soviet observers also acknowledge

Soviet observers also acknowledge that the demise of Voice of Freedom was additionally hastened by a lack of professional and experienced management on the Russian side.

The AC/DC-led metal concert attracted a crowd of about 500,000 to the Tushino airfield. Soviet newspapers criticized the organizers for inadequate facilities and for the lack of crowd management systems. Russian news agency VESTI reported that 113 people had been injured.



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Edited by David Sinclair

POLAND: Singer, pianist, and songwriter Stanislaw Soyka is among the most original and creative acts in the country today. With his passionate, baroque singing style-memorably described as "Meat Loaf-eats-Pere Ubu"—he is also one of the most popular performers, recently winning a tremendous reception at the huge SO-POT '91 international music festival in Gdansk. As one local journalist put it, "He sings of love in a bizarre way, of politics as if it were a bad affair." He tours with guitar virtuoso Janusz Iwanski, avoiding sports arenas as a rule in favor of concert halls and more unconventional venues such as prisons and hospitals. Born in Zory, Silesia, in 1959, Soyka studied at the Academy of Music in Katowice and began singing with the National Philharmonic in Warsaw in 1978. He turned his attention to world jazz, soul, and R&B, gradually evolving into the unique style that can be heard on albums like "Soyka Live" and his most recent release, "Soyka Neopositive." Having traveled widely in Europe, he has now returned to his homeland. "I think one can do great things in Poland today," he says. "It isn't a question of politics; for me, it's just vital to appear in concerts here."

AUSTRALIA: One of the most dramatic feats this year was the debut at No. 1 of the "Love Versus Money" album (Sony) by textured hard rock outfit Noiseworks. A group operating in the Aussie tradition of acts like Midnight Oil and Rose Tattoo, Noiseworks features the rasping vocals of Jon Stevens, a New Zealander of part-Maori descent. Though hardly gentle or philosophical, there is an inspirational quality to songs like "Freedom" and "Reach Out And Touch Somebody," which express noble sentiments of social concern. The album has already produced the No. 1 single "Hot Chili Woman" and among many other potential winners is a fiery reworking of Sly & the Family Stone's anthem "I Want To Take You Higher" featuring a vocal contribution from Michael Hutchence of INXS.

GLENN A. BAKER

GERMANY: Nov. 2 is "Peter Maffay Day." This will be the 10th year that tickets for the rock singer's annual tour have gone on sale on this date, and the fans have turned it into a ritual. In all major cities they queue up early or overnight. In Hamburg, where tickets are offered for Maffay's two shows at the open-air arena in Bad Segeberg, it turns into a regular happening, as a small army equipped with picnic gear and ghetto blasters camps out all night. North German radio station NDR covers the "event" and the five-mile queue is patrolled by a mobile soup kitchen provided by promoter Karsten Jahnke. Although Maffay is virtually unknown anywhere else—Switzerland is the only other market in which he has a significant presence—this German-language star has built up a reputation as the country's top concert attraction. Last year 450,000 people attended his shows. His latest album, "38317" (EastWest), which entered the chart at No. 11, was certified gold (250,000 copies) within three weeks of its release. His tour starts in February 1992 and at least 45 concerts are slated on a schedule lasting through to the following June.

ELLIE WEINER1

JAPAN: A new wave of female rock stars is challenging the "delicate, demure" stereotype of Japanese women. In a traditionally male-dominated society, you might expect bands like Show-Ya, Jaco:neco, and the Passengers to be like the nail in the Japanese proverb ("The nail that sticks up gets hammered down"). In fact, those attending a concert by power trio Jaco:neco will find themselves getting an aural hammering instead. Guitarist Rosa combines screeching, impassioned vocals with incredibly fast riffing, while the menacingly mascara'ed Devil pounds out her doom-laden synth-bass lines and the inaptly named Grace smashes her drum kit like John Bonham on speed; well worth investigation, but not for the fainthearted. The Passengers take a more traditional but no less committed approach, mixing original material with convincing cover versions of songs like Jefferson Airplane's "Somebody To Love." Their diminutive singer, Miki Ohno, belts out her Valkyrian vocals, which are underpinned by the richly imaginative stylings of guitarist Junya Morinaga.

HONG KONG: The opening this month of the Hong Kong Brown Sugar club, which has thriving sister clubs in Bangkok and Kuala Lumpur, confirms the growing demand for jazz and blues in the region. According to a spokesman, the venue is planning to bring in acts from all over Asia and the U.S. as well as releasing live recordings on its own Brown Sugar label ... The first compilation of "alternative" local music acts, titled "Diving For Pearls" (RCA), has been sponsored by the Lan Kwai Fong Tenants' Assn. Among the bands featured are the Monkey Kings, Juno's Infant, Signal 8 featuring Zoe Brewester, Kindred Spirits, and Push.

HANS EBERT

Soviet Pop Star Murdered Taljkov Shot In Backstage Row

ST. PETERSBURG, U.S.S.R.—Prominent Russian pop singer Igor Taljkov was shot dead Oct. 6 in what police say was a backstage row at the Yubileiny sports arena here.

Taljkov, 34, who was signed to Melodiya, was killed during a matinee performance featuring some of the country's top pop and rock acts.

A St. Petersburg police spokesman says the murder was the result of a quarrel between Taljkov and Uzbek star singer Aziza over the order of their respective appearances in the show.

Bodyguards from both artists became involved in the row, police say, and four shots were fired from an air pistol and two from a revolver, one of which was fatal to Taljkov.

Police say that the murderer, who escaped, was one of Aziza's bodyguards. His identity is not being revealed for fear of reprisals against him by Taljkov's fans.

Taljkov's popularity was based on his repertoire of original works, often nostalgic for Russia's lost grandeur. An earnest and sincere artist, he had a strong, nationwide following. He participated in August's "Rock Against The Tanks" antiputsch show here.

VADIM YURCHENKOV

TDK Opens Plant In Luxembourg

LUXEMBOURG CITY—Japanese blank-tape manufacturer TDK has launched one of the world's biggest facilities for the production of audio- and videotapes in Bascharage here. The company also has announced plans to base its European headquarters in Luxembourg

The new plant will employ 600 people and will produce a monthly average of 8 million audiotapes and 4 million videotapes. TDK will also centralize distribution, warehousing, and marketing in Bascharage.

MARC MAES

IRISH MUSIC BIZ EYES HIGHER NMS PROFILE

(Continued from page 73)

campaign to get the best out of Ireland's involvement with NMS 13. "Even though it seems incredible to launch our campaign in October, there are a lot of aspects we can get in motion, such as a sponsorship pitch."

Johnston is keen that Northern Ireland bands are fully involved in NMS 13. When the pay-for-inclusion, 18-track Irish band sampler CD—the first produced by the industry—ran over budget (it cost \$12,640 to make instead of a projected \$10,880), Cooperation North, an agency aimed at promoting cross-border trade in Ireland, made the difference.

Johnston continues, "Our intention is to get a cross-border, 32-county

Ireland To Get

Charts Via Gallup

DUBLIN-The Irish IFPI label

trade group has signed a three-

year agreement with market re-

search company Gallup for pro-

Gallup, which collates data for

the respected British charts

through in-store computers, will

install 70 point-of-sale machines

in Irish stores and compile 50-po-

sition albums and singles list-

The initiative means a six-fig-

ure investment for Irish record

companies but is seen as a vast

improvement on the present sys-

tem based on ship-out figures

systems with machines in select-

Gallup is already testing its

duction of a U.K.-style chart.

representation of the Irish music business, to bring the north in with the south. I want at least one Northern Ireland band onstage at NMS 13 and several on the next CD, as well as Northern record companies and managers at the seminar. I think Cooperation North will act as a catalyst in that regard because they're supporting next year's CD."

Keith Donald of the Irish Arts Council thinks there may be hidden benefits in NMS for the Irish industry over and above immediate business prospects. He says, "Considering the size of the business and the amount of talent Ireland produces, we have very little in the way of education. NMS is a form of education. It exposes people to stuff you're not going to get in this country."

Shay Hennessy of the Republic of Ireland Music Publishers Assn. was among the representatives of the 14 companies on the Irish stand at this year's NMS. He says, "The reason we took part was to emphasize that Ireland is a separate territory from the U.K. and to encourage publishers from other territories to make individual agreements with Ireland ... It's a very slow process because it takes a long time for deals to run out.

"There's also great resistance from U.K. publishers, so we just have to keep working away. But there's a feeling that an Irish publisher has extra things to offer."

Irish industry efforts to garner international recognition are bolstered by government support. Una Johnston comments, "The Arts Council travel scheme, in association with Aer Lingus, provided over 80 free return tickets to New York. We don't have to fight the way they have to in, say, England to get any kind of support."

The ITB gave \$30,000 and the record industry another \$15,000 toward the Irish stand at NMS 12.

The Art Of The Canadian Record Deal

Lawyers Detail Negotiating Concerns

■ BY LARRY LeBLANC

TORONTO—One fact of seeking a record deal with Canadian-based record labels is that those negotiating have little bargaining power. A competitive bidding situation exists only rarely. It is mostly a takeit-or-leave-it situation, the result of one person at one record company wanting a particular artist.

CANADA

Furthermore, policies for direct signing and licensing agreements differ widely among multinationals and major independent labels. Contracts are mostly individually tailored, although attaining worldwide copyright is usually a prerequisite. While artist royalties range from 10% to 12% (out of 100%), some companies pay a North American royalty rate while others pare down the U.S. royalty to 50%. Some companies are far more aggressive about taking a publishing position than others. Some are aggressive about having merchandising rolled into the deal; others don't care about it at all. Some companies allow 50% of video costs while others insist on 100% recoup-

"Multinationals aren't making it easier to do deals," says Joe Fodor, a lawyer with Silverstein & Fodor in Toronto. "There are less deals being made and they continue to be very tough."

"It's hard for a first-time artist to get any kind of concession," says lawyer Graham Henderson, of McCarthy Tetrault, Toronto. "Whatever companies offer as the royalty rate is completely illusory because it's undermined and chipped away by other provisions in the agreement."

Veteran lawyer Peter Steinmetz, of Cassels Brock & Blackwell, Toronto, says, "A lot of it is driven by the realities of the marketplace. It costs as much to front-end-finance a recording project and artist relationship in Canada as it does in the United States. Yet, their market is so much bigger."

Among the Canadian lawyers surveyed, there was sizable apprehension about the growing trend of labels tying record and publishing deals together and the increased insistence on a share of merchandising rights as well.

MERCHANDISING ISSUE

"No question merchandising is becoming an issue," says lawyer Andrew Atkins, of Russell & Dumoulin, Vancouver, British Columbia. "The labels have seen the writing on the wall of how much money can be made for very little expenditure. Their rationale is they've put out \$200,000 and created an image in the marketplace. They feel they should be entitled to a piece of it."

On the publishing front, Henderson says, "Most companies want to do a publishing deal with you. I'm usually successful in blowing that out."

"I haven't lost a deal yet on that [publishing] point," agrees lawyer Edmund Glinert, of Farano, Green, Toronto. "It's not a breaker."

Given the present-day costs of recording and video-making, with few albums recouping from domestic sales alone, Canadian artists and labels are seeking increased access to an international audience to survive.

INTERNATIONAL CONNECTIONS

Each lawyer surveyed stressed the fundamental need in a contract for an obligation by the record company involved to seek releases for the artist's recordings in for-

> 'It's hard for a first-time artist to get any kind of concession'

eign territories. All agreed, however, it is impossible for a label here to ensure a release or proper handling of recordings outside the country, even by an affiliate.

"Often the multinationals are not able to effect a release outside of Canada," says Fodor. "Or, if they do, it's not the kind of release you'd like."

"Canadian record companies taking worldwide rights on an artist in perpetuity when they have no more ability to release a record in Tokyo than fly to the moon is unconscionable," says Henderson.

Ken Dangerfield, of Boughton Peterson Yang Anderson, Vancouver, echoes the thought. "You're always faced with the artist signing into a long-term agreement without any commitment as to the international efforts," he says. "Canadian companies don't have the ability to push product onto their international affiliates."

"Our major labels are, in fact, almost independent labels with associations with major companies but not having guaranteed releases with those majors," says Atkins. "That is clearly the downside risk when you sign with a Toronto-based label."

IMPROVING SITUATION?

In counterpoint, Steinmetz says Canadian companies have largely surmounted many of difficulties of attaining foreign releases for their rosters. "Over the years, Canadian [label] presidents have managed to get more automony, more voice, and more influence with the multinationals in terms of getting artists released outside Canada," he says. "Companies also have been known to stand aside to make foreign deals with other record companies to accomplish a foreign release."

OUTSIDE DEALS

If foreign recording companies are still being passive to some groups developed by Canadian companies, lawyers and managers of newcomer Canadian artists are more and more seeking record deals with record companies outside Canada.

For years, getting an act signed

in the U.S. was difficult because few Canadian managers, lawyers, or agents had contacts there or were well known. When material was sent to record companies it was ignored. Starting in the late 80s with the U.S. signings of k.d. lang, Cowboy Junkies, Pursuit Of Happiness, Colin James, Michelle Wright, Prairie Oyster, the Tragically Hip, and Alannah Myles, Canadian acts have increasingly caught the eye of U.S. labels and have been signed direct. This has not gone unnoticed by Canadianbased labels.

CANADIAN SUCCESSES

"After those signings it became more widely known how many limitations were placed on you if you were just signed directly in Canada," says Henderson. "The more these limitations became known, the more the Canadian record companies became sensitive to them. They have worked to offset these limitations. You can see the results with Sony and Celine Dion, BMG and Crash Test Dummies, as examples where success has been achieved in the U.S. by the Canadian label."

"The U.S. is where the shift in the current is now, and I'm attempting to establish those contacts so I can be part of that pipeline," says Atkins, who, due to geographics, works more closely with Los Angeles labels than with those in Toronto. "However, a lot of times when you try to shop a deal in the States, the parent company will tell you to go talk with their Canadian company."

"In the American market where we want to go primarily, we're competing with worldwide product entering with the same kind of passion and commitment from those countries on behalf of their artists," says Steinmetz. "I've been asked, 'why doesn't this industry focus its targets on the European market to a much greater extent?" Truthfully, I don't really know the answer to that."

"In Europe, we [Canadians] are in as darkened an age as we were five years ago with respect to the United States," says Henderson.

MAPLE BRIEFS

SOMERSAULT Ltd. in Toronto will now handle marketing, promotion, and publicity of Montrealbased Isba Records in Englishspeaking Canada. Isba's roster includes Mitsou, Les BB, Nancy Martinez, Paris Black, and Robert Leroux.

VIRGIN France has reached an agreement with the Double Disques label in Montreal to oversee Francophone product, including albums by Renaud, Julien Clerc, Liane Foly, Les Innocents, and Etienne Daho, in Canada.

ed Dublin stores and intends to produce its first official chart in January. JEFF CLARK-MEADS

from distributors.

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© 19	RUC.	HART HOT 100 10/12/91 & MUSIC	17		GETT OFF PRINCE PAISLEY PARK	4 5	6 4	TOSHINOBU KUBOTA KUBOJAH SONY SENRI OE HOMME EPICKDNY	8	5	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
		SINGLES	18 19	15 17	PANDORA'S BOX O.M.D. VIRGIN MORE THAN WORDS EXTREME A&M	6	2	UNICORN HIGE TO BOIN SONY RECORDS	9	11	ERIC SERRA ATLANTIS VIRGIN
1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN	20	NEW	KRIBBELN IM BAUCH PE WERNER INTERCORD	7	8	NORIYUKI MAKIHARA KIMI WA DARE TO SHIAWASENA AKUBI WO SHIMAUKA WEA	10	2 NEW	PATRICK BRUEL ALORS REGARDE ROADING JIL CAPLAN LA CHARMEUSE DE SERPENTS
2	3	ADAMS A&M WIND OF CHANGE SCORPIONS MERCURY	1	1	ALBUMS DIRE STRAITS ON EVERY STREET VERTIGO	8	10	MIKI IMAI LLUVIA FOR LIFE	12	NEW	CHRISTIAN MORIN AQUARELLA DEE/SONY M
3	4	CALLING ELVIS DIRE STRAITS VERTIGO	2	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS	10	7 NEW	TOMOYASU HOTEL GUITARHYTHM II TOSHIBA/EMI BY-SEXUAL CRACKER PONY CANYON	13 14	NEW NEW	
4 5	2 5	YOU COULD BE MINE GUNS N' ROSES GEFFEN DON'T CRY GUNS N' ROSES GEFFEN	3	7	A&M GUNS N' ROSES USE YOUR ILLUSION II GEFFEN			F (2) 1 (5 - 2) 10(2/2)	15	NEW	LLOYD COLE DON'T GET WEIRD ON ME BA
5	9	LET'S TALK ABOUT SEX SALT-N-PEPA ###	4	9	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN	FK	ANU	(Nielsen/Europe 1) 10/3/91	16	6	POLYDOR ZUCCHERO ZUCCHERO SUGAR FORNACIA
7 B	7 8	LOVE TO HATE YOU ERASURE MUTE BACARDI FEELING KATE YANAI WEA	5	3 5	PETER MAFFAY 38317 EASTWEST SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM	1	4	SINGLES (EVERYTHING I DO) I DO IT FOR YOU BRYAN	17	9	(VERSION ANGLAISE) POLYGRAM/POLYDOR UB40 LABOUR OF LOVE PART II VIRGIN
9	12	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS ARM	7	6	R.E.M. OUT OF TIME WARNER BROS.			ADAMS A&M/POLYGRAM	18	NEW	GUNS N' ROSES USE YOUR ILLUSION I GEF
0	11	GETT OFF PRINCE & THE N.P.G. PAISLEY PARK	8 9	NEW 4	SIMPLY RED STARS EASTWEST METALLICA METALLICA VERTIGO/PHONOGRAM	3	1 2	LA ZOUBIDA LAGAF' AIRPLAY/CARRERE DEJEUNER EN PAIX STEPHEN EICHER	19 20	13	LENNY KRAVITZ MAMA SAID VIRGIN ELMER FOOD BEAT JE VAIS ENCORE DOR!
	,	ALBUMS	10	8	GIPSY KINGS ESTE MUNDO COLUMBIA			BARCLAY/POLYGRAM		1	SEUL CE SOIR POLYDOR/OTT
1 2	5	DIRE STRAITS ON EVERY STREET VERTIGO BRYAN ADAMS WAKING UP THE NEIGHBOURS	11 12	NEW	DAVID HASSELHOFF DAVID WHITE/BMG ARIOLA TINA TURNER SIMPLY THE BEST CAPITOL	5	6	LOSING MY RELIGION R.E.M. WARNER BROS. DANCA TAGO MAGO KAOMA COLUMBIA			
3	3	A&M GUNS N' ROSES USE YOUR ILLUSION II GEFFEN	13	15	JOHN LEE HOOKER MR. LUCKY SILVERTONE/JIVE	6	7	REGRETS MYLENE FARMER & JEAN LOUIS MURAT POLYGRAM/POLYDOR	11/	ALY	(Musica e Dischi) 10/14/91
4	2	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN	14 15	10	MATTHIAS REIM REIM 2 POLYDOR ROXETTE JOYRIDE ELECTROLA	7	5	SENZA UNA DONNA ZUCCHERO & PAUL YOUNG	١.		SINGLES
5	4 NEW	R.E.M. OUT OF TIME WARNER BROS. SIMPLY RED STARS EASTWEST	16	13	CHER LOVE HURTS GEFFEN	8	8	POLYGRAM/POLYDOR CALLING ELVIS DIRE STRAITS VERTIGO/POLYGRAM	1 2	1 2	RAPPUT CLAUDIO BISIO EPIC GYPSY WOMAN (SHE'S HOMELESS) CRYST
7	NEW	PRINCE & THE N.P.G. DIAMONDS & PEARLS	17	NEW	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK	9	9	MISERY INDRA CARRERE			WATERS MERCURY
8	NEW	PAISLEY PARK TINA TURNER SIMPLY THE BEST CAPITOL	18	16	O.M.D. SUGAR TAX VIRGIN	10	NEW 13	THE SHOOP SHOOP SONG CHER EPIC J'AI DES DOUTES SARA MANDIANO	3	5	YOU COULD BE MINE GUNS N' ROSES GEF WE GOTTA DO IT ZAPPALA'& DJ PROFESSO
9	6	METALLICA METALLICA VERTIGO	19	14	BAP AFFROCKE!! ELECTROLA PUR NICHTS OHNE GRUND INTERCORD	1		POLYDOR/POLYGRAM	5	8	MEDIA A AMARE SCIALPI RCA
10	7	GIPSY KINGS ESTE MUNDO COLUMBIA		1 17 1	FOR MICHTS ONNE GROND INTERCORD	12	12	LE DORMEUR PLEASURE GAME TOUCH OF GOLD/POLYGRAM	6	3	CALLING ELVIS DIRE STRAITS VERTIGO
U:	STR	ALIA (Australian Record Industry Assn.) 10/20/91	IAT	1486	(Mary 1 abo) 10/7/01	13 14	NEW 17	DIS-MOI BEBE BENNY B OTB/SONY MUSIC HERE I AM UB40 VIRGIN	7	NEW	SOMETHING GOT ME STARTED SIMPLY RI
1		SINGLES	JAI	AN	(Music Labo) 10/7/91 SINGLES	15	16	MAGIC BOUL'VARD FRANÇOIS FELDMAN	8	7	(EVERYTHING I DO) I DO IT FOR YOU BRY
L	1	RUSH BIG AUDIO DYNAMITE II COLUMBIA	1	1	SAY YES CHAGE & ASKA PONY CANYON	16	10	PHONOGRAM/POLYGRAM AUTEUIL, NEUILLY, PASSY LES INCONNUS	9	NEW	MAKIN' HAPPY CRYSTAL WATERS MERCUR
2	1 8	LOVE THY WILL BE DONE MARTIKA COLUMBIA BREAK IN THE WEATHER JENNY MORRIS WARNER		NEW	L.L. BROTHERS NO THEME L.L. BROTHERS			PPL/SONY	10	NEW	
1	3	SEXY (IS THE WORD) MELISSA	3	2	WARNER MUSIC JAPAN DONNA TOKI MO NORIYUKI MAKIHARA WEA MUSIC	17 18	18 11	SAGA AFRICA YANNICK NOAH CARRERE HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)	1	2	ALBUMS ANTONELLO VENDITTI BENVENUTI IN PAR
5	5	PHONOGRAM/POLYGRAM I'VE GOT TO GO NOW TONI CHILDS A&M/POLYGRAM	4	-3	WON'T BE LONG THE BUBBLE GUM BROTHERS EPICSONY	19	NEW	MECANO BMG C'EST PAS D'L'AMOUR FREDERICKS, GOLDMAN &	2	1	HEINZ MUSIC DIRE STRAITS ON EVERY STREET VERTIGO
5	4	HERE I AM (COME AND TAKE ME) UB40 VIRGIN/EMI	5	4	HITOSUJI NI NARENAI KOME KOME CLUB SONY			JONES COLUMBIA	3	4	SIMPLY RED STARS EASTWEST
7	7	WIND OF CHANGE SCORPIONS PHONOGRAM/POLYGRAM	6 7	7 5	SHONEN JIDAI YOUSUI INOUE FOR LIFE KAEUTA MEDLEY 2 TATSUO KAMON VICTOR	20	NEW	NATALIE WOOD JIL CAPLAN EPIC ALBUMS	4 5	3 NEW	GUNS N' ROSES USE YOUR ILLUSION II G PRINCE & THE N.P.G. DIAMONDS & PEAR
3	14	I GOTCHA JIMMY BARNES MUSHROOM/FESTIVAL	8	NEW	PARADOX MARI HAMADA MCAVICTOR	1	NEW	DIRE STRAITS ON EVERY STREET VERTIGO	6	5	GUNS N' ROSES USE YOUR ILLUSION I GE
0	16 12	GETT OFF PRINCE WARNER CAN'T STOP THIS THING WE STARTED BRYAN	9	6 NEW	LOVE IS ALL HIDEAKI TOKUNAGA APOLLON KAZE NO ICHIBYO KIYOTAKA SUGIYAMA WARNER	2	4 NEW	STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM LES INCONNUS BOULVERSIFIANT PPL	7	9	LIGABUE LAMBRUSCO COLTELLI ROSE & I CORN WEA
		ADAMS A&M/POLYGRAM	10	11211	MUSIC JAPAN	4	1	R.E.M. OUT OF TIME WARNER BROS	8	6	R.E.M. OUT OF TIME WARNER BROS.
1	9	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA/BMG	,	NEW	ALBUMS CHAGE & ASKA TREE PONY CANYON	5 6	3 8	MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR FRANÇOIS FELDMAN MAGIC BOUL'VARD	9	8	GINO PAOLI MATTO COME UN GATTO WEA
2	11	PUMP IT HARD (NICE AN' HARD) ICY BLU WARNER TREATY (FILTHY LUCRE REMIX) YOTHU YINDI	2	1	HIDEAKI TOKUNAGA REVOLUTION APOLLON			POLYGRAM/PHONOGRAM			
3	15	MUSHROOM/FESTIVAL	3	.3	MARIAH CAREY EMOTIONS SONY RECORDS	7	7	WILLIAM SHELLER EN SOLITAIRE PHONOGRAM/POLYGRAM	SP	AIN	(TVE/AFYVE) 10/5/91
4	10 20	YOU COULD BE MINE GUNS N' ROSES GEFFEN/BMG GOOD VIBRATIONS MARKY MARK & THE FUNKY							1	,	SINGLES ASI ME GUSTA CHINO BAYO AREA
16	NEW	BUNCH WARNER JUST LIKE YOU ROBBIE NEVIL EMI			ITS OF TH	4			2	2	WE NEED FREEDOM ANTICO MAX
7	NEW	I'M TOO SEXY RIGHT SAID FRED LIBERATION/FESTIVAL			HOVETE	П		TM	3 4	4 3	YOU COULD BE MINE GUNS N' ROSES GER
8	13	DON'T CRY GUNS N' ROSES GEFFEN/BMG EMOTIONS MARIAH CAREY COLUMBIA	•		© 1991, Billboard/BPI Communications II	nc. (Mu	sic Wee	k/ © CIN/compiled by Gailup)	5	9	EVERYBODY'S FREE ROZALLA BLANCO Y NE
0	18	MORE THAN WORDS EXTREME A&M/POLYGRAM			SINGLES			ALBUMS	- 6	6	(EVERYTHING I DO) I DO IT FOR YOU BRY ADAMS A&M
	2	ALBUMS BRYAN ADAMS WAKING UP THE NEIGHBOURS	1	1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M	1	1	SIMPLY RED STARS EASTWEST	7 8	NEW 5	ANASTHASIA T-99 BLANCO Y NEGRO NOW THAT WE FOUND LOVE HEAVY D. &
ı		A&M/POLYGRAM	2	2	WIND OF CHANGE SCORPIONS VERTIGO	3	3 4	TINA TURNER SIMPLY THE BEST CAPITOL BRYAN ADAMS WAKING UP THE NEIGHBOURS			BOYZ MCA
2	1 4	GUNS N' ROSES USE YOUR ILLUSION IL GEFFEN/BMG COLD CHISEL CHISEL WARNER	3	8	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN	4	2	PRINCE & THE N.P.G. DIAMONDS & PEARLS	9	10 NEW	CALM TO RAGE TERRY RONALD ARIOLA DON'T CRY GUNS N' ROSES GEFFEN
4	3	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN BMG	4	11	WORLD IN UNION KIRI TE KANAWA COLUMBIA			PAISLEY PARK			ALBUMS
5	5 9	PRINCE DIAMONDS & PEARLS WARNER SOUNDTRACK THE COMMITMENTS MCA'BMG	5	3	INSANITY OCEANIC DEAD BOOD GET READY FOR THIS 2 UNLIMITED PWL	5	5	PAUL YOUNG FROM TIME TO TIME/THE SINGLES COLLECTION COLUMBIA	1 2	1 2	DIRE STRAITS ON EVERY STREET VERTGIO MECANO AIDALAI BMG/ARIOLA
7	NEW	CULT CEREMONY VIRGIN	7	6	SALTWATER JULIAN LENNON VIRGIN	6	NEW	SALT-N-PEPA GREATEST HITS FFRR/POLYGRAM	3	5	GUNS N' ROSES USE YOUR ILLUSION II G
8	6 7	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM TONI CHILDS HOUSE OF HOPE A&M/POLYGRAM	8	4 5	LET'S TALK ABOUT SEX SALT-N-PEPA ###/POLYGRAM LOVE TO HATE YOU ERASURE MUTE	8	6 NEW	DIRE STRAITS ON EVERY STREET VERIIGO PUBLIC ENEMY APOCALYPSE 91: THE ENEMY	4 5	3 4	R.E.M. OUT OF TIME WARNER BROS GUNS N' ROSES USE YOUR ILLUSION I GE
0	12	MARIAH CAREY EMOTIONS COLUMBIA	10	7	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA	9	NEW	STRIKES BLACK DEF JAWSONY MUSIC DARYL HALL & JOHN DATES THE BEST OF HALL &	6	NEW	VARIOUS SABADO NOCHE BMG/ARIOLA
1 2	8 14	BABY ANIMALS BABY ANIMALS IMAGO/BMG HARRY CONNICK JR. IT HAD TO BE YOU COLUMBIA	11	13	PULSE-8/BMG BEST OF YOU KENNY THOMAS COOLTEMPO			OATES/LOOKING BACK RCA/ARISTA	7	NEW	BRYAN ADAMS WAKING UP THE NEIGHBO
3	NEW	NIGEL KENNEDY VIVALDI: THE FOUR SEASONS	12	14	LIVE YOUR LIFE BE FREE BELINDA CARLISLE	10	9	MARC BOLAN & T-REX THE ULTIMATE COLLECTION TELESTAR	8	6	JUAN LUIS GUERRA Y LA 440 BACHATA I
4	10	EMI SOUNDTRACK WAR OF THE WORLDS COLUMBIA	13	9	VIRGIN 1'M TOO SEXY RIGHT SAID FRED TUG/BMG	11	11	THE POGUES THE BEST OF THE POGUES PMWEA	9	NEW	JOSE LUIS PERALES AMERICA CBS/SONY
5	11	PUBLIC ENEMY APOCALYPSE 91: THE ENEMY	14	NEW	CHANGE LISA STANSFIELD ARISTA	12 13	7 8	R.E.M. THE VERY BEST OF R.E.M. I.R.S./BMG GUNS N' ROSES USE YOUR ILLUSION II GEFFEN	10	NEW	PRINCE & THE N.P.G. DIAMONDS & PEAR WARNER MUSIC
6	13	STRIKES BLACK COLUMBIA YOTHU YINDI THE TRIBAL VOICE ALBUM	15 16	NEW 15	BABY LOVE DANNII MINOGUE MCA SUCH A FEELING BIZARRE INC. VINYL	14 15	NEW NEW	LEVELLERS LEVELLING THE LAND CHINAPINNACLE DAVID ESSEX HIS GREATEST HITS MERCURY	CA	NAI	(The Record) 10/21/91
	15	MUSHROOM/FESTIVAL JOHN WILLIAMSON WARATAH ST. EMU/FESTIVAL	17	27	SOLUTION/SOUTHERN TOO MANY WALLS CATHY DENNIS POLYDOR	16	10	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN	UM	1441	1
	16	NATALIE COLE UNFORGETTABLE ELEKTRA/WARNER	18	18	JACKY MARC ALMOND SOME BIZZARE/WARNER MUSIC	17 18	NEW 14	OZZY OSBOURNE NO MORE TEARS EPIC STATUS QUO ROCK 'TIL YOU DROP VERTIGO	1	2	SINGLES ENTER SANDMAN METALLICA ELEKTRAWEA
.7 .8		GRACE KNIGHT STORMY WEATHER COLUMBIA GLORIA ESTEFAN INTO THE LIGHT EPIC	19 20	10	PEACE SABRINA JOHNSTON EASTWEST SUNSHINE ON A RAINY DAY ZOE M&G:POLYGRAM	19	12	R.E.M. OUT OF TIME WARNER BROS.	2	1	(EVERYTHING I DO) I DO IT FOR YOU BRY
7 8 9	19				SOMETHING GOT ME STARTED SIMPLY RED	20	NEW	MOTLEY CRUE DECADE OF DECADENCE '81-'91 ELEKTRA	3	4	CAN'T STOP THIS THING WE STARTED B
7 8 9		GEORIA ESTEPAN INVO ME EIGHT GAS	21	16			19	CHER LOVE HURTS GEFFEN	11	1	ADAMS A&M/A&M
.7 .8 .9	19 NEW				EASTWEST WALKING IN MEMPHIS MARC COHN ATLANTIC	21			4	3	GOOD VIBRATIONS MARKY MARK & THE
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BILLBOARD OCTOBER 26, 1991

GUNS N' ROSES USE YOUR ILLUSION I

METALLICA METALLICA ELEKTRAWEA
MARIAH CAREY EMOTIONS COLUMBIA/SONY

SOUNDTRACK THE COMMITMENTS MEANING

MARIAH CAREY EMOTIONS COLUMBIASONY
DIRE STRAITS ON EVERY STREET VERTIGOWEA
TOM COCHRANE MAD MAD WORLD CAPITOLICAPITOL
THE CULT CEREMONY VERTIGOWEA
NATALIE COLE UNFORGEITABLE ELEKTRAWEA

3 2

NEW

10 11 8

12

15 16

14

10 13 13 14

18

YOU COULD BE MINE GUNS N' ROSES GEFFEN

DAS GANZE LEBEN IST EIN QUIZ HAPE

KERKELING ARIOLA

DEJA VU BLUE SYSTEM HANSA

CALLING ELVIS DIRE STRAITS VERTIGO/PHONOGRAM
THE BIG L. ROXETTE ELECTROLAZEMI

LET'S TALK ABOUT SEX SALT-N-PEPA Hir SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG

NEW 33

NEW 36

NEW 23

AMERICAN PIE DON MCLEAN LIBERTY/EMI
DON'T LET THE SUN GO DOWN ON ME OLETA
ADAMS FONTANA
NOCTURN T-99 EMPHASIS/SONY MUSIC

SWING LOW (RUN WITH THE BALL) UNION:
F/ENGLAND RUGBY WORLD CUP SQUAD COLUMBIA

WOMAN TO WOMAN BEVERLEY CRAVEN EPIC

SAVE UP ALL YOUR TEARS CHER GEFFEN
THE ONE I LOVE R.E.M. LR.S.

33 34 35

38

39 NEW

40

35 36

37

38 39

17 33 NEW

21 NEW

31 40

DEACON BLUE FELLOW HOODLUMS COLUMBIA
VARIOUS PAUL MCCARTNEY'S LIVERPOOL
ORATORIO EMICLASSICS
THE PIXIES TROMPE LE MONDE 4AD

HAPPY MONDAYS LIVE FACTORY

JOHN MELLENCAMP WHENEVER WE WANTED

LOUIS CLARK/RPO SERIOUSLY ORCHESTRAL

THE HOOK'S THE THING IN RADIO PROGRAMMING TESTS

(Continued from page 1)

used to determine the appeal of current releases and help programmers decide whether to increase or decrease a song's rotation. Auditorium testing is mainly used for recurrents and older songs to determine "burn"—or whether the audience is tired of a song.

Like programmers, hook-tape producers say they ultimately rely on their ears to determine the hook. They generally choose what they identify as the most recognizable part of the song or, "the part you'd sing to yourself if you had the song stuck in your head," says Lou Patrick, director of research and programming at the Philadelphia-based Bolton Research Corp.

In the typical two-hour auditorium test, 350-800 hooks are played for an audience that has been carefully recruited to reflect the station's desired listener profile. Respondents rate the songs, usually on a one-to-five scale. In callout tests, respondents are contacted by researchers by telephone and asked to rate about 30 hooks.

Pat Welsh, national director of programming and research at the Los Angeles-based Pollack Media Group consultancy, estimates that three-quarters of stations in the top 20 markets use hook tapes for some kind of music testing, as do at least half in the top 100 markets.

While most stations produce the tapes for callout tests in-house, for auditorium tests the majority use an outside company. The two most prominent hook-tape companies are the Columbia, Mo.-based Hooks Unlimited and the Portland, Ore.-based Hook Factory.

Production of hook tapes can be a long, tedious job. Bryan O'Neal, president/owner of the Hook Factory, says putting together one auditorium-length hook tape was a "60-70-hour process" when he founded his company in 1986. At the time, he was pulling actual records off the shelves to create tapes.

Today, however, the process is much more streamlined. The Hook Factory now has more than 65,000 hooks on carts, which eliminates the need to cue records. Hooks Unlimited has 17,000 hooks stored digitally on DAT machines. And some stations have their own DAT machines for storing and accessing hooks.

Hooks Unlimited prices its tapes by genre, which president Bernie Grice says reflects how long songs stay on playlists in different formats. For an AC test, hooks cost \$1.25 each. Album rock hooks cost \$1.35, while country is \$1.40, top 40 is \$1.55, and urban is the most expensive at \$1.90 per hook. The Hook Factory charges 85 cents per hook, regardless of format.

'ALMOST AN ART FORM'

Selecting the right hook to test is "almost an art form," according to Todd Wallace of the Phoenix-based Todd Wallace/Associates. "You try to encompass the song title, but that is not always the case." He points to Phil Collins' "Something Happened On The Way To Heaven" as a nontitle hook. Wallace prefers to use the "you can run, and you can hide" part of the song.

WXTB (98 Rock) Tampa, Fla., PD

WXTB (98 Rock) Tampa, Fla., PD Greg Mull, who puts together the hook tapes for his station, has a shortcut for finding the hook. Mull says that for a hit record, the hook will invariably be found between 55 seconds and one minute and 15 seconds into the song.

"For newer songs you're looking for the most repeated passage," says Hooks Unlimited's Grice. "You can bet that a hook can be found somewhere around that one-minute mark, and that passage is [usually] repeated about once every minute."

While they generally rely on their own ears, hook-tape producers sometimes consult with programmers on difficult songs. But just as programmers differ on whether a particular song is a hit or not, hook-tape producers do not always agree on the hook.

O'Neal points to Ronnie Milsap's country hit "Lost In The 50's Tonight" as a song with a particularly hard-to-find hook. While some programmers think it is the segment that includes the title, the song also includes the hook from "In The Still Of The Night," which other PDs insist is the more recognizable part.

Mull notes that for Queen's "We

Mull notes that for Queen's "We Will Rock You," the three-second title is the simple hook. But of Pink Floyd's "Time," he says, "I defy you to find the hook." Mull groups Pink Floyd together with Led Zeppelin as the "biggest offenders" for record-

ing nonhook songs.

Blake Harrison, production manager at Hooks Unlimited, says he goes "round and round" with programmers about Paul Stookey's "The Wedding Song."

Hook-tape producers are well aware of the importance of choosing the right hook. "I realize that the hook I choose represents the artist and the station and it might have something to do with how that song tests and whether it gets played," says Harrison. "I think about that when I do production. I try not to let my opinion come into play. I certainly hear feedback [from PDs] when I cut a hook that isn't right on the mark."

Hook-tape producers stress that they are flexible about altering hooks. If a client does not think a tape contains the correct hook, or the hook is too long or too short, they will produce custom versions for that client. The Hooks Unlimited computer system allows for digital storage of a station's customized hook that can be retrieved for the next test.

In certain formats, the hooks are easier to find than in others. As a general rule, Harrison says AC and top 40 songs have more easily identifiable hooks. "They tend to fit more neatly into the package. You don't have to worry about the music being intricate or complex."

THE HIPNESS FACTOR

An interesting part of the job for some programmers and hook-tape producers is seeing how listeners react to hooks in an auditorium test. Although Bolton Research, and most other companies that run auditorium tests, instructs participants not to show their feelings for a record, people often react to the hooks. Songs by artists that are no longer considered

hip, for example, sometimes elicit snickers from the audience, something one consultant refers to as the "Donny Osmond reaction."

"I've had people boo me when the tests are over," Patrick says. "Usually that happens with older groups. I've also had people ask me for copies of the hook tapes. I can't imagine what they would do with it."

Several years ago, Mull used to make a practice of throwing a "curve ball" like Elvis Presley's "Hound Dog" into his tests. "People would laugh, but it always tested well," he says. About a year and a half ago, long before the Persian Gulf was a household name, Mull put the London Philharmonic's version of "The Star-Spangled Banner" in a callout test, only to find that it was his highest-testing record.

"I've heard of something like 'I Heard It Through The Grapevine' coming on and the whole audience will start singing with it," says O'-Neal. "They will have to stop the test and instruct the audience to stop."

Patrick says the "weirdest" thing he has ever seen in an auditorium test is a woman who began crying when she recognized a song.

Consultants disagree on the number of hooks that should be used in a standard auditorium test. While the standard is 700 for a tape from Hooks Unlimited, Welsh says listeners are "going to max out at 400, although some people claim you can run 650 hooks past the same people if you pay them more." (Auditorium test participants are usually given dinner and a small cash compensation. Callout participants may receive a Tshirt, mug or other token item as an incentive.)

For callout research, most stations try not to keep the participant on the phone for longer than about $7^1/_2$ minutes, which means no more than 30 hooks. While Wallace says some of his clients will test up to 45 songs in callout, he has found that "the interest level drops off after about 40." In oldies tests, the interest level remains high until about 60-65 songs because they are more familiar to the audi
(Continued on page 86)

Cody/Leach's Hook Test Ensures No Mixed Signals

NEW YORK—Some consultants have developed their own devices for testing music hooks. In 1988, Cody/Leach Broadcast Architecture trademarked a hand-held electronic device called Mixmaster, which is now used in all of the company's auditorium tests.

The device, which is similar to the instrument used to test TV pilots, has a knob on the front that auditorium test participants turn to the right or left when they hear a hook depending on whether they like or dislike it.

Partner Frank Cody describes the Mixmaster test as "completely nonintellectual. We don't want them to think about the music, we want them to respond to the music emotionally because that's how they listen to it [on the radio]," he says.

The information from the de-

vices is collected digitally and stored in a computer along with a profile of the test respondent. Cody/Leach can transfer the data to a videocassette, where it appears in the form of colored lines that rise and fall as respondents react to the music. All of the data can be sorted by age and demographic cells so that, for example, the station could see how women ages 25-35 react to a particular title.

Todd Wallace/Associates has just copyrighted the Telephone Feedback Computer, a phone line that automatically plays the hooks for the callers who rate them using their touch-tone phone. Wallace says this system reduces the cost of callout music testing because telephone researchers are not needed.

PHYLLIS STARK

U.S. ANSWERS CALL TO STEM PIRACY IN POLAND

MTV PUTS R&B IN SPOTLIGHT

people who are well-informed.

(Continued from page 5)

videos are picked because of their crossover appeal. Others are chosen from "sales reports, audience research, and speaking with a lot of

While the show is about black music, Farber says, "it's not just for blacks"; he adds that MTV's goal is not to attract new black viewers or ones outside of its 12-to-34-year-old demographics. "This is designed to appeal to a portion of the MTV audience," he says. "It will certainly draw a larger black following than 'Headbangers' Ball,' but it's not about being a show for blacks or whites. We expect the bulk of the viewers to come from our existing audience."

Farber also says the move is not meant as counterprogramming against Black Entertainment Television. "For a number of years, black music has had a presence on MTV. This is a natural extension." However, he adds, "we do always look at what our competition is doing."

So do the labels, and some do consider this show to be a direct competitor with BET's music video programming. "It certainly looks like they're taking [BET program] 'Video Soul' on head to head, although that might not be their direct intention," says one label source. "It's obviously in some kind of competition, but it's probably not as premeditated as some might think."

Other label executives feel that this may be a way of increasing the channel's black audience in preparation for the day when MTV splits into three channels in 1993. "I think they're going after a black demographic they don't have now to establish a base, so that when they break off into three channels, if one is possibly a black channel, they already have an audience," says Linda Ingrisano, Elektra Records' national director of video promotion. MTV has not yet announced what the makeup of the three channels will be.

effect, and the European Community angle has gone. The EC is no longer making adequate copyright protection a precondition of associate membership of the EC."

(Continued from page 1)

A copyright bill is currently awaiting action in Poland. While regarded by the international music industry as broadly satisfactory, the bill has a number of sticking points. Chief among them is the fact that its provisions do not cover existing product: Should the bill become law in its present form, only those records released after its implementation would be protected.

Western record companies also face another difficulty: Elections are looming in Poland and the copyright legislation will not be passed before they take place. The industry has no indication of what priority the new government will give to the issue.

Mosbacher and Valenti are fighting hard, though, to make copyright protection a matter of urgency for the Poles. The two are said to have spoken of the need for a new law "in the same context" as economic assistance when they met Walesa, and

Mosbacher was quoted after the meeting as stressing the piracy dispute was an impediment to American investment in Poland.

Valenti told Billboard, "It was one of the most productive trips I've ever taken in trying to instill intellectual property protection in the minds of foreign governments. In Poland ... the response to my urgent pleas for stern copyright laws to protect audio, video, books, and software was received with great favor."

Valenti said that President Walesa had assured him that a strict copyright law would be forthcoming and that it would be enforced. He added that he did not expect the upcoming Polish elections to have much effect on the situation, because if Poland really wants to join the community of democratic nations, "they can't lag behind in protecting intellectual prop-

Polish officials are scheduled to meet with U.S. trade representatives in early November to review the draft law, said Valenti.

Poland is at the top of the international music industry's piracy hit list.

IFPI president Sir John Morgan, a former British ambassador to the country, and chairman David Fine have both singled out the country in this respect.

Their concern stems not only from the size of the illegal trade in Poland but also from the pirates' ability to export product all over Eastern Europe and to some parts of the West, notably the former East Germany.

The U.S. music industry is also upset about the piracy situation. "Poland, for us, is a priority because it's a totally pirate marketplace and it's also exporting to its neighbors," says Jay Berman, president of the Recording Industry Assn. of America. "We've gotten great cooperation from the U.S. government.

Berman adds that Poland's draft

Berman adds that Poland's draft copyright law is in good shape except for the issue of retroactive protection. "That is a difficult issue, but it's critically important for our member companies, and it's high on the agenda for U.S. negotiators," he says.

IFPI has now opened an office in Warsaw under Ryszard Pietrowicz to assist local anti-piracy efforts.

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POP

► JAMES TAYLOR New Moon Shine PRODUCERS: Don Grolnick, James Taylor Columbia 46038

Easily Taylor's best record in years, "New Moon Shine" showcases what has always made Taylor a treat: songs delivered gently but passionately and intelligently in that mellifluous voice. Taylor seems more confident than he has in recent past and catchy, up-tempo numbers such as "(I've Got To) Stop Thinking About That" could bring Sweet Baby James back to the forefront.

▶ URBAN DANCE SQUAD Life 'N Perspectives Of A Genuine Crossover PRODUCERS: Urban Dance Squad Arista 18672

Dutch group shows its diversity on second release. Notable debut stressed its funk'n'roll side, which is just as present here. However, just when the sample-laden, beat-heavy dance tracks threaten to get

NEW & NOTEWORTHY

VARIOUS ARTISTS The British Invasion/The History Of British COMPILATION PRODUCER: Harold Bronson Rhino 72022

Anglophilia reigns supreme on mammoth nine-CD box that attempts a near-comprehensive overview of Brits' assault on U.S. charts in the '60s and '70s. Set adds five new CDs abulge with treasures to the four first issued by Rhino in 1988: new entries contain goodhumored liner notes by John Mendelssohn that stylishly illuminate both big hits and obscurities. As if this all weren't enough, box also contains "Rock Explosion," a picture history of the Invasion assembled by Rhino exec/ English rock maven Bronson in 1984. Hours of fun and fond memories for fans of the era.

VARIOUS ARTISTS Two Rooms
PRODUCERS: Various
Polydor/PLG 845750

This all-star tribute to one of the rock era's greatest songwriting teams, Elton John and Bernie Taupin, is a testament to the power of their songs. Unfortunately some of the performances don't match the material. Those that do include Tina Turner's ferocious "The Bitch Is Back," Joe Cocker's finely wrought "Sorry Seems To Be The Hardest Word," Sinead O'Connor's haunting 'Sacrifice," the Beach Boys' cheery "Crocodile Rock" and the Who's boisterous "Saturday Night's Alright (For Fighting)." They help make up for Wilson Phillips' treacly "Daniel" and Daryl Hall & John Oates' surprisingly lethargic
"Philadelphia Freedom." A mixed bag that will delight or dismay buyers depending upon how strongly they feel about the original monotonous, along comes a samplefree track like the rambling 'Routine." The band keeps the listener guessing and intrigued, which is half the game

SOUNDGARDEN
Badmotorfinger PRODUCERS: Terry Date & Soundgarder

Seattle kings of klang burst forth anew on second A&M stanza. Many of the tunes cleave to the style heard on major-label debut, but a few new wrinkles are heard, particularly on insistent first track "Jesus Christ Pose," "Searching With My Good Eye Closed," and "Mind Riot," With path paved by such come-latelies as Alice In Chains, commercial road looks smooth for these clamorous upstarts.

WARREN ZEVON Mr. Bad Example
PRODUCER: Waddy Wachtel
Giant/Reprise 24431

Zevon's first for Giant returns to the sharp wit and lush romanticism that graced his early Elektra albums. Title cut (a polka, no less) is a wacky number about a globe-trotting psychopath in the "Werewolves Of London" tradition; "Finishing Touches" and "Angel Dressed In Black" are similarly dark-humored. Ballad "Searching For A Heart" and countrified "Heartache Spoken Here' (with guest Dwight Yoakam) are other superior cuts for album rock radio. This is Zevon's best commercial prospect in moons.

* NANCI GRIFFITH Late Night Grande Hotel
PRODUCERS: Peter Van-Hooke & Rod Argent
MCA 10306

One of the sweetest voices in music returns with a gently vibrant release that deserves as much attention as it can get. As Columbia has done with Rosanne Cash, MCA is now trying to market Griffith to the pop arena and fans of Shawn Colvin or Suzanne Vega should find plenty here to lap up. "It's Just Another Morning Here," a duet with Don Everly, is as revelatory as the title track is heartbreaking.

PIXIES Trompe Le Monde
PRODUCER: Gil Norton
Elektra 61118

Boston's noise merchants grind eardrums into powder on much of latest opus, but tunefulness of some tracks may open new doors beyond the modern rock faithful. "Letter To Memphis" is a strong leadoff, while blasting "U-Mass" and "Planet Of Sound" and very appropriate cover of Jesus & Mary Chain's "Head On" will dislodge molars among fans. As ever, an instant pick for alternatives, but there's also matter here for programmers with a broader view.

DANGER DANGER Screw It PRODUCERS: Bruno Ravel & Steve West Epic 46977

Hard rock quintet's sophomore outing alternates between catchy pop-rock and stereotypical sludge such as "Slip Her The Big One" and "Horny S.O.B." The good tracks like the Bon-Jovi-esque "Don't Blame It On Love" or nice, midtempo "Comin' Home" are totally enjoyable; it's just wading through the bad tracks that is disheartening, especially when there's so much evidence the band can do better.

R&B

Put Me In Your Mix PRODUCER: Barry White A&M 15377

The man whose voice is one of the music business' few natural aphrodesiacs mixes it up here with a blend of dance funk and silky ballads. But the message, which his listeners never tire of hearing, is basically love,

love, and more love. The beats get a little monotonous, but they are saved by White's singing. Best cuts are "Love Is Good With You," the title track, and "Who You Giving Your Love To," which is vintage White.

A TRIBE CALLED QUEST The Low End Theory
PRODUCERS: A Tribe Called Quest, Skeff Anselm
Jive 14182

Freewheeling rap act returns with second effort that takes no prisoners. The music may be genial enough, but the lyrics are spiked with welldelivered barbs that leave their mark. Tribe bites the hand that feeds it on the acerbic "Show Business"; the graphic "The Infamous Date Rape" will undoubtedly raise a few eyebrows. First single, "Check The Rhime," is already a huge rap single. Unlike some other rappers that have a similar style, Tribe seems here to stay.

KID 'N PLAY Face The Nation PRODUCERS: Various Select/Elektra 61206

Just in time to coincide with the theatrical release of "House Party 2," the movie's stars strike back with a grooving record that is enjoyable but lacks some of the charm of earlier

VITAL 4 REISSUES

BILLIE HOLIDAY The Complete Decca Recordings
REISSUE PRODUCÉRS: Steven Lasker & Andy

Hot on the heels of Columbia's Lady Day retrospective comes this beautifully done set, which focuses on Holiday's 1944-50 output produced by Milt Gabler. A visual treat (kudos to art director Vartan) that resembles Capitol's Frank Sinatra limited-edition set, the two-CD compilation takes in Decca masters and outtakes that find Holiday in heartbreakingly fine voice; one ultimately wonders why these superb sides don't have the reputation accorded her Okeh, Brunswick, and Verve work. A nifty addition to Lady's CD discography.

FATS DOMINO "They Call Me The Fat Man ... "/The Legendary Imperial Recordings REISSUE PRODUCER: Ron Furma EMI 96784

Jumbo four-CD/cassette retrospective finally does right by rotund rock'n'roll founding father, selecting 100 memorable tracks from his 260-song Imperial library Domino was an amiable piano pounder and vocalist who lacked the menace and lunacy of some others of his era, but these 1949-62 recordings show off the immensely entertaining skills and unparalleled warmth of his New Orleans classics Exhaustive annotation and superior illustrations in classy 84-page booklet add to the allure of this overdue package

B.B. KING
The Best Of B.B. King Volume One COMPILATION PRODUCER: Malcolm Jones Flair/Virgin 91691

New reissue line devoted to material from Jules and Joe Bihari's Modern and RPM labels bows with this terrific compilation of King hits from the '50s, first repackaged by England's Ace Records some five years ago. Album lacks discographical info and in-depth notes, but original takes of "Every Day (I Have The Blues)," "Swe Little Angel," "Three O'Clock Blues," and "Sweet Sixteen," I "Sweet in surprising true stereo, still hit the mark. Etta James and Johnny Guitar Watson collections complete first Flair release package.

efforts. That's not to say there's not plenty here to like; cuts such as "Back On Wax" very successfully meld horns, dance, funk, and rap. And first single, "Ain't Gonna Hurt Nobody," is instantly catchy. However, overall, the record is somewhat spotty.

DANCE

ARTHUR BAKER

PARTHUM BAREN Give In To The Rhythm PRODUCERS: Arthur Baker, Tommy Faragher, Lotti Golden, Alan Glass, Axel Kroll, Eric Kupper, Lenny Dee RCA 61009

Dance music legend delivers a stellar collection of club- and radio-ready tunes on label debut. Although album's overall tone is decidedly retro-disco and house, Baker handles trendy concepts like techno ("Kiss The Ground'') and hip-house ("Surrender") with ease. His strong suit, as always, is getting peak-form performances out of singers, as proven by collaborations with Al Green on the excellent "Leave The Guns At Home" and Leee John on "C'mon C'mon."

ERASURE Chorus PRODUCER: Martyn Phillips Sire/Reprise 26668

Fifth full-length album by U.K. duo takes the boys back to the sparse techno/pop style of early efforts.

Despite a cool and sometimes mechanical instrumental approach, Andy Bell's voice has never sounded more soulful, particularly on "Siren Song" and "Home." Club and alternative radio programmers have already embraced title cut and are now digging into the festive "Love To Hate You," which sports a chirpy melody reminiscent of Gloria Gaynor's "I Will Survive." While there isn't a top 40 hit here, well-conceived set will benefit from continued dance support.

DIE WARZAU
Big Electric Metal Bass Face
PRODUCERS: Christie, Marcus
Fiction/Atlantic 82295

Sophomore effort by Chicago-based duo continues to deftly interweave elements of funk, synth-pop, and dance with African tribal chants and percussion. First single, "Funkopolis," is heating up dancefloors with its insinuating hook and bass line. Logical follow-ups are the equally catchy "Brand New Convertible Car" and "Never Again." While previously considered way ahead of its time, act will no doubt benefit from burgeoning techno movement and expand its cult club following. Radio exposure, however, will be limited to alternative and adventurous pop programmers.

JAZZ

McCOY TYNER
44th Street Suite
PRODUCER: Bob Thiele
Red Baron 48630

Heavy-hitter pianist Tyner teams with top-flight saxophonists David Murray and Arthur Blythe for this outstanding quintet date (with label chief Thiele behind the board). Programmers should rejoice at the powerhouse version of Coltrane's "Bessie's Blues," a lush treatment of Ellington's "Blue Piano," a splendid take on Rodgers & Hart's "Falling In Love With Love," and Tyner's twopart title composition that crosses over from a free-ish romp to a funky syncopated blues.

WORLD MUSIC

PRODUCERS: lain Scott & Bunt Stafford Clark
Columbia 47846

Outstanding sophomore effort brings

this Ethiopian singer/songwriter fully into her own as she artfully combines African harmonies and timbres with Euro-American sensibilities, Herquavering, Middle-Eastern vocals are never less than soulful and poignant, especially on the jazzy, worldbeat grooves of "Yedi Gosh" and "Yaz-Oh," as well as smoky, down-tempo tracks "Kabu" and "Bitchengna."

COUNTRY

► GEORGE JONES
And Along Came Jones
PRODUCER: Kyle Lehning
MCA 10398

Jones' voice really does get richer with age. But he has a failing for novelty songs that squander the riches: like Olivier doing soap operas. The best ones here—at a new label and with a new producer—are "Where The Tall Grass Grows," "I Don't Go Back Anymore," "She Loved A Lot In Her Time."

STEVE WARINER PRODUCERS: Scott Hendricks, Tim DuBois
Arista 18691

Wariner's visibility on the recent CMA awards show may help shine the light on this, his first album for Arista. Certainly, he and it deserve the attention. Best cuts: "Gone Out Of My Mind," "Leave Him Out Of This," "A Woman Loves," "My, How The Time Don't Fly."

CLASSICAL

MAHLER: SONGS OF A WAYFARER; KINDERTOTENLIEDER; RUCKERT SONGS Thomas Hampson, Vienna Philharn non 431 682

One of the most active commuters on the crossover circuit, baritone Hampson is back in deep classical country here. He seems fully sympathetic to the Bernstein interpretation, although the latter's tendency toward slow tempi occasionally causes some strain. Hampson fans will welcome the set, and some who know him solely in his Broadway persona may be tempted to follow him into Mahler terrain. same "Kindertotenlieder" reading is available in a two-disc set along with Mahler's Symphony No. 6.

CARTER: THE FOUR STRING QUARTETS Juilliard String Quartet Sony Classical S2K 47229

As with the Emerson Quartet's best-selling set of the Bartok Quartets, this valuable recorded document is likely to win generous and honored space on disc shelves, somewhat out of proportion with frequency of play. The Carter works are dense and complex, and fully reward only the most committed listening. The Juilliard Quartet seems totally comfortable in the Carter idiom, and musical authority is assured via the composer's involvement during the sessions. An important recorded event.

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

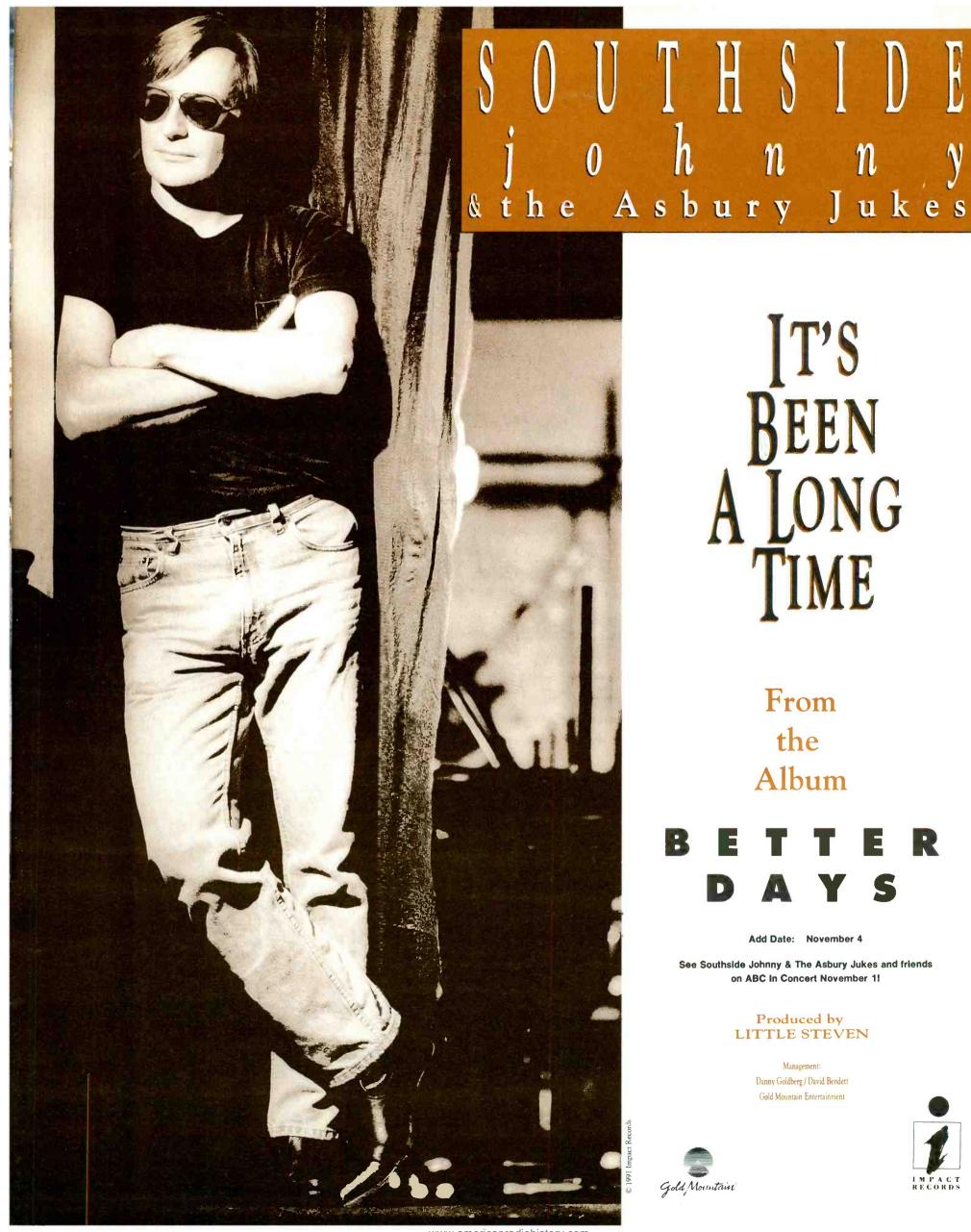
VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

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

gardless 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.



IT'S BEEN A LONG TIME

From the Album

Add Date: November 4

See Southside Johnny & The Asbury Jukes and friends on ABC In Concert November 1!

> Produced by LITTLE STEVEN

> > Management: Danny Goldberg / David Bendett Gold Mountain Entertainment





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.

OCTOBER

Oct. 20, New England Music Conference, oneday seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Marriott Copley Place, Boston. 908-842-6842.

Oct. 21, "A&R Reps: What They Look For and How They Find It," seminar presented by the Los Angeles chapter of NARAS, Chaplin Stage, A&M Records, Los Angeles. Billy James, 818-843-8253.

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. 24-26, 16th Annual Friends of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-27, Doing Music & Nothing Else, Macklowe Hotel & Conference Center, New York. 800-

Oct. 26-29, SMPTE Technical Conference and Equipment Exhibit, Los Angeles Convention Center. Los Angeles. 914-761-1100.

Oct. 27-29, Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances, Universal City Hilton & Towers, Los Angeles. 718-469-9330

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 Theatre, 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.

GOOD Works

MAJORITY RULES: Hard rockers Nirvana, L7, Sister Double Happiness, and Hole will perform a concert Friday (25) to benefit L.A.'s Feminist Majority. The concert is sponsored by Rock For Choice, an L.A.-based organization drawn from the local music community in response to the "growing threat to women's reproductive freedom."

FOR THE RECORD

Alison Krauss' International Bluegrass Music Assn. album of the year (Billboard, Oct. 12) was recorded with studio musicians—not with her regular band.

In an Oct. 19 story on the Minnesota Black Music Awards/Black Music Expo, two panelists were misidentified. Waymon Jones is VP of Boston International Records and Kevin Fleming is VP of Third Stone Records.



Building My House. At a fund-raiser for My House, a program that will provide shelter for homeless children and their families, recording artist Paul Simon, center, announces that he will donate proceeds from his previous night's concert to the charity—a sum of \$15,000. Simon also arranged for his label, Warner Bros., to match that amount. The organizer of My House is Sister Jane Remson, far left, who (with Aaron Neville and Allen Toussaint) is also the driving force of New Orleans Artists Against Hunger and Homelessness. The fund-raiser was held at the New Orleans home of Micky Easterling, far right. Orchestrating the evening's festivities was Quint Davis, second from right, the producer of the New Orleans Jazz and Heritage Festival. (Photo: Melody Mineo)

NEW SONY IMPRINT TAKES HAT OFF TO B'WAY

(Continued from page 9)

bills. Also, plans call for the addition of bonus tracks of unreleased material where available and tracks will be reprogrammed to present the songs as originally performed in the shows.

Soundwise, the reissues will be 20bit remastered using original master tapes in many instances for the first time in a reissue program.

According to Loraine Perri, VP of product marketing at Sony Classical, the schedule calls for 12 titles a year. Some will be released in late spring to take advantage of the Tony Awards season and the rest in the fourth quarter as the new Broadway season gets into full swing. A slogan, "The Classics Of Broadway In A Brilliant New Light," will trumpet the line. According to Perri, plans call for national and retail ads, in-store merchandising, and contests, including one in which winners will receive a trip to New York and Broadway theater tickets. Sony's Times Square Jumbotron TV screen will also help promote the series.

Columbia has been releasing its Broadway product under a "nice price" pricing structure, bringing bin prices generally below \$10. The Sony Broadway albums, however, are being priced at an equivalent list of \$14.98, with dealer cost at \$9.29.

Full-line pricing of the new titles is necessary, explains Harold Fein, VP/GM of the U.S. Sony Classical unit, because of the scholarly and technical efforts employed in bringing the product to the CD era. "We've got a select target group here," he says.

The new "Kismet" album (Colum-

The new "Kismet" album (Columbia released the cast album of the Broadway version) features Samuel Ramey, Ruth Ann Swenson, Julia Migenes, Dom DeLuise, and Jerry Hadley, while "Man Of La Mancha" features Placido Domingo, Migenes, Ramey, and Hadley. Both albums were produced by Tom Shepard, a producer of many original cast albums, including those on Columbia, with Paul Gemignani as the musical director and conductor.

Fein says the Sony Broadway unit is not currently structured to record new Broadway albums, although some exceptions might be made if a major classical artist, such as Placido Domingo, is involved in a musical production.

Looking beyond the first titles in the release, Sony Broadway has set definite release plans through the spring, including a winter 1992 release of actor James Whitmore's oneman show, "Will Rogers, U.S.A.," designed to take advantage of the current Broadway hit musical "The Will Rogers Follies." The original cast recording of the latter has been released by Columbia.

Due in the spring are CD releases of "Mr. President," "Dames At Sea," "1776," "All American," "70, Girls, 70," "Hallelujah, Baby," "Over Here," "Dear World," "The Rothchilds," "Goldilocks," and "Out Of This World."

Concept product is also part of the reissue program. One example cited by Perri is based on cast albums that turned out to be losers. But, as the title of the proposed album puts it, there are "Famous Songs From Faded Shows."

LIFELINES

BIRTHS

Boy, Sebastian Christopher, to Michael and Karin Dornemann, Sept. 15 in Greenwich, Conn. He is chairman/CEO of BMG.

Girl, Samantha Lee, to Bob and Allie Worthington, Sept. 19 in North Edison, N.J. He is the host of Unistar's "Solid Gold Saturday Night."

Girl, Rachel Brittany, to Steve and Sheryl Chick, Sept. 20 in Albany, N.Y. He is program director for WSHZ/WSHQ Schenectady, N.Y.

Boy, Eamon Gabriel, to Randal Cohen and Anne Schauerman, Sept. 27 in Los Angeles. He is a music attorney and personal manager.

Twin girls, Zoey Amanda and Yardley Sage, to Joel and Jackie Peresman, Oct. 4 in New York. He is an agent at International Talent Group. She is director of A&R administration for Chrysalis Records.

Girl, Sydney Erin, to Doug and Anona Johnson, Oct. 13 in Atlanta. He is VP of A&R for Epic Records and producer for recording artists Doug Stone and Mark Collie.

MARRIAGES

Rob Barnett to Susan Kramer, Sept. 21 on Long Beach Island, N.J. He is manager of music programming for MTV.

Dave Brown to Patricia Mitchell, Oct. 12 in Spixworth, Norwich, England. He is morning presenter and head of presentation at Radio Broadland in Norwich, and group head of music for the East Anglian Radio Group.

Peter Nebel to Cynthia Poth, Oct. 12 in Milwaukee. He is manager of Discount Records No. 2312 in Madison. Wis.

DEATHS

James Harbart, 57, of cancer, Oct. 1 in Leawood, Kan. Harbart began his radio career in the early '50s at WIMS Michigan City, Ind. From 1974 to 1982, he owned radio stations KSEK-AM and KMRJ-FM Pittsburg, Kan. In 1975 he began producing a Sunday morning nostalgia show, hosted by Gary Hannes, which went nationwide in 1984 as the Wax Works Radio Network. In 1989, Harbart sold Wax Works Radio Network to Valu-Line Broadcasting. At the time of the sale, the show was heard on 112 radio stations: it is currently heard on 237 station in 40 markets. After the sale, Harbart and his wife, Mimi, were granted a license and construction permit for a class "A" FM station in Olathe, Kan., and he was working on that project at the time of his death. Aside from his wife, Harbart is survived by two daughters, Lynne Milner and Jill Harbart; two stepsons, Vincent and Stephen Clifford; five stepdaughters, Carolee Steele, Cheryl Scherrer, Leslie Hansen, Theresa Dorrell, and Marti Clifford; his mother, Gertrude; a sister, Joy Mills; and eight grandchildren. Donations in his memory may be made to the Sisters Servants of Mary or Hospice Care of Mid-America Inc.

J. Frank Wilson, 48, after a long illness, Oct. 4 in Lufkin, Texas. Wilson was a member of the group the Cavaliers, whose recording of Wayne Cochran's song "Last Kiss" reached No. 2 on the Bill-

board Hot 100 in 1964. He is survived by his mother, his stepfather, a son, and a daughter.

Craig Lee, 38, of AIDS-related leucoencephalitis, Oct. 8 in Los Angeles. A noted Los Angeles music journalist and punk rock pioneer, Lee was music editor of the L.A. Weekly for two years, wrote criticism for the Los Angeles Times, and co-authored the punk rock history "Hardcore California." He was also a member of such seminal local punk groups as the Bags and Catholic Discipline. On Sept. 4, a cross-section of L.A. bands, including members of Jane's Addiction, the Go-Go's, and X, raised money for Lee's medical expenses at "Critical Mass," a benefit concert at the Palace in Hollywood.

Stephen Padgett, 38, in an automobile accident, Oct. 13 in Zion National Park, Utah. Padgett was publications director for NARAS, where he was responsible for all editorial from the recording academy. His duties included editing the Grammy Magazine and NARAS Journal. Padgett was formerly managing editor for Cash Box magazine. He was also a free-lance writer whose work appeared in Billboard, Tower Records Pulse!. Hits magazine, and other publica-tions. Padgett's wife Charyl and sister-in-law Dawn Hamilton also died in the car accident. Memorial funds have been set up at All Saints Episcopal Church, 132 North Euclid, Pasadena, Calif. 91101; and LaSalle Street Church, 300 West Hill Street, Chicago, Ill.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

HOOK'S THE THING

(Continued from page 79)
ence, according to Wallace.

While tape producers and consultants agree there is no right or wrong length for each individual hook, they generally run from six to 15 seconds. Hooks Unlimited uses a standard length of seven seconds, although a

few hooks are shorter or longer. Country hooks, for example, are generally longer because "the music is a little slower [and] with the lyrics, it takes them longer to get the point across," says Harrison.

"It's difficult to apply some artificial formula to hooks," says Frank Cody of the Princeton, N.J.-based Cody/Leach Broadcast Architecture. "Some songs require a longer stretch of time to convey the hook, particularly urban and dance groove songs where the song is as dependent on a groove as a chorus. It usually requires a certain amount of savvy to determine what [length] will fairly represent the feel of the song."

Cody adds, "If you make the hooks too short, you are defeating the ability to get an accurate read. It can't be merely a case of name that tune. They have to be able to get a feel for the song and know not only if they recognize it, but if they like or don't like it."

86

by Michael Ellis

THE LONG-AWAITED CHANGEOVER to our new hi-tech methodology is set for the Nov. 30 Hot 100 chart, barring any last-minute delays. Broadcast Data Systems has cranked up the last of its 85 monitored radio markets, and final testing is winding up. We picked the Nov. 30 issue for the change because it will be the first issue of the 1992 chart year. The 1991 chart year ends with the Nov. 23 issue, with all year-end charts appearing in the Dec. 21 issue. The new Hot 100 will be a combination of BDS airplay monitoring of about 125 large- and medium-market radio stations, point-of-sale unit piece counts from more than 7,800 store locations wired by SoundScan, and about 100 small-market radio playlists. We will continue to print the separate airplay and sales charts along with the new Hot 100.

MARIAH CAREY'S "EMOTIONS" (Columbia) holds at No. 1 for a third week. Although losing points, "Emotions" is comfortably ahead of No. 2 "Do Anything" by Natural Selection (EastWest). "Anything" gains points, but not enough to dislodge "Emotions." "Romantic" by Karyn White (Warner Bros.) holds at No. 3 but is bulleted and will attempt to overtake "Emotions" next week.

THERE ARE 12 NEW entries, the most in some time, including five new artists. The top three debuts are all by new artists. "Try A Little Tenderness" by the Commitments (MCA) is the Hot Shot Debut at No. 70, helped by several weeks of radio play as an album cut. (The single, from the hit film "The Commitments," hits stores this week.) The group, with lead singer Andrew Strong, was assembled especially for the movie. Right behind at No. 71 is "Forever My Lady" (Uptown) by Jodeci, a quartet from Charlotte, N.C. The single shoots from 26-12 at B95 Fresno, Calif. Shabba Ranks, a reggae/rap artist from Jamaica, debuts on the Hot 100 at No. 73 with "Housecall" (Epic). It's breaking in New York (29-20 at Hot 97). Grandmaster Slice from suburban Washington, D.C., enters at No. 88 with "Thinking Of You" (SOH); it's already No. 6 at WHYT Detroit and No. 15 at Q106 San Diego. And San Francisco-area quintet the Storm debuts at No. 97 with "I've Got A Lot To Learn About Love" (Interscope). Early activity includes 16-14 at WKTI Milwaukee and 27-20 at WQUT Johnson City, Tenn.

HE CHART HAS BOTH "tight" and "loose" areas this week. In the less competitive areas, records are able to move up seven or eight places without gaining enough points for a bullet. In the tightly competitive areas, such as the 20s and 30s, records hold in place despite good gains, "Let's Talk About Sex" by Salt-N-Pepa (Next Plateau) is top five at 17 stations already, including No. 1 at B96 Chicago, Hot 105 Columbus, Ohio, CK105.5 Flint, Mich., and Power 92 Phoenix, but overall stays at No. 26 with a bullet. "Just Want To Hold You" by Jasmine Guy (Warner Bros.) is No. 1 at KLUC Las Vegas and in California at KDON Salinas and Hot 97.7 San Jose. It's also top five at another 10 stations. Overall, it's been spreading slowly for a record with such regional success. This week, it gains points but holds at No. 37 as four records jump over it.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 38 REPORTERS	BRONZE/ SECONDARY ADDS 161 REPORTERS	TOTAL ADDS 220 REP	TOTAL ON PORTERS
2 LEGIT 2 QUIT	•	1.4	40	62	6.2
HAMMER BUST IT	9	14	40	63	63
SPENDING MY TIME	_	_	4.0	= 0	5 0
ROXETTE EMI	5	5	48	58	58
BROKEN ARROW					
ROD STEWART WARNER BROS	5	5	36	46	107
SHOT OF POISON					
LITA FORD RCA	0	5	35	40	41
BLOWING KISSES IN THE WIND					
PAULA ABDUL CAPTIVE	2	7	30	39	179
SET ADRIFT ON MEMORY.					
P,M. DAWN ISLAND	3	3	24	30	108
IT'S SO HARD TO SAY					
BOYZ II MEN MOTOWN	4	0	21	25	127
SEND ME AN ANGEL					
SCORPIONS MERCURY	0	2	20	22	25
LIVE FOR LOVING YOU					
GLORIA ESTEFAN EPIC	1	2	16	19	79
STREET OF DREAMS					
NIA PEEPLES CHARISMA	2	4	12	18	164

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.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist 83 3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP)

WISM
AFTER THE SUMMER'S GONE (George Tobin, BMI)
AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams,
BMI/Power Artists, BMI)

ALL I NEED IS YOU (Careers-BMG, BMI/Metafour 72

West, BMI) HL
ANGEL BABY (Longitude, BMI) WBM
BALLAD OF YOUTH (Aggressive, ASCAP/Famous,
ASCAP/Songgram, ASCAP) CPP
BLOWING KISSES IN THE WIND (EMI April,
ASCAP/LeoSun, ASCAP) WBM

33

BROKEN ARROW (Medicine Hat. ASCAP) HL CAN'T STOP THIS THING WE STARTED (Badams, ASCAP) CPP
CAN'T TRUSS IT (Def American, BMI)
CONVICTION OF THE HEART (Gnossos,

ASCAP/Southshore, BMI) COOL AS ICE (EVERYBODY GET LOOSE) (EMI COOL AS ICE (EVERYBODY GET LOOSE) (EMI Blackwood, BMI/QPM, ASCAP/ICE Baby, ASCAP/Sky King, ASCAP) HL
CRAZY (Beethoven/Perfect) MSC
CREAM (Controversy, ASCAP/WB, ASCAP) WBM
A DAY IN MY LIFE (WITHOUT YOU) (King Reyes,
ASCAP/Funny Bear, ASCAP/Berrios, ASCAP)
THE DEVIL CAME UP TO MICHIGAN (Cabin Fever,
BMI) WDMI

BMI) WBM
DO ANYTHING (Tuareg, ASCAP/Peasant,
ASCAP/SkyFish, ASCAP)
DON'T CRY (Guns N' Roses, ASCAP) CLM
DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle mie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)

HL
DO YOU FEEL LIKE I FEEL? (Virgin, ASCAP/Future
Furniture, ASCAP/Virgin Songs, BMI/Shipwreck, BMI)
EMOTIONS (Mariah Songs, BMI/Sony Songs,
BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP) HL
ENTER SANDMAN (Creeping Death, ASCAP) CLM
EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI)

(EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP)

CPP/WBM
FALL AT YOUR FEET (Roundhead, BMI)
FINALLY (Wax Museum, BMI/Mainlot, BMI)
FOREVER MORE (SHR, BMI/Mya-T, BMI)
FOREVER MY LADY (EMI April, ASCAP/Across 110th
Street, ASCAP/DeSwing Mob, ASCAP/AI B. Surel, ASCAP)

FOR YOUR MIND (Dresden China, ASCAP/Full Keel,

FOR YOUR MIND O'resden China, ASCAP/Full Keel, ASCAP/Dubin, ASCAP)
FOR YOU (Emily Boothe, BMI/O'Ryan, ASCAP/Coupe Deville, BMI/Sony Songs, BMI/Wholemeal, BMI) HL GET A LEG UP (Full Keel, ASCAP) WBM GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM GOOD VIBRATIONS (WB, ASCAP/Connie D, ASCAP/CMI)

ASCAP/Marky Mark, BMI/Ayesha, ASCAP/EMI

GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI)

HEAVEN IN THE BACK SEAT (Zomba, ASCAP) HEY DONNA (Bayiun Beat, BMI)

HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP)

HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor,

I ADORE MI AMOR (Me Good, ASCAP/Azmah Eei, ASCAP)

ASCAP)
I CANT WAIT ANOTHER MINUTE (Zomba,
ASCAP/4MW, ASCAP)
I'LL BE THERE (Love Pump, ASCAP/WarnerTamerlane, BMI) WBM
I'M NOT YOUR PUPPET (Onay, ASCAP)

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (JODER, ASCAP) CPP
I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP)
I WONDER WHY (Sony Tunes, ASCAP/C, Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL

JUST WANT TO HOLD YOU (Ensign, BMI/Caltone

KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & KISS THEM FOR ME (Dreamhouse, ASCAP/Chappeir of Co., ASCAP) HL LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP) LIES (Warner Chappell, PRS/WB, ASCAP) WBM LIVE FOR LOVING YOU (Foreign Imported,

BMI/Realsongs, ASCAP) CPP
LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
LOVE. .THY WILL BE DONE (Famous, ASCAP/Tika,
ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
MIND PLAYING TRICKS ON ME (N-The Water,
ASCAP)

28 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike

MUTUWNPHILLY (DIVA ORIE, BMT/BIV Ten, BMI) HL
THE MOTOWN SONG (Geffen, ASCAP/McNally,
ASCAP/Unicity, ASCAP) HL
MY HEART BELONGS TO YOU (EMI Blackwood, BMI) 36

NEVER STOP (London, BMI)

NOW THAT WE FOUND LOVE (Warner-Tamerlane,

BMI) WBM
THE ONE AND ONLY (Chrysalis, BMI) CLM
O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
THE PROMISE OF A NEW DAY (EMI April,

THE PROWISE OF A NEW DAT (EMI ADMI), ASCAP/EOSUN, ASCAP/EMBANA, ASCAP/EMB Blackwood, BMI,Vermal, BMI) WBM THE REAL LOVE (Gear, ASCAP) WBM REAL REAL REAL (EMI, BMI) HL

REAL REAL (EMI, BMI) HL
RING MY BELL (Two Knight, BMI)
ROMANTIC (Warner-Tamerlane, BMI/Kings Kid,
BMI/Flyte Tyme, ASCAP) WBM
RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale
Warnings, ASCAP)
RUSH (The Voice Of London, BMI)
SAVE UP ALL YOUR TELARS (Realsongs, ASCAP/EMI
AND ASCAP) MI (AMBM.

April, ASCAP/Desmobile, ASCAP) HL/WBM SET ADRIFT ON MEMORY BLISS (MCA,

SET ADRIFT ON MEMORY BUSS (MCA, ASCAP/Reformation, ASCAP) HL
SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM SHINY HAPPY PEOPLE (Night Garden, BMI/Juichappell, BMI) HL
SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April, ASCAP/Saggifire, ASCAP/Yougoulei, ASCAP) HL

Billboard.

FOR WEEK ENDING OCTOBER 26, 1991

Top POS Singles Sales.

ounipied from a national sample of HOS (Doint of sale) equipped retail stores and rack outlets vinumber of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 1(which uses ranked reports of best-selling singles, rather than the unit counts used on this chart. SoundScan

1							
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE
Ė	2	*	ARTIST (LABEL) ★★ NO. 1 ★★	38	41	4	POP THAT COOCHIE
	1	17	(EVERYTHING I DO) I DO IT FOR	39	48	2	THE 2 LIVE CREW (LUKE/ATLANTIC) IS IT GOOD TO YOU
2	2	11	GOOD VIBRATIONS	40	37	17	IT AIN'T OVER 'TIL IT'S OVER
(3)	3	10	O.P.P.	41	38	11	LOW RIDER (ON THE BOULEVARD)
4	4	11	NAUGHTY BY NATURE (TOMMY BOY) ENTER SANDMAN	42	35	7	PRIMAL SCREAM
5	5	21	METALLICA (ELEKTRA) MOTOWNPHILLY	43		1	MOTLEY CRUE (ELEKTRA) WHEN A MAN LOVES A WOMAN
6	6	12	i ADORE Mi AMOR	44	45	9	THIS BEAT IS HOT
7	7	14	COLOR ME BADD (GIANT) LOVE OF A LIFETIME	45	43	11	B.G. THE PRINCE OF RAP (EPIC) TIME, LOVE AND TENDERNESS
	_	9	FIREHOUSE (EPIC) OO ANYTHING	46	44	11	THE MOTOWN SONG
(<u>8)</u> 9	9 8	17	NATURAL SELECTION (EASTWEST) NOW THAT WE FOUND LOVE			5	ROD STEWART (WARNER BROS.) THE DEVIL CAME UP TO MICHIGAN
10	10	8	HEAVY D. & THE BOYZ (UPTOWN/MCA) EMOTIONS	47)	54 47	10	K.M.C. KRU (CURB) TOO MANY WALLS
11	11	12	MARIAH CAREY (COLUMBIA) GETT OFF	<u></u>		-	CATHY DENNIS (POLYDOR/PLG) HOUSECALL
	_		PRINCE (PAISLEY PARK/WARNER BROS.) CAN'T STOP THIS THING WE	50	61 42	2	SHABBA RANKS/MAXI PRIEST (EPIC) BOYS TO MEN
(12)	12	6	BRYAN ADAMS (A&M)	51	52	-	NEW EDITION (MCA) SHINY HAPPY PEOPLE
(13)	17	8	BOYZ II MEN (MOTOWN)	-		11	R.E.M. (WARNER BROS.) FADING LIKE A FLOWER
14	16	10	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)	52	50	16	ROXETTE (EMI) EVERYBODY PLAYS THE FOOL
(15)	20	7	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	(53)	59	6	AARON NEVILLE (A&M) THE REAL LOVE
16	18	3	CAN'T TRUSS IT PUBLIC ENEMY (DEF JAM/COLUMBIA)	54	55	4	BOB SEGER (CAPITOL)
17	13	18	I'LL BE THERE THE ESCAPE CLUB (ATLANTIC)	(55)	57	4	MAKIN' HAPPY CRYSTAL WATERS (MERCURY)
(18)	29	3	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)	56	46	18	LET THE BEAT HIT 'EM LISA LISA & CULT JAM (COLUMBIA)
19	15	17	UNFORGETTABLE NATALIE COLE (ELEKTRA)	57	49	17	TEMPTATION CORINA (CUTTING/ATCO)
20	24	8	SALT-N-PEPA (NEXT PLATEAU)	58	51	11	I'M NOT YOUR PUPPET HI-C (HOLLYWOOD/ELEKTRA)
21	14	18	3 A.M. ETERNAL THE KLF (ARISTA)	59	66	3	A DAY IN MY LIFE (WITHOUT YOU) LISETTE MELENDEZ (FEVER/COLUMBIA)
22	19	16	THINGS THAT MAKE YOU GO C&C MUSIC FACTORY (COLUMBIA)	60	53	13	CAN YOU STOP THE RAIN PEABO BRYSON (COLUMBIA)
23)	26	5	DON'T CRY GUNS N' ROSES (GEFFEN)	61	56	9	MY NAME IS NOT SUSAN WHITNEY HOUSTON (ARISTA)
24)	30	4	CREAM PRINCE & THE N.P.G. (PAISLEY PARK)	62	70	2	TENDER KISSES TRACIE SPENCER (CAPITOL)
25	22	11	HOLE HEARTED EXTREME (A&M)	63	_	1	ANGEL BABY ANGELICA (QUALITY)
26	27	8	LOVE THY WILL BE DONE MARTIKA (COLUMBIA)	64	_	1	NO MORE TEARS OZZY OSBOURNE (ASSOCIATED/EPIC)
27	23	12	CRAZY SEAL (SIRE/WARNER BROS.)	65	63	21	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
28	21	20	WIND OF CHANGE SCORPIONS (MERCURY)	66	58	9	KISS THEM FOR ME SIOUXSIE AND THE BANSHEES (GEFFEN)
29	28	13	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN)	67)	73	2	SKAT STRUT MC SKAT KAT & THE STRAY MOB (CAPTIVE
30	32	9	ROMANTIC KARYN WHITE (WARNER BROS.)	68	60	21	I'LL NEVER LET YOU GO STEELHEART (MCA)
31	25	16	YOU COULD BE MINE GUNS N' ROSES (GEFFEN)	69	_	1	LIES EMF (EMI)
32)	36	3	FOREVER MY LADY JODECI (UPTOWN/MCA)	70	72	2	CHECK THE RHIME A TRIBE CALLED QUEST (JIVE)
33)	40	7	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)	71	67	5	JUST WANT TO HOLD YOU JASMINE GUY (WARNER BROS.)
34	31	18	POP GOES THE WEASEL 3RD BASS (DEF JAM/COLUMBIA)	72	64	10	THAT'S THE WAY LOVE GOES YOUNG M.C. (CAPITOL)
35	34	12	THE PROMISE OF A NEW DAY PAULA ABDUL (CAPTIVE/VIRGIN)	73	71	10	CHORUS ERASURE (SIRE/REPRISE)
36	39	21	WITH YOU TONY TERRY (EPIC)	74	62	17	TONITE DJ QUIK (PROFILE)
37	33	20	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	75	_	1	RUSH BIG AUDIO DYNAMITE II (COLUMBIA)
	Single	es wit	th increasing sales. © 1991, Billboard/BPI		unica	tions	

43 SOMETHING GOT ME STARTED (EMI, ASCAP/So

What, BMI) HL
8 SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn

SOMETIMES (IT'S A BITCH) (Pri, BMI/Bon Jovi, ASCAP/Pretty Blues, BMI) HL
SPENDING MY TIME (Jimmy Fun, BMI/EMI

Blackwood, BMI)
STAND BY MY WOMAN (Miss Bessie, ASCAP/Henry

STAND BY MY WOMAN (MISS DESSIE, ASCAP/Helly Hirsch, ASCAP/P-Zan, ASCAP) CLM
STRAIGHT TO YOUR HEART (Sony Tunes, ASCAP/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Rock

STREET OF DREAMS (Warner-Tamerlane, BMI/Could

STREET OF DREAMS (Warner-Lameriane, om/) Could be Music, ASCAP/Bayin Beat, BMI) WBM SUPERMAN'S SONG (Socan, BMI) TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM THAT'S WHAT LOVE IS FOR (All Nations, ASCAP/Moo Marine ASCAP/MOE) CASCAP/MOE DATE:

Maison, ASCAP/MCA, ASCAP/Age To Age,

Maison, ASCAP/Med, ASCAP/Age to Age,
ASCAP/Reunion, ASCAP) HL
THINGS THAT MAKE YOU GO HMMMM... (Virgin,
ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL
THINKING OF YOU (SOH, ASCAP/Creative Funk,

53 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) 51

TOO MUCH (Kallman, BMI/One Two, BMI)
TOP OF THE WORLD (Yessup, ASCAP/WB, ASCAP) THE TRUTH (Mike Chapman, ASCAP/All Nations, 87

THE INCIH (MIKE CHAPMAN, ASCAP/All MAUONS, ASCAP) WHM
TRY A LITTLE TENDERNESS (Campell Connelly, ASCAP/EMI Robbins, ASCAP)
UNFORGETTABLE (BOURNE, ASCAP)
WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT,

ASCAP/Phantom, ASCAP/WB, ASCAP) WBM

ASCAP/Phantom, ASCAP/WB, ASCAP/WBM
WHAT TIME IS LOVE? (E.G., BMI/Warner
Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP)
WHEN A MAN LOVES A WOMAN (Pronto,
BMI/Quinny, BMI/Warner-Tamerlane, BMI) WBM
WHISPERS (Pez, BMI/Mister Rodgers, BMI/It's Time,

54

WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden BMI) 93

WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI) WIND OF CHANGE (Pri, ASCAP) HL WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP YOU'RE THE STORY OF MY LIFE (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP)

TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM

CAPITOL TO 'HAMMER' HOME NEW ALBUM

(Continued from page 1)

been shot. The "2 Legit 2 Quit" video features cameos by James Brown and several sports figures, including the Oakland A's' Jose Canseco and the Detroit Pistons' Isaiah Thomas, who demonstrate the "2 Legit 2 Quit" hand signals. The clip for the song "Addams Groove" will include Hammer dancing with characters from the movie "The Addams Family." The other 10 clips will be shot in the coming months.

- Hammer will have two longform videos featuring the new material. The first longform, "Too Legit To Quit," is set for a December release; it will include at least four clips and interview footage.
- The monthlong, \$500,000 prerelease television ad campaign will feature snippets of the "2 Legit 2 Quit" video. The clips will run on ESPN, BET, MTV, the Video !ukebox Network, and Fox affiliates. A second TV blitz is set for the week of Dec. 15-22.
- Paramount's film "The Addams Family," set for a Nov. 22 release, will feature four Hammer tunes, including "Addams Groove." That track will also be featured in the film's prerelease in-theater, radio, and TV advertising campaigns. Capitol and Paramount have prepared cross-promotional posters and countercards for retail outlets and movie theaters.
- "Hammerman," a Saturdaymorning cartoon based on the rapper, debuted Sept. 7 on ABC-TV.
- In September, Mattel introduced two Hammer dolls into Barbie's "celebrity friend" line.
- Hammer's TV appearances include the HBO special "Influences: James Brown & Hammer," which aired Sept. 21; appearances on "Saturday Night Live" and "The Arsenio Hall Show" are tentatively set.
- A new Pepsi commercial, featuring Hammer pitching soda over "2 Legit 2 Quit," is set for a December debut.
- A mammoth touring schedule will kick off in March with eight dates at the 50,000-seat Tokyo Dome in Japan. From there, Hammer and his posse, which will include at least 50 performers, will travel to South America for selected dates. A U.S. tour will begin in May

and could last up to two years.

The Hammer campaign started with the release of the singles "2 Legit 2 Quit" and "This Is The Way We Roll" to clubs Sept. 30. The former was released to radio Oct. 7, but the cassette single, CD-5, and 12-inch will not be available at retail until Oct. 28, the day before the album hits the street. The second commercially available single, "Addams Groove," is slated for a Nov. 12 release.

This is not the first time Capitol has used an uncommon singles strategy with Hammer. "U Can't Touch This," the third and breakthrough single from his "Please Hammer Don't Hurt 'Em" album, was not issued as a cassette single at all.

CASSETTE POWER

In another unusual twist, the cassette version of the new album contains the most music of the three configurations. It runs more than 90 minutes and contains 17 tracks: "This Is The Way We Roll," "Brothers Hang On," "2 Legit 2 Quit," "Living In A World Like This," "Why Can't We Live Together," "Releasing Some Pressure," "Find Yourself A Friend," "Rollin' On (Oaktown Style)," "Count It Off," "Good To Go," "Lovehold," "Street Soldiers," "Do Not Pass Me By," "Gaining Momentum," "Burn It Up," "Addams Groove," and "Street Soldiers (Reprise)."

The two-record vinyl LP version omits "Street Soldiers (Reprise)," while the CD version, which clocks in at about 70 minutes, does not include "Addams Groove," "Burn It Up," "Rollin' On (Oaktown Style)," and "Street Soldiers (Reprise)."

Mann says the cassette contains more music than the CD because it is capable of holding more and Hammer wanted all of these tracks to go out in at least one format.

The LP's cover photo of Hammer was shot by photographer Annie Liebovitz. A deluxe brushed-aluminum CD package featuring alternate cover art will also be available. The cassette will be housed in a single-sleeve jacket and will include a free poster of Hammer in the initial pressing of 50,000.

The cassette and the LP will also carry a \$10.98 list, while the CD is



Hammer's new album, "Too Legit To Quit," will be backed by Capitol Records' largest marketing campaign ever. The set hits stores Oct. 29.

listed at \$15.98.

Aside from the expanded marketing plan, "Too Legit To Quit" features some significant changes for the artist.

Hammer says dropping the "M.C." from his name was an after-thought and was not necessarily designed to disassociate him from rap (he identifies himself as "M.C. Hammer" on some tracks). Yet he allows that "it does take away a certain connotation that is associated with just being an ordinary everyday rapper, because Hammer is more about music and performance [than is the everyday rapper]."

NO SAMPLE-BASED CUTS

None of the tracks on the new album is built around recorded samples of other performers' hits; "2 Legit 2 Quit" features live musicians, a horn section, and backing vocalists. In contrast, Hammer's previous hits, "U Can't Touch This" and "Pray," relied heavily on samples from Rick James' 1981 hit "Super Freak" and Prince's 1984 smash "When Doves Cry," respectively.

Hammer says, "This time it's

Hammer says, "This time it's more about originality ... I had to show that it was by choice that I did those things [sampled other hits], not out of necessity."

Comments Capitol president Hale Milgrim, "The most important part of the [Hammer] project from my viewpoint is the music. The music is so much stronger than anything he has ever done. This is not derivative, there are not samples. This is live music with artists and a phenomenal group of musicians"

nal group of musicians."
"Too Legit To Quit" does feature two covers, Timmy Thomas' 1973 hit "Why Can't We Live Together" and the gospel standard "Do Not Pass Me By," and the bass line in "Brothers Hang On" is re-created from the Temptations' "Masterpiece." But the bulk of the album's material was written by Hammer, producer Felton C. Pilate II, and Michael Kelly and Louis K. Burrell.

Another change is that, aside from the high-energy dance numbers fans expect from Hammer, the wh

www.americanradiohistory.com

heart of the album is dedicated to songs that show Hammer's increasing social awareness.

As Hammer puts it, "Too Legit To Quit' is more than a dance album. It's a '90s version of [Marvin Gaye's landmark 1971 album] 'What's Going On.'"

"Too Legit To Quit" also features a personal message from Hammer in the liner notes explaining his social concerns. The message includes the potentially controversial statement, "The biggest threat to the black man today is not the white man but the black man."

The inclusion of material with social commentary is not a new step for Hammer, but in the past it was overshadowed by his dance hits.

"This time you won't be able to get around the message-oriented tunes...," Hammer says. "'Brothers Hang On,' 'Living In A World Like This,' and 'Street Soldiers'... are applicable to what is going on in the world today."

Aside from getting a positive anti-drug, anti-gang message out, Hammer's other goal is to maintain his high profile. He sees Michael Jackson, whose new album, "Dangerous," is tentatively set for a November release, as his chief competition. Hammer dreams of a stadium tour with Jackson that would let the fans decide "who's really bad."

"I'm fighting to hold onto what I have, and I'm not going to let anyone moonwalk in here and take it away," he says.

BIG AD CAMPAIGN

According to Mann, Capitol has spent close to \$1 million on account advertising, in addition to the prerelease TV ads. "We front-loaded advertising money because we want to pull this through the system," he says. "We are taking a very pro-active approach. The campaigns are specific for each account. We know where we are positioned and adver-

tised at every major account in the country."

Capitol has supplied retailers with Hammer dump bins and several different posters. "There will not be a person in a record store that will not know Oct. 29, Hammer is there," Mann says.

According to Mann, Capitol will break new ground by having the "Too Legit To Quit" cassette sold at Toys 'R' Us outlets, although Toys 'R' Us officials decline to confirm this. The chain traditionally carries only children's music.

Mann says he is working with Handleman to have the Hammer album racked with the Mattel Hammer dolls at K mart stores.

Capitol is concentrating on the preteen market, which Mann says is a new one for Hammer. "The TV [cartoon] show and doll are what is opening that market up for us to go in," he says.

Yet another facet of the campaign targets men 24 and older by keying into professional sports. (Hammer once worked for Oakland A's owner Charlie Finley and served as a team batboy. He was tagged with the Hammer nickname when a ballplayer noted his resemblance to home run king "Hammerin'" Hank Aaron.)

Hammer is set to do interviews on a CBS Sports NFL pregame show, and, according to Jean Riggins, Capitol VP of artist development, copies of the "2 Legit 2 Quit" video will be shipped to the home stadiums and arenas of the 24 pro athletes featured in the video, to be shown on scoreboard screens during games.

To get the message out to the rest of the world that Hammer is back, Capitol flew in its managing and marketing directors and selected media from 38 countries to Los Angeles for a private party Oct. 15, according to Jeremy Hammond, VP of marketing for Capitol.

SONY MUSIC BACKING OWN CD PACKAGE

(Continued from page 7)

The package also contains a 5-by-11-inch panel that acts as the in-store cover. On the back of this panel are instructions for collapsing the box for home use, and on the front is a sticker that reads "collectible post-

Sony's claims of collectibility notwithstanding, the 5-by-11 sheet is a throwaway piece that is likely to elicit criticism from artists, retailers, and consumers who have demanded that any new CD package contain no disposable elements.

Asked whether Sony is committed to releasing product in its new package, Smith says, "We have more testing to do to see how this new box holds up with consumers and in a retail environment."

Earlier this year, Sony issued some CDs in a shrink-wrapped, open jewel box anchored by disposable plastic struts (Billboard, Feb. 16). The concept never caught on.

Aside from the Inch Pack, the Eco-Pak, and the new Sony prototype, other alternative packages include the hinged plastic Laser File and the JAM-Pak, an open jewel box enclosed in reinforced shrink-wrap.

The only record company that has declared its allegiance to a package is Warner-owned WEA Distribution, which has firmly supported the Eco-

Pak since introducing it in March (Billboard, April 6). Other majors have expressed preferences for the Inch Pack and for a closed jewel box, but none has come forward with a clear endorsement.

WEA's and Sony's opposite stands on the packaging issue have split the industry into opposing camps, with the battle lines based on the materials used to make the packages. On one side is the paperboard contingent, which consists of WEA and a smattering of non-WEA artists who have released product in the AGI DigiTrak, a cardboard package that has not been well received at retail. The rest of the majors are leaning toward plastic solutions to the package quandary.

This tense climate has engendered suggestions from key industry figures that a neutral trade group—the National Assn. of Recording Merchandisers, for instance—conduct a test of all the proposed alternatives.

However, NARM executive VP Pam Horovitz says the association is not interested in such a project. "The retailers really don't care [if they have different packages], as long as the sizes are the same," she says. Similarly, the public is ready to accept more than one package, she adds.

CONNICK CARRIES NEW SELLING EMPIRE

(Continued from page 1)

new album, "Blue Light, Red Light," stands at No. 26 on The Billboard 200 Top Albums, which also still harbors his previous platinum albums, "We Are In Love" and "Music From 'When Harry Met Sally..." "According to Columbia Records, the new set shipped close to 500,000 units—the largest ever for a Connick album—and has already passed the 600,000-unit mark.

Connick is the second performer this year to sail into the upper reaches of The Billboard 200 with an album based on the pop music of 50 years ago. Last summer, Natalie Cole's "Unforgettable," her affectionate rendering of songs made famous by her late father, Nat King Cole, rode at No. 1 for five weeks. At the time, many observers noted what appeared to be a public thirst for this older genre of music, and Connick's emergence appears to confirm that theory. But in both

88

cases, it seems, it was the performer as well as the music that entranced the public.

"Harry is a very unique individual, very exciting—and people are drawn to that," says Bob Willcox, VP of marketing at Columbia Records. "Whether it's Harry for what he is doing or Natalie Cole for what she is doing, it's the artist who draws people to their music. If the big-band sound is coming back into style, I think it's because of Harry, not vice versa."

But Al Ham, founder of the "Music Of Your Life" radio format, feels the sounds that first gained popularity in the '40s and '50s are making a comeback.

"This started off with Linda Ronstadt," says Ham, referring to the hit albums that Ronstadt recorded in the early '80s with the Nelson Riddle Orchestra. However, "no(Continued on next page)

BILLBOARD OCTOBER 26, 1991

BYRNE'S LUAKA BOP EXPANDS ITS MUSICAL TURF

(Continued from page 9)

a niche here," says Steve Baker, Warner product management VP. "We don't actively pursue this kind of music. [Byrne is] augmenting what we usually do. It's occupying its own

Byrne says he started up Luaka Bop in 1989 to serve as a home for the international music he admires. "I wanted to start putting some of these things out," he says. "The prevailing logic was, if you're going to go to all that effort, you should establish an imprint."

To oversee the operation of the company, Byrne hired Yale Evelev, former head of New Music Distribution Service and the independent label Icon Records, as president. Evelev and label manager Brenda Dunlap compose the company's entire staff.

From the start, Luaka Bop has emphasized the licensing of foreign material from labels in other countries. Byrne says, "The machinery in the office would get a workout that way, and we wouldn't be putting new stuff into the fire."

Since the release of "Beleza Tropical" in January 1989, Luaka Bop has issued three other "Brazil Classics" titles-compilations of samba and forró music and a collection by the eccentric tropicalist Tom Zé.

This year, Luaka Bop started up its "Cuba Classics" line—the first Cuban music to be released by a U.S. company since limited cultural exchanges were permitted with the Communist nation under 1988's federal "Trading With The Enemy" act. Two titles have been issued-a compilation of dance music from the '60s and '70s (archly titled "Dancing With The Enemy") and an anthology of material by "new song" artist Silvio Rodríguez.

Eveley, who emphasizes that Luaka Bop is "a label of popular ethnic music, [and] not a label of folkloric music," says the company will inaugurate an "Asian Classics" line in 1992. The company intends to put out a compilation of soundtrack music from Indian films (which Evelev describes as "the popular music of India"), and is contemplating an album of Japanese pop.

While Evelev acknowledges that sales of individual Luaka Bop world music albums have declined since the surprising "Beleza Tropical," he says there is a large market for the product. He notes that the New Yorkbased chain the Wiz ordered 30,000 Luaka Bop albums and sold them out in a month.

To push the label's growing catalog, the company has just issued a commercial sampler, "A Luaka Bop." Baker says Warner Bros. will launch an advertising campaign for the label next year.

Baker, who compares Luaka Bop with other unusual artist-driven labels such as Sting's Pangaea and Peter Gabriel's Earthworks, says that at this point, National Public Radio stations are offering strong support for Luaka Bop's international sound. He adds that bolstering success for the label is "mainly a matter of working through retail."

Luaka Bop will make further incursions into English-language pop territory in January of next year, when the label issues its A.R. Kane compilation, licensed from Rough Trade in England. Eveley says that a new Kane album will follow.

Byrne, who has released the Brazil-inflected "Rei Momo" and the orchestral "The Forest" on Luaka Bop, will also be making a new contribution to the label

'I'm just finishing a record now: it'll be out in February," he says. "It combines some of the Latin stuff with some of the stuff I've done with Talking Heads."

CONSOLIDATION AT ISLAND SEES PROMO THRU PLG

(Continued from page 1)

ture its independent-distribution wing, which currently handles subsidiary labels 4th & B'way, Mango, and Gee Street, by transferring the core structure of the system to PLG. Although the idea has not yet been fully developed, sources say the name PolyGram Independent Distribution is being considered.

Among the staffers who have departed the label are Bill Adler, VP of media relations; Joe DeMeo, senior director of sales; Tanya Cepeda, national director of promotion for 4th & B'way, and Glenn Boothe, director of AOR promotion.

These changes represent a further consolidation of Island Records into the PLG system. By the time the transition is completed in the coming weeks, sources say, more cuts in the 72-person staff will have occurred. According to Blackwell, many of those people will move to PLG.

"Basically, [the changes] did not happen fully last year," Blackwell says. "The problem was that we did not go all the way with the idea then. Not everyone felt sure about their direction [within the company]. I feel confident that we will be putting out records with more clout now."

As Blackwell describes it, the primary function of remaining Island staffers will be to sign acts, develop the content of albums and music videos, and create marketing plans prior to release. PLG promotion, publicity, and sales staffers will cover all other bases. "The idea is for Island to concentrate on being a strongly creative force," he says.

PolyGram acquired Island and its music publishing interests in 1989 for about \$300 million. Under the terms of the deal, Blackwell agreed to remain as CEO of the label.

Blackwell says there will be no cuts to the Island artist roster in the foreseeable future. In fact, he notes that new signings are imminent.

Currently, the label is enjoying some success with U.K. rap act P.M. Dawn, which is climbing Billboard's Hot 100 chart with its first single, 'Set Adrift On Memory Bliss," and Stereo MCs, which had a No. 1 dance hit last week with "Lost In Music."

Island expects a strong fourth quarter as it prepares to release U2's album "Achtung Baby" Nov. 19. The first single, "The Fly," went to radio last week.

INDIE DISTRIBUTION

By restructuring Island's group of independently distributed logos, Blackwell says, PLG will enable its other labels to tap into a system that he says has been instrumental in breaking acts like Tone Loc and Dino at street level.

'This system works strongest from a cassette and 12-inch singles perspective," he says. "It allows us to get records out on the street quickly and efficiently."

Although final details of the new company have not been worked out, Blackwell says it will be based at PolyGram headquarters here.

'We have been making an effort since creating PLG to refine and better service the labels we represent, says Rick Dobbis, president of PLG. "This is yet another step in continuing along that line. These changes in general focus on Island's mission to remain a cutting-edge entity.'

Blackwell agrees. "Island has always gone through periods of fluctuation. This is a merely a contraction phase."

CONNICK CARVES A SWING EMPIRE WITH LOTSA STYLE

(Continued from preceding page)

body realized it was a trend," he adds, explaining that an existing demand for the music had been "untapped" and "it took people like Harry and Natalie" to refuel the fire of the movement.

Apart from both Connick and Cole's platinum success stories, other developments indicate that this sound may be in high demand. For example, the number of U.S. radio stations with an adult standards format has leaped from 332 stations in 1989 to 408 stations in 1991. In sheer numbers of outlets, the adult standards format outweighs other radio formats such as urban, jazz, Spanish, R&B, classical, and easy listening.

RUYERS GROWING OLDER

The increased popularity of this older sound may also be partly related to the aging of the record-buying audience. According to a recent study by the Recording Industry Assn. of America, people aged 30 and over accounted for 42.3% of music sales in 1990, about the same as the dollar share of consumers aged 10-24 (Billboard, Oct. 19).

"I think there's a new trend in music which encompasses the ['40s and '50s pop] style," says Dan Cleary, Cole's manager. "People are looking for more interesting lyrical content.

Cleary observes that, with "Unforgettable," Cole appealed to her existing R&B/pop fan base while attracting a first-time older audience, many of whom were the same people who had bought Ronstadt's standards albums a decade ago.

Connick, on the other hand, has built his entire reputation on pop/jazz music with a big-band flavor. He first came to prominence with his cover versions of standards and has continued to build his career by composing new songs with that oldtime feel. With this formula, Connick appears to be striking the right chord with many teens as well as

their fathers and grandfathers.

Not every aspiring '40s-style crooner, however, strikes as resonant a chord with the music of the prerock era. For instance, Carly Simon's "My Romance," an album of evergreens released last year on Arista, came close to a gold certification but did not quite make it, says Rick Bleiweiss, the label's senior VP of sales and distribution. Toni Tennille's 1984 standards album on Mirage/Atlantic, "More Than You Know," sold much less than that. And Rickie Lee Jones' current "Pop Pop" has sunk to No. 145 in its third week on the Billboard 200.

On the other hand, Willie Nelson's two albums of pop standards, both on Columbia, did quite well over a period of time. His 1978 re-lease "Stardust" has moved 4 million copies, and his "Without A released in 1983, has sold Song," 959,000 copies to date. Ronstadt's 1983 title with Nelson Riddle, "What's New," and her follow-up album in the same vein, "Lush Life," have sold 3 million and nearly 2 million copies, respectively.

NEW GENERATION

According to retailers, the majority of customers who purchase Connick's records and Cole's "Unforgettable" fall within a similar age bracket-from 25-40 years old. Dave Roy, a senior music buyer for the 480-unit, Albany, N.Y.-based Trans World chain, attributes "the majority of the [Connick] sales to the 25-35 age category." Howard Appelbaum, VP of the 34-store, Beltsville, Md.-based Kemp Mill Music web, says, "The Connick appeal spans a broad age base but the core of the buyers are 25-40 years old.'

Both Connick and Cole have enjoyed substantial AC play and VH-1 video exposure, although Cole also benefited from top 40 play of her "duet" with her father's recording of "Unforgettable." So far, Connick

has not had a pop radio hit.

Both artists' frequent TV appearances also seem to have played a vital role in the magnitude of their record sales.

"The sparkplug that ignited the initial sales of [Cole's] current album was a strong barrage of TV interviews ... and we found that the video 'Unforgettable' was showing up on news broadcasts around the country," says Cleary.

Similarly, Willcox observes that the "frequency of impressions" has helped Connick enormously. "If someone sees him on TV, sees a review in the paper, sees the home video on the marketplace," he says, "those impressions and the frequency of those impressions has continued to drive his career."

One big difference in the exposure of Connick and Cole can be seen in their touring schedules. "In 1990 Connick hit the road with a tour that has almost continually lasted until now," says Willcox, "and he's been building his audience ever since." Although Cole has done scattered live shows since the release of "Unforgettable" and has just begun a two-month U.S. tour, she has not been performing at the same break-neck pace as Connick.

MARKETING PLAN

Columbia's marketing plan for Connick has been based on a simple, but effective, theory: expose the artist. "The plan was to expose Harry, to get him to the eyes and ears of the public," says Sal Ingeme, a Boston-based promotion manager for Columbia. "We knew that once people were exposed to him that the rest would be history. We were that confident of his talent and ability.

Willcox further explains that "initially, we had marketed Harry with the movie ["When Harry Met Sally Then, when he went on the road, the marketing grew along with him. We put together a marketing strategy to expose Harry via

TV and all advertising media." Connick reaches out to people

with his whole persona, including his youthful good looks. "There were 16-year-old girls throwing flowers at him and squealing," says Wayne Sharp, director of concerts for Madison Square Garden Enterprises, of Connick's recent Chicago shows. Women in their 20s and 30s are also not oblivious to Connick's charms, by all accounts.

Roy sees a similarity between Connick and crooner Frank Sinatra. 'Harry has a whole persona that goes with him, almost like Frank Sinatra all over again," says Roy. However, Roy Leonard, a DJ at WGN Chicago, says the Sinatra comparison puzzles him. "I think he has such a universal appeal because of his sheer exuberance for what he is doing," says Leonard. "He loves music and he loves what he is doing so much and he does it so naturally that the charm comes through."

Connick's personal appeal seems to be magnified by his music. "This is essentially romantic music that demands the listener's emotional attention," notes Ham. "There is warmth and humanity connected with its natural sound.

Regardless of why people are drawn to Connick's unfashionable sound, it seems fair to conclude that his talent and persona have put him over the top as a pop star. Thus, it seems unlikely that newcomers in this field will be able to match his level of success unless they are equally entertaining.

Despite this caveat, however, Willcox hopes that artists such as Connick will "open up the eyes of the music community to the fact that new artists are not confined to a particular genre of music. Great talent always has a home."

Assistance in preparing this story was provided by Ken Terry and Susan Nunziata in New York, and Ed Morris in Nashville.



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89

THE Bilboard $200^{\text{TOP}}_{\text{ALBUMS}}$ For week ending october 26, 1991

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

			S_		NO
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK
F- S	_ >	2 A	> 0	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	
	,		,	* * No. 1 * *	
(1)	1	3	5	GARTH BROOKS CAPITOL 96330* (10,98) 3 weeks at No. 1 ROPIN' THE WIND	1
2	3	1	4	GUNS N' ROSES GEFFEN 24420 (10.98) USE YOUR ILLUSION II	1
3			2	MOTLEY CRUE ELEKTRA 61204* (12.98) DECADE OF DECADENCE PUBLIC ENEMY	2
4	4		2	DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91 THE ENEMY STRIKES BLACK	4
5	5		2	PRINCE PAISLEY PARK 25379*/WARNER BROS. (10.98) DIAMONDS & PEARLS	5
6	7	4	4	MARIAH CAREY COLUMBIA 47980 (10.98 EQ) EMOTIONS	4
7	6	2	4	GUNS N' ROSES GEFFEN 24415 (10.98) USE YOUR ILLUSION I	2
8	8	5	9	METALLICA ELEKTRA 61113 (10.98) METALLICA	1
9	9	6	3	BRYAN ADAMS A&M 5367* (10.98) WAKING UP THE NEIGHBOURS	6
10	10	15	58	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98) NO FENCES	4
11	11	7	18	NATALIE COLE ▲ ² ELEKTRA 61049 (13.98) UNFORGETTABLE	1
12	12	9	16	BONNIE RAITT & CAPITOL 96111 (10.98) LUCK OF THE DRAW	2
13	15	13	25	MICHAEL BOLTON ▲ 2 COLUMBIA 46771 (10.98 EQ) TIME, LOVE AND TENDERNESS	1
14	13	10	22	BOYZ II MEN ▲ MOTOWN 6320* (9.98) COOLEYHIGHHARMONY	3
15	16	12	12	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98) C.M.B.	3
16	14	8	7	SOUNDTRACK MCA 10286* (10.98) THE COMMITMENTS WHITE PROCESS WE WANTED	8
17)	NEV		1	JOHN MELLENCAMP MERCURY 510151* (10.98 EQ) WHENEVER WE WANTED	17
18	17	19	6	NAUGHTY BY NATURE TOMMY BOY 1044* (9.98) NAUGHTY BY NATURE	17
19	19	11	4	OZZY OSBOURNE EPIC ASSOCIATED 46795/EPIC (10,98 EQ) NO MORE TEARS BOB SEGER & THE SILVER BULLET BAND	+
20	20	17	7	CAPITOL 91134 (9.98) THE FIRE INSIDE	7
(21)	24	27	32	AMY GRANT ▲ A&M 5321 (9.98) HEART IN MOTION	10
22	22	30	20	TRAVIS TRITT ● WARNER BROS. 26589* (9.98) IT'S ALL ABOUT TO CHANGE	22
23	21	16	42	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ) GONNA MAKE YOU SWEAT	2
24	25		2	REBA MCENTIRE MCA 10400* (10.98) FOR MY BROKEN HEART	24
25	NEV	V	1	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) SPORTS WEEKEND	25
26	23	23	3	HARRY CONNICK, JR. COLUMBIA 48685* (10.98 EQ) BLUE LIGHT, RED LIGHT	23
27	18	14	3	RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98) BLOOD SUGAR SEX MAGIK	14
28	27	20	46	EXTREME ▲ A&M 5313 (8.98) EXTREME II PORNOGRAFFITTI	10
29	29	18	5	DIRE STRAITS WARNER BROS. 26680 (10.98) ON EVERY STREET	12
30	28	21	31	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98) OUT OF TIME	1
31	30	28	7	BELL BIV DEVOE MCA 10345 (10.98) WBBD - BOOTCITY! THE REMIX ALBUM	18
32)	33	49	7 7	GARTH BROOKS ▲ ² CAPITOL 90897 (8.98) GARTH BROOKS	22
33	31	22	17	VAN HALEN ▲ WARNER BROS. 26594* (10.98) FOR UNLAWFUL CARNAL KNOWLEDGE	1
34	26	24	22	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98) SPELLBOUND	1
35	32	42	22	ALAN JACKSON ● ARISTA 8681* (9.98) DON'T ROCK THE JUKEBOX	17
36	34	29	5	TESLA GEFFEN 24424 (9.98) PSYCHOTIC SUPPER	13
37	38		2	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ) NEW MOON SHINE	37
(38)	NEV	V	1	ERIC CLAPTON DUCK 26420*/REPRISE (23,98) 24 NIGHTS	38
39	46	35	15	TOM PETTY & THE HEARTBREAKERS ● INTO THE GREAT WIDE OPEN MCA 10317 (10.98)	13
40	49	51	12	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/EASTWEST MUSIC FOR THE PEOPLE	38
41	35	26	6	RUSH ATLANTIC 82293* (10,98) ROLL THE BONES	3
42	37	37	14	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98) WE CAN'T BE STOPPED	24
43	44	56	15	TRISHA YEARWOOD ● MCA 10297* (9.98) TRISHA YEARWOOD ● MCA 10297* (9.98) TRISHA YEARWOOD	-31
44	39	31	14	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) HOMEBASE	12
45	40	40	24	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) POWER OF LOVE	7
46	41	41	34	FIREHOUSE ▲ EPIC 46186* (9.98 EQ) FIREHOUSE	21
47	43	47	21	RICKY VAN SHELTON ◆ COLUMBIA 46855* (9.98 EQ) BACKROADS	23
48	59	74	7	JODECI MCA 10198* (9.98) FOREVER MY LADY	48
49	42	33	70	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ) MARIAH CAREY	1
50	61	156	32	VINCE GILL ● MCA 10140* (9.98) POCKET FULL OF GOLD	50
51	47	36	84	THE BLACK CROWES ▲ 3 SHAKE YOUR MONEY MAKER	4
52	53	50	15	DEF AMERICAN 24278/REPRISE (9.98) HEAVY D. & THE BOYZ ● MCA 10289 (9.98) PEACEFUL JOURNEY	21
53	51	34	58	QUEENSRYCHE ▲ EMI 92806 (9.98) EMPIRE	7
54	56	57	36	JESUS JONES ● SBK 95715* (9.98) DOUBT	25
55	36	25	3	THE CULT SIRE 26673*/REPRISE (10.98) CEREMONY	25

			ТМ	FOR WEEK ENDING OCTOBER 26, 1991	
					7
S X	ËΨ	2 WKS AGO	WKS. ON CHART		PEAK POSITION
THIS	LAST WEEK	2 W AG(ξŞ	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEA
56	45	32	15	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98) ROBIN HOOD: PRINCE OF THIEVES	5
57	54	61	49	CLINT BLACK ▲ 2 RCA 2372* (9.98) PUT YOURSELF IN MY SHOES	18
58	48	39	20	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98) EFIL4ZAGGIN	1
59	52	55	7	RANDY TRAVIS WARNER BROS. 26661* (9.98) HIGH LONESOME	43
60	67	108	30	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ) EAGLE WHEN SHE FLIES	24
61	55	46	29	ROD STEWART ▲ WARNER BROS. 26300* (9,98) VAGABOND HEART	10
62	58	48	49	SCORPIONS ▲ MERCURY 846908 (9,98 EQ) CRAZY WORLD	21
63	50	43	18	SKID ROW ▲ ATLANTIC 82242* (10,98) SLAVE TO THE GRIND	1
64	57	52	6	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98) TIMESPACE: BEST OF STEVIE NICKS	30
(65)	109	144	3	NIRVANA DGC 24425/GEFFEN (9.98) NEVERMIND	65
66	66	83	5	THE JUDDS CURB 61018*/RCA (9.98) GREATEST HITS VOL. TWO	66
67	65	79	58	REBA MCENTIRE ▲ MCA 10016 (9.98) RUMOR HAS IT	39
68	60	45	3	A TRIBE CALLED QUEST JIVE 1418* (9.98) LOW END THEORY	45
69	68	60	18	THE KLF ARISTA 8657* (9,98) WHITE ROOM	39
70	74	62	5	KARYN WHITE WARNER BROS. 26320* (10.98) RITUAL OF LOVE	53
$\overline{(71)}$	191		2	P.M. DAWN OF THE HEART, OF THE SOUL AND OF THE CROSS	71
72	76	75	23	GEE STREET 5102767(SLAND (9.96)	+
73	63	38	3	LORRIE MORGAN RCA 3021* (9.98) SOMETHING IN RED BARRIE ACTRESAND COUNTY (9.98) HIST FOR THE RECORD	72 38
74	64	53	19	BARBRA STREISAND COLUMBIA 44111* (59.98 EQ) UST FOR THE RECORD CANDY DULFER ● ARISTA 8674* (9.98) SAXUALITY	22
(7 5)	. 79	71	119		3
76)	∠/³ NE\		113	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ) SOUL PROVIDER GEORGE WINSTON WINDHAM HILL 11107 (10.98) SUMMER	76
17	69		2		69
78	72	64	48	ROBBIE ROBERTSON GEFFEN 24303 (10.98) STORYVILLE MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98) THE IMMACULATE COLLECTION	2
79	75	76	15	TANYA TUCKER CAPITOL 95562* (9.98) WHAT DO I DO WITH ME	57
80	87	70	57	VINCE GILL MCA 42321 (8.98) WHEN I CALL YOUR NAME	67
				ODICINAL LONDON CAST A	+
81	83	73	86	POLYDOR 831563/PLG (10.98 EQ) PHANTOM OF THE OPERA HIGHLIGHTS	55
82	70	58	15	SEAL SIRE 26627*/WARNER BROS. (9.98)	24
1 00					+
83	62	44	7	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ) LOVESCAPE	44
84	71	54	22	EMF▲ EMI 96238 (9.98) SCHUBERT DIP	12
84	71	54 65	22 126	EMF ▲ EMI 96238 (9.98) SCHUBERT DIP BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME	12
84 85 86	71 81 86	54 65 78	22 126 10	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) GLOBE	12 1 78
84 85 86 87	71 81 86 84	54 65	22 126 10 45	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE	12 1 78 82
84 85 86 87 88	71 81 86 84 78	54 65 78 82	22 126 10 45 2	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE IJ COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) SCHUBERT DIP RICK OF TIME BURNIN'	12 1 78 82 78
84 85 86 87 88 89	71 81 86 84 78	54 65 78 82 — 63	22 126 10 45 2 6	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN	12 1 78 82 78 36
84 85 86 87 88	71 81 86 84 78	54 65 78 82	22 126 10 45 2	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS	12 1 78 82 78
84 85 86 87 88 89	71 81 86 84 78	54 65 78 82 — 63	22 126 10 45 2 6	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN	12 1 78 82 78 36
84 85 86 87 88 89 90	71 81 86 84 78 73	54 65 78 82 — 63 —	22 126 10 45 2 6	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROLIND VA' KNOW!	12 1 78 82 78 36 90
84 85 86 87 88 89 90	71 81 86 84 78 73 108	54 65 78 82 — 63 —	22 126 10 45 2 6 2	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) SIMPLY RED EASTWEST 91773* (10.98) ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) SCHUBERT DIP PAICH SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN STARS	12 1 78 82 78 36 90
84 85 86 87 88 89 90 91 92	71 81 86 84 78 73 108 93	54 65 78 82 	22 126 10 45 2 6 2 34	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE	12 1 78 82 78 36 90 7
84 85 86 87 88 89 90 91 92 93	71 81 86 84 78 73 108 93 NEV	54 65 78 82 — 63 — 66 V ► 95 72	22 126 10 45 2 6 2 34 1	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE	12 1 78 82 78 36 90 7
84 85 86 87 88 89 90 91 92 93 94	71 81 86 84 78 73 108 93 NEV 90 80	54 65 78 82 — 63 — 66 V ► 95 72	22 126 10 45 2 6 2 34 1 8 28	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) JOYRIDE	12 1 78 82 78 36 90 7 92 84
84 85 86 87 88 89 90 91 92 93 94 95	71 81 86 84 73 108 93 NEV 90	54 65 78 82 	22 126 10 45 2 6 2 34 1 8 28	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) SOUNDGARDEN A&M 5374 (9.98) BADMOTORFINGER	12 1 78 82 78 36 90 7 92 84 12
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84 85 86 87 88 89 90 91 92 93 94 95 96	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89	54 65 78 82 — 63 — 66 V ► 95 72 V ►	22 126 10 45 2 6 2 34 1 8 28 1 20	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) BADMOTORFINGER DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO SHABBA RANKS EPIC 47310 (9.98 EQ) AS RAW AS EVER	12 1 78 82 78 36 90 7 92 84 12 95 84 97
84 85 86 87 88 89 90 91 92 93 94 95 96 97	71 81 86 84 78 73 108 93 NEV 89 105 77	54 65 78 82 — 63 — 66 87 95 72 ▼ 84 124 59	22 126 10 45 2 6 2 34 1 8 28 1 20 12	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98) BOYZ N THE HOOD	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88	54 65 78 82 — 63 — 66 72 84 124 59 67	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) BOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO SHABBA RANKS EPIC 47310 (9.98 EQ) AS RAW AS EVER SOUNDTRACK ◆ QWEST 26643*/WARNER BROS. (10.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88 85	54 65 78 82 — 63 — 66 72 ▼ 84 124 59 67	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SHABBA RANKS EPIC 47310 (9.98 EQ) LI. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) WILSON PHILLIPS	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92	54 65 78 82 — 63 — 66 72 84 124 59 67 70 87	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) BOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDTRACK ♠ QWEST 26643*/WARNER BROS. (10.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 4688B/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) WILSON PHILLIPS	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103	71 81 86 84 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92 97	54 65 78 82 — 63 — 66 72 N ► 95 72 N ► 70 87 77 69	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE IJ COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TYT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SUNDTRACK ♠ QWEST 26643*/WARNER BROS. (10.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ♣ S SBK 93745 (9.98) VAN MORRISON ♠ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE & & MS 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	71 81 86 84 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92 97 82 106	54 65 78 82 — 63 — 66 72 95 72 ▼ ▶ 84 124 59 67 70 87 77 69 186	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE IJ COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TYT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO SHABBA RANKS EPIC 47310 (9.98 EQ) LL. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ S SBK 93745 (9.98) VAN MORRISON ◆ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOOTING STRAIGHT IN THE DARK	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44 104
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 (104) (105)	71 81 86 84 78 73 108 93 NEV 89 105 77 88 85 92 97 82 106 125	54 65 78 82 — 63 — 66 72 84 124 59 67 70 87 77 69 186 122	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74 18	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE IJ COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO SHABBA RANKS EPIC 47310 (9.98 EQ) LL. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) VAN MORRISON ◆ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) MR. LUCKY	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44 104
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92 97 82 106 125 91	54 65 78 82 — 63 — 66 87 95 72 N ▶ 84 124 59 67 70 87 77 69 186 122 89	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74 18 23 5	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) SOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDTRACK ♠ QWEST 26643* /WARNER BROS. (10.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) WILSON PHILLIPS LENNY KRAVITZ ♠ VIRGIN 91610* (9.98 EQ) ARRAM AS EVER MAMA SAID VAN MORRISON ♠ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING THE METTY HATE MACHI	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44 104 101 57
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92 97 82 106 125 91 95	54 65 78 82 — 63 — 66 72 84 124 59 67 70 87 77 69 186 122	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74 18 23 5 6	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98) COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) SOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ S SBK 93745 (9.98) VAN MORRISON ◆ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98) M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98) PLEASE HAMMER DON'T HURT 'EM	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44 104 101 57 1
84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106	71 81 86 84 78 73 108 93 NEV 90 80 NEV 89 105 77 88 85 92 97 82 106 125 91	54 65 78 82 — 63 — 66 87 95 72 N ▶ 84 124 59 67 70 87 77 69 186 122 89	22 126 10 45 2 6 2 34 1 8 28 1 20 12 14 56 81 28 74 18 23 5	EMF ▲ EMI 96238 (9.98) BONNIE RAITT ▲ 3 CAPITOL 91268 (8.98) NICK OF TIME BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ) NINE INCH NAILS TVT 2610 (8.98 EQ) PRETTY HATE MACHINE PATTI LABELLE MCA 10439 (9.98) BURNIN' RICHIE SAMBORA MERCURY 848895* (9.98 EQ) STRANGER IN THIS TOWN SIMPLY RED EASTWEST 91773* (10.98) STARS ANOTHER BAD CREATION ▲ COOLIN' AT THE PLAYGROUND YA' KNOW! PIXIES ELEKTRA 61118* (9.98) TROMPE LE MONDE VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ) THE COMFORT ZONE ROXETTE ▲ EMI 94435* (10.98) SOUNDGARDEN A&M 5374 (9.98) DIAMOND RIO ARISTA 8673* (9.98) DIAMOND RIO ARISTA 8673* (9.98) SOUNDTRACK ♠ QWEST 26643* /WARNER BROS. (10.98) BOYZ N THE HOOD L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) MAMA SAID KNOCK YOU OUT WILSON PHILLIPS ▲ 5 SBK 93745 (9.98) WILSON PHILLIPS LENNY KRAVITZ ♠ VIRGIN 91610* (9.98 EQ) ARRAM AS EVER MAMA SAID VAN MORRISON ♠ MERCURY 841970 (9.98 EQ) THE BEST OF VAN MORRISON AARON NEVILLE A&M 5354* (9.98) WARM YOUR HEART MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING STRAIGHT IN THE DARK MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ) SHOTING THE METTY HATE MACHI	12 1 78 82 78 36 90 7 92 84 12 95 84 97 12 16 2 39 41 44 104 101 57

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. 91991, Billboard/BPI Communications, Inc. and SoundScan, Inc.



It's a long road from star to superstar but Tina Turner has made it look easy.

Four multi-platinum albums, including 1984's Grammy-winning Record of the Year Private Dancer. Worldwide record sales over 25 million. Two #1 singles. And the #1 international tour of 1990.

Now Tina brings you Simply The Best.

Fifteen of her greatest hits featuring "What's Love Got To Do With It," "Private Dancer," "River Deep-Mountain High" and a fresh version of her classic "Nutbush City Limits, "plus three brand-new tracks including the first single and video "Love Thing" and "I Want You Near Me." A total of eighteen songs, over 70 minutes of music.



And it doesn't stop there. Look for the companion home video, Simply The Best: The Video Collection, available on Capitol Home Video November 19.

Tina gives you nothing less than Simply The Best... ON CAPITOL COMPACT DISCS, CASSETTES AND HOME VIDEOS.



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Billboard	200		
		Top Albums	continued

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT)	PEAK POSITION
110	103	86	22	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
111	114	111	42	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
112	102	105	3	VAN MORRISON POLYDOR 849026* /PLG (17.98 EQ)	HYMNS TO THE SILENCE	102
113	104	104	27	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
114	119	109	37	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
(115)	121	134	63	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
116	111	96	35	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
117	96	81	32	SOUNDTRACK ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
118	107	113	83	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
119	100	93	9	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	82
120	115	90	16	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
(121)	NEV	V ▶	1	ALABAMA RCA 61040* (9.98)	GREATEST HITS, VOL. 2	121
122	113	88	27	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
123	101	80	53	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
124	118	143	30	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
125	117	100	23	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
126	98	85	35	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
127	116	106	56	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE	2
128	123	_	2	DANGER DANGER EPIC ASSOCIATED 46977*/EPIC (9.98 EQ)	SCREW IT!	123
129	124	129	125	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
130	132	115	45	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
131	126	94	94	UB40 ▲ VIRGIN 91324 (9,98)	LABOUR OF LOVE II	30
132	110	99	40	HI-FIVE ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
133	179	190	3	FOURPLAY WARNER BROS, 26656* (9.98)	FOURPLAY	133
134	120	91	15	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
135	122	98	17	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
136	139	118	183	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
<u>(137)</u>	NEV	V >	1	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	137
138	129	101	67	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
139	130	116	18	SIOUXSIE AND THE BANSHEES GEFFEN 24387* (9.98)	SUPERSTITION	65
140	142	119	16	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
141	128	145	65	THE JUDDS ▲ CURB 8318/RCA (8.98)	GREATEST HITS	76
142	127	126	3	LITTLE FEAT MORGAN CREEK 20005* (9.98)	SHAKE ME UP	126
143	131	123	61	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
144	135	165	28	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	29
145	138	121	3	RICKIE LEE JONES GEFFEN 24426* (9.98)	POP POP	121
146	146	136	49	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITSLIVE!	11
147	94	68	3	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
148	147	103	56	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430	0433* (9.98 EQ) IN CONCERT	35
149	134	114	19	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
150	144	127	5	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
151	145	131	7	MARTIKA COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	111
152	137	147	38	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
153	141	117	7	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
(154)	185	179	59	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8

OR W	/EEK	END	ING	OCTOBER 26, 1991		
			N.			NO.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TLE BAY	POSITI
156	136	110	7	BAD ENGLISH EPIC 46935* (9.98 EQ) BACKLA	ASH 7	72
157	151	176	4	PATTY LOVELESS MCA 10336* (9.98) UP AGAINST MY HEA	ART 15	51
158	140	149	9	SAWYER BROWN CURB 94260*/CAPITOL (9.98) BU	ICK 14	40
159	143	107	3	HEART CAPITOL 95797* (10.98) ROCK THE HOUSE LI	VE! 10	07
160	158	133	97	KENNY G ▲ ARISTA 8613 (13.98)	IVE 1	16
161	157	139	51	PAUL SIMON ▲ 2 WARNER BROS. 26098 (9.98) RHYTHM OF THE SAIN	NTS 4	4
162	164	153	158	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98) FOREVER YOUR G		1
163	161	140	57	WARRANT ▲ ² COLUMBIA 45487 (9.98 EQ) CHERRY	PIE 7	7
164	150	148	6	QUEEN LATIFAH TOMMY BOY 1035* (9.98) NATURE OF A SIS	STA' 11	17
165	160	_	2	VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ) SIMPLY MAD ABOUT THE MOU	JSE 16	60
166	162	164	23	BILLY DEAN SBK 94302*/CAPITOL (9,98) YOUNG N	_ .	99
167	171	155	55	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98) SOME PEOPLE'S LIV		6
168	148	128	58	STEELHEART ● MCA 6368 (9.98) STEELHEART		40
169	154	157	58	VANILLA ICE ▲ 7 SBK 95325* (9.98) TO THE EXTRE		1
170	159	146	20	VARIOUS ARTISTS ● WALT DISNEY 60616* (9,98) FOR OUR CHILDF		31
		1 11				
171 (172)	166	167	70	BAD COMPANY ▲ ATCO 91371 (9.98) HOLY WAT		35
	199	_	2	BUDDY GUY SILVERTONE 1462*/JIVE (9.98) DAMN RIGHT I GOT THE BLU HARRY CONNICK, JR. ▲	JES 17	72
173	175	161	98	COLUMBIA 45319 (9.98 EQ) MUSIC FROM "WHEN HARRY MET SALLY	Y" 4	12
(174)	190	_	2	CHEAP TRICK EPIC 48681* (9.98 EQ) GREATEST H	IITS 17	74
175	172	132	20	EURYTHMICS ARISTA 8680* (9.98) GREATEST H	IITS 7	72
176	168	_	2	JAMES INGRAM WARNER BROS. 26700* (9.98) POWER OF GREAT MUSIC - BEST OF JAMES INGR	:AM 16	68
177	156	130	14	NAT KING COLE CAPITOL 93590* (7.98) COLLECTOR'S SER	IES 8	36
178	153	112	17	CHER ● GEFFEN 24369* (10.98) LOVE HUF	RTS 4	48
179	170	163	9	M.C. BREED & D.F.C. s.D.E.G. 4103*/ICHIBAN (9.98) M.C. BREED & D.F.	F.C. 14	42
180	176	151	6	WHITE TRASH ELEKTRA 61053* (9.98) WHITE TRA	ASH 12	22
181	163	_	21	KATHY MATTEA MERCURY 846975* (9,98 EQ) TIME PASSES	BY 7	72
182	165	138	15	GLADYS KNIGHT MCA 10329 (9.98) GOOD WOM	IAN 4	45 15
183	182	_	96	THE KENTUCKY HEADHUNTERS A PICKIN' ON NASHVI	IIF 4	11
184	167	187	29	MERCURT 636/44 (9,98 EQ)		_
185	196	181	15	MARK CHESNUTT ● MCA 10032* (9.98) TOO COLD AT HO ALLMAN BROTHERS BAND EPIC 47877* (9.98 EQ) SHADES OF TWO WORL	_	32 35
186	190	101	2			86 86
187	192	169	145			
188	177	160	145	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98) BEACH JETHRO TULL CHRYSALIS 21863* (10.98) CATFISH RISI		2
189	149	120	14		_	38
190	169	150	82	SOUNDTRACK INTERSCOPE 91725*/EASTWEST (10.98) BILL & TED'S BOGUS JOURN		28
-				SOUNDTRACK ▲ ³ EMI 93492 (10.98) PRETTY WOM		4
191	193	137	4	THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98) IN THE MEANTIME, IN BETWEEN TI		77
192	194	175	15	CROWDED HOUSE CAPITOL 93559 (9.98) WOODFA	-	33
193	184	199	48	THE JUDDS ● CURB 2070*/RCA (9.98) LOVE CAN BUILD A BRID		52
194	183	173	43	ICE CUBE ● PRIORITY 7230 (6.98) KILL AT W		34
195	155	125	8	BROOKS & DUNN ARISTA 18658* (9.98) BRAND NEW M		07
196	173	178	36	DWIGHT YOAKAM ● REPRISE 26344* (9,98) IF THERE WAS A W	VAY 9	6
197	152	_	2	MARLEY MARL COLD CHILLIN' 26257/WARNER BROS. (9.98) IN CONTROL VOL	2 15	52
198	RE-E	NTRY	21	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20 13	36
199	197	172	48	TESLA ▲ GEFFEN 24311 (9.98) FIVE MAN ACOUSTICAL J	AM I	12
200	178	152	49	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98) I'M YOUR BABY TONIG	HT 3	3

FOR WEEK ENDING OCTOBER 26, 1991

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 25 3rd Bass 135 Paula Abdul 34, 162
AC/DC 127
Bryan Adams 9
Alabama 121
Alice In Chains 113
Allman Brothers Band 185
Another Bad Creation 91
Anthrax 120

Anthrax 120
Bad Company 171
Bad English 156
Bell Biv Devoe 31
Big Audio Dynamite II 86
The Black Crowes 51
Clint Black 57, 129
Michael Bolton 13, 75
Boyz II Men 14
Brooks & Dunn 195
Garth Brooks 1, 10, 32
Peabo Bryson 140

Mariah Carey 6, 49
Mary-Chapin Carpenter 104
Carreras - Domingo - Pavarotti C&C Music Factory 23

Cheap Trick 174 Extreme 28
Cher 178 Firehouse 46
Fourplay 133
Fire Clapton 38
Marc Cohn 122 Kenny G 160
Natalie Cole 11 Geto Boys 42
Nat King Cole 177
Phil Collins 146
Color Me Badd 15
Harry Connick, Jr. 26, 138, 173, Buddy Guy 172
198
M.C. Hammer 107
Crowded House 192

Extreme 28
Firehouse 46
Fourplay 133
Firehouse 47
Firehouse 47
Firehouse 47
Firehouse 48
Firehouse 48
Fourplay 133
Firehouse 47
Firehouse 48
Firehouse 48
Fourplay 133
Firehouse 48
Fourplay

133 102 4 MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)

Roses 2, 7
Buddy Guy 172

The Cult 55

D.J. Jazzy Jeff & The Fresh Prince Danger Danger 128
Billy Dean 166
Diamond Rio 96
Neil Diamond 83
Dire Strarts 29
D.J Quik 126
Candy Duffer 74

EMF 84
Enigms

Alan Jackson 35, 118 Jesus Jones 54 Jethro Tull 188 Jodeci 48

Rickie Lee Jones 145 The Judds 66, 141, 193 The Kentucky Headhunters 144, 183 183 Kid 'N Play 186 The KLF 69 Gladys Knight 182 Lenny Kravitz 101 L.L. Cool J 99 Patti LaBelle 88 Huey Lewis & The News 125 Little Feat 142 Kenny Loggins 150 Patty Loveless 157 Patty Loveless 157

Madonna 78

Madonna 78

Barry Manilow 147

Marky Mark & The Funky Bunch Marley Marl 197

Marlika 151

Kathy Mattea 181

MC. Breed & D.F.C. 179

Reba McEntire 24, 67

MC Lyte 155

John Mellencamp 17

Metallica 8

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

Dolly Parton 60

The Party 191

Tom Petty & The Heartbreakers 39

Pixies 92

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

The Party 191

Tom Petty & The Heartbreakers 39

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

Neather 191

Tom Petty & The Heartbreakers 39

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

The Party 191

Tom Petty & The Heartbreakers 39

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

The Party 191

Tom Petty & The Heartbreakers 39

Phantom Of The Opera Highlights 81

Ozzy Osbourne 19

ACT LIKE YOU KNOW

102

Bette Midler 167 Lorrie Morgan 72 Van Morrison 102, 112 Motley Crue 3 Mottey Crue 3 N.W.A 58 Naughty By Nature 18 Aaron Neville 103 New Edition 108 Stevie Nicks 64 Nine Inch Nails 87 Nirvana 65 ORIGINAL LONDON CAST
Phantom Of The Opera 136
Phantom Of The Opera Highlights
81
Ozzy Osbourne 19

Queensyche 53

R.E.M. 30

Bonnie Raitt 12, 85

Ratt 106

Red Hot Chili Peppers 27

Robbie Robertson 77

Roxette 94

Rush 41 Rusii 41 Richie Sambora 89 Sawyer Brown 158 Scarlace 137 Scorpions 62 Seal 82 Bob Seger & The Silver Bullet Band 20 20 Shabba Ranks 97
Paul Simon 161
Simply Red 90
Sioussie and The Banshees 139
Skid Row 63
Soundgarden 95
SOUNDTRACK
Banshee 187 Beaches 187 Bill & Ted's Bogus Journey 189

Queensryche 53

Boyz N The Hood 98
The Commitments 16
Dances With Wolves 130
Ghost 154
New Jack City 117
Pretty Woman 190
Robin Hood: Prince Of Thieves 56
Steelheart 168
Rod Stewart 61
Sling 152
Doug Stone 119
George Strait 124
Barbra Streisand 73 James Taylor 37
Tesla 36, 199
Randy Travis 59
A Tribe Called Quest 68
Travis Tritt 22, 115
Tanya Tucker 79 UB40 131 Van Halen 33 Ricky Van Shelton 47 Luther Vandross 45 Vanilla Ice 149, 169

VARIOUS ARTISTS
For Our Children 170
Simply Mad About The Mouse 165
Straight From The Hood 153 warrant 163
Karyn White 70
White Trash 180
Vanessa Williams 93
Wilson Phillips 100
BeBe & CeCe Winans 134
George Winston 76
Vanni 142 Yanni 143 Trisha Yearwood 43 Dwight Yoakam 196



Love Crazy
the new album featuring the single "Love Crazy"

Management: Gold Mountain Entertainment/Danny Goldberg and Ruth Carson © 1991 Reprise Records. Starr light, Starr bright, first Starr we hear tonight...

LAST WEEK

TITLE ARTIST (LABEL)

TITLE

ARTIST (LABEL)

ALL 4 LOVE COLOR ME BADD (GIANT)

A DAY IN MY LIFE (WITHOUT YOU)

JUST WANT TO HOLD YOU JASMINE GUY (WARNER BROS.)

THE ONE AND ONLY CHESNEY HAWKES (CHRYSALIS)

LOVE ... THY WILL BE DONE MARTIKA (COLUMBIA)

CRAZY SEAL (SIRE/WARNER BROS.)

FADING LIKE A FLOWER ROXETTE (EMI)

THE MOTOWN SONG ROD STEWART (WARNER BROS.)

WHISPERS CORINA (CUTTING/ATCO)

GOT A LOVE FOR YOU JOMANDA (BIG BEAT)

WORD TO THE MUTHA BELL BIV DEVOE (MCA)

MY FALLEN ANGEL

I WONDER WHY CURTIS STIGERS (ARISTA)

CAN'T LET GO MARIAH CAREY (COLUMBIA)

SHINY HAPPY PEOPLE

LIVE FOR LOVING YOU GLORIA ESTEFAN (EPIC)

WALK THROUGH FIRE BAD COMPANY (ATCO)

DON'T CRY GUNS N' ROSES (GEFFEN)

3 A.M. ETERNAL THE KLF (ARISTA)

TENDER KISSES TRACIE SPENCER (CAPITOL)

LOUDER THAN LOVE

GROOVY TRAIN THE FARM (SIRE/REPRISE)

ALL I NEED IS YOU BLUE TRAIN (ZOO)

CHORUS ERASURE (SIRE/REPRISE)

WITHIN MY HEART

75 68 3 FOR YOU MICHAEL W. SMITH (REUNION/GEFFEN)

LIES EMF (EMI)

1

1

2

MAKIN' HAPPY CRYSTAL WATERS (MERCURY)

STRAIGHT TO YOUR HEART

HOUSECALL SHABBA RANKS/MAXI PRIEST (EPIC)

POWER WINDOWS
BILLY FALCON (JAMBCO / MERCURY)

THE DEVIL CAME UP TO MICHIGAN

GET A LEG UP JOHN MELLENCAMP (MERCURY)

KISS THEM FOR ME SIOUXSIE & THE BANSHEES (GEFFEN)

GETT OFF PRINCE & THE N.P.G. (PAISLEY PARK)

RING MY BELL D.J. JAZZY JEFF/FRESH PRINCE (JIVE)

SOMETHING GOT ME STARTED

WILDSIDE MARKY MARK (INTERSCOPE/EASTWEST)

Top 40 Radio Monitor..

THIS WEEK

LAST

3

11

5

16

1

2

7

5

2

3

NEW 'UPRISINGS' PAGE HIGHLIGHTS DEVELOPING ACTS

(Continued from page 1)

stardom.

A key component of the new weekly page is a 40-position "Heatseekers" album sales chart. Like The Billboard 200 and the Top Country Albums charts, the Heatseekers chart is based on data supplied by SoundScan, which provides an actual count of pieces sold at retail.

The Heatseekers chart is devoted to artists who have never reached the first 100 positions of The Billboard 200 Top Albums chart, the top 25 of the R&B or country albums charts, or the top five of any other Billboard albums chart (jazz, adult alternative, etc.). When an artist's album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart.

Under these guidelines, some of the Heatseekers titles will appear on other album sales charts. For example, the No. 1 title on this week's Heatseekers chart, "Mr. Scarface Is Back" by Scarface, debuts this week at No. 137 on The Billboard 200. The new chart will serve to highlight such titles before they move into the upper ranks of the main charts-and graduate from their Heatseekers status.

The Popular Uprisings page also will provide regional sales information on the hottest titles on the Heatseekers chart. Each week, Billboard will print the No. 1 Heatseekers title in eight different U.S. regions. Top 10 sales lists for two of the eight regions will also appear each week on a rotating basis in the Regional Roundup. This week, the feature debuts with the top 10 Heatseekers titles in the Pacific and South Central regions.

All of this data will be spiced each week by artist photos and commentary from Geoff Mayfield, Billboard's associate chart director/retail research and manager of the Heatseekers chart. The commentary will include input from retail buyers, information on new-artist programs, news on local radio and video show action, and other exclusive tips. The goal is to provide the best information anywhere on tomorrow's stars.

GRAMMYS MEAN BIG BIZ FOR NEW YORK CITY

(Continued from page 9)

"It has evolved as almost a chauvinistic competition" between New York and Los Angeles, says Tisch, whose committee includes Time Warner chairman Steve J. Ross,

man Michael Dornemann, Poly-Gram Holdings president and CEO Alain M. Levy, MTV Networks CEO and chairman Tom Freston, and Mayor David N. Dinkins, the honorary chairman.

'I think we were able to put together many of the resources that New York has to offer," says Tisch of the committee's efforts. "It really points out that New York is the entertainment capital of the world."

New York next year will host not only the Grammy Awards but the 1992 Democratic National Convention and a harbor festival marking the 500th anniversary of Columbus' arrival in America. "We clearly need some good news [in New York] and I don't see how it can get any better than hosting the Grammys," says Tisch.

Among the events planned for the 1992 Grammy Week are a reception hosted by Mayor Dinkins for NARAS trustees and guests at Bloomingdale's; a fund-raising gala to benefit the NARAS program MusiCares at the Waldorf Astoria; a nominee party at the Rainbow Room the night before the awards show: a weeklong Grammy Music Festival at various locations open to the public; and visits by leading recording artists to city schools.

Tisch says both the complexity and expectations involved with production of the Grammys have risen significantly since the awards first were staged here at Madison Square Garden's now-defunct Felt Forum in 1972. Informal discussions have taken place regarding the use of Madison Square Garden for the awards telecast in future years, he says. This could greatly increase the size of the audience and the scope of the produc-

37 42 6

FINALLY CE CE PENISTON (A&M)

The Grammys were staged at the Uris Theater in New York in 1975 and at Radio City Music Hall in 1981 but remained in Los Angeles for most of the past decade.

In 1986, Tisch was appointed chairman of the Grammy host committee by then-Mayor Edward I. Koch and given the task of bringing the event back to New York. The Grammys were staged at Radio City again in 1988 and in 1991 under the committee leadership of Edwin S. Cooperman, president and CEO of American Express Travel Related Services. The committee is now a standing entity focused on bringing the Grammys to New York regularly in the years ahead, says Tisch.

Betsy Kenny is executive director of the committee.

38 51 * * NO. 1 * * EMOTIONS MARIAH CAREY (COLUMBIA) 2 wks at No. 1 9 39 43 6 2 4 11 ROMANTIC KARYN WHITE (WARNER BROS.) 40 44 3 2 14 I ADORE MI AMOR COLOR ME BADD (GIANT) 41 50 7 4 3 12 42 27 17 DO ANYTHING NATURAL SELECTION (EASTWEST) 5 18 MOTOWNPHILLY BOYZ II MEN (MOTOWN) **43** 34 11 44 41 19 6 6 14 GOOD VIBRATIONS MARKY MARK (INTERSCOPE/EASTWEST) 7 8 5 CREAM PRINCE & THE N.P.G. (PAISLEY PARK) **45** 46 HOLE HEARTED 46 35 8 10 11 47 45 20 9 7 17 (EVERYTHING I DO) I DO IT FOR ... 10 11 13 LOVE OF A LIFETIME 48 48 11 9 20 I CAN'T WAIT ANOTHER MINUTE 49 49 17 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA) 13 | 16 **50** 52 13 28 4 WHEN A MAN LOVES A WOMAN <u>(51)</u> SET ADRIFT ON MEMORY BLISS 52 38 13 14 17 4 15 WIND OF CHANGE 15 | 12 **53** 58 STREET OF DREAMS 16 33 2 **54** 55 55 54 RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY) (17) 18 12 TOO MANY WALLS CATHY DENNIS (POLYDOR/PLG) 18 | 15 | 17 56 57 19 19 12 SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL) 57 60 20 14 19 I'LL BE THERE THE ESCAPE CLUB (ATLANTIC) **58** 65 EVERYBODY PLAYS THE FOOL **59** 63 21 24 12 22 20 7 CAN'T STOP THIS THING WE . . . BRYAN ADAMS (A&M) 60 53 18 WITH YOU TONY TERRY (EPIC) 61 66 23) 25 15 62 59 LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU) 24 31 9 O.P.P. NAUGHTY BY NATURE (TOMMY BOY) 63 | 56 | 8 **25** 26 9 BLOWING KISSES IN THE WIND PAULA ABDUL (CAPTIVE/VIRGIN) 64 61 14 **26** 40 4 27 | 16 | 19 EVERY HEARTBEAT 65 64 3 **28** | 22 | 17 THINGS THAT MAKE YOU GO ... **66** | 62 | 6 29 21 15 TIME, LOVE AND TENDERNESS **67** THE PROMISE OF A NEW DAY **30** 23 20 68 75 2 DON'T WANT TO BE A FOOL 69 74 7 31 32 10 32 30 8 REAL REAL REAL 70 67 4 IT'S SO HARD TO SAY GOODBYE... BOYZ II MEN (MOTOWN) 33 39 8 SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC) 72 34 37 THAT'S WHAT LOVE IS FOR 73 72 2 35 47 36 29 7 HEY DÓNNA RYTHM SYNDICATE (IMPACT/MCA) 74 _

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc

TOD AN DADIN DECIDERAT MONITOR

			IUP 40 RAVIO REI	JUN	INL	IN.	MINIMITUR
1	2	2	TEMPTATION CORINA (CUTTING/ATCO)	14	13	18	HOLD YOU TIGHT TARA KEMP (GIANT)
2	1	3	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)	15	10	8	MORE THAN WORDS EXTREME (A&M)
3	3	7	HERE I AM (COME AND TAKE ME) UB40 (VIRGIN)	16	16	24	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
4	5	9	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	17	8	2	PLACE IN THIS WORLD MICHAEL W. SMITH (REUNION/GEFFEN)
5	-	1	IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ (VIRGIN)	18	11	2	P.A.S.S.I.O.N. RYTHM SYNDICATE (IMPACT/MCA)
6	4	5	RUSH RUSH PAULA ABDUL (CAPTIVE/VIRGIN)	19	18	18	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)
7	7	9	LOSING MY RELIGION R.E.M. (WARNER BROS.)	20	22	4	PIECE OF MY HEART TARA KEMP (GIANT)
8	9	7	UNBELIEVABLE EMF (EMI)	21	20	47	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
9	6	13	BABY BABY AMY GRANT (A&M)	22	21	8	LOVE IS A WONDERFUL THING MICHAEL BOLTON (COLUMBIA)
10	14	14	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)	23	19	10	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)
11	17	29	LOVE WILL NEVER DO JANET JACKSON (A&M)	24	-	6	NIGHTS LIKE THIS AFTER 7 (VIRGIN)
12	15	21	SOMEDAY MARIAH CAREY (COLUMBIA)	25	23	7	POWER OF LOVE/LOVE POWER LUTHER VANDROSS (EPIC)
13	12	12	I LIKE THE WAY HI-FIVE (JIVE/RCA)				titles which have appeared on the Monitor and have dropped below the top 20.

Sony Music Entertainment chairman Michael Schulhof, BMG chair-

BETWEEN THE

by Geoff Mayfield

GARTHMANIA CONTINUES: Yes, Garth Brooks is for real. He holds No. 1 with a bullet on The Billboard 200 for a second straight week, but his momentum is even more impressive than a simple look at the charts might reveal. His "Ropin' The Wind" and "No Fences" are the only titles in the top 10 to see an increase in sales this week. Meanwhile, his first set grabs a bullet as it moves up one place to No. 32.

R. CONSISTENCY: Brooks' newest gains 16,000 units, which brings him to almost 270,000 for the week. The album has never sold fewer than 220,000 units in any of the five weeks it has been on the charts; in the 23 weeks that Billboard has employed the point-of-sale system, no other act has exceeded 200,000 units for more than two weeks ... Look at the suggested lists on Brooks' three albums and you'll see an industry trend. His first is \$8.98, the second is \$9.98, and "Ropin' The Wind" is \$10.98.

ARRIVALS: Two baby acts are absolutely exploding! Rocking Nirvana blasts ahead 44 places to No. 65 in just its third week. And, in its second week, pop rap act P.M. Dawn zooms 120 spots to No. 71. Nirvana makes huge jumps at The Musicland Group and Sound Warehouse. P.M. Dawn shipped 65,000 units during a recent five-day period and has moved more than 200,000 copies to date . . . Although it slides slightly on The Billboard 200, the latest by Harry Connick Jr. debuts at No. 1 on the Top Jazz Albums chart. Supergroup Fourplay makes a hearty 179-131 jump on The Billboard 200 in the same week that it captures the top slot on the Top Contemporary Jazz Albums list.

ROADS TO RICHES: Touring boosts several projects. Michael Bolton's two sets move ahead (15-13 and 79-75), as do titles by Tom Petty (46-39), John Lee Hooker (125-101), and the Allman Brothers Band (196-185). Bluesman Hooker is also getting some VH-1 exposure. Another seasoned blues vet, Buddy Guy, moves 199-172 while opening at No. 2 on our new Heatseekers chart (see page 95).

CLASSICAL GAS: PolyGram Classics is known as a powerhouse player in the classical world. This week's charts underline that status, as the division owns the top four slots on the Top Classical Albums chart and the three highest slots on the Top Classical Crossover list ... Looks like the Varese Sarabande label owes a debt of thanks to Paramount Home Video. The vid vendor's new aggressive campaign that moves "Ghost" from rental pricing to a sell-through price appears to have invigorated the film's soundtrack (185-154).

UPDATE: Northeast force Strawberries joined the point-of-sale reporting pool in recent weeks, along with regional chains Title Wave (Minneapolis) and Zia Records (Phoenix). The panel's rack representation has also improved, thanks to Handleman Co.'s recent acquisition of Lieberman Enterprises. Several hundred Lieberman venues have been added to the system in the last few months, and the rest of that network should be on line in a matter of weeks. A number of independent stores and smaller chains have also been added.

94

WEEKLY NATIONAL REPORT ON NEW D E V E L O P I N G BILLBOARDS AND



Warming Up. A pair of recent appearances on NBC programs gave a sales burst to the debut album by Francesca Beghe. The Manhattan native also just played some concerts in the Northwest, warming up for Michael Bolton

Road Work, School Of Fish has been playing dates for the last six months, and it's starting to pay off. The band markets in the East, as well as college markets like Ann Arbor, Mich., and Columbus,

is starting to click in major Ohio

Fiddle About. Thanks to the Oct. 2 Country Music Assn. Awards telecast, Mark O'Connor re-entered the Top Country Albums chart last week. The former Dixie Dreg scores in the Mountain, East North Central, and South Atlantic regions

EELS LIKE THE FIRST TIME: This is the start of an exciting journey for Billboard, a quest in which we'll endeavor to discover tomorrow's stars. With tight playlists and the increasing consolidation of the retail ranks, breaking new artists has become more challenging than ever. We intend to ease that process by attempting to catch the buzz on those acts who have never hit the upper reaches of the existing

charts. We'll present not only our new national Heatseekers chart, but also a glimpse of what's busting loose on a regional basis.

WHAT'S WHAT: By virtue of the eligibility criteria we have established (see story, page 1), some of the Heatseekers will not necessarily be "new." For example, two of the acts on this week's chart, bluesman Buddy Guy and international songstress Nana Mouskouri, have been performing for years. But, since neither has ever climbed to the heights of Billboard's charts, they are entitled to this exposure. Some of the artists listed here-including Brand Nubian, Tony Terry, and Latin Alliance-have had previous runs on the lower half of The Billboard 200 ... Like The Billboard 200 and the Top Country Albums list, the Heatseekers charts are based on sales counts compiled by

SoundScan, using the same network of stores that report to our other point-of-sale charts.

WHO'S WHO: The first No. 1 Heatseeker is Scarface, a new artist on the Rap-A-Lot label, distributed through Priority. Scarface, a 21-year-old Houston native, is a member of Geto Boys, the controversial rap group that reached No. 24 on The Billboard 200 this summer with "We Can't Be Stopped." It seems especially appropriate that the first No. 1 on this developing-artists chart belongs to the independent-label camp.

GOIN' TO SCHOOL: The album debut of School Of Fish hit stores April 1, but it was no April Fool's joke. The band has

been touring for six months; those efforts finally paid off when the band hit The Billboard 200 in the Sept. 14 issue. "We've seen this band happen region by region by region since it came out." says John Grady, national director of field marketing for Capitol. "It has a lot to do with their tour schedule. When they play someplace, they sell." Grady adds that Fish has played some markets as many as three and four times, with the audience growing for each return visit.

The group is No. 1 in the West North Central region, and Grady says the band is starting to catch on in such Eastern markets as New York, Philadelphia, and Washington, D.C. Radio support, says Grady, has been inconsistent, "with sta-

tions adding them, dropping them, and readding them." The label hopes that new track "King Of The Dollar" will score consensus adds.

TRY, TRY AGAIN: Two weeks ago, singer/songwriter Francesca Beghe came within a couple of hundred units of making The Billboard 200. (Her sales this week are just below eligibility for the debut Heatseekers chart.) The recent sales burst came as a result of a nationally televised segment about Beghe and SBK chief Charles Koppelman on Jane Pauley's "Real Life" Sept. 20, and an appearance a week later on "The Tonight Show.

In February, she played the Gavin meet. In May, Beghe made a cross-country swing, performing tunes for retail and radio mov-

ers and shakers. She attended the Bobby Poe confab in May, played the Western Merchandisers/Hastings convention in June, was "Artist of the Month" on VH-1 in August, and, two

weeks ago, was well received at Tower Records' meet.

Beghe, however, is patient. "At least I don't have to wait tables anymore," she says proudly. The label is patient, too. Seems that in 1990, SBK had an album that, like Beghe's, often came close to hitting The Billboard 200. Though it never charted, **Jesus Jones**' "Liquidizer" paved the way for this year's top 30 success with "Doubt."

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

REGIONAL HEATSEEKERS # 1's MOUNTAIN NORTHEAST Chris LeDoux, Western Underground White Trash, White Trash EAST NORTH CENTRAL Scarface, Mr. Scarface is Back MA MIDDLE ATLANTIC WEST NORTH CENTRAL Lisette Melendez, Together Forever School of Fish, School of Fish SOUTH ATLANTIC D.J. Magic Mike, Bass is the Name PACIFIC M.C. Breed & DFC, M.C. Breed & DFC SOUTH CENTRAL Scarface, Mr. Scarface is Back

THE REGIONAL ROUNDUP

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

PACIFIC 1.M.C. Breed & D.F.C., M.C. Breed & D.F.C.

- I.M.C. Breed & D.F.C. M.C. Breed & D.F.C. 2 Scarface, M.F. Scarface is Bod. 3. Voice of the Beehive, Honey Lingers 4. Four One Five, Nu Nigazz On Tha Blokkk 5. Latin Alliance, Latin Alliance 6. A Lighter Shade of Brown, Brown & Proud 7. WC & The Moad Circle, Ain't a Damn Thing.
- 8. Jasmine Guy, Jasmine Guy
 9. Ned's Atomic Dustbin, God Fodder
 10. School of Fish, School of Fish
- SOUTH CENTRAL

 1. Scarlace, Mr. Scarlace is Bock

 2. Buddy Guy, Domn Right I Got The Blues

 3. Nemesis. Munchies For Your Bass

 4. Smoshing Pumpkins, Gish

 5. Marty Rown, High & Dry

 6. D.J. Magic Mike, Bass is The Name of The Game

 7. Mark O'Connor, The New Nashville Crite

 8. M.C. Read * 2...*
- Mark O'Connor, The New Nashville Cats
 M.C. Breed & D.F.C. M.C. Breed & D.F.C.
 Chris LeDoux, Western Underground
 The Farm, Spartacus

BILLBOARD'S ALBUM CHART

THES	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING OCTOBER 26, 1991, FR SAMPLE OF RETAIL STORE AND RACK SALES REPOR COMPILED, AN ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TS COLLECTED, ID PROVIDED BY TITLE
1		1	★ ★ No. 1 SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) 1 we	★★ MR. SCARFACE IS BACK
2		1	BUDDY GUY JIVE 1462* (9.98)	DAMN RIGHT I GOT THE BLUES
3	_	1	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98)	M.C. BREED & D.F.C.
4	_	1	WHITE TRASH ELEKTRA 61053* (9 98)	WHITE TRASH
5		1	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH
6		1	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
7	_	1	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98)	TOGETHER FOREVER
8		1	SMASHING PUMPKINS CAROLINE 1705* (9.98)	GISH
9		1	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6-98 EQ)	GOD FODDER
10		1	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE
11	-	1	THE FARM SIRE 26600/REPRISE (9 98)	SPARTACUS
12		1	NANA MOUSKOURI PHILIPS 510229* (10.98 EQ)	NLY LOVE-BEST OF NANA MOUSKOURI
13	=	1	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS
14		1	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS
15		1	BLUES TRAVELER A&M 15373* (9.98)	TRAVELERS & THIEVES
16		1	M.C. SKAT KAT & STRAY MOB CAPTIVE 91396* (9.98	ADVENTURES OF M.C. SKAT KAT
17	_	1	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
18	-	1	LATIN ALLIANCE VIRGIN 91625* (9.98)	LATIN ALLIANCE
19	_	1	CRASH TEST DUMMIES ARISTA 8677* (9.98)	GHOSTS THAT HAUNT ME
20	-	1	BILLY FALCON JAMBCO 848 800"/MERCURY (9.98)	PRETTY BLUE WORLD

21	_	1	CURTIS STIGERS ARISTA 18660* (9.98)	CURTIS STIGERS
22	-	1	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND
23	_	1	CRYSTAL WATERS MERCURY 48894* (9.98 EQ)	SURPRISE
24	_	1	VOICE OF THE BEEHIVE LONDON 828 253*/PLG (9.98)	HONEY LINGERS
25	_	1	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
26		1	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE
27		1	THE STORM INTERSCOPE 91741*/EASTWEST (9.98)	STORM
28		1	RTZ GIANT 24422*/REPRISE (9.98)	RETURN TO ZERO
29	_	1	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED
30		1	MARTY BROWN MCA 10330* (9 98)	HIGH AND DRY
31	_	1	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC
32		1	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
33		1	OVERKILL ATLANTIC 82283* (10.98)	HORRORSCOPE
34		1	PRONG EPIC 47460* (9.98)	PROVE YOU'RE WRONG
35	_	1	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
36		1	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL (9.98)	ON THE TOWN
37		1	FOUR ONE FIVE PRIORITY 57163 (9.98)	NU NIGGAZ ON THA BLOKKK
38	-=	1	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
39		1	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.9)	BROWN & PROUD
40	_	1	LLOYD COLE CAPITOL 96077* (9.98)	DON'T GET WEIRD ON ME, BABE

The Heatseekers chart lists the best-selling titles by new and developing artists. Billboard defines these artists as those who have never appeared in the top 100 of the Billboard 200 Top Albums chart, nor in the top 100 of the Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. © 1991, Billboard/BPI Communications, Inc.

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FIRST QUARTER LIGHT ON VID HEAVYWEIGHTS

(Continued from page 7)

& Ted's Bogus Journey" (Jan. 9). The titles have grossed \$44 million and \$38 million, respectively, at the box office.

Given the studios' longstanding pattern of leaving six to eight months between the theatrical and home video releases of a film, only three films that attained the \$50 million box-office level are likely to be released on cassette during the first quarter. They are FoxVideo's "Hot Shots" (\$67 million), Columbia Tri-Star's "Boyz N The Hood" (\$55 million), and Warner's "Doc Hollywood" (\$52 million).

After those three, the next strongest titles likely to be released during the first or early second quarters are Buena Vista's "The Rocketeer" (\$47 million) and Paramount's

"Regarding Henry" (\$42 million).
No other films likely to be released during the first quarter

TENNESSEE ERNIE FORD

(Continued from page 7)

Merle Travis' folk-tinged "Sixteen Tons" in 1955 that Ford became a recording superstar. The single went to No. 1 on both the pop and country charts and ultimately sold more than 4 million copies.

Ford, who called himself "the Ol' Peapicker," was a master storyteller and comic as well, and frequently appeared on "Hee Haw."

In his later years, Ford concentrated on performing gospel music. Indeed, his only Grammy, awarded in 1964, was for the album "Great Gospel Songs."

In 1990, Ford was inducted into the Country Music Hall of Fame.

He is survived by his second wife, Beverly, and two sons, Buck and

EDWARD MORRIS

broke the \$40 million box-office plateau.

Three films that reached the \$30 million box-office plateau are also possible candidates for first-quarter or early-second-quarter release-Buena Vista's "The Doctor" (\$36 million), Paramount's "Dead Again" (\$34 million), and New Line's "Freddy's Dead" (\$34 million).

Ed Mintz, president of Las Vegasbased research firm CinemaScore, notes that box-office performance does not necessarily correlate with how many copies of a title a studio can sell on cassette, nor how well that title performs on rental shelves.

'Box office itself doesn't tell the whole story," says Mintz, whose firm tracks consumers' intent to rent theatrical feature films. "There is some correlation, but who a movie appeals to is the determining factor ... To me, the \$40 million-\$50 million films are often the most dangerous, and I mean good dangerous. You can really rent those, particularly if they appeal to females and over-25s.'

Mintz acknowledges, however, that such titles are not particularly good traffic-builders for retailers. To the degree [retailers] rely on the awareness of films in the marketplace to draw people into stores, they're in trouble."

Mintz adds that, unlike a film such as "Terminator 2," which generates high initial rental demand, none of the likely first-quarter releases will "come exploding on the scene. They just don't have the awareness of a

CONFIDENCE AND CONCERN

Some retailers, such as Fort Lauderdale, Fla.-based Blockbuster Video senior VP Ron Castell, are confident the first quarter will have its share of rentable movies.

"Hollywood is bemoaning the disappointing summer," Castell says. "After 'T2,' nothing really caught hold. From a home-video standpoint we'd like everything to be as big as 'T2.' Then we know it will be big in video. But for these movies in the last half of the summer and early fall, if there was enough marketing behind them, when they get to home video they will do OK.

"Even though people didn't go to see them in theaters, the advertising created awareness," Castell continues, "When 'Hot Shots' comes to video you have to believe that a number of people are familiar with it. It did \$50 million-\$60 million. There was a bunch of marketing. It was on signs. It was in trailers in theaters. People know what it is."

More typical of retail sentiment, however, is the concern expressed by Tower Video buyer John Thrasher.

"I don't think the studios, for the most part, will support \$7 million films with TV advertising or big campaigns. Nor do I think consumers will come into the store the first weekend for a \$7 million film," Thrasher says. "We can only do so much in the way of advertising as a retailer. People are only going to travel so far to go to a particular store. The studios have to drive people out to retail ... You just hope consumers stay in the habit of coming in and seeing what's new. It is bleak. There doesn't appear to be that much out there that's strong."

Ironically, Thrasher says, the lack of blockbuster titles to gobble up retail open-to-buy dollars could have a beneficial effect for manufacturers.

"All those [lesser] titles will probably perform better on home video [for suppliers] than any other time in home video's existence," he says. 'Why? Retailers will have to have product. They should perform relatively well, although by all odds those titles shouldn't perform all that well."

'FANTASIA' ORDERS REACH GRACEFUL 9.25 MIL UNITS

(Continued from page 5)

Home Video's "E.T. The Extra-Terrestrial" is still the champ at about 13 million-14 million units, followed by Warner Home Video's "Batman," believed to be in the 11 million-12 million

After the holiday period, the six best-selling videos of all time are expected to be "E.T.," "Batman," Fox-Video's "Home Alone," and three Disney titles: "Pretty Woman," "Fantasia," and "Bambi."

"Fantasia" has a slightly higher prebook number than did holiday sellthrough competitor "Home Alone," which recently shipped close to 9 million units. With re-orders, that title is said to be over the 10-million-mark on cassette.

Home video analyst Amy Innerfield of New York-based Alexander & Associates says holiday sell-through business "should be up overall" compared with last year—although there are fewer major sell-through releases. "It's going to be a pretty good fourth-quarter market in sell-through," she says.

Other key holiday sell-through titles this year include Warner Home Video's "Robin Hood: Prince Of Thieves" [arriving in stores Monday (21)], projected at 5 million; "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" at about 4 million; "Rescuers Down Under" at about 2 million-3 million; a repriced "Ghost" at 2.3 million, and Disney's animated "Robin Hood" at about 4 million-5 million. With "Fantasia" and "Home Alone," this puts combined fall sellthrough shipments to date in the 30 million-35 million range.

Last holiday season, the fall lineup consisted of such titles as "Total Recall," "Pretty Woman," Disney's "Peter Pan," GoodTimes' "Peter Pan," and MGM/UA's "All Dogs Go To Heaven."

With the exception of "Pretty Woman," says Innerfield, "which racked up about 9 million units, there were more titles that did in the 3 million-4 million unit range [last year]. This year, however, you have two titles doing about 10 million, and one which should do about 5 million. Right there you get a big boost.'



Digital Audio Disc Corp. celebrates its one-millionth laserdisc pressing, Walt Disney's "Fantasia," by presenting executives of Image Entertainment and Buena Vista Home Video with commemorative copies of the animated feature. Shown, from left, are Image executive VP Lee Kasper; Buena Vista Eastern regional director Matt Brown; and DADC VP of sales Scott Bartlett.

Top Pop. Catalog Albums...

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THIS	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF REPORTS COLLECTED, COMPILED, AND PI ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG	ROVIDED BY SoundScan	ITLE	WKS. ON CHART
1	1	★★ NO. 1 ★★ THE RIGHTEOUS BROTHERS ● BEST OF RIGHTEOUS BROTHERS CURB 77381* (6.98) 14 weeks at No. 1			
2	2	MEAT LOAF & 6 CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF H	1ELL	23
3	3	STEVE MILLER BAND 4 5 CAPITOL 46101* (7.98)	GREATEST	HITS	23
4	5	JOURNEY A 3 COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST	HITS	23
5	4	GUNS N' ROSES ▲ 8 GEFFEN 24148* (9.98)	APPETITE FOR DESTRUCT	rion	23
6	8	THE EAGLES ▲ 12	GREATEST HITS 1971-1	975	23
7	7	PATSY CLINE ▲ ³	GREATEST	HITS	23
8	13	MCA 12 (4.98) THE DOORS ▲	BEST OF THE DO	ORS	12
9	11	ELEKTRA 60345* (12.98) JAMES TAYLOR ▲ 3 WARNER RESC. 2113 (7.08)	GREATEST H	нітѕ	23
10	12	WARNER BROS. 3113 (7.98) BOB MARLEY AND THE WAILERS	i ▲ ² LEG	END	12
11	10	TUFF GONG 846210 /ISLAND (9.98) AEROSMITH ▲ ⁵	GREATEST H	HITS	
		COLUMBIA 36865* (5.98 EQ) JIMMY BUFFETT ▲	SONGS YOU KNOW BY HE	ART	23
12	6	MCA 5633 (7.98) AC/DC ▲ 10	BACK IN BL	ACK	23
13	9		CES - THE BEST OF ERIC CLAP	TON	23
14	15	POLYDOR 825382 (6.98 EQ) BILLY JOEL 2	GREATEST HITS VOL. I	& II &	23
15	16	COLUMBIA 40121* (11.98 EQ) PINK FLOYD A 8	THE W	/ALL	23
16	18	COLUMBIA 36183 (15.98 EQ) ELTON JOHN ●	GREATEST H	HITS	23
17	14	MCA 1689 (4.98) LED ZEPPELIN ▲ 10	LED ZEPPELI		22_
18	17	ATLANTIC 19129 (7.98) VINCE GILL	BEST OF VINCE (23
19	32	RCA 9814* (4.98) THE EAGLES ●	GREATEST HITS VO		2
20	19	ELEKTRA 60205* (7.98)	·		23
21	20	PINK FLOYD ▲ 12 CAPITOL 46001 (9.98)	DARK SIDE OF THE MO		23
22	23	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FR0		23
23	21	METALLICA ▲ ² ELEKTRA 60812* (9.98)	AND JUSTICE FOR		14
24	25	EPIC 45320 (13.98 EQ)	ST OF LUTHER: THE BEST OF L		23
25	26	BOB SEGER & THE SILVER BULL CAPITOL 12182 (12.98)			7
26	30	THE DOORS ▲ ² ELEKTRA 515*/ (7.98)	GREATEST H		12
27	22	WARNER BROS. 26158 (9.98)	OWNTOWN TRAIN/SELECTIONS		23
28	27	A&M 3902* (9.98)	NGLES - EVERY BREATH YOU T		21
29	33	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTN		10
30	24	QUEEN HOLLYWOOD 61152*/ELEKTRA (9.98)	A NIGHT AT THE OP		6
31	28	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1	989	23
32	31	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPP	PETS	10
33	38	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPE	ELIN	22
34	42	TOM PETTY ▲ 3 MCA 6253 (9.98)	FULL MOON FE	VER	13
35	34	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST H	HITS	6
36	36	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VO	L. 2	9
37	37	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA H	HITS	4
38	47	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST H	HITS	14
39	35	DEF LEPPARD ▲ 10 MERCURY 830675 (9.98 EQ)	HYSTE	RIA	23
40	29	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98)	GRACELA	AND	13
41	39	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUN	GER	17
42	41	GUNS N' ROSES ▲ 3 GEFFEN 24198* (9.98)	G N' R I	LIES	15-
43	44	FOREIGNER ▲ 3 ATLANTIC 80999* (7.98)	RECO	RDS	23
44	45	BRYAN ADAMS ▲ ⁴ A&M 5013* (9.98)	RECKL	ESS.	5
45	_	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELI	IN 2	18
46	40	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98)	ALWAYS & FORE	VER	6
47	50	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST H	HITS	13
48	43	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF H	HITS	17
49	49	ORIGINAL BROADWAY CAST GEFFEN 24151 (17.98)	LES MISERAB	LES	20
50	46	GEORGE STRAIT ▲ ² MCA 5567 (7.98)	GEORGE STRAIT'S GREATEST H	HITS	5
Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart					

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.

BENSON MARKETS CARMAN TO MAINSTREAM

(Continued from page 9)

While Carman's catalog of gold and platinum releases and videos is a staple in most Christian bookstores, he's something of an unknown quantity to many mainstream buyers. But Watland says that is changing.

"Oh, I think our customers know who he is," Watland says. "The people at Wal-Mart and Hastings are aware when he fills auditoriums in their towns. . . . This release should allow him to step out, while still staying in the Christian market-place."

Kathy Dosdal of Minneapolisbased Musicland, which operates about 800 music units, says the stores in that chain have been familiar with Carman and other major gospel acts "for years."

"We always carry a lot of stuff, we have a very extensive gospel line," Dosdal says.

While Lynch says Benson has no breakdown on what percentage of Carman's sales are through Christian bookstores versus secular record outlets and bookstores, sales of recent releases by crossover Christian artists Amy Grant and Michael W. Smith are reportedly split 50-50 between Christian and mainstream outlets.

Benson has a distribution agreement with A&M Records for the

secular marketplace, but Lynch says both A&M and Benson decided not to exercise A&M's option on "Addicted To Jesus."

"I know we talked about it a lot with them," Lynch says. "But neither one of us could see where they'd be able to add much. We've done it ourselves so long, we just didn't think they could move a

'We think this will break new ground for Christian artists'

whole lot of additional units, particularly with the lyric content of this album. . . .

"But we still anticipate this will be our biggest sale in the mainstream marketplace in our history," Lynch adds.

BIG IN-HOUSE STAFF

The Benson company has been able to make sizable dents in the mainstream market partly because of the size of its staff. The company has 25 sales representatives, including 16 road reps and an outbound telemarketing staff.

In-bound telemarketing is handled through Zondervan, Benson's

Smith managing director Sir Malcolm

Field told an internal meeting of Our

parent company. Zondervan also owns the Family Bookstores, the nation's fourth-largest bookstore chain with nearly 130 stores, according to Lynch.

Lynch says that Benson's promotional support for "Addicted To Jesus" is "unprecedented" in Benson's 80-year history. In addition to point-of-purchase displays, T-shirts, door-sized posters, buttons, and major radio and magazine buys, he says the company has shipped 1,500 six-foot-11-inch stand-up displays with a pre-release message and an advance cassette. A second order of 2,500 life-size stand-ups will ship October 30. Again, the stand-up order is more than double Benson's previous largest order.

The P-O-P display will feature a recorded message from Carman to the effect that it's better to be hooked on Jesus than to be addicted to drugs or alcohol.

Besides his success as a recording artist, Carman's "Revival In The Land" is the only contemporary Christian video to be certified platinum, with sales currently in the 80,000 range. Production has already begun with producer Steve Yake on the "Addicted To Jesus" longform video package, which will reportedly include an animated segment.

The New Jersey native currently has two gold albums ("Revival In The Land" and "Radically Saved"), a gold video ("Radically Saved"), and a platinum video ("Revival") among his several releases for Benson.

At a Sept. 28 concert in McCombs Dam Park in the Bronx, the popular singer/songwriter drew an estimated 10,000-12,000 people. Like virtually all of Carman's performances, the Bronx show was free to the public.

BPI WON'T TRY TO BLOCK VIRGIN, W.H. SMITH LINK

(Continued from page 5)

try is that when Our Price was taken over by Smith [in 1985], there was no reflection of that closeness in terms of making trading terms discussions more difficult." Executives from Smith or Our Price did not use the marketing might of the combined group as a tactic when negotiating, he says.

Oberstein says the OFT should be aware of the BPI's interest in Smith's latest proposed link. However, if and when the BPI is asked for its opinion, Oberstein says, it will reiterate this view: "We did not find when Our Price and Smith came together that there was any dislocation of the market."

There was, though, muted fury in some record company circles when Smith bought 74 smaller stores from Virgin in 1987. Smith argued to the OFT that even with the new stores, it would still have only 23% of the U.K. market, an argument derided by many at the record companies but accepted by the OFT.

Record companies feared at that point that British music retailing was being dominated by a small group of chains—effectively, Smith/Our Price, HMV, Woolworth, and Virgin—and concerned that they would find it difficult to resist pressure for discounts and favorable terms.

That led to a record manufacturers' representative establishing regular contact with the OFT. In a series of meetings held without the knowledge of retailers, the spokesman presented a case for why retail power—particularly that of Smith/Our Price—was growing to the extent where it was contrary to healthy business competition.

The representative received a polite hearing from OFT officers but, pending the OFT's decision on the Smith-Virgin link, those representations had no discernable effect on OFT public policy.

Of the OFT's present deliberations,

Price managers last week that he was "confident" of a favorable decision. However, he added, "I cannot be certain."

3 STAFFERS JOIN BILLBOARD'S NEW SPECIALS DEPT.

(Continued from page 7)

ton Phoenix, Electronic Musician, and other publications. He reports to White and will be based in Gloucester, Mass.

Sculatti, the new director of advertorials, comes to Billboard from Robert A. Brilliant Inc., where he was senior analyst for all CBS-TV programming. Previously, he was producer/co-host of "The Cool & the Crazy," a weekly two-hour radio comedy series on National Public Radio. He was editorial director at Warner Bros. Records from 1975-81, and was the first editor of Radio & Records from 1973-

74.

Sculatti also is the author of numerous books, including "Catalog Of Cool." Sculatti reports to associate publisher/director of marketing and sales Gene Smith and is based in Los Angeles.

Pierrot, the new specials production editor, has an extensive magazine production background, which includes positions with such prestigious titles as Life and Sports Illustrated. Pierrot reports to production director Marie Gombert and is based in New York.

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Bill To Limit Foreign Control Of Ent. Companies Draws Protest

BY BILL HOLLAND

WASHINGTON, D.C.—Calling foreign ownership of U.S. movie studios, record companies, and other cultural entertainment industries unhealthy, Rep. Leon Panetta, D-Calif., has introduced a bill in the House that would limit new foreign ownership of any U.S. cultural institution to 50%.

Since all but one of the six major record companies are already foreign-owned, and the bill "grandfathers" or allows earlier purchases, it is unclear how the bill would affect the record industry.

Still, Jay Berman, president of the Recording Industry Assn. of America, says the RIAA opposes the bill because it sets up trade barriers "at a time when we are trying to discourage trade barriers at all levels, since we are asking foreign countries to remove their barriers."

Furthermore, half of the major Hollywood studios are currently foreign-owned. The bill would apparently freeze further foreign buyouts but would not prohibit further foreign investment in the film business.

Although the Motion Picture Assn. of America is not yet commenting on the legislation, industry insiders say the MPAA will oppose the bill on the same market-restriction grounds the RIAA mentioned.

Panetta's bill, H.R. 3533, is primarily written to prevent further foreign control of U.S. national landmarks and parks, but it also includes a five-

line provision that imposes a 50% foreign-ownership cap on any "enterprise organized under the laws of the United States, any State, or the District of Columbia, that is engaged in the cultural or entertainment industry of the United States."

Insiders call the bill vague and flawed because of the nonspecific language as well as trade-barrier aspects.

Further, Panetta and his staff have not compiled statistics on the current foreign ownership of any of the landmarks, parks, or entertainment industries.

A Panetta staffer told Billboard: "Well, we weren't able to obtain accurate numbers before the bill was introduced. It would be up to the Securities & Exchange Commission to collect the data and arrive at the percentages."

When pressed for other examples of entertainment enterprises that would be affected, the staffer said local, regional, and national radio, TV, and cable entertainment programs might also fall under the any-and-all language of the bill, but he was unsure whether any other cultural enterprises would be affected.

Asked whether regional record companies, state opera companies, local film companies, or unintended groups such as poetry appreciation societies, fan clubs, or macramé groups could be included in the definition of cultural industries, the staffer reiterated: "The language is intended to be inclusive."





Edited by Irv Lichtman

A NEW SCENARIO is being presented by the London rumor mill suggesting that EMI will buy the half of Chrysalis Records that it does not own, will acquire a controlling interest in the Virgin Music Group, and will then install Chrysalis U.K. president Paul Conroy to head up Virgin. Virgin, rather tired of the constant speculation, says it categorically is not for sale, while Conroy declines to comment on whether or not he has had a phone call from EMI's Jim Fifield.

FROM THEN TO NOW: Having done 7-inch vinyl oldies singles distribution deals with PGD, Sony, Motown, Rhino, and Fantasy, Collectables Records, based in Armdore, Pa., has made its first move into current singles in a deal with Sony Music for all titles that will not be available from the label in vinyl form. "'Collectables' will be the much-needed link in promotions for the jukebox, DJ, and radio aspects of Sony's current 7-inch vinyl catalog," says VP Melissa Greene. Initial product under the Sony arrangement is due sometime before Thanksgiving. And, Greene adds, she hopes to make similar deals with other major and indie labels.

SONY ABROAD: The president of Sony Music International's Italian unit, Piero La Falce, has unexpectedly resigned. His successor is Franco Cabrini, marketing director of EMI Italiana. La Falce is the first majormarket head to leave Sony Music Europe since Jorgen Larsen's exit as division president in July. A senior Sony Music U.K. executive reportedly spent time at the Italian affiliate earlier this year, evaluating its operations and local market conditions. The label has had a disappointing current-year performance. In other international shifts, Dimitris Yarmentitis has been elevated to managing director in Greece and Otto Zich has been appointed chairman of the European operations groups with regard to manufacturing and distribution; Zich was managing director of DADC Austria. And in New York, Thomas Tyrrell has been promoted to executive VP.

DONE TOUR: Japanese promoter Udo Artists has confirmed dates of "Rock Legends: George Harrison with Eric Clapton and His Band" concerts in Japan. Shows will be Dec. 14, 15, and 17 in the 50,000-seat Tokyo Dome, with a top ticket price of \$70. The dates are sponsored by the TBS TV network, with the backing of FM station J-Wave and Shogakkan Publishing.

OINT VENTURE: U.K. artist manager Clive Banks is forming a new venture in partnership with John Reid Enterprises, the London-based company that handles Elton John and Billy Connolly, among others. Based at the JRE offices, the startup firm (yet to be named) plans to deal with established acts and handle acts currently managed by Banks, such as Mike Oldfield and Simple Minds. Concurrently, Banks will become involved with the JRE roster.

A TONIGHT SHOW GOODBYE: Amherst Records, the indie label out of Buffalo, N.Y., plans to spend more than \$250,000 promoting two just-released CDs from Doc Severinsen & the Tonight Show Band, which has appeared on the label since 1986. One is a "Merry Christmas" program, while the other, "Once More ... With Feeling," includes guest appearances by Tony Bennett and Wynton Marsalis. Print ads are planned for USA Today, TV Guide, Wall Street Journal, and Billboard. Early next year, Severinsen and the band will leave "The Tonight Show" as host Johnny Carson retires.

SOMETHING PERSONAL: The Conference of Personal Managers Inc. has elected a new board of directors. Oingo Boingo manager Mike Gormley is the new president. He replaces Milt Suchin.

DUPLICATE SUIT: Duplitronics Inc., a maker of digital bin master systems for audiotape duplication, has filed a patent-infringement suit in U.S. District Court, Indianapolis, against Cinram Inc., a major duplicator with facilities here and in Canada. Cinram uses Concept Design's DAAD digital bin master system, the subject of an earlier infringement suit filed by Duplitronics (Bill-

board, April 27). MCA Records recently purchased Duplitronics systems for its Gloversville, N.Y., plant.

CODE MEETING: A Nov. 13 meeting to discuss the International Standard Recording Code (ISRC) will be held in London by the IFPI, the Recording Industry Assn. of America, and other international recording industry groups. Implementation of code is expected to begin in January but widespread use is still a long way off, sources say.

GONFIRMATION HESITATION: Home video labels are approaching the recent Senate Judiciary Committee hearings into sexual harassment charges against Judge Clarence Thomas, now an Associate Justice of the U.S. Supreme Court, cautiously. Neither Turner's CNN Video nor MPI Video, both proponents of the "instant video publishing" game, have immediate plans to release videos on the three-day hearings. However, MPI's Jaffer Ali says his company will "probably" release something eventually. "Something of significance happened at those hearings," he says. "It's not like the Schwarzkopf briefing [after Operation Desert Storm] or the Oliver North hearings," both of which produced MPI instant documentaries. "We feel those hearings are going to go down with the McCarthy hearings or Watergate and they deserve a more reflective treatment than we could do with a quick cut-and-paste job."

SEX, LIES & NO VIDEO? A less likely hero of the hearings, porn cult figure Long Dong Silver, may also fail to see the light of day on video. Adult Video News publisher Paul Fishbein says he knows nothing of plans to reissue the tapes referred to in the hearings, nor who released them in the first place. According to a source at adult label Caballero Home Video, a 1983 title featuring Silver, "Electric Blue With Long Dong Silver," is out of print. "It's not our tape," says the source. "We don't know whose it is." One local porn video store operator says of the Long Dong Silver product, "I ain't got none and I don't know where to get it."

LOOK FOR Tower Records to open its first outlet in Taiwan (in the city of Taipei), joining Japan and the U.K. as non-U.S. Tower locations.

MARK YOUR CALENDAR: The Who, Rod Stewart, and Eric Clapton are just some of the artists expected to appear during a Dec. 13 pay-per-view show saluting Elton John and Bernie Taupin. Based on the tribute album and video "Two Rooms," featuring 16 artists performing songs written by the famous duo, the concert will take place at New York's Paramount Theater, and be produced by PolyGram Diversified Entertainment.

Assn. of America, in an unusual lobbying move, has asked its member companies to contact top Michigan state lawmakers to voice opposition to three obscenity bills that would allow each community in the state to create separate legal standards for obscenity. House bills 5148 and 4987 and Senate Bill 399 all include provisions for sound recordings. Such varying standards would "wreak havoc at all distribution levels in the state," says RIAA president Jay Berman. Other trade groups, such as VSDA, NARM, and MPAA, are also working to defeat the bills.

BLOCKBUSTER ENTERTAINMENT reports revenues of just less than \$230 million for the third quarter ended Sept. 21, a 39% increase over the comparable period last year. Net income for the quarter increased 43% to \$27.4 million, or 16 cents a share, compared to \$19.2 million, or 12 cents a share, last year. For the first nine months, net income is up 36% to \$64.7 million, or 39 cents a share, compared with \$47.5 million, or 30 cents a share, last year. Systemwide revenue for the quarter, including company and franchise operations, was \$400.3 million, compared with \$300.9 million last year. For the nine months, systemwide revenue is up 33% to \$1.1 billion, compared with \$815 million last year.

BIRTH ANNOUNCEMENT: Will Socolov, a founder and president of Sleeping Bag Records, which had a number of dance hits, has opened a new label with similar sounds in New York called Moon Roof. Due Monday (21) are releases by new acts the Minutemen, T.K. Roberts, Sun, Moon And Star, and Flip.

