

Billboard

\$4.50 (U.S.), \$5.95 (CAN.), £3.50 (U.K.)
35 FM, 16.50 Dfl, DK 59.50, DM20, 12,000 Lire

NEWSPAPER

***** 3-DIGIT 908
BI GEE4EN740M099 90 04 0233
MAR21921 03
MONTY GREENLY
APT A
3740 ELM
LONG BEACH, CA 90807

IN THIS ISSUE



FOLLOWS PAGE 72

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 26, 1991

ADVERTISEMENTS

Ready, Willing and Able

STEVE MARLINER

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, in-stores Tuesday. **ARISTA**

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

■ BY CRAIG ROSEN

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)

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 much-needed investment in the struggling Polish economy and effective Polish action against the illegal trade in unlicensed records and videos.

U.S. Commerce Secretary Robert

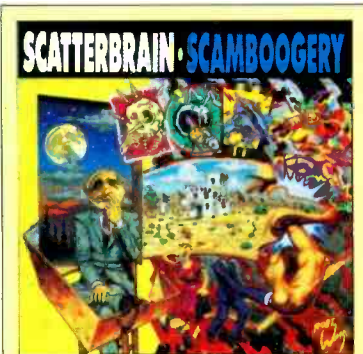
A. Mosbacher and Jack Valenti, president of the Motion Picture Assn. of America, met with Polish president Lech Walesa Oct. 11 to state the case for increased efforts against the pirates, who are costing Western companies hundreds of thousands of dol-

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)

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 concept in providing in-depth information on acts from all popular genres as they break out of the gate for
(Continued on page 94)



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

Latest Consolidation At Island Sees Promo Thru PLG, 20 Let Go

■ BY LARRY FLICK

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 PolyGram Label Group for all promotion, marketing, and sales functions.

Additionally, Island CEO Chris Blackwell says the label will restructure
(Continued on page 89)

The Hook's The Thing In Radio Programming Tests

■ BY PHYLLIS STARK

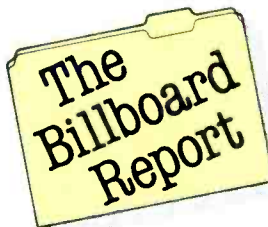
NEW YORK—With more than half the radio stations in the country using "hook tapes" to test music, the seven- to 15-second song snippets or "hooks" they contain can be a significant factor in determining whether songs become hits.

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 material as well.

The callout tests generally are
(Continued on page 79)



ORIGINAL MOTION PICTURE SOUNDTRACK

The Indian Runner

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.



BILLBOARD MUSIC VIDEO

SAVE THESE DATES!

November 6-8, 1991

THE BILLBOARD MUSIC VIDEO CONFERENCE & AWARDS

Hotel Sofitel - Ma Maison
Los Angeles CA

For further information contact Melissa Subatch @ 212 536. 5018

REGISTER NOW!
For Early-Bird Discount!



ERIC CLAPTON
Border Song



KATE BUSH
*Rocket Man (I Think It's Gonna
To Be A Long, Long Time)*



STING
Come Down In Time



THE WHO
Saturday Night's Alright (For Fighting)



THE BEACH BOYS
Crocodile Rock



WILSON PHILLIPS
Daniel



JOE COCKER
Sorry Seems To Be The Hardest Word



JON BON JOVI
Levon



TINA TURNER
The Bitch Is Back



DARYL HALL & JOHN OATES
Philadelphia Freedom



ROD STEWART
Your Song



OLETA ADAMS
Don't Let The Sun Go Down On Me



BRUCE HORNSBY
Madman Across The Water



SINEAD O'CONNOR
Sacrifice



PHIL COLLINS &
THE SERIOUS BAND
Burn Down The Mission



GEORGE MICHAEL
Tonight

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.

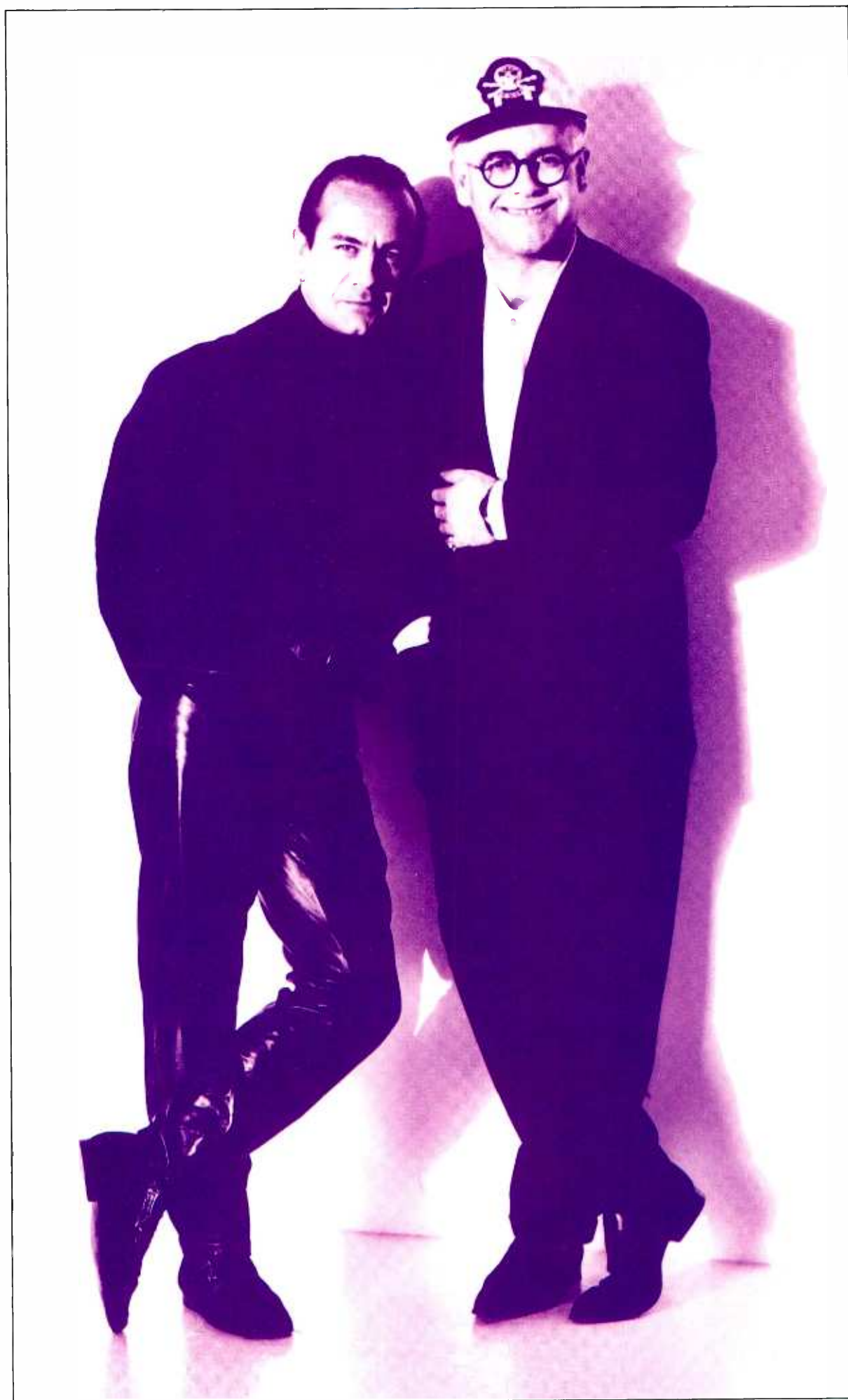
THE EVENT

- "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.

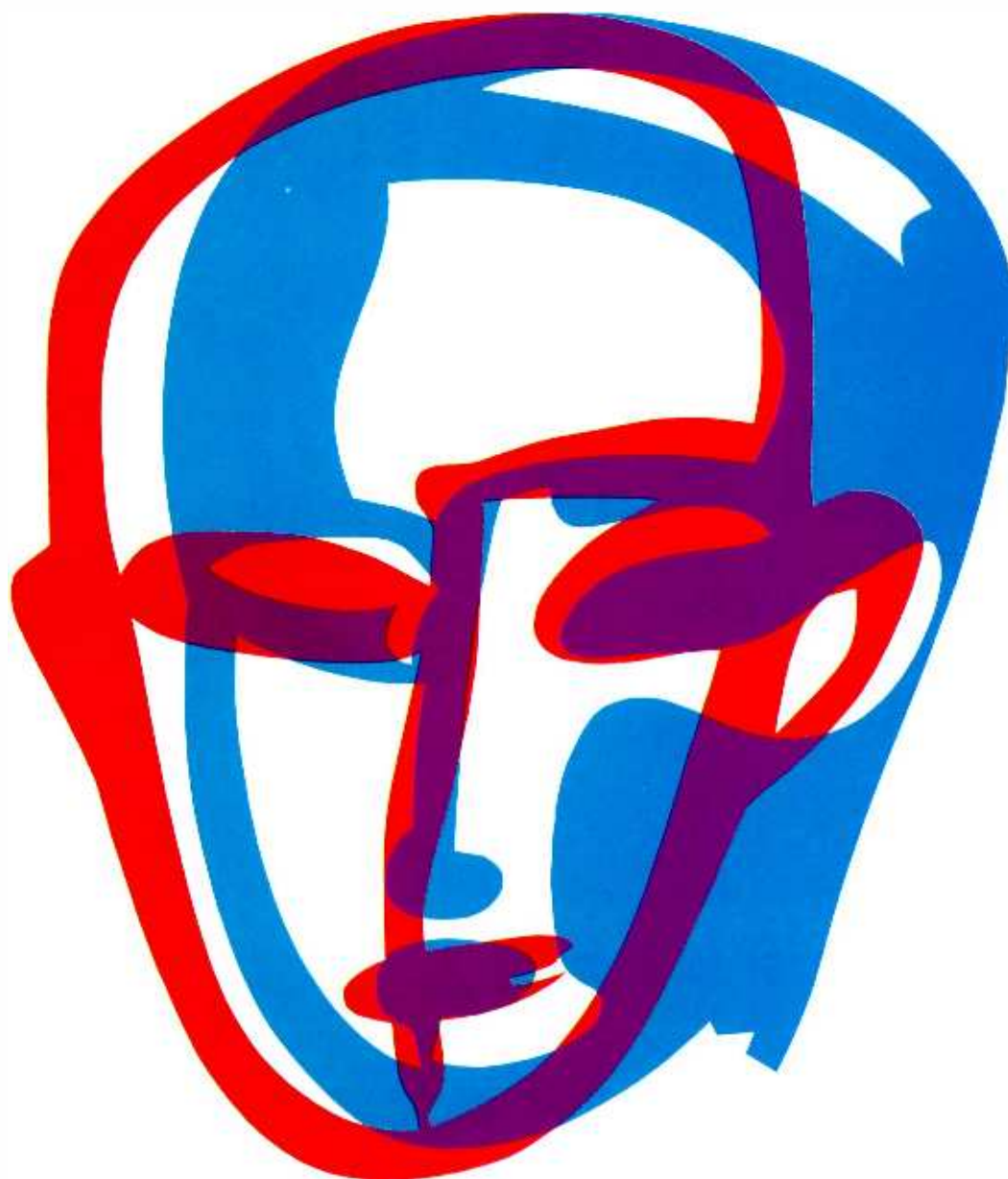


© 1991 POLYGRAM RECORDS, INC.

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 Chesnut, 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-

sic Assn. Awards rose 19%, according to Littlefield.

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 one-hour 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 Brooks' award-winning video "The Thunder 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 industry" (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

©Copyright 1991 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$199.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y102,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2011, Marion, OH 43305-2011, 1-800-669-1002.

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.

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)

A full-body photograph of Nina Peeples, a Black woman with short dark hair, wearing a shimmering, sequined, spaghetti-strap dress. She is standing with her hands on her hips, looking directly at the camera. The background is plain white.

NINA PEEPLES

the debut album on
Charisma Records
featuring
the hit single
"Street of Dreams"

Street of Dreams
Produced by
Sturken & Rogers.

LP includes tracks
produced by Bernadette
Cooper, Howard Hewett,
Rhett Lawrence, Andres
Levin & Camus Celli,
Sturken & Rogers,
and Wolf and Epic.

Management: Lindsay
Scott and Roger Davies for
Roger Davies
Management. 



© 1991 Charisma Records America, Inc.



'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 Jenner, president, Columbia.

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-studio product.

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

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 Day," "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 1991—without 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 sell-through release in the March-to-

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)

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.



BATSON



BYWATER



GOODMAN

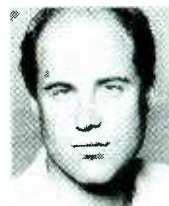


CARASOV

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.



HECHT



BIRD



CUTARELLA



YASSKY

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 RCA.

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

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.) Ltd.

Country Hall Of Fame Member Tennessee Ernie Ford, 72, Dies

NASHVILLE—Country Music Hall of Fame member Tennessee Ernie Ford died Oct. 17 at HCA Reston Hospital, Reston, Va., of an unspecified liver disease. He had been a patient there since Sept. 28, when he fell ill after attending a White House dinner. Ford was 72 at the time of his death.

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 television, hosting his own series on NBC and ABC in the '50s and '60s.

Ernest Jennings Ford was born Feb. 13, 1919, in Bristol, Tenn. He spent part of his early youth as an announcer at small, local radio stations. In 1938, he took a brief break from radio to attend the Cincinnati Conservatory of Music. From 1939-41, he announced at stations in Atlanta and Knoxville, Tenn.

After Japan bombed Pearl Harbor, Ford enlisted in the U.S. Air Corps and served two years as a bombardier. While stationed in California, Ford met and married Betty Heminger. (She died in 1989, and he remarried.)

Ford settled in California after the war. As a radio announcer, he became acquainted with band leader Cliffie Stone and would occasionally sing with Stone's group. With Stone's help, Ford signed to Capitol Records in 1948. His first hit, "Tennessee Border," came the following year.

As a recording act, Ford was almost an instant star, hitting the top 10 with such songs as "Smoky Mountain Boogie," "Mule Train" (a No. 1), "Anticipation Blues," and "Cry Of The Wild Goose."

But it was not until he recorded

(Continued on page 96)

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

■ BY PAUL VERNA

NEW YORK—Sony Music has developed its own version of an open CD jewel 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 by 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 jewel 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)

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, enabling 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 provide our readers with spotlight coverage and advertorials whose design excellence and editorial sophistication surpass all previous efforts."

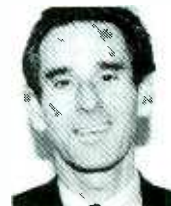
The results will be exciting, provocative, thoughtful, and visually stunning."

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)



BAIRD



SCULATTI



PIERROT

SMOKEY

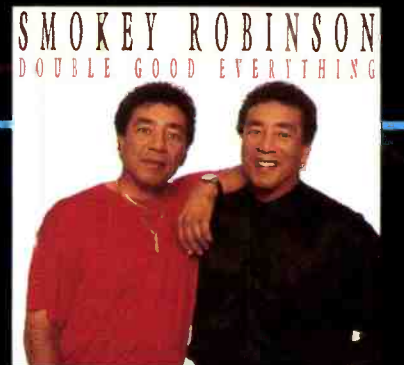


“DOUBLE GOOD EVERYTHING”

The new single & album

SMOKEY'S SBK RECORDS DEBUT

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



K4 K2-97968



© 1991 SBK Records

Produced by Smokey Robinson
Personal Manager: Michael Roshkind / 213-461-9954



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 LIGHTMAN

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

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 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.

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. Capitol 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 consumers remain cautious about buying high-ticket items. We've been reading The Wall Street Journal again? Nope. Just looking at The Billboard 200.

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 volumes rather than release one high-priced set.

High prices do appear to be having an inhibiting effect on sales. **Barbra Streisand's** "Just For The Record . . ." with a \$59.98 suggested list equivalent, debuted at 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 falls to No. 112.

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.

FAST 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 artist that year.

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.

The **Commitments'** remake 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 **Three Dog Night** cover hit No. 29 two years later.

Motley Crue's "Decade Of Decadence" last week 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.

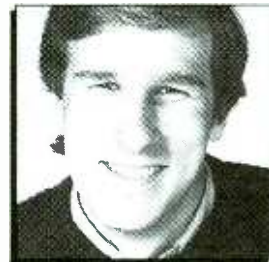
Harry Connick Jr.'s "Blue Light, Red Light" enters the Top Jazz Albums chart at No. 1. In its third week on The Billboard 200, it dips from No. 23 to No. 26.

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."



by Paul Grein



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-house-oriented 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)

Editor in Chief: TIMOTHY WHITE
Associate Publisher/Mktg. & Sales: GENE SMITH
Managing Editor: KEN SCHLAGER
Director of Charts: MICHAEL ELLIS

EDITORIAL

Deputy Editor: IRV LIGHTMAN
Senior News Editor: Ken Terry
Director of Spotlights: Jock Baird
Bureau Chiefs:
Craig Rosen (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Editor (N.Y.)
Phyllis Stark, Associate Editor (N.Y.)
Talent: Thom Duffy, Editor (N.Y.)
Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor
Debbie Holley, Assistant Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Home Video: Paul Sweeting, Editor (N.Y.)
Marketing: Earl Paige, Editor (L.A.)
Retail: Ed Christman, Editor (N.Y.)
Paul Verna, Reporter (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Latin Music: John Lannert
Music Research/Analysis: Paul Grein, Editor (L.A.)
Reporter: Deborah Russell (L.A.)
Editorial Assistants: Trudi Miller (N.Y.),
Karen O'Connor (N.Y.), Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins,
Bob Darden, Is Horowitz, Don Jeffrey,
Larry LeBlanc, Jeff Levenson, Moira McCormick

INTERNATIONAL

International Editor-in-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Director/Retail Research: Geoff Mayfield
Associate Director/Special Markets: Terri Rossi
Associate Director/Country: Lynn Shults
Research Supervisor: Roger Fitton
Chart Managers: Anthony Colombo (Album Rock),
Ricardo Companioni (Dance), Michael Ellis (Hot 100),
Suzanne Baptiste (Rap/Jazz/Gospel), Steven
Graybow (Adult Contemporary), Eric Lowenhar (Adult
Alternative/Classical), Mark Marone (Modern Rock/
Studio Action), Geoff Mayfield (Billboard 200),
Terri Rossi (R&B), Marc Zubatkin (Video)
Chart Production Manager: James Richliano
Asst. Chart Production Manager: Michael Cusson
Asst. Research Supervisor: Silvio Pietrolungo
Administrative Assistant: Paul Page
Chart Surveyors: David Runco

MARKETING & SALES

National Advertising Director: JIM BELOFF
Director of Advertisements: Gene Sculatti (L.A.)
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Mgr.: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Jon Guynn,
Perry Cassidy, Jeff Cameron, Karen Cullen
Classified (N.Y.): Jeff Serrette, Linda Hersch
L.A.: Christine Matuchek, Jodie LeVitus,
Mary Fisher, Melinda Bell
Nashville: Lee Ann Pack, Desi Smith
Europe: Patricia A. Rod
U.K.: Christine Chinnetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Jim Fotheringham, 416-830-0331

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technician: Marc Giaquinto
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Drew Wheeler
Specials Production Editor: Quin Pierrot
Directories Production Mgr.: Len Durham

ADMINISTRATION

V.P. & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Phillips
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Jeanne Jamin
European Circulation Mgr.: Sue Dowman (London)
Dir. of Licensing/Special Projects: Georgina Challis
Special Projects Coordinator: Melissa Subatch
Billing: Debbie Liptzer
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

BPI COMMUNICATIONS INC.

President & Chief Executive Officer: GERALD S. HOBBS
President, Publications Group: John Babcock Jr.
President, Information & Research Group: Martin R. Feely
Senior Vice Presidents: Paul Curran, Robert J. Dowling,
Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan,
Howard Lander, Theo Roos
Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-536-5358
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
71-323-6686
Fax: 71-323-2314
71-323-2316
Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-3499-5905

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 label.

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 buyers.

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 be-

cause 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 mimes.

The product sold on MTV is an en-

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* poisoned—they 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 decisions.

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 both.

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



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

Irwin Chusid is a writer and has been a radio personality at free-form 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?

teraining 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



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 than men.

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 singles.

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 forever.

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 Cheryl 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 Billboard. 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.

EPIC CAREERS

Artist:

Firehouse

Album:

"Firehouse:" Platinum - plus



October, 1989.

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

October, 1991.

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

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 development, 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 flames.

FIREHOUSE -- TRUE TALENT RISES TO THE TOP.

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

"Firehouse" Produced by David Prater. Management: Gigi Freedy for Endless Grind Mgt.

"Epic" Reg. U.S. Pat. & Off. Off. Mar. a Registered A. is a trademark of Sony Music Entertainment Inc. © 1991 Sony Music Entertainment Inc.



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



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.

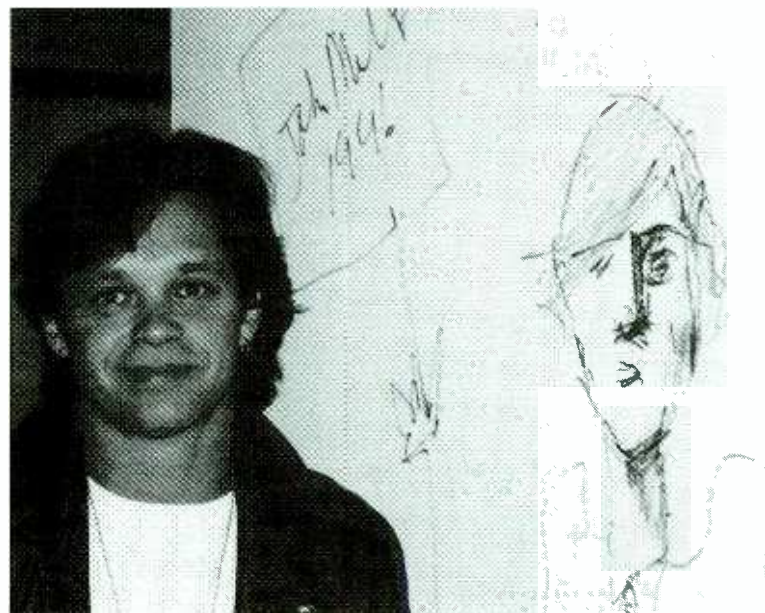
Now, says KOOL OM Tom Peak, his station's handle "has become a term as associated with [oldies] as Kleenex is to the tissue industry."

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



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' now]."

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-

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 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 rival WXRC.

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.

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 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 re-

tirement 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."

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)

BILLBOARD RADIO
Your News Here
212-536-5028

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

--Donald Fagen

THE
NEW YORK
ROCK AND SOUL
Live at the Beacon
REVUE



THE NEW YORK ROCK AND SOUL REVIEW- LIVE AT THE BEACON
THE ALBUM (4/2-24423)

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

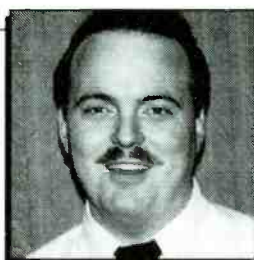
PRODUCED BY DONALD FAGEN AND ELLIOT SCHEINER

MANAGEMENT: CRAIG FRUIN FOR HK MANAGEMENT



©1991 GIANT RECORDS

Billboard's **PD 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 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-air 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."

SEAN ROSS

CD Storage Cabinet

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.



LIFT Display Inc., 115 River Road, Edgewater, NJ 07020
 Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548

LIFT
 Systems with a future.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★ No. 1 ★★	
1	1	2	14	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS 2 weeks at No. 1
2	2	1	16	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
3	10	19	9	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
4	7	10	6	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
5	3	6	9	EMOTIONS COLUMBIA 38-73977	◆ MARIAH CAREY
6	4	8	10	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
7	5	5	17	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
8	11	11	10	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
9	6	4	18	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
10	12	18	5	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
11	8	3	16	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON
12	9	7	17	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
13	17	23	5	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
14	13	15	13	ALL I HAVE REPRISE 4-19214	◆ BETH NIELSEN CHAPMAN
15	14	14	8	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
16	16	16	13	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
17	15	9	20	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
18	21	21	11	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
19	23	28	4	I WONDER WHY ARISTA 2331	◆ CURTIS STIGERS
20	19	20	11	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
21	24	24	8	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH
22	22	17	18	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
23	20	12	14	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
24	31	47	3	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
25	28	30	5	SOMETHING GOT ME STARTED EASTWEST 4-98711	◆ SIMPLY RED
26	27	33	4	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
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 MOTOWN 2139	◆ DIANA ROSS
29	29	36	5	SENZA UNA DONNA LONDON 849 063-4/PLG	◆ ZUCCHERO/PAUL YOUNG
30	38	—	2	BROKEN ARROW WARNER BROS. 4-19274	ROD STEWART
				★★★ POWER PICK ★★★	
31	39	—	2	DOUBLE GOOD EVERYTHING SBK 07370	◆ SMOKEY ROBINSON
32	32	45	3	TRY A LITTLE TENDERNESS MCA ALBUM CUT	◆ THE COMMITMENTS
33	25	22	18	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
34	30	26	19	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶		1	CONVICTION OF THE HEART COLUMBIA 38-74029	KENNY LOGGINS
36	40	40	25	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
37	33	31	21	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
38	36	37	23	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
39	37	39	28	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
40	NEW ▶		1	SAVE UP ALL YOUR TEARS GEFFEN 19105	CHER
41	44	41	31	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
42	35	29	20	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
43	43	38	8	I ADORE MI AMOR GIANT 4-19204	◆ COLOR ME BADD
44	NEW ▶		1	HOLE HEARTED A&M 1564	◆ EXTREME
45	41	43	5	LOVE...THY WILL BE DONE COLUMBIA 38-73853	◆ MARTIKA
46	46	34	10	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
47	NEW ▶		1	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
48	34	32	13	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
49	42	25	21	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
50	45	44	27	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS

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



RICHARD MARX

"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.

© 1991 Capitol Records, Inc.

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

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 FCC charges.

AUTHORITY OVER AD-RATE VIOLATIONS

The FCC will soon rule on expanded authority to determine liability and whether broadcasters have violated 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 yet taken a position because some broadcasters use the write-off.

VOX JOX

(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** Denver.

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-

newslines...

LARRY WEXLER, executive VP/GM of **WKSZ** Philadelphia, is upped to president/GM.

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.

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-

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 **WVYV** 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 co-hosting 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 a little bit more in terms of cross-promotion 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 market with an aggressive packet of 72 broadcasts. Add on the rights fee, and we spent \$1 million in production costs and station clearance fees," he says. "Add on the [Gulf] war and the worst economy since I've been in the

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

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 successfully for years."

CBS WORLD SERIES BLUES?

It's World Series time again, and for the 16th consecutive year, **CBS Radio Sports** is carrying exclusive 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-

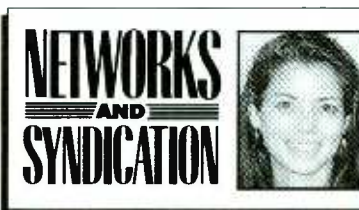
(Continued on page 19)

WELCOME TO THE SUITE LIFE

Le Parc
hôtel de luxe

733 NORTH WEST KNOLL
WEST HOLLYWOOD, CA 90069
213-855-8888 • 800-424-4443

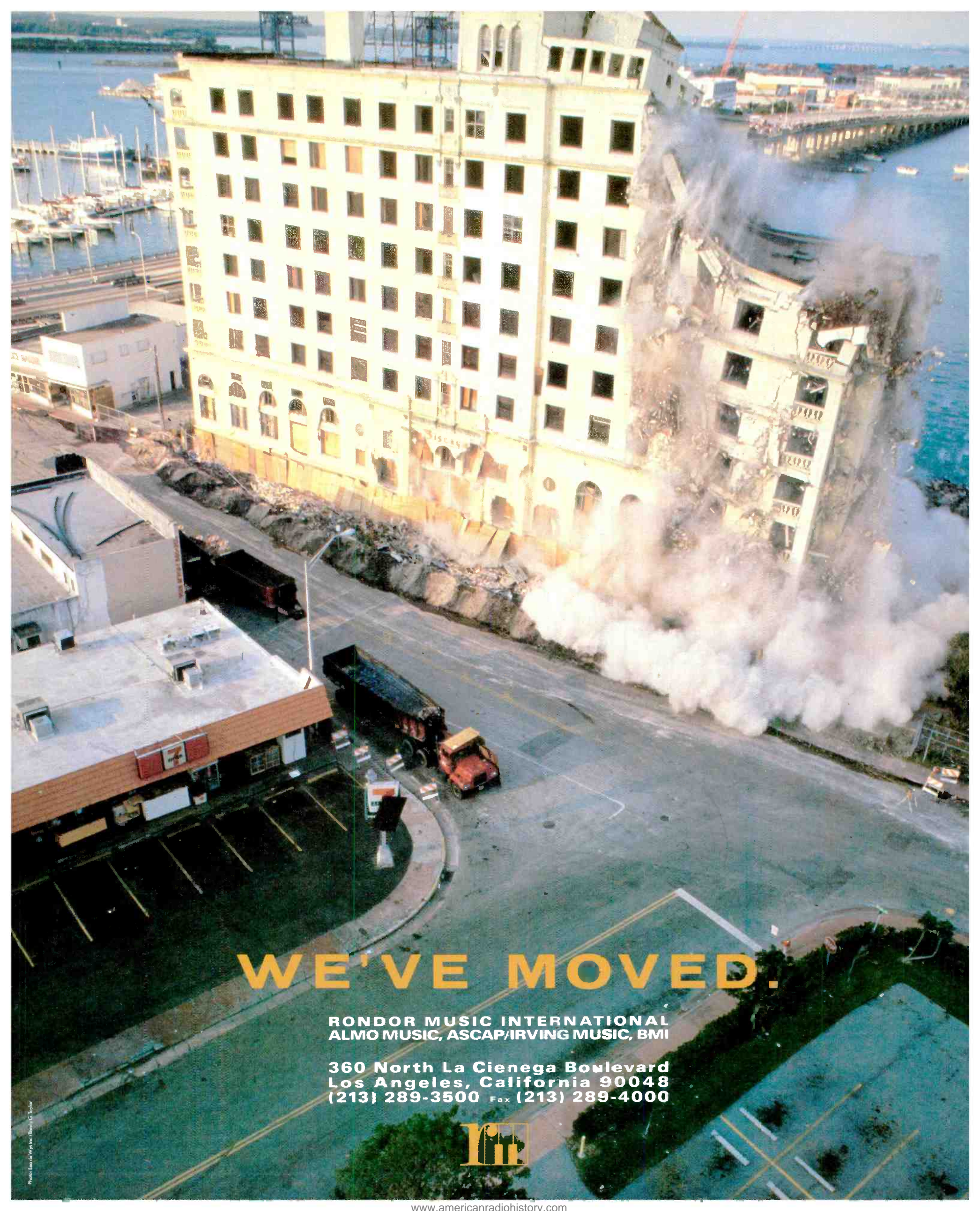
© 1991, Hotels of L'Ermitage International



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



WE'VE MOVED.

**RONDOR MUSIC INTERNATIONAL
ALMO MUSIC, ASCAP/IRVING MUSIC, BMI**

**360 North La Cienega Boulevard
Los Angeles, California 90048
(213) 289-3500 Fax (213) 289-4000**



Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	17	★★ NO. 1 ★★ TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN 1 week at No. 1
2	1	2	4	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
3	3	1	8	DREAMLINE ATLANTIC ALBUM CUT	RUSH
4	NEW ▶		1	★★★ FLASHMAKER ★★★ THE FLY ISLAND 868 885-4	U2
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 MCA ALBUM CUT	TOM PETTY/HEARTBREAKERS
7	6	7	6	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
8	11	19	6	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS
9	8	9	9	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
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 INTERSCOPE 4-98726 /EASTWEST	THE STORM
12	13	15	6	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
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	LITTLE FEAT
15	10	10	11	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
16	7	6	7	HEAVEN IN THE BACK SEAT COLUMBIA 38-73976	EDDIE MONEY
17	14	13	9	BALLAD OF YOUTH MERCURY 868 790-4	RICHIE SAMBORA
18	22	28	4	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT	QUEENSRYCHE
19	24	26	4	WHAT ABOUT NOW Geffen ALBUM CUT	ROBBIE ROBERTSON
20	23	31	3	YOU'RE THE VOICE CAPITOL 44739	HEART
21	17	11	16	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
22	26	34	4	I WANT YOU ATLANTIC ALBUM CUT	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	MR. BIG
25	49	—	2	★★★ POWER TRACK ★★★ WATCH YOURSELF DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
26	30	39	4	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ
27	29	37	5	LIVE AND LET DIE Geffen ALBUM CUT	GUNS N' ROSES
28	28	25	9	MAN IN THE MOON HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM
29	27	30	7	SEA OF SORROW COLUMBIA ALBUM CUT	ALICE IN CHAINS
30	32	36	6	REBEL TO REBEL CHARISMA ALBUM CUT	38 SPECIAL
31	34	42	3	LOVE'S A LOADED GUN EPIC 34-73983	ALICE COOPER
32	21	22	8	PRIMAL SCREAM ELEKTRA 4-64848	MOTLEY CRUE
33	36	40	4	SLOW RIDE CAPITOL ALBUM CUT	BONNIE RAITT
34	45	—	2	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
35	20	17	10	WALK THROUGH FIRE ATCO 4-98748	BAD COMPANY
36	19	12	9	STRAIGHT TO YOUR HEART EPIC 34-73982	BAD ENGLISH
37	33	24	18	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN
38	44	—	2	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
39	47	—	2	THE INNOCENT ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
40	NEW ▶		1	IT'S BEEN A LONG TIME SOUTHSIDE IMPACT ALBUM CUT/MCA	JOHNNY/ASBURY JUKES
41	40	44	5	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
42	42	46	5	BAD RAIN EPIC ALBUM CUT	ALLMAN BROTHERS BAND
43	NEW ▶		1	GET THE FUNK OUT A&M ALBUM CUT	EXTREME
44	18	8	8	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	R.E.M.
47	46	45	4	HOME FOR BETTER DAYS JRS ALBUM CUT	DILLINGER
48	35	23	9	SOMETIMES (IT'S A BITCH) MODERN 4-98758/ATLANTIC	STEVIE NICKS
49	39	32	21	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
50	NEW ▶		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.

RADIO

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 cauldron." Next year, GMR hopes to ex-



by Phyllis Stark

pand this attraction to several more cities.

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 strait-jacket 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 station-sponsored 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.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	3	6	★★ NO. 1 ★★ GIVE IT AWAY WARNER BROS. 4-19147	RED HOT CHILI PEPPERS 1 week at No. 1
2	4	5	6	SMELLS LIKE TEEN SPIRIT DGC 21673	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	NEW ▶		1	THE FLY ISLAND 868 885-2	U2
6	6	8	7	THERE'S NO OTHER WAY SBK 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 A&M 1578	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	NEW ▶		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	NEW ▶		1	THAT AIN'T BAD RODART 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 non-classic rockers like former Hoker property WDFX Detroit.)

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

name, 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 ZOO

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."

NETWORKS AND SYNDICATION

(Continued from page 16)

nouncers include **Johnny Bench** doing color commentary, and **John Rooney** on pre- and postgame doings.

AROUND THE INDUSTRY

Westwood One Radio Networks is presenting a 10-hour, seven-part radio documentary, "The Doors: Setting 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,



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 V-word. Even though his station is co-owned 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 says. "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."

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 15 1/2-minute 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.



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" nick-

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 photo.

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 Angeles, 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 theater.

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 team.

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

Hits! in Tokio

Week of October 6, 1991

- 1 Emotions Mariah Carey
- 2 Romantic Karyn White
- 3 Don't Cry Guns N' Roses
- 4 (Everything I Do) I Do It For You Bryan Adams
- 5 Now That We Found Love Heavy D. & The Boyz
- 6 Cream Prince & The New Power Generation
- 7 The Promise Of A New Day Paula Abdul
- 8 Imagine Janet Key
- 9 Good Vibration Marky Mark & The Funky Bunch
- 10 Too Many Walls Cathy Dennis
- 11 Temptation Corina
- 12 Running Back To You Vanessa Williams
- 13 Calling Elvis Dire Straits
- 14 Love, Thy Will Be Done Martika
- 15 Crazy Seal
- 16 Unforgettable Natalie Cole & Nat King Cole
- 17 Every Heartbeat Amy Grant
- 18 More Than Words Extreme
- 19 It Hit Me Like A Hammer Huey Lewis & The News
- 20 I Adore Mi Amor Color Me Badd
- 21 Fly Girl Queen Latifah
- 22 Talk Walk Drive Julia Fordham
- 23 Won't Be Long The Buble Gum Brothers
- 24 Set Adrift On Memory Bliss PM Dawn
- 25 Never Stop The Brand New Heavies
- 26 Everybody Plays The Fool Aaron Neville
- 27 Something Incomplete Kid Croole & The Cocomets
- 28 Something Got Me Started Simply Red
- 29 Saltwater Julian Lennon
- 30 Superwoman Gladys Knight
- 31 It's On Flowered Up
- 32 The Whisper Of Your Mind The Linc Time
- 33 What You Won't Do For Love Ricky Paterson
- 34 Satellite Hour Miki Inui
- 35 Family Affair Lalah Hathaway
- 36 I Wanna Sex You Up Color Me Badd
- 37 Don't Mean A Thing O.M.A.R.
- 38 Everyday People Aretha Franklin
- 39 The Motown Song Rod Stewart
- 40 You Could Be Mine Guns N' Roses
- 41 Can't Stop This Thing We Started Bryan Adams
- 42 Ballad Of Youth Richie Sambora
- 43 My Name Is Not Susan Whitney Houston
- 44 I Still Long For You Miriam Makeba
- 45 Time, Love & Tenderness Michael Bolton
- 46 That's What Love Is For Amy Grant
- 47 Straight To Your Heart Bad English
- 48 Forgiveness Sweetmouth
- 49 One Heart Karyn White
- 50 Fading Like A Flower Rozette

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

POWER PLAYS

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

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

PLATINUM

NEW YORK

Z100

O.M.: Steve Kingston

- 2 Firehouse, Love Of A Lifetime
- 3 Extreme, Hole Hearted
- 4 Naughty By Nature, D.P.P.
- 5 Mariah Carey, Emotions
- 6 Michael Bolton, When A Man Loves A Woman
- 7 Karyn White, Romantic
- 8 Boyz II Men, Motownphilly
- 9 Aaron Neville, Everybody Plays The Fo
- 10 Luther Vandross, Don't Want To Be A F
- 11 Prince And The N.P.G., Cream
- 12 Jesus Jones, Real Real
- 13 Boyz II Men, Motownphilly
- 14 Richie Sambora, Ballad Of Youth
- 15 Tony Terry, With You
- 16 Bonnie Raitt, Something To Talk About
- 17 Paula Abdul, Blowing Kisses In The Wi
- 18 Guns N' Roses, Don't Cry
- 19 Lissette Melendez, A Day In My Life (W
- 20 Color Me Badd, I Adore Mi Amor
- 21 Curtis Stigers, I Wonder Why
- 22 Corina, Whispers
- 23 Marky Mark & The Funky Bunch, Wilds
- 24 Robby Krieger, I Wanna Be Your Girl
- 25 Gloria Estefan, Live For Loving You
- 26 P.M. Dawn, Set Adrift On Memory Bliss
- 27 Nia Peeples, Street Of Dreams
- 28 EX Rod Stewart, Broken Arrow
- 29 EX Boyz II Men, It's So Hard To Say Good

NEW YORK

HOT 97 FM

P.D.: Joel Salkowitz

- 2 Mariah Carey, Emotions
- 3 Naughty By Nature, D.P.P.
- 4 Corina, Whispers
- 5 Ce Ce Peniston, Finally
- 6 Karyn White, Romantic
- 7 Little Louie Vega & Anthony, Ride On
- 8 Ce Ce Peniston, Finally
- 9 T.P.E., Then Came You
- 10 Sounds Of Blackness, The Pressure
- 11 Tony Terry, With You
- 12 Luther Vandross, Don't Want To Be A F
- 13 P.M. Dawn, Set Adrift On Memory Bliss
- 14 Prince And The N.P.G., Cream
- 15 Marky Mark & The Funky Bunch, Wilds
- 16 Paula Abdul, Blowing Kisses In The Wi
- 17 Crystal Waters, Makin' Happy
- 18 Boyz II Men, It's So Hard To Say Good
- 19 Color Me Badd, I Adore Mi Amor
- 20 Shabba Ranks, House Call
- 21 D.J. Jazzy Jeff & The Fresh Prince, R
- 22 Sait-N-Pepa, Let's Talk About Sex
- 23 Mariah Carey, Emotions
- 24 K.L.F., What Time Is Love
- 25 Sabrina Johnston, Peace
- 26 Frankie Knuckles, The Whistle Song
- 27 Marky Mark & The Funky Bunch, Wilds
- 28 EX Vanilla Ice, Cool As Ice (Everybody G
- 29 EX Simply Red, Something Got Me Started
- 30 EX Gloria Estefan, Live For Loving You

NEW YORK

MOJO RADIO 95.5 FM

P.D.: Scott Shannon

- 2 Mariah Carey, Emotions
- 3 Extreme, Hole Hearted
- 4 Natural Selection, Do Anything
- 5 Bonnie Raitt, Something To Talk About
- 6 Naughty By Nature, D.P.P.
- 7 Karyn White, Romantic
- 8 Bryan Adams, Can't Stop This Thing We
- 9 Marky Mark & The Funky Bunch, Wilds
- 10 Martika, Love... They Will Be Done
- 11 Michael Bolton, When A Man Loves A Woman
- 12 Aaron Neville, Everybody Plays The Fo
- 13 Luther Vandross, Don't Want To Be A F
- 14 Prince And The N.P.G., Cream
- 15 Rhythm Syndicate, Hey Donna
- 16 Roberta Flack With Maxi Priest, Set T
- 17 Color Me Badd, I Adore Mi Amor
- 18 Tony Terry, With You
- 19 Guns N' Roses, Don't Cry
- 20 Corina, Whispers
- 21 Gloria Estefan, Live For Loving You
- 22 Curtis Stigers, I Wonder Why
- 23 Paula Abdul, Blowing Kisses In The Wi
- 24 P.M. Dawn, Set Adrift On Memory Bliss
- 25 Chesney Hawkes, The One And Only (Fro
- 26 Firehouse, Love Of A Lifetime
- 27 Boyz II Men, Motownphilly
- 28 EX Nia Peeples, Street Of Dreams
- 29 EX Rod Stewart, Broken Arrow

NEW YORK

108 FM

P.D.: Steve Rivers

- 2 Mariah Carey, Emotions
- 3 Karyn White, Romantic
- 4 Natural Selection, Do Anything
- 5 Aaron Neville, Everybody Plays The Fo
- 6 Heady D. & The Boyz, Now That We Foun
- 7 Vanessa Williams, Running Back To You
- 8 Color Me Badd, I Adore Mi Amor
- 9 Bell Biv DeVoe, Word To The Mutha
- 10 Luther Vandross, Don't Want To Be A F
- 11 Prince And The N.P.G., Cream
- 12 Martika, Love... They Will Be Done
- 13 Bonnie Raitt, Something To Talk About
- 14 Tony Terry, With You
- 15 Rhythm Syndicate, Hey Donna
- 16 D.J. Jazzy Jeff & The Fresh Prince, R
- 17 Corina, Whispers
- 18 Lissette Melendez, A Day In My Life (W
- 19 Roberta Flack With Maxi Priest, Set T
- 20 The Brand New Heavies (Featuring N'De
- 21 Naughty By Nature, O.P.P.
- 22 Amy Grant, That's What Love Is For
- 23 Marky Mark & The Funky Bunch, Wilds
- 24 Paula Abdul, Blowing Kisses In The Wi
- 25 Ce Ce Peniston, Finally
- 26 P.M. Dawn, Set Adrift On Memory Bliss
- 27 Curtis Stigers, I Wonder Why
- 28 Tyce Anderson, The Rhythm Is Gonna
- 29 Blue Train, All I Need Is You
- 30 Nia Peeples, Street Of Dreams
- 31 Sait-N-Pepa, Let's Talk About Sex
- 32 Jesus Jones, Real Real
- 33 Color Me Badd, I Adore Mi Amor
- 34 Boyz II Men, It's So Hard To Say Good
- 35 EX Vanilla Ice, Cool As Ice (Everybody G
- 36 EX Sabrina Johnston, Peace

CHICAGO

94.5 FM

P.D.: Sunny Joe White

- 2 Mariah Carey, Emotions
- 3 Natural Selection, Do Anything
- 4 D.J. Jazzy Jeff & The Fresh Prince, R
- 5 Marky Mark & The Funky Bunch, Wilds
- 6 Cora, My Fallen Angel
- 7 Karyn White, Romantic
- 8 Mariah Carey, Emotions
- 9 Heady D. & The Boyz, Now That We Foun
- 10 Crystal Waters, Makin' Happy
- 11 TK4, Louder Than Love
- 12 Prince And The N.P.G., Cream
- 13 Bell Biv DeVoe, Word To The Mutha
- 14 Tony Terry, With You
- 15 K.M.C. KR.U., The Devil Came Up To Mich
- 16 Prince And The N.P.G., Cream
- 17 Icy Blu, I Wanna Be Your Girl
- 18 Lissette Melendez, A Day In My Life (W
- 19 Ce Ce Peniston, Finally
- 20 Erasure, Chorus
- 21 Marky Mark & The Funky Bunch, Wilds
- 22 Boyz II Men, Motownphilly
- 23 Vanessa Williams, Running Back To You
- 24 D.J. Jazzy Jeff & The Fresh Prince, R
- 25 Voice, Within My Heart
- 26 Corina, Whispers

GOLD

LOS ANGELES

KISZ 102.7

P.D.: Bill Richards

- 2 Karyn White, Romantic
- 3 Paula Abdul, The Promise Of A New Day
- 4 Heady D. & The Boyz, Now That We Foun
- 5 Aaron Neville, Everybody Plays The Fo
- 6 Prince And The N.P.G., Cream
- 7 Mariah Carey, Emotions
- 8 Naughty By Nature, O.P.P.
- 9 Luther Vandross, Don't Want To Be A F
- 10 Natural Selection, Do Anything
- 11 Roberta Flack With Maxi Priest, Set T
- 12 Boyz II Men, Motownphilly
- 13 Extreme, Hole Hearted
- 14 P.M. Dawn, Set Adrift On Memory Bliss
- 15 Amy Grant, That's What Love Is For
- 16 Tony Terry, With You
- 17 Hi-Five, I Can't Wait Another Minute
- 18 Gloria Estefan, Live For Loving You
- 19 Prince And The N.P.G., Cream
- 20 Corina, Whispers
- 21 Boyz II Men, It's So Hard To Say Good
- 22 Michael Bolton, When A Man Loves A Woman
- 23 Paula Abdul, Blowing Kisses In The Wi
- 24 Bryan Adams, Can't Stop This Thing We
- 25 Guns N' Roses, Don't Cry
- 26 Color Me Badd, I Adore Mi Amor
- 27 Vanessa Williams, Running Back To You
- 28 EX Jazmine Guy, Just Want To Hold You
- 29 EX Rhythm Syndicate, Hey Donna
- 30 EX Orchestral Manoeuvres In The Dark, Pa
- 31 EX Blue Train, All I Need Is You
- 32 EX Sait-N-Pepa, Let's Talk About Sex

LOS ANGELES

Power 106 FM

P.D.: Rick Cummings

- 2 Mariah Carey, Emotions
- 3 Marky Mark & The Funky Bunch, Wilds
- 4 Tony Terry, With You
- 5 Sait-N-Pepa, Let's Talk About Sex
- 6 Heady D. & The Boyz, Now That We Foun
- 7 Naughty By Nature, O.P.P.
- 8 Color Me Badd, I Adore Mi Amor
- 9 Vanessa Williams, Running Back To You
- 10 Natural Selection, Do Anything
- 11 Hi-Five, I Can't Wait Another Minute
- 12 Luther Vandross, Don't Want To Be A F
- 13 Prince And The N.P.G., Cream
- 14 P.M. Dawn, Set Adrift On Memory Bliss
- 15 D.J. Jazzy Jeff & The Fresh Prince, R
- 16 Bryan Adams, (Everything I Do) I Do I
- 17 Prince And The N.P.G., Cream
- 18 Michael Bolton, When A Man Loves A Woman
- 19 D.J. Jazzy Jeff & The Fresh Prince, R
- 20 Ce Ce Peniston, Finally
- 21 Corina, Whispers
- 22 Simply Red, Something Got Me Started
- 23 Blue Train, All I Need Is You
- 24 Boyz II Men, Motownphilly
- 25 Frankie Knuckles, The Whistle Song
- 26 Nia Peeples, Street Of Dreams
- 27 Stereo MC's, Lost In Music
- 28 Rhythm Syndicate, Hey Donna
- 29 Paula Abdul, Blowing Kisses In The Wi
- 30 Boyz II Men, It's So Hard To Say Good
- 31 Aaron Neville, Everybody Plays The Fo
- 32 Angelica, Angel Baby
- 33 Gloria Estefan, Live For Loving You
- 34 EX Michael Bolton, When A Man Loves A Woman
- 35 EX Little Louie Vega & Anthony, Ride On
- 36 EX Sabrina Johnston, Peace

BOSTON

108 FM

P.D.: Steve Rivers

- 2 Mariah Carey, Emotions
- 3 Karyn White, Romantic
- 4 Natural Selection, Do Anything
- 5 Aaron Neville, Everybody Plays The Fo
- 6 Heady D. & The Boyz, Now That We Foun
- 7 Vanessa Williams, Running Back To You
- 8 Color Me Badd, I Adore Mi Amor
- 9 Bell Biv DeVoe, Word To The Mutha
- 10 Luther Vandross, Don't Want To Be A F
- 11 Prince And The N.P.G., Cream
- 12 Martika, Love... They Will Be Done
- 13 Bonnie Raitt, Something To Talk About
- 14 Tony Terry, With You
- 15 Rhythm Syndicate, Hey Donna
- 16 D.J. Jazzy Jeff & The Fresh Prince, R
- 17 Corina, Whispers
- 18 Lissette Melendez, A Day In My Life (W
- 19 Roberta Flack With Maxi Priest, Set T
- 20 The Brand New Heavies (Featuring N'De
- 21 Naughty By Nature, O.P.P.
- 22 Amy Grant, That's What Love Is For
- 23 Marky Mark & The Funky Bunch, Wilds
- 24 Paula Abdul, Blowing Kisses In The Wi
- 25 Ce Ce Peniston, Finally
- 26 P.M. Dawn, Set Adrift On Memory Bliss
- 27 Curtis Stigers, I Wonder Why
- 28 Tyce Anderson, The Rhythm Is Gonna
- 29 Blue Train, All I Need Is You
- 30 Nia Peeples, Street Of Dreams
- 31 Sait-N-Pepa, Let's Talk About Sex
- 32 Jesus Jones, Real Real
- 33 Color Me Badd, I Adore Mi Amor
- 34 Boyz II Men, It's So Hard To Say Good
- 35 EX Vanilla Ice, Cool As Ice (Everybody G
- 36 EX Sabrina Johnston, Peace

BOSTON

WJZL 94.5 FM

P.D.: Sunny Joe White

- 2 Mariah Carey, Emotions
- 3 Natural Selection, Do Anything
- 4 D.J. Jazzy Jeff & The Fresh Prince, R
- 5 Marky Mark & The Funky Bunch, Wilds
- 6 Cora, My Fallen Angel
- 7 Karyn White, Romantic
- 8 Mariah Carey, Emotions
- 9 Heady D. & The Boyz, Now That We Foun
- 10 Crystal Waters, Makin' Happy
- 11 TK4, Louder Than Love
- 12 Prince And The N.P.G., Cream
- 13 Bell Biv DeVoe, Word To The Mutha
- 14 Tony Terry, With You
- 15 K.M.C. KR.U., The Devil Came Up To Mich
- 16 Prince And The N.P.G., Cream
- 17 Icy Blu, I Wanna Be Your Girl
- 18 Lissette Melendez, A Day In My Life (W
- 19 Ce Ce Peniston, Finally
- 20 Erasure, Chorus
- 21 Marky Mark & The Funky Bunch, Wilds
- 22 Boyz II Men, Motownphilly
- 23 Vanessa Williams, Running Back To You
- 24 D.J. Jazzy Jeff & The Fresh Prince, R
- 25 Voice, Within My Heart
- 26 Corina, Whispers

PITTSBURGH

WB94 FM

P.D.: John Roberts

- 2 Hi-Five, I Can't Wait Another Minute
- 3 Extreme, Hole Hearted
- 4 Natural Selection, Do Anything
- 5 Mariah Carey, Emotions
- 6 Karyn White, Romantic
- 7 Marky Mark & The Funky Bunch, Wilds
- 8 Boyz II Men, Motownphilly
- 9 Scorpions, Wind Of Change
- 10 Firehouse, Love Of A Lifetime
- 11 Color Me Badd, I Adore Mi Amor
- 12 Jesus Jones, Real Real
- 13 Michael Bolton, Time, Love And Tender
- 14 Robbie Nevil, Just Like You
- 15 Bad English, Straight To Your Heart
- 16 Bryan Adams, Can't Stop This Thing We
- 17 Guns N' Roses, Don't Cry
- 18 Van Halen, Top Of The World
- 19 Bad Company, Walk Through Fire
- 20 Michael Bolton, When A Man Loves A Woman
- 21 Martika, Love... They Will Be Done
- 22 Rhythm Syndicate, Hey Donna
- 23 Tami Show, The Truth
- 24 New Edition, Boys To Men
- 25 Prince And The N.P.G., Cream
- 26 Paula Abdul, Blowing Kisses In The Wi
- 27 Belinda Carlisle, Do You Feel Like I
- 28 Or-N-More (Featuring Father M.C.), Ev
- 29 John Mellencamp, Get A Leg Up
- 30 EX Siouxsie & The Banshees, Kiss Them Fo
- 31 EX Roxette, Spending My Time
- 32 EX Sait-N-Pepa, Let's Talk About Sex
- 33 EX Naughty By Nature, O.P.P.
- 34 EX Hammer, 2 Legit To Quit
- 35 EX Chesney Hawkes, The One And Only (Fro
- 36 EX The Farm, Groovy Train
- 37 EX Nia Peeples, Street Of Dreams
- 38 EX Kenny Loggins, Conviction Of The Hear

PHILADELPHIA

P.D.: Jefferson Ward

- 2 Luther Vandross, Don't Want To Be A F
- 3 Boyz II Men, It's So Hard To Say Good
- 4 Tony Terry, With You
- 5 Natural Selection, Do Anything
- 6 Mariah Carey, Emotions
- 7 Sait-N-Pepa, Let's Talk About Sex
- 8 Bell Biv DeVoe, Word To The Mutha
- 9 Karyn White, Romantic
- 10 Rhythm Syndicate, Hey Donna
- 11 Ce Ce Peniston, Finally
- 12 Jazmine Guy, Just Want To Hold You
- 13 P.M. Dawn, Set Adrift On Memory Bliss
- 14 Prince And The N.P.G., Cream
- 15 Hi-Five, I Can't Wait Another Minute
- 16 Boyz II Men, It's So Hard To Say Good
- 17 Color Me Badd, I Adore Mi Amor
- 18 Luther Vandross, Don't Want To Be A F
- 19 Prince And The N.P.G., Cream
- 20 D.J. Jazzy Jeff & The Fresh Prince, R
- 21 P.M. Dawn, Set Adrift On Memory Bliss
- 22 Ce Ce Peniston, Finally
- 23 Little Louie Vega & Anthony, Ride On
- 24 Steve B. Forever More
- 25 Atlantic Starr, Low Crazy
- 26 Seventh Heaven, Drums Of Love
- 27 Marky Mark & The Funky Bunch, Wilds
- 28 Gloria Estefan, Live For Loving You
- 29 Paula Abdul, Blowing Kisses In The Wi
- 30 Heady D. & The Boyz, Now That We Foun
- 31 Ce Ce Peniston, Finally
- 32 Amy Grant, That's What Love Is For
- 33 Brenda K. Starr, If You Could Read My
- 34 EX Sounds Of Blackness, The Pressure
- 35 EX Shabba Ranks, House Call

PHILADELPHIA

EAGLE 106

P.D.: Brian Philips

- 2 Mariah Carey, Emotions
- 3 Marky Mark & The Funky Bunch, Wilds
- 4 Color Me Badd, I Adore Mi Amor
- 5 Extreme, Hole Hearted
- 6 Bryan Adams, Can't Stop This Thing We
- 7 Karyn White, Romantic
- 8 Boyz II Men, Motownphilly
- 9 Heady D. & The Boyz, Now That We Foun
- 10 Firehouse, Love Of A Lifetime
- 11 Natural Selection, Do Anything
- 12 Martika, Love... They Will Be Done
- 13 Heady D. & The Boyz, Now That We Foun
- 14 Luther Vandross, Don't Want To Be A F
- 15 John Mellencamp, Get A Leg Up
- 16 Vanilla Ice, Cool As Ice (Everybody G
- 17 K.L.F., What Time Is Love

PHILADELPHIA

P.D.: Brian Philips

- 2 Mariah Carey, Emotions
- 3 Marky Mark & The Funky Bunch, Wilds
- 4 Color Me Badd, I Adore Mi Amor
- 5 Extreme, Hole Hearted
- 6 Bryan Adams, Can't Stop This Thing We
- 7 Karyn White, Romantic
- 8 Boyz II Men, Motownphilly
- 9 Heady D. & The Boyz, Now That We Foun
- 10 Firehouse, Love Of A Lifetime
- 11 Natural Selection, Do Anything
- 12 Martika, Love... They Will Be Done
- 13 Heady D. & The Boyz, Now That We Foun
- 14 Luther Vandross, Don't Want To Be A F
- 15 John Mellencamp, Get A Leg Up
- 16 Vanilla Ice, Cool As Ice (Everybody G
- 17 K.L.F., What Time Is Love

DETROIT

MIX 107.3

P.D.: Lorrin Palagi

- 2 Michael Bolton, Time, Love And Tender
- 3 Rod Stewart, The Motown Sound
- 4 Moby Dicks, Too Many Walls
- 5 Scorpions, Wind Of Change
- 6 The Escape Club, I'll Be There
- 7 Michael Bolton, When A Man Loves A Woman
- 8 Aaron Neville, Everybody Plays The Fo
- 9 David A. Stewart, Introducing Candy Du
- 10 Roxette, Fading Like A Flower (Every
- 11 Bonnie Raitt, Something To Talk About
- 12 Roberta Flack With Maxi Priest, Set T
- 13 Glenn Frey, Part Of Me, Part Of You
- 14 Mariah Carey, Emotions
- 15 Luther Vandross, Don't Want To Be A F
- 16 Amy Grant, Every Heartbeat
- 17 The Commitments, Try A Little Tendern
- 18 Cher, Love And Understanding
- 19 Amy Grant, That's What Love Is For
- 20 Boyz II Men, It's So Hard To Say Good
- 21 Curtis Stigers, I Wonder Why
- 22 Smokey Robinson, Double Good Everythi
- 23 Bryan Adams, (Everything I Do) I Do I
- 24 Kenny Loggins, Conviction Of The Hear
- 25 Firehouse, Love Of A Lifetime
- 26 EX Roxette, Spending My Time

WASHINGTON

WATA 105

P.D.: Chuck Beck

- 2 Aaron Neville, Everybody Plays The Fo
- 3 Mariah Carey, Emotions
- 4 Natural Selection, Do Anything
- 5 Michael Bolton, When A Man Loves A Woman
- 6 Marky Mark & The Funky Bunch, Wilds
- 7 Bonnie Raitt, Something To Talk About
- 8 Color Me Badd, I Adore Mi Amor
- 9 Hi-Five, I Can't Wait Another Minute
- 10 Firehouse, Love Of A Lifetime
- 11 Prince And The N.P.G., Cream
- 12 Naughty By Nature, O.P.P.
- 13 Scorpions, Wind Of Change
- 14 Color Me Badd, All For Love
- 15 Extreme, Hole Hearted
- 16 Luther Vandross, Don't Want To Be A F
- 17 Bryan Adams, (Everything I Do) I Do I
- 18 Curtis Stigers, I Wonder Why
- 19 Bryan Adams, Can't Stop This Thing We
- 20 Jesus Jones, Real Real
- 21 Roberta Flack With Maxi Priest, Set T
- 22 Amy Grant, That's What Love Is For
- 23 P.M. Dawn, Set Adrift On Memory Bliss
- 24 Marky Mark & The Funky Bunch, Wilds
- 25 EX Paula Abdul, Blowing Kisses In The Wi
- 26 EX Nia Peeples, Street Of Dreams

WASHINGTON

POWER 99 FM

P.D.: Rick Stacy

- 2 Firehouse, Love Of A Lifetime
- 3 Karyn White, Romantic
- 4 Natural Selection, Do Anything
- 5 Extreme, Hole Hearted
- 6 Mariah Carey, Emotions
- 7 Tony Terry, With You
- 8 Boyz II Men, It's So Hard To Say Good
- 9 Bonnie Raitt, Something To Talk About
- 10 Paula Abdul, Blowing Kisses In The Wi
- 11 Chesney Hawkes, The One And Only (Fro
- 12 Jesus Jones, Real Real
- 13 Guns N' Roses, Don't Cry
- 14 Prince And The N.P.G., Cream
- 15 Aaron Neville, Everybody Plays The Fo
- 16 Erasure, Chorus
- 17 Stoussie & The Banshees, Kiss Them Fo
- 18 Rhythm Syndicate, Hey Donna
- 19 P.M. Dawn, Set Adrift On Memory Bliss
- 20 Vanessa Williams, Running Back To You
- 21 Naughty By Nature, O.P.P.
- 22 The Farm, Groovy Train
- 23 Curtis Stigers, I Wonder Why
- 24 Heady D. & The Boyz, Now That We Foun
- 25 Donna Summer, Word That Magic
- 26 Jinky, Keep Warm
- 27 Nia Peeples, Street Of Dreams
- 28 Ce Ce Peniston, Finally
- 29 Boyz II Men, Motownphilly
- 30 Sait-N-Pepa, Let's Talk About Sex
- 31 Hammer, 2 Legit To Quit
- 32 Kym Sims, Too Blind To See It
- 33 Blue Train, All I Need Is You
- 34 Jazmine Guy, Just Want To Hold You

ATLANTA

94.7 FM

P.D.: Greg Cassidy

- 2 Karyn White, Romantic
- 3 Mariah Carey, Emotions
- 4 Prince And The N.P.G., Cream
- 5 K.M.C. KR.U., The Devil Came Up To Mich
- 6 Tony Terry, With You
- 7 Natural Selection, Do Anything
- 8 Naughty By Nature, O.P.P.
- 9 Color Me Badd, I Adore Mi Amor
- 10 Guns N' Roses, Don't Cry
- 11 The Farm, Groovy Train
- 12 Bryan Adams, Can't Stop This Thing We
- 13 Curtis Stigers, I Wonder Why
- 14 Heady D. & The Boyz, Now That We Foun
- 15 Donna Summer, Word That Magic
- 16 Jinky, Keep Warm
- 17 Nia Peeples, Street Of Dreams
- 18 Ce Ce Peniston, Finally
- 19 Boyz II Men, Motownphilly
- 20 Sait-N-Pepa, Let's Talk About Sex
- 21 Hammer, 2 Legit To Quit
- 22 Kym Sims, Too Blind To See It
- 23 Blue Train, All I Need Is You
- 24 Jazmine Guy, Just Want To Hold You

DETROIT

FOX

P.D.: Rick Stacy

- 2 Mariah Carey, Emotions
- 3 Natural Selection, Do Anything
- 4 Sait-N-Pepa, Let's Talk About Sex
- 5 K.M.C. KR.U., The Devil Came Up To Mich
- 6 Karyn White, Romantic
- 7 Prince And The N.P.G., Cream
- 8 Erasure, Chorus
- 9 Jesus Jones, Real Real
- 10 Color Me Badd, I Adore Mi Amor
- 11 Latin Alliance Featuring War, Low
- 12 Guns N' Roses, Don't Cry
- 13 Martika, Love... They Will Be Done
- 14 Siouxsie & The Banshees, Kiss
- 15 The Farm, Groovy Train
- 16 Bell Biv DeVoe, Word To The Mutha
- 17 Metallica, Enter Sandman
- 18 Vanessa Williams, Running Back To You
- 19 Bryan Adams, Can't Stop This Thing
- 20 Extreme, Hole Hearted
- 21 Marky Mark & The Funky Bunch, Wilds
- 22 Heady D. & The Boyz, Now That We Foun
- 23 Steve Nicks, Lust For Music
- 24 P.M. Dawn, Set Adrift On Memory
- 25 Paula Abdul, Blowing Kisses In The
- 26 Nia Peeples, Street Of Dreams
- 27 Marky Mark & The Funky Bunch, Wilds
- 28 EX Rod Stewart, Broken Arrow
- 29 EX Simply Red, Something Got Me

DETROIT

96.3 FM

P.D.: Rick Gillette

- 2 Mariah Carey, Emotions
- 3 Sait-N-Pepa, Let's Talk About Sex
- 4 Naughty By Nature, O.P.P.
- 5 Prince And The N.P.G., Cream
- 6 K.M.C. KR.U., The Devil Came Up To Mich
- 7 Grandmaster Slice, Thinking Of You
- 8 Boyz II Men, It's So Hard To Say Good
- 9 Marky Mark & The Funky Bunch, Wilds
- 10 P.M. Dawn, Set Adrift On Memory Bliss
- 11 Luther Vandross, Don't Want To Be A F
- 12 Natural Selection, Do Anything
- 13 Erasure, Chorus
- 14 Karyn White, Romantic
- 15 Jazmine Guy, Just Want To Hold You
- 16 Guns N' Roses, Don't Cry
- 17 Michael Bolton, When A Man Loves A Woman
- 18 Metallica, Enter Sandman
- 19 Paula Abdul, Blowing Kisses In The Wi
- 20 EMF, Lies
- 21 Tony Terry, With You
- 22 The Farm, Groovy Train
- 23 Tracie Spencer, Tender Kisses
- 24 Vanessa Williams, Running Back To You
- 25 D.J. Jazzy Jeff & The Fresh Prince, R
- 26 Hammer, 2 Legit To Quit
- 27 Sait-N-Pepa, Let's Talk About Sex
- 28 Russ Irwin, My Heart Belongs To You
- 29 EX Rhythm Syndicate, Hey Donna

MINNEAPOLIS

KDWB 101.3

P.D.: Mark Bolke

- 2 Prince And The N.P.G., Cream
- 3 Mariah Carey, Emotions
- 4 Marky Mark & The Funky Bunch, Wilds
- 5 Bonnie Raitt, Something To Talk About
- 6 Karyn White, Romantic
- 7 Bryan Adams, Can't Stop This Thing We
- 8 Boyz II Men, Motownphilly
- 9 Martika, Love... They Will Be Done
- 10 Color Me Badd, I Adore Mi Amor
- 11 Bad Company, Walk Through Fire
- 12 Aaron Neville, Everybody Plays The Fo
- 13 Chesney Hawkes, The One And Only (Fro
- 14 Firehouse, Love Of A Lifetime
- 15 Guns N' Roses, Don't Cry
- 16 Scorpions, Wind Of Change
- 17 John Mellencamp, Get A Leg Up
- 18 Rhythm Syndicate, Hey Donna
- 19 Siouxsie & The Banshees, Kiss Them Fo
- 20 Eddie Money, Heaven In The Back Seat
- 21 Marky Mark & The Funky Bunch, Wilds
- 22 Icy Blu, I Wanna Be Your Girl
- 23 I Do I Do I
- 24 Extreme, Hole Hearted
- 25 Luther Vandross, Don't Want To Be A F
- 26 Jesus Jones, Real Real
- 27 Amy Grant, That's What Love Is For
- 28 P.M. Dawn, Set Adrift On Memory Bliss
- 29 Marky Mark & The Funky Bunch, Wilds
- 30 EX Michael Bolton, When A Man Loves A Woman
- 31 EX Kid 'N Play, Ain't Gonna Hurt Nobody
- 32 EX One Tree Hill, We Are Family
- 33 EX Lisa Stansfield, Change
- 34 EX Tony Terry, With You
- 35 EX Jimmy Z, Funky Flute
- 36 EX Michael Bolton, When A Man Loves A Woman
- 37 EX Hammer, 2 Legit To Quit
- 38 EX The U.M.C., Blue Cheese
- 39 EX Damian Dawn, Right Down To It
- 40 EX Lata & Lemp, Too Much
- 41 EX Smokey Robinson, Double Good Everythi

MINNEAPOLIS

94.7 FM

P.D.: Greg Cassidy

- 2 Karyn White, Romantic
- 3 Mariah Carey, Emotions
- 4 Prince And The N.P.G., Cream
- 5 K.M.C. KR.U., The Devil Came Up To Mich
- 6 Tony Terry, With You
- 7 Natural Selection, Do Anything
- 8 Naughty By Nature, O.P.P.
- 9 Color Me Badd, I Adore Mi Amor
- 10 Guns N' Roses, Don't Cry
- 11 The Farm, Groovy Train
- 12 Bryan Adams, Can't Stop This Thing We
- 13 Curtis Stigers, I Wonder Why
- 14 Heady D. & The Boyz, Now That We Foun
- 15 Donna Summer, Word That Magic
- 16 Jinky, Keep Warm
- 17 Nia Peeples, Street Of Dreams
- 18 Ce Ce Peniston, Finally
- 19 Boyz II Men, Motownphilly
- 20 Sait-N-Pepa, Let's Talk About Sex
- 21 Hammer, 2 Legit To Quit
- 22 Kym Sims, Too Blind To See It
- 23 Blue Train, All I Need Is You
- 24 Jazmine Guy, Just Want To Hold You

CHICAGO

92.7 FM

P.D.: Paul Cannon

- 2 Firehouse, Love Of A Lifetime
- 3 Mariah Carey, Emotions
- 4 Extreme, Hole Hearted
- 5 Karyn White, Romantic
- 6 Heady D. & The Boyz, Now That We Foun
- 7 Vanessa Williams, Running Back To You
- 8 Color Me Badd, I Adore Mi Amor
- 9 Luther Vandross, Don't Want To Be A F
- 10 Bonnie Raitt, Something To Talk About
- 11 Bryan Adams, Can't Stop This Thing We
- 12 Bell Biv DeVoe, Word To The Mutha
- 13 Jesus Jones, Real Real
- 14 Bad Company, Walk Through Fire
- 15 Prince And The N.P.G., Cream
- 16 Curtis Stigers, I Wonder Why
- 17 Rich Sambora, Ballad Of Youth
- 18 Roberta Flack With Maxi Priest, Set T
- 19 Lissette Melendez, A Day In My Life (W
- 20 Rhythm Syndicate, Hey Donna
- 21 John Mellencamp, Get A Leg Up
- 22 Gloria Estefan, Live For Loving You
- 23 Aaron Neville, Everybody Plays The Fo
- 24 Michael Bolton, When A Man Loves A Woman
- 25 Prince And The N.P.G., Cream
- 26 Curtis Stigers, I Wonder Why
- 27 Robby Krieger, I Wanna Be Your Girl
- 28 Marky Mark & The Funky Bunch, Wilds
- 29 Boyz II Men, Motownphilly
- 30 Tony Terry, With You
- 31 EX Sait-N-Pepa, Let's Talk About Sex
- 32 EX Rod Stewart, Broken Arrow
- 33 EX Eddie Money, Heaven In The Back Seat

DALLAS

97.1 KIOL

P.D.: Joel Folger

- 2 Natural Selection, Do Anything
- 3 Firehouse, Love Of A Lifetime
- 4 Mariah Carey, Emotions
- 5 Heady D. & The Boyz, Now That We Foun
- 6 Color Me Badd, I Adore Mi Amor
- 7 Bonnie Raitt, Something To Talk About
- 8 Van Halen, Top Of The World
- 9 Michael Smith, Place In This World
- 10 Luther Vandross, Don't Want To Be A F
- 11 Karyn White, Romantic
- 12 Rhythm Syndicate, Hey Donna
- 13 Erasure, Chorus
- 14 Color Me Badd, I Adore Mi Amor
- 15 Rod Stewart, The Motown Sound
- 16 Prince And The N.P.G., Cream
- 17 Billy Adams, Power Windows
- 18 Bryan Adams, Can't Stop This Thing
- 19 Seamy, Crazy
- 20 Amy Grant, That's What Love Is For
- 21 Kenny Kravitz, It Ain't Over 'Til I'
- 22 Jesus Jones, Real Real
- 23 Lena Kravitz, Ain't Over 'Til I'
- 24 Guns N' Roses, Don't Cry
- 25 Paula Abdul, The Promise Of A New Day
- 26 Siouxsie & The Banshees, Kiss Them Fo
- 27 John Mellencamp, Get A Leg Up
- 28 Martika, Love... They Will Be Done

HOUSTON

104 KRBE

P.D.: Steve Wyrostok

- 2 Marky Mark & The Funky Bunch, Wilds
- 3 Firehouse, Love Of A Lifetime
- 4 Jesus Jones, Real Real
- 5 Extreme, Hole Hearted
- 6 R.E.M., Shiny Happy People
- 7 Mariah Carey, Emotions
- 8 P.M. Dawn, Set Adrift On Memory Bliss
- 9 Sait-N-Pepa, Let's Talk About Sex
- 10 Scorpions, Wind Of Change
- 11 Russ Irwin, My Heart Belongs To You
- 12 Siouxsie & The Banshees, Kiss Them Fo
- 13 Aaron Neville, Everybody Plays The Fo
- 14 Tony Terry, With You
- 15 Ziggy Marley & The Melody Makers, Goo
- 16 Prince And The N.P.G., Cream
- 17 Roberta Flack With Maxi Priest, Set T
- 18 The Farm, Groovy Train
- 19 Naughty By Nature, O.P.P.
- 20 Firehouse, Love Of A Lifetime
- 21 Michael Bolton, Time, Love And Tender
- 22 Bonnie Raitt, Something To Talk About
- 23 EX Michael Bolton, When A Man Loves A Woman

96.1 FM

Hartford P.D.: Tom Mitchell

- 1 Mariah Carey, Emotions
- 2 Karyn White, Romantic
- 3 Salt-N-Pepa, Let's Talk About Sex
- 4 Natural Selection, Do Anything
- 5 Rhythm Syndicate, Hey Donna
- 6 Prince And The N.P.G., Cream
- 7 Color Me Badd, I Adore Mi Amor
- 8 Vanessa Williams, Running Back To You
- 9 Boyz II Men, It's So Hard To Say Good
- 10 Marky Mark & The Funky Bunch
- 11 Bell Biv DeVoe, Word To The Mutha
- 12 Aaron Neville, Everybody Plays The Fo
- 13 Luther Vandross, Don't Want To Be A F
- 14 Corina, Whispers
- 15 Ce Ce Peniston, Finally
- 16 P.M. Dawn, Set Adrift On Memory Bliss
- 17 Boyz II Men, Motownphilly
- 18 Curtis Stigers, I Wonder Why
- 19 Robert Flack With Maxi Priest, Set T
- 20 Nia Peeples, Street Of Dreams
- 21 Michael Bolton, When A Man Loves A Wo
- 22 D.J. Jazzy Jeff & The Fresh Prince, R
- 23 Tony Terry, With You
- 24 Amy Grant, That's What Love Is For
- 25 Paula Abdul, Blowing Kisses In The Wi
- 26 Jimmy Red, Something Got Me Started
- 27 Lisette Melendez, A Day In My Life (W
- 28 Russ Irwin, My Heart Belongs To You
- 29 Kid 'N Play, Ain't Gonna Hurt Nobody
- 30 Jesus Jones, Real Real Real
- 31 The Commitments, Try A Little Tendr
- 32 Blue Train, All I Need Is You
- 33 Tara Kemp, Too Much
- 34 Vanilla Ice, Cool As Ice (Everybody G
- 35 Angelica, Angel Baby
- EX Rod Stewart, Broken Arrow
- EX KLE, What Time Is Love
- EX EX Lenny Kravitz, Stand By My Woman
- EX EX Kym Sims, Too Blind To See It
- EX EX Jasmine Guy, Just Want To Hold You
- EX EX Shabba Ranks, House Call
- EX EX Hammer, 2 Legit To Quit

KISS 95.7

Hartford

- 1 Mariah Carey, Emotions
- 2 Karyn White, Romantic
- 3 Heavy D. & The Boyz, Now That We Foun
- 4 Luther Vandross, Don't Want To Be A F
- 5 Marky Mark & The Funky Bunch
- 6 Natural Selection, Do Anything
- 7 Vanessa Williams, Running Back To You
- 8 Color Me Badd, I Adore Mi Amor
- 9 Naughty By Nature, O.P.P.
- 10 Hi-Five, I Can't Wait Another Minute
- 11 Salt-N-Pepa, Let's Talk About Sex
- 12 Cathy Dennis, Too Many Walls
- 13 Prince And The N.P.G., Cream
- 14 Ce Ce Peniston, Finally
- 15 Rhythm Syndicate, Hey Donna
- 16 Bell Biv DeVoe, Word To The Mutha
- 17 TKA, Louder Than Love
- 18 Roberta Flack With Maxi Priest, Set T
- 19 P.M. Dawn, Set Adrift On Memory Bliss
- 20 Boyz II Men, It's So Hard To Say Good
- 21 Curtis Stigers, I Wonder Why
- 22 D.J. Jazzy Jeff & The Fresh Prince, R
- 23 Lisette Melendez, A Day In My Life (W
- 24 Corina, Whispers
- 25 Nia Peeples, Street Of Dreams
- 26 Tony Terry, With You
- 27 EX Michael Bolton, When A Man Loves A Wo
- 28 EX Frank Knuckles, The Whistle Song
- 29 EX The Brand New Heavies (Featuring N'Ke
- 30 EX MC Skat Kat & The Stray Mob, Skat Str
- 31 EX Paula Abdul, Blowing Kisses In The Wi
- EX EX Shabba Ranks, House Call
- EX EX Big Audio Dynamite II, Rush
- EX EX Icy Blu, I Wanna Be Your Girl

B104

Baltimore P.D.: Todd Fisher

- 1 Firehouse, Love Of A Lifetime
- 2 Mariah Carey, Emotions
- 3 Karyn White, Romantic
- 4 Color Me Badd, I Adore Mi Amor
- 5 Scorpions, Wind Of Change
- 6 Karyn White, Romantic
- 7 Bonnie Raitt, Something To Talk About
- 8 Natural Selection, Do Anything
- 9 Marky Mark & The Funky Bunch
- 10 Aaron Neville, Everybody Plays The Fo
- 11 Michael Bolton, When A Man Loves A Wo
- 12 Amy Grant, Every Heartbeat
- 13 Jesus Jones, Real Real Real
- 14 Boyz II Men, Motownphilly
- 15 Prince And The N.P.G., Cream
- 16 Michael Bolton, Time, Love And Tender
- 17 EX Bad English, Straight To Your Heart
- 18 The Escape Club, I'll Be There
- 20 Chesney Hawkes, The One And Only (Fr
- EX John Mellencamp, Get A Leg Up
- EX A — Nia Peeples, Street Of Dreams
- EX A — EMF, Lies
- EX A — The Storm, I've Got A Lot To Learn Ab
- EX EX Russ Irwin, My Heart Belongs To You
- EX EX Van Halen, Top Of The World
- EX EX Curtis Stigers, I Wonder Why
- EX EX Smokey Robinson, Double Good Everyth
- EX EX Rod Stewart, The Motown Song
- EX EX Vanilla Ice, Cool As Ice (Everybody G

#100

Miami P.D.: Frank Amadeo

- 1 Scorpions, Wind Of Change
- 2 Firehouse, Love Of A Lifetime
- 3 Aaron Neville, Everybody Plays The Fo
- 4 Bonnie Raitt, Something To Talk About
- 5 R.E.M., Shiny Happy People
- 6 Gloria Estefan, Live For Loving You
- 7 Karyn White, Romantic
- 8 Robert Flack With Maxi Priest, Set T
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Michael Bolton, When A Man Loves A Wo
- 11 Natural Selection, Do Anything
- 12 Color Me Badd, I Adore Mi Amor
- 13 Smokey Robinson, Double Good Everyth
- 14 Curtis Stigers, I Wonder Why
- 15 Jesus Jones, Real Real Real
- 16 Amy Grant, That's What Love Is For
- 17 Extreme, Hole Hearted
- 18 Cathy Dennis, Too Many Walls
- 19 Mariah Carey, Emotions
- 20 Michael Bolton, When A Man Loves A Wo
- 21 Desmond Child, You're The Story Of My
- 22 Chicago, You Come To My Senses
- 23 Jasmine Guy, Just Want To Hold You
- 24 The Escape Club, I'll Be There
- 25 EX Rod Stewart, Broken Arrow
- 26 The Commitments, Try A Little Tendr
- 27 EX Nia Peeples, Street Of Dreams
- 28 EX Kenny Loggins, Conviction Of The Hear
- 29 EX Russ Irwin, My Heart Belongs To You
- 30 EX Paula Abdul, The Promise Of A New Day
- 31

96.1 FM

Miami P.D.: Bill Tanner

- 1 Mariah Carey, Emotions
- 2 Shabba Ranks w/ Krystal, Twice My Age
- 3 Scorpions, Wind Of Change
- 4 Naughty By Nature, O.P.P.
- 5 Sweet Sensation, I Surrender
- 6 Hi-Five, I Can't Wait Another Minute
- 7 Lisette Melendez, A Day In My Life (W
- 8 The Escape Club, I'll Be There
- 9 Live Crew, Pop That Coochie
- 10 Cynthia w/Tony Moran, Never Thought I
- 11 PC Quest, After The Summer's Gone
- 12 El Proximo, Fideles Rap
- 13 Cathy Dennis, Too Many Walls
- 14 Heavy D. & The Boyz, Now That We Foun
- 15 Color Me Badd, I Adore Mi Amor
- 16 Black Box, Fantasy
- 17 Michael Bolton, Time, Love And Tender
- 18 El General, Te Ves Buena
- 19 Gloria Estefan, Live For Loving You
- 20 Geto Boys, Mind Playing Tricks On Me
- 21 Jomanda, Got A Love For You
- 22 Marky Mark and the Funky Bunch, Wilds
- 23 Tony Terry, With You
- 24 Amy Grant, That's What Love Is For
- 25 Paula Abdul, Blowing Kisses In The Wi
- 26 Jimmy Red, Something Got Me Started
- 27 Lisette Melendez, A Day In My Life (W
- 28 Russ Irwin, My Heart Belongs To You
- 29 Kid 'N Play, Ain't Gonna Hurt Nobody
- 30 Jesus Jones, Real Real Real
- 31 The Commitments, Try A Little Tendr
- 32 Blue Train, All I Need Is You
- 33 Tara Kemp, Too Much
- 34 Vanilla Ice, Cool As Ice (Everybody G
- 35 Angelica, Angel Baby
- EX Rod Stewart, Broken Arrow
- EX KLE, What Time Is Love
- EX EX Lenny Kravitz, Stand By My Woman
- EX EX Kym Sims, Too Blind To See It
- EX EX Jasmine Guy, Just Want To Hold You
- EX EX Shabba Ranks, House Call
- EX EX Hammer, 2 Legit To Quit

TOWER 93

Tampa P.D.: B.J. Harris

- 1 Natural Selection, Do Anything
- 2 Mariah Carey, Emotions
- 3 Salt-N-Pepa, Let's Talk About Sex
- 4 Karyn White, Romantic
- 5 Vanessa Williams, Running Back To You
- 6 Color Me Badd, I Adore Mi Amor
- 7 Boyz II Men, It's So Hard To Say Good
- 8 Bell Biv DeVoe, Word To The Mutha
- 9 Heavy D. & The Boyz, Now That We Foun
- 10 Roberta Flack With Maxi Priest, Set T
- 11 Stevie B, Forever More
- 12 Paula Abdul, Blowing Kisses In The Wi
- 13 Lisette Melendez, A Day In My Life (W
- 14 Or-N-More (Featuring A.T. & J. Co.)
- 15 Naughty By Nature, O.P.P.
- 16 Hi-Five, I Can't Wait Another Minute
- 17 Nia Peeples, Street Of Dreams
- 18 Jimmy Red, Something Got Me Started
- 19 MC Skat Kat & The Stray Mob, Skat Str
- 20 Vanilla Ice, Cool As Ice (Everybody G
- 21 Hammer, 2 Legit To Quit
- 22 Tara Kemp, Too Much
- 23 Michael Bolton, When A Man Loves A Wo
- 24 P.M. Dawn, Set Adrift On Memory Bliss
- 25 B.G. The Prince Of Rap, This Beat Is
- 26 Jasmine Guy, Just Want To Hold You
- 27 Ce Ce Peniston, Finally
- 28 K.M.C. KRU, The Devil Came Up To Mich

TAMPA BAY

Tampa P.D.: Jay Taylor

- 1 Mariah Carey, Emotions
- 2 Firehouse, Love Of A Lifetime
- 3 Scorpions, Wind Of Change
- 4 Karyn White, Romantic
- 5 Bonnie Raitt, Something To Talk About
- 6 Natural Selection, Do Anything
- 7 Marky Mark & The Funky Bunch
- 8 Aaron Neville, Everybody Plays The Fo
- 9 Michael Bolton, When A Man Loves A Wo
- 10 Prince And The N.P.G., Cream
- 11 Color Me Badd, I Adore Mi Amor
- 12 Jesus Jones, Real Real Real
- 13 Michael Bolton, Time, Love And Tender
- 14 Paula Abdul, Blowing Kisses In The Wi
- 15 Rhythm Syndicate, Hey Donna
- 16 Amy Grant, That's What Love Is For
- 17 Naughty By Nature, O.P.P.
- 18 Scorpions, Wind Of Change
- 19 Chesney Hawkes, The One And Only (Fr
- 20 Bryan Adams, Everything I Do I Do I
- 21 Boyz II Men, Motownphilly
- 22 EX Nia Peeples, Street Of Dreams
- 23 EX Siouxsie & The Banshees, Kiss Them Fo
- 24 John Mellencamp, Get A Leg Up
- 25 The Farm, Groovy Train
- 26 Tony Terry, With You
- 27 EX Curtis Stigers, I Wonder Why
- 28 EX P.M. Dawn, Set Adrift On Memory Bliss
- EX A — Lita Ford, Shot Of Poison
- EX EX Corina, Whispers
- EX EX Guns 'N' Roses, Don't Cry
- EX EX Robbie Nevil, For Your Mind
- EX EX EMF, Lies
- EX EX Van Halen, Top Of The World

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 Natural Selection, Do Anything
- 2 Karyn White, Romantic
- 3 Extreme, Hole Hearted
- 4 Firehouse, Love Of A Lifetime
- 5 Bonnie Raitt, Something To Talk About
- 6 Rhythm Syndicate, Hey Donna
- 7 Amy Grant, That's What Love Is For
- 8 Jesus Jones, Real Real Real
- 9 Prince And The N.P.G., Cream
- 10 Bryan Adams, Can't Stop This Thing We
- 11 Aaron Neville, Everybody Plays The Fo
- 12 Mariah Carey, Emotions
- 13 Curtis Stigers, I Wonder Why
- 14 Michael Bolton, When A Man Loves A Wo
- 15 Desmond Child, You're The Story Of My
- 16 The Escape Club, I'll Be There
- 17 EX Rod Stewart, Broken Arrow
- 18 Paula Abdul, Blowing Kisses In The Wi
- 19 Billy Falcon, Power Windows
- 20 Jasmine Guy, Just Want To Hold You
- 21 John Mellencamp, Get A Leg Up
- 22 Chesney Hawkes, The One And Only (Fr
- 23 Roberta Flack With Maxi Priest, Set T
- 24 EX Nia Peeples, Street Of Dreams
- 25 EX The Emotions, Best Of My Love
- 26 EX Corina, Whispers
- 27 EX 38 Special, Signs Of Love

96.1 FM

Cleveland P.D.: Cat Thomas

- 1 Extreme, Hole Hearted
- Natural Selection, Do Anything
- Salt-N-Pepa, Let's Talk About Sex
- 4 Mariah Carey, Emotions
- 5 Firehouse, Love Of A Lifetime
- 6 Marky Mark & The Funky Bunch
- 7 Scorpions, Wind Of Change
- 8 Karyn White, Romantic
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Bonnie Raitt, Something To Talk About
- 11 Bad Company, Walk Through Fire
- 12 Rhythm Syndicate, Hey Donna
- 13 Guns 'N' Roses, Don't Cry
- 14 Amy Grant, That's What Love Is For
- 15 Russ Irwin, My Heart Belongs To You
- 16 Jesus Jones, Real Real Real
- 17 Chesney Hawkes, The One And Only (Fr
- 18 John Mellencamp, Get A Leg Up
- 19 Curtis Stigers, I Wonder Why
- 20 Bonnie Raitt, Something To Talk About
- 21 Heavy D. & The Boyz, Now That We Foun
- 22 Marky Mark & The Funky Bunch
- 23 Prince And The N.P.G., Cream
- 24 Nia Peeples, Street Of Dreams
- 25 Simply Red, Something Got Me Started
- 26 Corina, Whispers
- 27 Richie Sambora, Ballad Of Youth
- 28 Vanilla Ice, Cool As Ice (Everybody G
- 29 Paula Abdul, Blowing Kisses In The Wi
- 30 Metallica, Enter Sandman
- 31 D.J. Jazzy Jeff & The Fresh Prince, R
- EX Van Halen, Top Of The World
- EX A — Rosette, Spending My Time
- EX A — Lita Ford, Shot Of Poison
- EX EX Big Audio Dynamite II, Rush
- EX EX Billy Falcon, Power Windows
- EX EX Kenny Loggins, Conviction Of The Hear
- EX EX Tony Terry, With You

102

Cincinnati P.D.: Dave Allen

- 1 Natural Selection, Do Anything
- 2 Boyz II Men, Motownphilly
- 3 Aaron Neville, Everybody Plays The Fo
- 4 Michael Bolton, When A Man Loves A Wo
- 5 Heavy D. & The Boyz, Now That We Foun
- 6 Marky Mark & The Funky Bunch
- 7 Extreme, Hole Hearted
- 8 Luther Vandross, For You
- 9 Karyn White, Romantic
- 10 Color Me Badd, I Adore Mi Amor
- 11 The Escape Club, I'll Be There
- 12 Bad Company, Walk Through Fire
- 13 Scorpions, Wind Of Change
- 14 Curtis Stigers, I Wonder Why
- 15 Amy Grant, That's What Love Is For
- 16 Mariah Carey, Emotions
- 17 Prince And The N.P.G., Cream
- 18 Eddie Money, Heaven In The Back Seat
- 19 Stevie B, Forever More
- 20 Hi-Five, I Can't Wait Another Minute
- 21 Rhythm Syndicate, Hey Donna
- 22 Crowned House, Fall At Your Feet
- 23 EMF, Lies
- 24 John Mellencamp, Get A Leg Up
- 25 Guns 'N' Roses, Don't Cry
- 26 Jasmine Guy, Just Want To Hold You
- 27 The Rembrandts, Stayed Me
- 28 Boyz II Men, It's So Hard To Say Good
- 29 EX Bad English, Straight To Your Heart
- 30 EX Roberta Flack With Maxi Priest, Set T
- 31 EX Bonnie Raitt, I Can't Make You Love M
- 32 EX Motley Crue, Home Sweet Home
- 33 EX Scorpions, Send Me An Angel

99.1 FM

Indianapolis P.D.: Don London

- 1 Natural Selection, Do Anything
- 2 Michael W. Smith, For You
- 3 Color Me Badd, I Adore Mi Amor
- 4 Heavy D. & The Boyz, Now That We Foun
- 5 Extreme, Hole Hearted
- 6 Marky Mark & The Funky Bunch
- 7 Karyn White, Romantic
- 8 Mariah Carey, Emotions
- 9 Boyz II Men, Motownphilly
- 10 Chesney Hawkes, The One And Only (Fr
- 11 Bryan Adams, Can't Stop This Thing We
- 12 Firehouse, Love Of A Lifetime
- 13 Michael Bolton, When A Man Loves A Wo
- 14 Martika, Love...Thy Will Be Done
- 15 Rhythm Syndicate, Hey Donna
- 16 Siouxsie & The Banshees, Kiss Them Them Fo
- 17 Billy Falcon, Power Windows
- 18 John Mellencamp, Get A Leg Up
- 19 After 7, Nights Like This (From "The
- 20 Jesus Jones, Real Real Real
- 21 Prince And The N.P.G., Cream
- 22 Guns 'N' Roses, Don't Cry
- 23 Richie Sambora, Ballad Of Youth
- 24 Metallica, Enter Sandman
- 25 Roberta Flack With Maxi Priest, Set T
- 26 Aaron Neville, Everybody Plays The Fo
- 27 Paula Abdul, Blowing Kisses In The Wi
- 28 Bad Company, Walk Through Fire
- EX A — Amy Grant, That's What Love Is For
- EX A — Tara Kemp, Too Much
- EX A — Hammer, 2 Legit To Quit
- EX A — Curtis Stigers, I Wonder Why
- EX A — Van Halen, Top Of The World

99.5

St. Louis P.D.: Mark Todd

- 1 Extreme, Hole Hearted
- 2 Natural Selection, Do Anything
- 3 Michael W. Smith, For You
- 4 Salt-N-Pepa, Let's Talk About Sex
- 5 Chesney Hawkes, The One And Only (Fr
- 6 Amy Grant, That's What Love Is For
- 7 Vanessa Williams, Running Back To You
- 8 Mariah Carey, Emotions
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Paula Abdul, Blowing Kisses In The Wi
- 11 Rosette, Spending My Time
- 12 Karyn White, Romantic
- 13 EMF, Lies
- 14 Prince And The N.P.G., Cream
- 15 Bonnie Raitt, Something To Talk About
- 16 Michael Bolton, When A Man Loves A Wo
- 17 Bad English, Straight To Your Heart
- 18 Boyz II Men, It's So Hard To Say Good
- 19 Blue Train, All I Need Is You
- 20 Naughty By Nature, O.P.P.
- 21 Van Halen, Top Of The World
- 22 Rhythm Syndicate, Hey Donna
- 23 Scorpions, Wind Of Change
- 24 Nia Peeples, Street Of Dreams
- 25 Desmond Child, You're The Story Of My
- 26 Marky Mark and the Funky Bunch, Wilds
- 27 Belinda Carlisle, Do You Feel Like I
- 28 Boyz II Men, Motownphilly
- 29 Rod Stewart, Broken Arrow
- 30 Marky Mark & The Funky Bunch

99.1 FM

New Orleans P.D.: Brian Thomas

- 1 Michael Bolton, When A Man Loves A Wo
- 2 Firehouse, Love Of A Lifetime
- 3 Mariah Carey, Emotions
- 4 Marky Mark & The Funky Bunch
- 5 Cathy Dennis, Too Many Walls
- 6 Scorpions, Wind Of Change
- 7 Naughty By Nature, O.P.P.
- 8 Seal, Crazy
- 9 Prince And The N.P.G., Cream
- 10 Chicago, You Come To My Senses
- 11 Karyn White, Romantic
- 12 Amy Grant, That's What Love Is For
- 13 Natural Selection, Do Anything
- 14 Bonnie Raitt, Something To Talk About
- 15 Orchestral Manoeuvres In The Dark, Pa
- 16 Roberta Flack With Maxi Priest, Set T
- 17 Lenny Kravitz, It Ain't Over 'Til I'
- 18 Boyz II Men, Motownphilly
- 19 Jesus Jones, Real Real Real
- 20 Bryan Adams, Can't Stop This Thing We
- 21 Nia Peeples, Street Of Dreams
- 22 EX Guns 'N' Roses, Don't Cry
- 23 EX P.M. Dawn, Set Adrift On Memory Bliss
- 24 EX Boyz II Men, It's So Hard To Say Good
- 25 EX Extreme, Hole Hearted
- 26 Gloria Estefan, Live For Loving You
- 27 Aaron Neville, Everybody Plays The Fo
- 28 Rod Stewart, Broken Arrow
- EX A — Paula Abdul, Blowing Kisses In The Wi
- EX A — Vanilla Ice, Cool As Ice (Everybody G
- EX EX Stevie B, Forever More

Power 95 FM

Dallas P.D.: Frank Miniaci

- 1 Firehouse, Love Of A Lifetime
- 2 Mariah Carey, Emotions
- 3 Karyn White, Romantic
- 4 Extreme, Hole Hearted
- 5 Color Me Badd, I Adore Mi Amor
- 6 Bonnie Raitt, Something To Talk About
- 7 Prince And The N.P.G., Cream
- 8 Scorpions, Wind Of Change
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Boyz II Men, Motownphilly
- 11 Bad English, Straight To Your Heart
- 12 Rhythm Syndicate, Hey Donna
- 13 Jesus Jones, Real Real Real
- 14 Natural Selection, Do Anything
- 15 Michael Bolton, When A Man Loves A Wo
- 16 Chesney Hawkes, The One And Only (Fr
- 17 Seal, Crazy
- 18 Amy Grant, Every Heartbeat
- 19 Bad Company, Walk Through Fire
- 20 Roberta Flack With Maxi Priest, Set T
- 21 Aaron Neville, Everybody Plays The Fo
- 22 The Farm, Groovy Train
- 23 Amy Grant, That's What Love Is For
- 24 Van Halen, Top Of The World
- 25 Queen Latifah, Fly Girl
- 26 Eddie Money, Heaven In The Back Seat
- 27 EX Nia Peeples, Street Of Dreams
- 28 EX Rod Stewart, Broken Arrow
- 29 EX Paula Abdul, Blowing Kisses In The Wi
- 30 EX Metallica, Enter Sandman
- EX A — Voice Of The Beehive, Monsters & Ange
- EX EX John Mellencamp, Get A Leg Up

MIX 106.5

Houston P.D.: Guy Zapoleon

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

Q106

San Diego P.D.: Kevin Weatherly

- 1 Naughty By Nature, O.P.P.
- 2 Angelica, Angel Baby
- 3 Salt-N-Pepa, Let's Talk About Sex
- 4 Heavy D. & The Boyz, It's So Hard To Say Good
- 5 Prince And The N.P.G., Gett Off
- 6 Boyz II Men, It's So Hard To Say Good
- 7 Mariah Carey, Emotions
- 8 P.M. Dawn, Set Adrift On Memory Bliss
- 9 Jasmine Guy, Just Want To Hold You
- 10 Color Me Badd, All For Love
- 11 Karyn White, Romantic
- 12 Hi-C, I'm Not Your Puppet
- 13 Prince And The N.P.G., Cream
- 14 Marky Mark & The Funky Bunch
- 15 Grandmaster Slice, Thinking Of You
- 16 Color Me Badd, I Adore Mi Amor
- 17 UB40, Groovin'
- 18 Marky Mark and the Funky Bunch, Wilds
- 19 Digital Underground, Kiss You Back
- 20 Vanessa Williams, Running Back To You
- 21 Paula Abdul, Blowing Kisses In The Wi
- 22 Luther Vandross, Don't Want To Be A F
- 23 Mariah Carey, Can't Let Go
- 24 D.J. Jazzy Jeff & The Fresh Prince, R
- 25 Kid 'N Play, Ain't Gonna Hurt Nobody
- 26 D.J. Jazzy Jeff & The Fresh Prince, Ring
- 27 Phyllis Hyman, Living In Confusion
- 28 Another Bad Creation, Jealous Girl
- 29 Diana Ross, When You Tell Me That You
- 41 F.S. Effect, 'I
- 42 Frank Knuckles, The Whistle Song
- 43 MC Skat Kat, Skat Str
- 44 Hammer, 2 Legit To Quit
- 45 Blue Train, All I Need Is You
- EX EX Russ Irwin, My Heart Belongs To You
- EX EX Roberta Flack With Maxi Priest, Set T
- EX EX Tracie Spencer, Tender Kisses
- EX EX Nia Peeples, Street Of Dreams
- EX EX Natural Selection, Do Anything

99.1 FM

Riverside P.D.: Bob West

- 1 Tony Terry, With You
- 2 Jasmine Guy, Just Want To Hold You
- 3 Angelica, Angel Baby
- 4 Naughty By Nature, O.P.P.
- 5 Mariah Carey, Emotions
- 6 Marky Mark & The Funky Bunch
- 7 Boyz II Men, It's So Hard To Say Good
- 8 Tony Toni Tone, Me And You
- 9 DJ Quik, Tonite
- 10 Vanessa Williams, Running Back To You
- 11 Color Me Badd, I Adore Mi Amor
- 12 Natural Selection, Do Anything
- 13 Boyz II Men, Motownphilly
- 14 TKK, Louder Than Love
- 15 P.M. Dawn, Set Adrift On Memory Bliss
- 16 Karyn White, Romantic
- 17 David D. I Go Crazy
- 18 Prince And The N.P.G., Cream
- 19 Bryan Adams, (Everything I Do) I Do I
- 20 Tracie Spencer, Tender Kisses
- 21 Amy Grant, That's What Love Is For
- 22 Roberta Flack With Maxi Priest, Set T
- 23 PC Quest, After The Summer's Gone
- EX A — Gloria Estefan, Live For Loving You
- EX A — Paula Abdul, Blowing Kisses In The Wi
- EX EX B.G. The Prince Of Rap, This Beat Is
- EX EX Kid 'N Play, Ain't Gonna Hurt Nobody
- EX EX Guns 'N' Roses, Don't Cry

KUBE 93 FM

Seattle P.D.: Bob Case

- 1 Mariah Carey, Emotions
- 2 Karyn White, Romantic
- 3 Bonnie Raitt, Something To Talk About
- 4 Marky Mark & The Funky Bunch
- 5 Natural Selection, Do Anything
- 6 Extreme, Hole Hearted
- 7 Color Me Badd, I Adore Mi Amor
- 8 Prince And The N.P.G., Cream
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Boyz II Men, Motownphilly
- 11 Michael Bolton, Time, Love And Tender
- 12 Jesus Jones, Real Real Real
- 13 Roberta Flack With Maxi Priest, Set T
- 14 Aaron Neville, Everybody Plays The Fo
- 15 C & C Music Factory, F. Williams, Things
- 16 Luther Vandross, Don't Want To Be A F
- 17 Big Audio Dynamite II, Rush
- 18 Curtis Stigers, I Wonder Why
- 19 Amy Grant, That's What Love Is For
- 20 John Mellencamp, Get A Leg Up

HOT R&B PLAYLISTS

Chicago P.D.: James Alexander

- 1 Jodeci, Forever My Lady
- 2 Boyz II Men, It's So Hard To Say
- 3 Jodeci, Forever My Lady
- 4 Geto Boys, Mind Playing Tricks On Me
- 5 Naughty By Nature, O.P.P.
- 6 M.C. Breed & D.F.C., Ain't No Future In
- 7 O'Jays, Keep On Loving Me
- 8 Johnny Gill, I'm Still Waiting (From "New
- 9 BeBe & CeCe Winans, Addictive Love
- 10 Luther Vandross, Don't Want To Be A Fo
- 11 Tracie Spencer, Tender Kisses
- 12 Stevie Wonder, These 3 Words
- 13 Mariah Carey, Emotions
- 14 Queen Latifah, Fly Girl
- 15 Damian Dame, Right Down To It
- 16 Gerald Levert, Private Line
- 17 BeBe & CeCe Winans, I'll Take
- 18 Barry White, Put Me In Your Mix
- 19 Shabba Ranks, Housecall
- 20 Soundz Of Blackness, The Pressure Pt. I
- 21 P.M. Dawn, Set Adrift On Memory Bliss
- 22 Peabo Bryson, Closer Than Close
- 23 Ready For The World, Can He Do It (Like
- 24 Smokey Robinson, Double Good
- 25 MC Hammer, Too Legit To Quit
- 26 The S.O.S. Band, Sometimes I Wonder

Q107.5

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

- 1 O'Jays, Keep On Loving Me
- 2 Jennifer Holiday, I'm On Your Side
- 3 Bell Biv DeVoe, Word To The Mutha
- 4 Jodeci, Forever My Lady
- 5 Karyn White, Romantic
- 6 Stevie Wonder, Fun Day (From "Jungle
- 7 Vanessa Williams, Running Back To You
- 8 Naughty By Nature, O.P.P.
- 9 Boyz II Men, It's So Hard To Say Goodbye
- 10 Shabba Ranks, Housecall
- 11 Rude Boys, Are You Lonely For Me
- 12 Damian Dame, Right Down To It
- 13 Lisa Fischer, Save Me
- 14 Mariah Carey, Emotions
- 15 Heavy D. & The Boyz, It's So Hard To Say Good
- 16 Tony Toni Tone, House Party II (I Don't
- 17 Patti LaBelle, Feels Like Another One
- 18 Chris Walker, Giving You All My Love
- 19 Barry White, Put Me In Your Mix
- 20 Ready For The World, Can He Do It (Like
- 21 Soundz Of Blackness, The Pressure Pt. I
- 22 Johnny Gill, I'm Still Waiting (From "New
- 23 Gerald Levert, Private Line
- 24 M.C.S., Blue Cheese
- 25 Gladys Knight, Superwoman
- 26 Peabo Bryson, Closer Than Close
- 27 The S.O.S. Band, Sometimes I Wonder
- 28 Tracie Spencer, Tender Kisses
- 29 Tony Toni Tone, Me And You
- 30 Surface, I'm On Your Side
- 31 Kid 'N Play, Ain't Gonna Hurt Nobody
- 32 Eric Gable, Can't Wait To Get You Home
- 33 Ziggy Marley & The Melody Makers, Good
- 34 Rare Essence, Lock-It
- 35 Crystal Waters, Makin' Happy
- 36 D.J. Jazzy Jeff & The Fresh Prince, Ring
- 37 Phyllis Hyman, Living In Confusion
- 38 Another Bad Creation, Jealous Girl
- 39 Diana Ross, When You Tell Me That You
- 41 F.S. Effect, 'I
- 42 Frank Knuckles, The Whistle Song
- 43 MC Skat Kat, Skat Str
- 44 Hammer, 2 Legit To Quit
- 45 Gene Rice, You're A Victim
- 46 Lisa Lisa & Cult Jam, Where Were You
- 47 Digital Underground, Kiss You Back
- 48 Jermaine Jackson, You Said

RADIO

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.

Call	Format	'90	'91	'91	'91	Call	Format	'90	'91	'91	'91
NORFOLK, VA.—(33)											
WOWI	urban	13.1	10.9	8.2	9.3	WTQR	country	15.0	19.9	17.6	17.3
WCMS-AM-FM	country	8.2	9.0	8.1	9.0	WKRR	album	9.4	8.8	8.2	8.1
WVOR-AM-FM	album	6.7	7.0	7.4	8.8	WJMH	urban	6.5	6.3	6.7	7.3
WFOS	easy	5.5	7.3	6.8	8.1	WMAG	AC	6.3	5.4	5.2	6.6
WAFZ	cls rock	7.6	5.2	6.2	5.1	WQMG-FM	urban	5.2	5.7	6.2	6.4
WMXN	top 40	3.4	4.6	4.3	5.0	WWWB	AC	5.0	4.5	5.1	4.9
WNYA	urban	8	—	1.3	5.0	WJSJ	adult std	5.1	5.6	5.8	4.2
WLTY	oldies	5.1	5.1	6.1	4.8	WKZL	top 40	4.5	5.1	4.8	4.1
WVDE	AC	5.9	5.9	7.1	4.7	WKSJ	top 40	4.6	4.5	3.6	4.0
WJQI-AM-FM	AC	6.2	5.1	5.5	4.5	WMQX-FM	oldies	4.3	2.5	4.4	3.0
WVNZ	top 40	6.4	6.9	6.1	4.3	WWMY	AC	2.9	1.8	1.4	2.3
WNIS	N/T	2.3	3.3	2.5	3.6	WHPE	religious	2.1	1.7	1.4	1.9
WGH-FM	country	1.4	2.2	4.2	3.1	WPCM	country	2.1	1.8	1.7	1.4
WKOC	AC	4.6	4.9	6.0	2.8	WRDX	AC	1.5	1.9	1.7	1.7
WBSK	urban	1.9	2.6	1.3	2.3	WFMX	country	1.8	1.3	2.2	1.6
WPCF	religious	1.5	2.6	1.4	2.1	WFRF	AC	2.4	1.6	1.6	1.4
WTAR	N/T	3.2	2.8	2.6	1.7	WGLL	religious	1.4	1.5	1.5	1.4
WKEZ	country	1.3	1.3	1.6	1.5	WAAA	urban	1.1	1.3	2.6	1.1
SALT LAKE CITY—(38)											
KKAT	country	7.6	11.1	13.9	11.0	WPET	religious	7	8	—	1.0
KSOP-AM-FM	country	5.6	5.2	7.6	8.2	WSMX	religious	7	9	—	1.0
KLXZ	country	8.4	7.1	6.7	7.3	LOUISVILLE, KY.—(51)					
KSFI	AC	8.3	9.0	8.8	6.6	WAMZ	country	20.8	17.1	19.5	17.9
KISN-FM	top 40	4.6	5.7	3.9	5.5	WHAS	AC	15.0	17.3	14.3	14.3
KBLR	album	4.2	4.6	6.4	5.3	WQMF	album	6.4	8.4	7.8	10.4
KSL	N/T	9.6	8.3	5.3	4.4	WDJX-AM-FM	top 40	7.4	7.3	9.0	8.0
KUTQ	top 40	2.0	2.4	2.8	4.1	WVEZ	AC	7.0	7.6	6.5	6.9
KCPX	AC	3.8	2.2	3.7	3.6	WRKA	oldies	6.7	6.9	4.9	6.7
KMGR-FM	AC	3.7	2.8	2.3	3.5	WZBZ	urban	6.3	6.3	6.7	5.8
KALL	AC	3.0	2.4	3.0	3.3	WLRS	AC	3.8	2.8	3.4	4.6
KZHT	top 40	3.3	2.6	2.8	3.2	WZKS	top 40	3.4	3.9	5.0	3.5
KJQN-FM	modern	4.1	3.7	3.7	3.1	WLOU	urban	3.1	3.7	2.7	3.1
KTKK	N/T	3.1	1.7	1.6	2.5	WVAV	adult std	9	2.3	2.1	2.2
KRSP-FM	album	2.9	3.3	3.4	2.4	WVWV	adult std	2.9	2.3	1.5	1.5
KBZN	adult alt	1.1	1.6	1.3	2.2	WLLV	religious	6	1.0	1.2	1.3
KDYL	adult std	2.2	3.2	2.3	2.2	WVKY	country	1.0	7	1.2	1.1
KLCY	AC	2.6	1.6	2.1	1.8	WEST PALM BEACH, FLA.—(52)					
KBCK	country	1.8	1.6	2.6	1.5	WEAT-AM-FM	easy	14.1	13.6	16.2	16.1
KFAM	easy	8	6	4	1.5	WJNO/WJNX	N/T	8.4	8.9	8.5	9.2
KZOL	top 40	1.2	8	5	1.3	WRMF	album	8.5	8.3	7.9	8.1
KSOS	oldies	6	1.2	7	1.1	WKRJ	country	4.0	4.7	6.9	5.8
KUTR	religious	1.2	1.4	9	1.0	WIRK	country	6.3	6.4	5.2	5.7
ORLANDO, FLA.—(42)											
WVKA	country	9.6	12.1	9.4	13.6	WVOV	oldies	3.6	5.1	5.5	3.7
WJHM	urban	8.3	8.9	8.0	7.1	WOLL	oldies	4.2	1.5	2.3	3.3
WDBO	AC	7.2	8.0	6.7	6.9	WZTA	cls rock	2.5	2.1	1.0	3.0
WMMO	AC	7.2	6.2	7.2	6.8	WYFX	urban	1.5	9	1.9	2.8
WHTQ	album	5.6	5.5	4.6	5.8	WNGS	AC	2.6	2.0	2.0	2.7
WOCL	oldies	4.8	6.4	6.0	5.5	WEDR	urban	3.1	3.5	4.3	2.5
WSTF	AC	6.4	5.0	6.3	5.5	WHOT	album	3.3	3.2	2.9	2.5
WWLV	AC	2.3	3.7	3.3	4.5	WSHE	urban	2.0	1.9	1.6	2.4
WNGF	AC	3.2	4.1	4.3	4.3	WKIS	country	1.3	1.1	1.2	2.3
WDJZ	album	5.7	4.4	5.0	4.2	WVXJ	oldies	1.6	9	1.4	2.2
WLDQ	adult alt	3.2	2.8	3.3	4.0	WIOD	N/T	1.7	2.1	2.6	2.1
WOMX-AM-FM	AC	5.4	4.8	6.3	3.6	WDBF	adult std	1.1	1.7	1.8	1.6
WDXL	top 40	3.9	3.7	4.9	3.6	WLYF	AC	2.3	1.7	2.1	1.5
WZTU	AC	4.8	4.0	3.5	3.5	WJQJ	AC	1.3	1.6	1.0	1.4
WVWZ	N/T	3.9	3.6	2.8	2.7	WTFM	classical	1.4	1.8	1.1	1.4
WTLN-AM-FM	religious	1.4	1.7	1.8	2.0	WHYI	top 40	1.8	1.4	2.6	1.3
WGNF-FM	country	6	4	5	1.1	WSWN	religious	7	6	4	1.3
WPCV	country	1.9	1.2	1.3	1.0	WLVE	adult alt	1.5	8	9	1.0
MEMPHIS—(43)											
WGKX	country	10.0	10.4	9.8	11.7	WPOW	top 40/dance	1.8	2.6	2.3	1.0
WHRK	urban	14.0	13.5	12.0	11.7	BIRMINGHAM, ALA.—(53)					
WDIA	urban	10.0	9.7	9.7	11.3	WZZR-AM-FM	country	17.0	16.9	18.2	15.4
KJMS	urban	5.4	4.1	7.9	9.7	WZRR	cls rock	9.4	7.4	8.9	10.7
WEGR	album	8.8	11.2	8.0	8.3	WENN	urban	10.6	11.7	9.7	9.5
WMC-FM	top 40	8.4	6.8	7.9	6.7	WAPI-FM	top 40	7.7	8.1	5.8	9.2
WRVR	AC	8.0	9.1	6.9	5.3	WVJ	AC	9.6	8.6	8.8	9.0
WLOK	religious	5.4	5.5	5.5	5.0	WERC	N/T	5.4	8.9	5.8	6.0
KPYR	N/T	2.7	4.1	2.7	3.9	WATV	urban	4.9	4.7	5.0	4.9
WREC	oldies	6.2	4.9	4.8	3.7	WAPI	adult std	4.8	3.4	3.9	4.8
WEZI	adult std	6.2	2.2	2.7	2.3	WAGG	religious	3.0	2.5	2.9	3.9
WCRV	religious	1.3	1.0	3.4	2.2	WBMH	country	4.9	5.1	5.7	3.7
KWAM	religious	1.1	1.2	9	1.1	WTUG	urban	2.8	2.4	2.0	3.3
WBBP	religious	—	3	9	1.0	WDJC	religious	2.8	2.2	2.2	2.9
WHBQ	country	8	3	7	1.0	WJLD	urban	3.2	2.2	3.3	2.2
ROCHESTER, N.Y.—(45)											
WCMF	album	15.5	16.2	16.6	19.2	WLDQ-FM	top 40	1.2	8	1.6	1.4
WBEE-FM	country	10.6	10.5	12.5	11.8	WYOK	oldies	4	4	1.8	1.1
WHAM	N/T	10.0	15.0	11.5	11.7	WFFN	country	4	4	—	1.0
WPXY	top 40	10.5	9.5	10.4	9.7	WVSA	easy	5	9	3	1.0
WKXL	oldies	5.5	4.9	6.6	6.5	ALBANY, N.Y.—(54)					
WRMM-AM-FM	AC	6.1	6.8	6.3	6.2	WGNA-FM	country	9.6	8.5	8.8	11.2
WVOR	AC	7.6	8.1	6.6	5.9	WFLY	top 40	10.2	8.6	10.1	9.6
WDXK	urban	4.9	4.6	4.3	5.2	WGY	AC	7.4	8.9	8.3	8.7
WBSF	adult std	2.2	2.2	3.8	3.5	WROW-FM	AC	10.9	9.1	7.0	7.8
WZSH	AC	4.5	3.6	3.2	2.4	WKLI	AC	7.5	7.6	8.0	7.1
OKLAHOMA CITY—(48)											
KOXY-AM-FM	country	17.1	15.7	18.0	18.6	WPYX	album	9.4	6.7	4.9	6.4
KJYO	top 40	7.3	9.0	9.8	10.6	WQBK-FM	cls rock	3.3	5.9	6.9	6.1
KATT	album	10.2	11.1	8.4	8.7	WGY-FM	oldies	5.9	5.5	6.2	5.6
KEBC	country	6.8	6.9	7.4	7.4	WVZK-FM	top 40	3.0	2.5	2.6	3.6
KMGL	AC	7.0	6.2	7.6	7.0	WQBZ	N/T	3.6	3.9	3.0	3.3
KTKO	N/T	7.2	8.0	6.9	6.8	WPTR	N/T	1.3	2.9	1.9	2.2
KRXO	cls rock	7.3	6.9	8.1	6.3	WABY	adult std	1.8	2.9	2.5	1.9
KOQL	oldies	4.4	5.4	5.7	5.2	WROW	easy	1.4	1.3	2.8	1.8
WKY	easy	4.8	3.9	4.9	3.7	WTRY	oldies	3.3	2.5	2.1	1.8
KKNG	AC	4.9	5.0	3.8	3.5	WEXQ	album	5	1.1	2.0	1.4
KYIS	top 40	5.9	4.2	3.6	3.5	WSHQ/WSHZ	oldies	1.8	1.2	1.6	1.1
KOMA	oldies	2.3	2.2	1.9	3.4	RICHMOND, VA.—(55)					
KNTL	religious	4	1.3	1.1	1.4	WCDX	urban	9.9	9.1	9.9	11.4
KTNT	adult alt	2.4	2.5	1.9	1.2	WKHK	country	9.7	9.7	11.2	10.5
KBYE	religious	—	4	—	1.0	WRVA	AC	12.2	11.7	11.3	10.5
KQCV	religious	1.6	1.1	2.0	1.0	WRXL	album	12.5	9.8	10.3	9.3
KTLV	religious	—	4	—	1.0	WRVQ	top 40	10.5	9.6	9.7	9.0
WWLS	N/T	1.9	7	7	1.0	WPLC/WPLZ	urban	6.8	8.2	6.1	8.1
JACKSONVILLE, FLA.—(49)											
WQJK-FM	country	11.3	11.4	13.7	10.4	WTVR-FM	easy	6.8	6.6	7.4	6.5
WAFE	top 40	11.3	9.5	10.2	9.6	WVXB	AC	5.3	6.0	6.8	6.2
WVTV-FM	album	7.7	9.5	7.2	8.1	WVXZ	album	4.5	3.7	3.3	3.7
WHJX	urban	6.5	7.4	5.9	7.6	WDCK	oldies	2.1	2.9	3.6	3.2
WHYJ	AC	8.1	6.4	6.5	7.4	WLEE	adult std	4	8	1.7	1.7
WKOL	oldies	5.6	5.4	7.1	7.0	WTVR	adult std	8	1.2	4	



TERRI ROSSI'S RHYTHM SECTION

IT 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; WQK Nashville; WZHT Montgomery, Ala.; and WLOU Louisville, Ky. 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 get-well 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 REPORTERS	TOTAL ON
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

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
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
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
6	9	TENDER KISSES	TRACIE SPENCER	5	6	13	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	11
7	12	HOUSECALL	SHABBA RANKS (FEATURING MAXI PRIEST)	8	7	1	ROMANTIC	KARYN WHITE	7
8	2	ROMANTIC	KARYN WHITE	7	8	9	O.P.P.	NAUGHTY BY NATURE	6
9	10	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	10	9	14	RIGHT DOWN TO IT	DAMIAN DAME	9
10	8	D-O-G ME OUT	GUY	13	10	15	HOUSECALL	SHABBA RANKS FEATURING MAXI PRIEST	8
11	15	MIND PLAYING TRICKS ON ME	GETO BOYS	16	11	7	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	10
12	14	RIGHT DOWN TO IT	DAMIAN DAME	9	12	16	ARE YOU LONELY FOR ME	RUDE BOYS	12
13	7	SAVE ME	LISA FISCHER	18	13	11	WORD TO THE MUTHA	BELL BIV DEVOE	—
14	17	ARE YOU LONELY FOR ME	RUDE BOYS	12	14	18	FEELS LIKE ANOTHER ONE	PATTI LABELLE	17
15	18	SOMETIMES I WONDER	THE S.O.S. BAND	14	15	17	SOMETIMES I WONDER	THE S.O.S. BAND	14
16	16	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER	11	16	8	D-O-G ME OUT	GUY	13
17	22	I'LL TAKE YOU THERE	BEBE & CECE WINANS	15	17	20	I'LL TAKE YOU THERE	BEBE & CECE WINANS	15
18	19	FLY GIRL	QUEEN LATIFAH	21	18	21	PUT ME IN YOUR MIX	BARRY WHITE	20
19	20	YOU'RE A VICTIM	GENE RICE	19	19	23	GIVING YOU ALL MY LOVE	CHRIS WALKER	23
20	25	WHEN IN LOVE	MC LYTE	25	20	25	CLOSER THAN CLOSE	PEABO BRYSON	24
21	11	RUNNING BACK TO YOU	VANESSA WILLIAMS	22	21	22	YOU'RE A VICTIM	GENE RICE	19
22	27	FEELS LIKE ANOTHER ONE	PATTI LABELLE	17	22	27	PRIVATE LINE	GERALD LEVERT	28
23	30	PUT ME IN YOUR MIX	BARRY WHITE	20	23	6	RUNNING BACK TO YOU	VANESSA WILLIAMS	22
24	13	GETT OFF	PRINCE AND THE N.P.G.	39	24	28	THE PRESSURE PT. 1	SOUNDS OF BLACKNESS	26
25	26	I WANT YOU	MARC NELSON	27	25	12	SAVE ME	LISA FISCHER	18
26	34	GIVING YOU ALL MY LOVE	CHRIS WALKER	23	26	29	MIND PLAYING TRICKS ON ME	GETO BOYS	16
27	35	HIP HOP JUNKIES	NICE & SMOOTH	40	27	33	CAN'T WAIT TO GET YOU HOME	ERIC GABLE	33
28	—	CAN'T TRUSS IT	PUBLIC ENEMY	35	28	30	I WANT YOU	MARC NELSON	27
29	37	THE PRESSURE PT. 1	SOUNDS OF BLACKNESS	26	29	35	AFTER THE DANCE	FOURPLAY FEATURING EL DEBARGE	37
30	21	I ADORE MI AMOR	COLOR ME BADD	31	30	31	FLY GIRL	QUEEN LATIFAH	21
31	28	GOOD TIME	ZIGGY MARLEY & THE MELODY MAKERS	29	31	34	GOOD TIME	ZIGGY MARLEY & THE MELODY MAKERS	29
32	23	GONNA CATCH YOU	LONNIE GORDON	44	32	37	LOVE CRAZY	ATLANTIC STARR	42
33	39	AIN'T GONNA HURT NOBODY	KID 'N PLAY	32	33	36	HOUSE PARTY II	TONY! TON! TONE!	30
34	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	36
35	—	CLOSER THAN CLOSE	PEABO BRYSON	24	35	—	RING MY BELL	D.J. JAZZY JEFF & THE FRESH PRINCE	34
36	—	WHEN YOU TELL ME THAT YOU LOVE ME	DIANA ROSS	41	36	40	FOREVER	PHIL PERRY	38
37	32	LET'S TALK ABOUT SEX	SALT-N-PEPA	56	37	—	LIVING IN CONFUSION	PHYLLIS HYMAN	46
38	—	RING MY BELL	D.J. JAZZY JEFF & THE FRESH PRINCE	34	38	—	AIN'T GONNA HURT NOBODY	KID 'N PLAY	32
39	31	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	45	39	—	LOOK WHO'S LOVING ME	THE ESCOFFERY'S	43
40	—	FOREVER	PHIL PERRY	38	40	—	2 LEGIT 2 QUIT	MC HAMMER	—

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/Marky Mark, BMI/Aysha, ASCAP	BMI)
37 AFTER THE DANCE (Jobete, ASCAP)	ASCAP/Marky Mark, BMI/Aysha, ASCAP	ASCAP/Screen	9 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
91 AFTER THE SUMMER'S GONE (George Tobin, BMI)	ASCAP/Screen	ASCAP/Sir	34 RING MY BELL (Two Knight, BMI)
31 AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caiber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)	ASCAP/Screen	ASCAP/Sir	7 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
100 AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	22 RUNNING BACK TO YOU (Hiss 'N' Tel, ASCAP/Gale Warnings, ASCAP)
47 AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	18 SAVE ME (Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP) HL
57 AIN'T NO WAY (14th Hour, BMI/Cotillion, BMI/Warner-Tamerlane, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	78 SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
12 ARE YOU LONELY FOR ME (Trycep, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	48 SET THE NIGHT TO MUSIC (Realsons, ASCAP) WBM
92 BLUE CHEESE (Frozen Soap, ASCAP/Karizmatic, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	94 SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April, ASCAP/Sagittaire, ASCAP/Yougoute, ASCAP)
50 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	55 SOMEONE ELSE'S EYES (New Hidden Valley, ASCAP/Carol Bayer Sager, ASCAP/Sony Tunes, ASCAP/Bee Hee Boy, ASCAP)
35 CAN'T TRUSS IT (Def American, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	14 SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
33 CAN'T WAIT TO GET YOU HOME (MCA, ASCAP/Bush Burnin', ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	77 SO MUCH LOVE (Bust-I, BMI)
75 CHECK THE RHIME (Zomba, ASCAP/Jazz Merchant, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	96 SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
24 CLOSER THAN CLOSE (Dyad, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	65 STAY WITH ME TONIGHT (Saja, BMI/Troutman's, BMI)
13 D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	86 STREET OF DREAMS (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bajun Beat, BMI)
70 DO IT TAM TAM (Jammin' Penguins, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	74 STRING (R.Kelly, BMI)
64 DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	84 SWEET THANG (MCA, ASCAP)
45 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	ASCAP/Screen	ASCAP/Anchor, ASCAP)	79 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP)
49 DOUBLE GOOD EVERYTHING (Jechol, ASCAP/EMI April, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	5 TENDER KISSES (Zodro, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
72 DO YA (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP/Black Lion, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	68 THAT'S NOT THE WAY (Blockson, ASCAP)
2 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	25 WHEN IN LOVE (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP)
76 (EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	87 WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI) WBM
61 EVERYTIME MY HEART BEATS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	41 WHEN YOU TELL ME THAT YOU LOVE ME (John Bettis, ASCAP/Albert Hammond, ASCAP)
17 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	67 WHERE WERE YOU WHEN I NEEDED YOU (P-Blast, ASCAP/Zomba, ASCAP)
21 FLY GIRL (T-Boy, ASCAP/Queen Latifah, ASCAP/Casasida, ASCAP/Virgin, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	62 THE WHISTLE SONG (Def Mix, ASCAP/Squalene, ASCAP)
3 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Ai B. Sure!, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	58 WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)
38 FOREVER (Geffen, ASCAP/Rutland Road, ASCAP/WB, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	97 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP
11 FUN DAY (FROM JUNGLE FEVER) (Stevland Morris, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	90 YOU ARE EVERYTHING (Warner-Tamerlane, BMI)
39 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP/Screen	ASCAP/Anchor, ASCAP)	19 YOU'RE A VICTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
99 GIVE A LITTLE LOVE (Trycep, BMI/Willesden, BMI)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	80 YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)
23 GIVING YOU ALL MY LOVE (CCW, ASCAP/Rogli, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	51 YOU SAID, YOU SAID (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/Black Stallion, ASCAP)
44 GONNA CATCH YOU (FROM COOL AS ICE) (Gli Gnoms, ASCAP)	ASCAP/Screen	ASCAP/Anchor, ASCAP)	
29 GOOD TIME (Colgems-EMI, ASCAP/O/B/D Itself & Ziggy, ASCAP/ZNS, ASCAP/Virgin, ASCAP) HL/WBM	ASCAP/Screen	ASCAP/Anchor, ASCAP)	
83 GOOD VIBRATIONS (WB, ASCAP/Donnie D,	ASCAP/Screen	ASCAP/Anchor, ASCAP)	

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 26, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	3	5	14	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)	COOLEYHIGHARMONY	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*/ZOO (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 DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK		14
15	12	9	23	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
16	22	28	3	MARIAH CAREY COLUMBIA 47980 (10.98 EQ)	EMOTIONS	16
17	10	11	11	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
18	7	4	14	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	1
19	18	19	6	BELL BIV DEVOE MCA 10345 (10.98) WBBD - BOOTCITY! THE REMIX ALBUM		18
20	17	13	13	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 EQ) THE BRAND NEW HEAVIES		17
28	24	19	19	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC 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 COLUMBIA 46035 (9.98 EQ)	STRAIGHT 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/CHIBAN (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

50	74	—	2	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	50
51	48	41	16	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
52	47	38	12	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN' EM	23
53	51	49	14	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
54	56	54	5	NIKKI D DEF JAM 44031/COLUMBIA (9.98 EQ)	DADDY'S LITTLE GIRL	54
55	NEW ►	1	1	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	55
56	NEW ►	1	1	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	56
57	52	52	48	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
58	61	62	12	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
59	70	85	3	CYPRESS HILL COLUMBIA 47889 (9.98 EQ)	CYPRESS HILL	59
60	59	61	11	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
61	49	39	16	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	10
62	54	51	34	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
63	53	53	29	WILL DOWNING ISLAND 848278/PLG (9.98 EQ)	A DREAM FULFILLED	22
64	58	48	14	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98 EQ)	THE RULER'S BACK	18
65	60	55	21	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
66	64	68	17	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
67	71	64	31	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
68	69	67	39	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
69	55	50	17	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
70	82	—	2	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	70
71	62	66	6	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	62
72	65	74	48	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
73	63	58	21	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
74	93	99	4	FRANKIE KNUCKLES VIRGIN 91618* (9.98)	BEYOND THE MIX	74
75	92	80	20	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
76	57	59	7	J.T. TAYLOR MCA 10304 (9.98)	FEEL THE NEED	57
77	72	71	9	LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98 EQ)	DA WIZZARD OF ODDS	67
78	100	91	3	VARIOUS ARTISTS MALACO 2008 (11.98)	BLUES FROM THE MONTREUX JAZZ FESTIVAL	78
79	66	65	8	YOUNG M.C. ● CAPITOL 96337 (10.98)	BRAINSTORM	61
80	87	—	2	DIANA ROSS MOTOWN 6316 (9.98)	FORCE BEHIND THE POWER	80
81	67	60	12	ABOVE THE LAW RUTHLESS 47934/EPIC (9.98 EQ)	VOCALLY PIMPIN'	37
82	68	63	42	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
83	77	76	31	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
84	90	—	2	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	84
85	NEW ►	1	1	MARLEY MARL COLD CHILLIN' 26257*/WARNER BROS. (9.98)	IN CONTROL VOL. 2	85
86	81	84	15	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
87	76	83	56	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
88	78	73	12	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	69
89	NEW ►	1	1	THE STYLISTICS AMHERST 54404 (9.98)	LOVE TALK	89
90	75	70	7	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	70
91	86	87	5	BLUES BOY WILLIE ICHIBAN 1119 (9.98)	BE WHO 2	86
92	94	77	31	ED O.G. & DA BULLDOGS PWL AMERICA 848326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
93	84	69	31	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
94	NEW ►	1	1	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	94
95	85	78	15	CRYSTAL WATERS MERCURY 48894* (9.98 EQ)	SURPRISE	65
96	79	56	26	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
97	80	72	15	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	69
98	NEW ►	1	1	ARTIE WHITE ICHIBAN 1117 (9.98)	DARK END OF THE STREET	98
99	88	79	28	YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
100	96	94	29	RIFF SBK 95828 (8.98)	RIFF	41

○ 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 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 Sun-splash 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."

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 others.

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)

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™

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★ NO. 1 ★★		
1	1	2	11	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	GETO BOYS 2 weeks at No. 1	
2	2	1	11	F-CK COMPTON (M) (T) RUFFHOUSE 38-73892/COLUMBIA	◆ TIM DOG	
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) (T) JIVE 42011	◆ A TRIBE CALLED QUEST	
6	3	3	12	O.P.P. ▲ (CD) (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE	
7	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	◆ NICE & SMOOTH	
10	11	10	6	HEAL YOURSELF (C) (T) ELEKTRA 4-64859	◆ H.E.A.L.	
11	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	◆ SALT-N-PEPA	
14	17	14	5	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S	
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 (C) (T) S.D.E.G. 77/JCHIBAN	◆ M.C. BREED & D.F.C.	
18	25	28	3	I WANNA B URE LOVER (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 (C) (T) RUTHLESS 73952/EPIC	◆ ABOVE THE LAW	
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	◆ DEF JEF	
24	NEW ▶	1		THE SYMPHONY PT. II (C) (CD) (M) (T) COLD CHILLIN' 4-19227/WARNER BROS.	MARLEY MARL	
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 (C) (T) BAHIA 62002/RCA	2 KINGS IN A CIPHER	

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.




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.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
1	2	4	7	★★ No. 1 ★★ FINALLY A&M 75021-2385-1 1 week at No. 1	◆ CE CE PENISTON
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
4	1	2	8	LOST IN MUSIC 4TH & B'WAY 162440 534-1/ISLAND	◆ STEREO MC'S
5	7	12	7	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
6	9	15	6	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
7	10	14	7	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
8	13	19	6	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
9	3	1	9	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
10	12	18	7	SEXPLSION WAX TRAX 9180 MY LIFE WITH THE THRILL KILL KULT	
11	23	—	2	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
12	6	5	9	REAL REAL REAL SBK V-19742	◆ JESUS JONES
13	11	3	10	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
14	18	21	7	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
15	17	23	5	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
16	19	25	5	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
17	24	30	4	TOO BLIND TO SEE IT ATCO 0-96255/ATLANTIC	KYM SIMS
18	26	26	5	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
19	30	—	2	EMOTIONS COLUMBIA 44-74037	◆ MARIAH CAREY
20	16	8	10	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
★★★ Power Pick★★★					
25	38	44	3	FROM THE GHETTO SCOTTI BROS. 72392-75289-1	◆ DREAD FLIMSTONE
26	20	11	12	UNITY CARDIAC 3-4013-0	UNITY
27	8	6	12	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
28	33	33	4	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 3-4015	◆ DEFINITION OF SOUND
29	21	16	9	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
30	36	41	3	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
31	40	46	3	LIFT TOMMY BOY 989	◆ 808 STATE
32	27	20	11	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
33	44	—	2	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
34	22	17	9	KEEP WARM NEXT PLATEAU 50168	JINNY
35	15	9	10	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
36	42	43	3	MASSIVE OVERLOAD MUTE PROMO/ELEKTRA	DJ MASSIVE
37	41	45	3	I AM HERE CAPITOL 15758	◆ THE GRAPES OF WRATH
38	43	—	2	FORGET ME NOTS EAR CANDY 72827 38005-1	◆ VERONIQUE
39	48	—	2	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
40	34	32	5	FOUNTAIN O' YOUTH FICTION 0-96306/ATLANTIC	◆ CANDYLAND
41	37	34	5	TAKE 5 GEFEN PROMO	NORTHSIDE
★★★ Hot Shot Debut★★★					
42	NEW	1	1	ALWAYS THERE TALKIN' LOUD 868 881-1/MERCURY	INCOGNITO FEATURING JOCELYN BROWN
43	NEW	1	1	KILLER INSIDE ME NETTWERK X25G-13835/I.R.S.	MC 900 FT. JESUS
44	NEW	1	1	BREAK INVASION 36006	TURNTABLE TERROR
45	NEW	1	1	I'M HAPPY CARDIAC 3-4021	WORLD POWER FEAT. ALTHEA MCQUEEN
46	47	—	2	LET THE MUSIC TAKE CONTROL SCOTTI BROS. 72392 75290-1	◆ CARTOUCHE
47	31	22	10	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
48	39	39	4	MOVE YOUR BODY ZYX 6525	SELECTOR
49	28	24	12	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
50	35	29	11	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★ No. 1 ★★					
1	2	2	8	GETT OFF PAISLEY PARK 0-19225/WARNER BROS. 1 week at No. 1	◆ PRINCE & THE N.P.G.
2	3	5	10	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
3	1	3	12	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
4	6	7	8	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
5	7	8	8	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
6	10	14	5	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
7	8	10	7	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
8	9	11	6	LIES EMI V-56223	◆ EMF
9	4	1	11	GOOD VIBRATIONS INTERSCOPE 0-98764/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH
10	13	17	5	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
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-19743	◆ 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 Pick★★★					
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	42	—	2	FEELS LIKE ANOTHER ONE MCA 54238	PATTI LABELLE
32	35	39	4	SEXPLSION WAX TRAX 9180 MY LIFE WITH THE THRILL KILL KULT	
33	40	—	2	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
34	44	43	4	MOVE YOUR BODY ZYX 6525	SELECTOR
★★★ Hot Shot Debut★★★					
35	NEW	1	1	CHECK THE RHIME JIVE 42010-1/RCA	◆ A TRIBE CALLED QUEST
36	38	44	3	REAL REAL REAL SBK V-19742	◆ JESUS JONES
37	NEW	1	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	NEW	1	1	DO ANYTHING EASTWEST 0-96282/ATLANTIC	◆ NATURAL SELECTION
40	33	32	5	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
41	NEW	1	1	LIFT TOMMY BOY 989	◆ 808 STATE
42	36	29	6	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
43	37	28	7	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
44	43	—	2	MIND PLAYING TRICKS ON ME RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
45	24	13	10	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
46	47	47	4	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
47	26	15	10	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
48	32	18	9	KEEP WARM NEXT PLATEAU 50168	JINNY
49	34	30	10	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
50	23	16	9	UNITY CARDIAC 3-4013-0	UNITY

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



RICHARD MARX

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.

© 1991 Capitol Records, Inc.

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

AT FIRST, no one understood the Orb.

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 the music."

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 expectations 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 **Primal Scream**.

At the moment, Paterson is preparing for a U.S. tour of clubs and mid-size 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 peak-form performances out of his vocalists. Former **Imagination** leader **Lee 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.

IN 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 Lives" (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 **Tafari** (**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)

The definitive collection of Pet Shop Boys greatest hits.

16 smash hits

West End Girls • Love Comes Quickly • Opportunities (Let's Make Lots Of Money) • Suburbia • It's A Sin • What Have I Done To Deserve This? • Rent • Always On My Mind • Heart • Domino Dancing • Left To My Own Devices • It's Alright • So Hard • Being Boring • Where The Streets Have No Name (I Can't Take My Eyes Off You) • Jealousy

Plus 2 all-new tracks

DJ Culture • Was It Worth It?



12" OF DJ CULTURE/MUSIC FOR BOYS AVAILABLE NOW!
US Management: Arma Andon SBK Management

From EMI Records USA

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. HOW II HOUSE "Let Me Show You" **BLAST**
2. DANNY B SMOOTH "Let's Spend The Night" **ECHO USA**
3. TOTAL CONTROL "Didn't I Show You Love" **DANCEFLOOR**
4. DESIRED STATES "Turn On" **REP.**
5. ANTHONY WATSON "9 Days Of Love" L.P. **ECHO USA**
6. FORM FOLLOWS FUNCTION "Turbo Techno" L.P. **HANGMAN**
7. FINAL MIX "Let's All Chant!" **DANCEFLOOR**
8. STATION Q "That Special Melody" **ELEGAL**
9. JOVANNÉ "No Frax" **EMOTIVE**
10. THE WEATHER GIRLS "Let's Get Busy" **IN/D**
11. RYTHM WORKSHOP "Take Action" E.P. **BLAST**
12. TOXIC TWO "Acid Flash" **DANCEFLOOR**
13. YOLANDA "Livin' For The Night" (Re-mix) **UR**
14. EDDIE FLASHIN FOWLKES "Inequality" **130 WEST**
15. TECHNO FIXX "The Edge" **STRICTLY R**
16. RED LIGHT "Rylann Formula" **HIBIAS**
17. ROBSTEAL "Mind Collapse" **HUGROOVE**
18. RYTHM FAKTOR "Dream On" **4th Floor**
19. RED FOLLIES "We Will Survive" **BOTTOMLINE**
20. VICE "Survival Instinct" **130 WEST**

Compiled from reports given by Independent Record Stores, Clubs and D.J.'s nationwide.

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC.
215 Englewood Avenue
Englewood, N.J. 07631
Tel: 201-560-0040 Fax: 201-560-2599

Hot Dance Breakouts

CLUB PLAY

1. CHANGE LISA STANSFIELD ARISTA
2. THIS IS FASCISM CONSOLIDATED NETTWERK
3. IT SHOULD HAVE BEEN ME ADEVA CAPITOL
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) THE SHAMEN EPIC
2. DEEPER LOVE (MISSING YOU) ULTRA NATE WARNER BROS.
3. GIMME REAL LOVE HELEN BRUNER CARDIAC
4. JAMES BROWN IS DEAD L.A. STYLE WATTS
5. JUST THE TWO OF US CHUBB ROCK SELECT

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

Looking for Latin Music?
Kubaney Has The Best In CD's and DAT's

SALSA • MERENGUE • MAMBO
CUMBIA • SOCA • MEXICAN



VISIT US AT MIDEM 1992 - AISLE 09

Member of
NAIRD



KCD119/KDAT119



PCD5245/PDAT5245



KCD147/KDAT147



KCD116/KDAT116



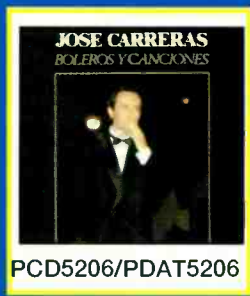
KCD172/KDAT172



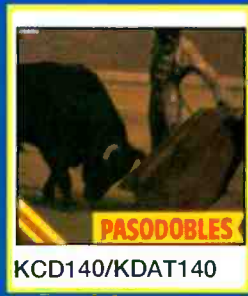
KCD115/KDAT115



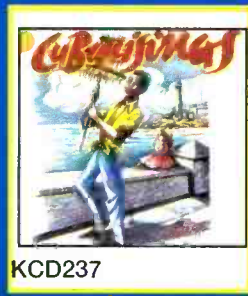
KCD271/KDAT271



PCD5206/PDAT5206



KCD140/KDAT140



KCD237



KCD234



PCD5233



KCD185



KCD284



KCD280



KCD231



KCD285



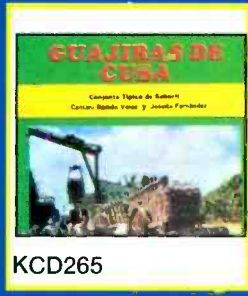
KCD254



JLRC117



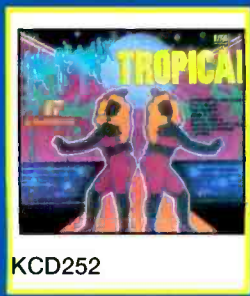
KCD212



KCD265



KCD250



KCD252



KCD189



KCD222



KCD243



KCD146

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 bevy of remixer: 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 à 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 Daulo when his group, the Daulo, 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 Daulo 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).

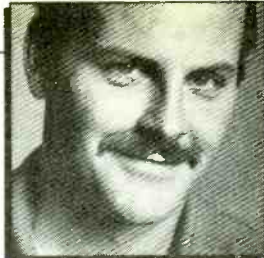
For a catalog write to: KUBANEY PUBLISHING CORP. / 3016 N.W. 79th Ave. / Miami, FL 33122
Phone: (305)591-7684 / Fax: (305)477-0789 and (305)477-4431

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	14	VIKKI CARR Y ANA GABRIEL SONY	◆ COSAS DEL AMOR 9 weeks at No. 1
2	2	4	7	RUDY LA SCALA SONOTONE	PORQUE 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 SONY	◆ AHORA
6	6	7	8	MIJARES CAPITOL-EMI LATIN	QUE NADA NOS SEPARE
7	8	9	8	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA
8	5	5	12	LUCERO MELODY	◆ ELECTRICIDAD
9	7	6	12	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO
10	10	16	5	EDDIE SANTIAGO CAPITOL-EMI LATIN	◆ ME FALTAS TU
11	12	13	8	LISSETTE CAPITOL-EMI LATIN	◆ MAL SUENO
12	19	—	2	AZUCAR MORENO SONY	◆ MAMBO
				★★★ POWER PICK ★★★	
13	35	—	2	CAMILO SESTO ARICOLA	◆ AMOR MIO, QUE ME HAS HECHO
14	14	24	3	VICTOR VICTOR SONOTONE	ANDO BUSCANDO UN AMOR
15	15	19	7	LOS CAMINANTES LUNA	DOS CARTAS Y UNA FLOR
16	18	20	14	LOS BUKIS FONOVISIA	CHIQUILLA BONITA
17	30	—	2	LISA LOPEZ DISCOS INTERNATIONAL	PECADO DE AMOR
18	22	14	10	MARISELA ARICOLA	YA TE OLVIDE
19	17	15	5	ANGELES OCHOA SONY	COMO QUE NO
20	25	35	3	SERGIO DALMA TH-RODVEN	COMO ME GUSTA
21	13	12	16	VICTOR VICTOR SONOTONE	◆ MESITA DE NOCHE
22	20	22	5	GLORIA TREVI ARICOLA	TU ANGEL DE LA GUARDA
23	23	23	6	ILAN CHESTER SONY	◆ SABE A CALIDAD
24	24	26	8	BEATRIZ ADRIANA FONOVISIA	NO VOLVERE JAMAS CONTIGO
25	29	—	2	LA MAFIA DISCOS INTERNATIONAL	COMO ME DUELE AMOR
				★★★ HOT SHOT DEBUT ★★★	
26	NEW▶	1	1	DANIELA ROMO CAPITOL-EMI LATIN	NADIE ENTIENDE
27	11	8	22	RICARDO MONTANER TH-RODVEN	◆ DEJAME LLORAR
28	21	17	14	ALEJANDRA GUZMAN MELODY	HACER EL AMOR CON OTRO
29	36	36	3	CHAYANNE SONY	◆ DARIA CUALQUIER COSA
30	32	29	5	NINO SEGARRA M.P.I.	ERES LA UNICA
31	34	34	4	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ ERES LIBRE
32	NEW▶	1	1	LUCERO MELODY	YA NO
33	26	30	6	VICENTE FERNANDEZ DISCOS INTERNATIONAL	◆ EL CHARRO MEXICANO
34	16	11	23	DANIELA ROMO CAPITOL-EMI LATIN	◆ TODO TODO TODO
35	31	25	13	GIPSY KINGS ELEKTRA	◆ BAILA ME
36	NEW▶	1	1	TONY VEGA RMM	ESA MUJER
37	27	—	2	LOS FREDDY'S FONOVISIA	PERO ACUERDATE DE MI
38	40	38	4	ALEX D'CASTRO TH-RODVEN	PERDIDO
39	37	31	11	LOS BUKIS FONOVISIA	DOS
40	33	27	8	TITO NIEVES RMM	DE MI ENAMORATE

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.

Latin Notas



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

so'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 ballads by Al Green, Sylvia, Barry White, Al Wilson, the Chi-Lites,

Marvin Gaye, 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.

sonalities 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.

NEVER 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.

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 rap."

"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 AIDS-afflicted 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 PolyGram Diversified Entertainment in January.

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

FIEBRIC LATINA

Great Selection of Major Brands:
CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

- Best Prices Guaranteed
- Personalized Service
- All Merchandise Bar-Coded
- We Accept All Major Credit Cards

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

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.

FACT FILE

Artist	Simply Red
Label	EastWest
Album	Stars
Producers	Stewart Levine & Mick Hucknall
Key Track	Something Got Me Started
Management	Elliot Rashman & Andy Dodd
	So What Arts Ltd.
U.S. Booking	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-

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

"I'm [making this music] for everybody," 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 like that!"

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.

Beausoleil, In The Spotlight, Shines Brightly On Chart

BY JIM BESSMAN

NEW YORK—Buoyed by its exposure on Mary-Chapin Carpenter's single "Down At The Twist And Shout," the veteran Cajun band Beausoleil is



MICHAEL DOUCET

now riding high on the World Music Albums chart with "Cajun Conja," its debut disc on Rhino New Artists.

Three band members, including 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 televised appearance on the Country Music Assn. Awards Oct. 2.

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 Rainforest Action Network.

Rhino set up its Beausoleil release in June by sending advance copies to

(Continued on page 36)

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

NANCI GRIFFITH DOESN'T QUITE FIT, and that's fine with her. The singer/songwriter has never quite belonged in any one format, from her early "folkabilly" albums on Rounder Records, through her signing to MCA 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 is important."

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 tour returns to the U.S. this week.

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-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.

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

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 it to."



by Thom Duffy

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)

SHURE®

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS®
... WORLDWIDE



Albert Collins



presents...

THE SIXTH ANNUAL

Pro Set



New York Music Awards

Hosted By **WPLJ's Scott Shannon** and **Todd Pettengill** and **Comedian Bobby Rivers**

in cooperation with:



Friday, November 1st.
8 p.m.
Beacon Theater
74th & Broadway
N.Y.C.

Featuring Performances By:

FRANCESCA BEGHE VH-1 Artist Of The Month- "Something About Your Touch"
MARK COHN "Walking In Memphis" **CORINA** "Temptation" & "Whispers" **BILLY FALCON**
"Power Windows" **LISETTE MELENDEZ** "Together Forever" & "A Day In My Life (Without You)"
CHERYL "PEPSII" RILEY "Ain't No Way" & "Thanks For My Child" **2 IN A ROOM** "Wiggle It"
THE TRIPLETS "You Don't Have To Go Home Tonight"

Artist Wardrobe Provided By



Limousines Provided By
Laser Light Ltd.,
(718) 762-2088

Hotel Accomodations
Provided



PARC FIFTY ONE
HOTEL
AT EQUILIBR CENTER
NEW YORK

Tickets Available At
BEACON BOX OFFICE
(212) 496-7070 and



For artist update and to order preferred industry tickets
call New York Music Awards (212) 265-2238
Marilyn Lash Director Wally Woliver Director
New York Music Awards, Inc. 1600 Broadway, Suite 511 NYC, NY 10019
Produced By New York Music Awards Inc. and Overland Entertainment Co.
New York Music Awards is a Trademark Of New York Music Awards, Inc.

SCHEDULED TO APPEAR:

Eric Andersen	Debbie Harry & Chris Stein	Cheryl "Pepsi" Riley
Atlantic Starr	K.M.D.	Raw Youth
Francesca Beghe	Kid Creole & The Coconuts	Chubb Rock
Brother Makes 3	Frankie Knuckles	Sa-Fire
Elly Brown	George LeMond	Lynn Samuels
C&C Music Factory	L.L. Cool J	Sandee
Marc Cohn	Lisa Lisa & Cult Jam	Paul Shaffer
Corina	MC Lyte	Special Ed
Coro	Lisette Melendez	Al B. Sure!
Marshall Crenshaw	Rod Morgenstein (Winger)	Brenda K Starr
Nikki D.	Coati Mundi	T.K.A.
Taylor Dayne	Willie Nile	The Triplets
De La Soul	Lonesome Val	Tyketto
Deee-Lite	Noel	2 In A Room
Ex-Girlfriend	Jon Paris	Suzanne Vega
Billy Falcon	Princessa (The Bingo Boys)	Young Black Teenagers
Full Force	Ramones	Venessa Williams
Julie Gold	Rappin Is Fundamental	

And Many More To Be Announced

BMI NEWSMAKERS

Hard Rocking with BMI



(BMI/Lester Cohen)
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.



(BMI/Joe Caron)
PANTERA CAPTURES TOP NEW ARTIST AWARD. The top new artist Pantera hosted an autograph signing party for an adoring crowd of convention goers. Pictured from left are Pantera's Rex; Walter O'Brien, band manager; BMI's Julie Gordon; Diamond Darrell; BMI's Kelly Horde; Philip Anselmo and Vinnie Paul.



(BMI/Lester Cohen)
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 of the music publisher in taking bands from the garage level to a headlining act. BMI's Rick Riccobono discussed publishing and performing rights.



(BMI/Lester Cohen)



(BMI/Lester Cohen)
THE BEST IN UNSIGNED METAL - SHOWCASE AT FOUNDATIONS FORUM. BMI, the official sponsor of the Foundations Forum Unsigned Band Showcases, showcased five of the Los Angeles area's best metal bands to a receptive convention audience. Ruined, Swingin' Thing, Recipients of Death, Seizure 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; BMI's Julie Gordon and Barbara Cane.



(BMI/Lester Cohen)
POISONED. Awards presenter Rikki Rockett of Poison gathered backstage with BMI's Barbara Cane and Kelly Horde.



(BMI/Lester Cohen)
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 Peace"; 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.

TALENT

Goode Deed: Mort Tackles Issue Of Homelessness

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 Bluebird 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 "Beggars' Opera," a colorful, 200-year-old saga of England's underclass that was the basis of Kurt Weill and Bertolt Brecht's 1927 masterpiece, "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 (BMI).

MOVER & SHAPER: Hal Shaper, the songwriter who is also chairman of U.K.-based The Sparta Florida Music Group Ltd., has just 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.

THE 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 strong—

while the other, devoted to 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 "Meadowlark 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.:

1. Vaughan Brothers, Family Style
2. Rod Stewart, Vagabond Heart
3. Steve Vai, Passion And Warfare
4. Alice In Chains, Facelift
5. Winger, In The Heart Of The Young



by Irv Lichtman

THURS DAY NIGHT CONCERTS

IS PROUD TO PRESENT

METAL MADNESS

FEATURING
WARRANT

WITH SPECIAL GUESTS

TRIXTER

& **FIREHOUSE**

DEBUTING OCTOBER 24, 1991

AMERICA'S ONLY FULL LENGTH TELEVISION CONCERT SERIES
IT'S ON EVERY THURSDAY NIGHT AND
IT'S AVAILABLE ONLY ON PAY-PER-VIEW CABLE T.V.!

FOR MORE INFORMATION CONTACT:

ROBERT MEYROWITZ
MICHAEL ABRAMSON
MICHAEL PILLOT
PHONE #: 212•371•6850
FAX #: 212•888•8650



© 1991 TNC.

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 contemporary 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**... **Narada** 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 Bru-**

no, president of **AM PM Entertainment Concepts** has opened a London office for his firm, headed by **Colin Davie** of **John Sherry Enterprises**.

ON 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.**

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,'"

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."

Dark days behind the endless summer

BRIAN WILSON

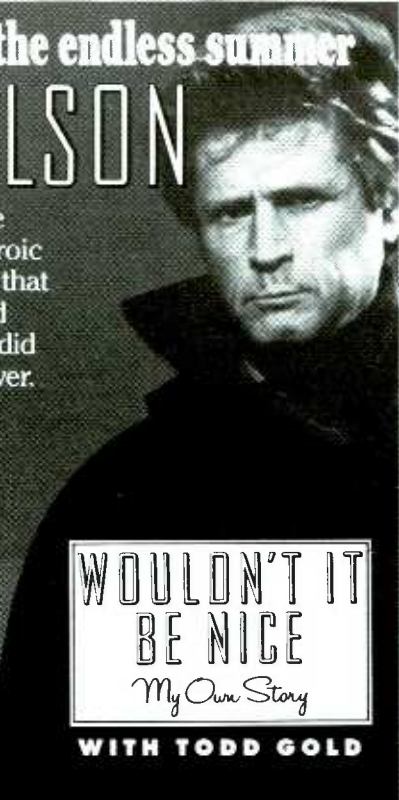
The founding genius of the Beach Boys reveals his heroic battle against the demons that almost destroyed the good vibrations in the most candid rock-and-roll biography ever.

"Bold and genuinely affecting... An express train to hell and back."
—Kirkus Reviews

"Wrenching and powerful."
—USA Today

With 32 pages of black-and-white photos

HarperCollins Publishers
Also available from Harper/TimesCanada Ltd.



WOULDN'T IT BE NICE
My Own Story
WITH TODD GOLD

WE ALWAYS HAVE ROOM FOR TALENT

Furnished Corporate Suites for half the cost of a Hotel

Stays of 30 days or longer

Oakwood[™] Corporate Apartments

(800) 942-2787
(213) 878-2100

National Reservations
(800) 888-0808

Los Angeles, Hollywood, San Fernando Valley

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00

COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

AMUSEMENT BUSINESS[®] BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 13-15	\$1,073,922 \$33/\$28.50/ \$19.25	46,445 54,900	Nederlander Organization
ROD STEWART	Poplar Creek Music Theatre Hoffman Estates, Ill.	Sept. 19-20	\$655,968 \$30/\$20	26,647 40,000	Nederlander Organization
ROD STEWART	Miami Arena Miami	Oct. 13-14	\$617,563 \$35/\$22.50	26,205 sellout	Cellar Door Concerts
HARRY CONNICK JR.	Chicago Theatre Chicago	Oct. 1-6	\$559,175 \$39.50/\$19.50	18,380 sellout	Madison Square Garden SRO Prods.
THE JUDDS MERLE HAGGARD BILLY DEAN TEXAS TORNADOS	Glen Helen Park San Bernardino, Calif.	Sept. 28	\$374,355 \$25/\$20	18,600 sellout	Pro Tours
VAN HALEN ALICE IN CHAINS	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Oct. 12	\$368,697 \$23.50/\$20.50/ \$13.25	17,446 20,000	Sony Music PACE Concerts Cellar Door Prods.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Reunion Arena Dallas	Oct. 12	\$348,582 \$19.50	17,876 sellout	Beaver Prods.
STING SQUEEZE	Pacific Amphitheatre Costa Mesa, Calif.	Oct. 4	\$321,206 \$33/\$29.15/ \$17.60	13,127 18,712	Nederlander Organization
TOM PETTY & THE HEARTBREAKERS CHRIS WHITLEY	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 8	\$258,278 \$22.50	11,479 sellout	Ron Delsener Enterprises Larry Vaughn Enterprises
MICHAEL BOLTON OLETA ADAMS	Poplar Creek Music Theatre Hoffman Estates, Ill.	Sept. 14	\$252,576 \$25/\$18.50	13,127 20,000	Nederlander Organization

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

ARTISTS IN CONCERT

BARRY 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 Manilow'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 Inside," 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 encoored 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 Way."

JIM BESSMAN

MOUTH MUSIC

Tipitina's, New Orleans

MOUTH 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 herself.

Although Mouth Music's set was truly original and entertaining, because all of its songs were in Gaelic the majority of the audience—there 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

IF 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 McCarthy 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 APPLEFIELD

Jazz BLUE NOTES



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 Jones**.

THE 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 Murder." 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.

MO' 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 on-camera 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 after 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**.

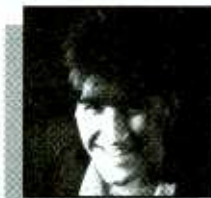
"We're a band now, previously it was just kind of the songs and they were arranged a little."

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."

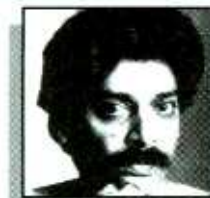
Instead, **Holland** writes the songs and sends them to **Clarke** and **Copeland** as she completes them. "We're hypercritical of them. We ensure that her heart is full of misery," **Copeland** jokes. "But we're worried now because she's met a nice man. We don't know how she'll write if she's happy."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

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 **Jimmy "Flyin'" Johnson** and keyboardist **Jim Cox**. CMP CD/CS 48



TRILOK GURTU

Living Magic, the second CMP release by percussionist **Trilok Gurtu**, dynamically fuses ethnic rhythms and jazz improvisation. Multi-percussionist **Nana Vasconcelos** and saxophonist **Jim Garbarek** are featured. CMP CD/CS 50



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 extended piece for five frame drummers. CMP CD/CS 54

Write for a free catalog: **NAIRD CMP RECORDS**
155 W. 72nd St. • Suite 704 • NY, NY 10023 • 212-749-9362
Distributed by: Action • Precision • Rounder • Wayside
Landmark • Midwest • Mid Atlantic • South East
North Country • In Canada by May Autha

THE BOB BELDEN ENSEMBLE

PERFORMS

THE MUSIC OF STING

STRAIGHT TO MY HEART



BOB BELDEN LIFTS STING'S CLASSIC MUSIC TO A HIGHER PLANE WITH his tremendous arrangements for a large jazz ensemble. The hits "Sister Moon," "Roxanne," "Every Breath You Take," "Wrapped Around Your Finger" and six others explode into a new dimension with the help of guest artists such as Phil Perry, Dianne Reeves, John Scofield, Bobby Watson, Benny Green, Joey Calderazzo, Rick Margitza and others. Fans of The Police, Sting and contemporary jazz will all be amazed at this provocative tribute to one of our finest songwriters.

THE FINEST IN JAZZ IS ON BLUE NOTE
For A Free Catalog, Write To True Blue Music, 35 Melrose Place, Stamford, CT 06902

Billboard®

FOR WEEK ENDING OCTOBER 26, 1991

Top Jazz Albums™

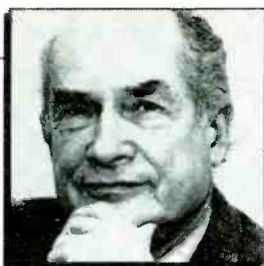
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW		★★ NO. 1 ★★ HARRY CONNICK, JR. COLUMBIA 48685*	1 week at No. 1 BLUE LIGHT, RED LIGHT
2	1	9	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
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
7	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	NEW		BRANFORD MARSALIS COLUMBIA 46990 THE BEAUTIFUL ONES ARE NOT YET BORN	
11	8	9	WYNTON MARSALIS COLUMBIA 47975	LEEVEE 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	NEW		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 CONSIDER
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

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	6	3	★★ NO. 1 ★★ FOURPLAY WARNER BROS. 26656*	1 week at No. 1 FOURPLAY
2	1	7	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
3	3	7	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
4	2	7	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
5	5	7	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
6	4	15	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
7	7	15	CANDY DULFER ARISTA 8674*	SAXUALITY
8	24	3	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
9	12	3	MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC	ODDS OR EVENS
10	10	7	AL DI MEOLA TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
11	9	13	KIM WATERS WARLOCK 2726*	SAX APPEAL
12	8	19	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
13	NEW		RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
14	11	9	WARREN HILL NOVUS 3117*/RCA	KISS UNDER THE MOON
15	NEW		DAVID BENOIT GRP 9654*	SHADOWS
16	18	3	ERIC MARIENTHAL GRP 9655*	OASIS
17	17	9	SADAO WATANABE ELEKTRA 61120*	SWEET DEAL
18	NEW		NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
19	20	5	BLUESIANA II WINDHAM HILL JAZZ 1D133*	BLUESIANA II
20	NEW		WILTON FELDER PAR 2010*	NOCTURNAL MOODS
21	22	5	DOTSERO NOVA 9136*	JUBILEE
22	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	NEW		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 numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

Classical KEEPING SCORE



by Is Horowitz

GRAMMY 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 activity.

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 academy 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.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	57	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	55 weeks at No. 1
2	2	9	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
3	6	3	HOROWITZ THE POET DG 435025-2* VLADIMIR HOROWITZ	
4	4	3	PART: MISERERE ECM 847539-2* HILLIARD ENSEMBLE	
5	3	21	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
6	7	13	FAVORITE ARIAS BY WORLD'S FAVORITE ... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
7	17	3	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC* YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN	
8	8	9	THE GIRL WITH ORANGE LIPS NONESUCH 79262 DAWN UPSHAW	
9	9	77	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
10	5	37	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
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 HVOROSTOVSKY	
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 PETRI	
18	20	5	MOZART: CONCERTOS FOR 2 & 3 PIANOS SONY CLASSICAL SK 44915* MURRAY PERAHIA, RADU LUPU	
19	15	67	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
20	12	23	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742* MIDORI	
21	21	11	BLOCH: SCHELOMO RCA 60757-2-RC* HARNOY, LONDON PHILHARMONIC (MACKERRAS)	
22	RE-ENTRY		SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281 ANDRES SEGOVIA	
23	25	5	HAIL, GLADDENING LIGHT COLLEGIUM 113* JOHN RUTTER, CAMBRIDGE SINGERS	
24	RE-ENTRY		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	SPIRITUALS IN CONCERT DG 429790-2* BATTLE, NORMAN (LEVINE)	29 weeks at No. 1
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	NEW		CARMEN JONES ANGEL CDC-54351* FERNANDEZ, EVANS (LEWIS)	
11	10	25	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL)	
12	NEW		WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295* P.D.Q. BACH	
13	RE-ENTRY		THE VERY BEST OF THE BOSTON POPS PHILIPS 432802-2* BOSTON POPS (WILLIAMS)	
14	NEW		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/BPI Communications, Inc.



Nipper News








🐾 "All the News That Fits His Prints" 🐾

VOL. 3, No. 8

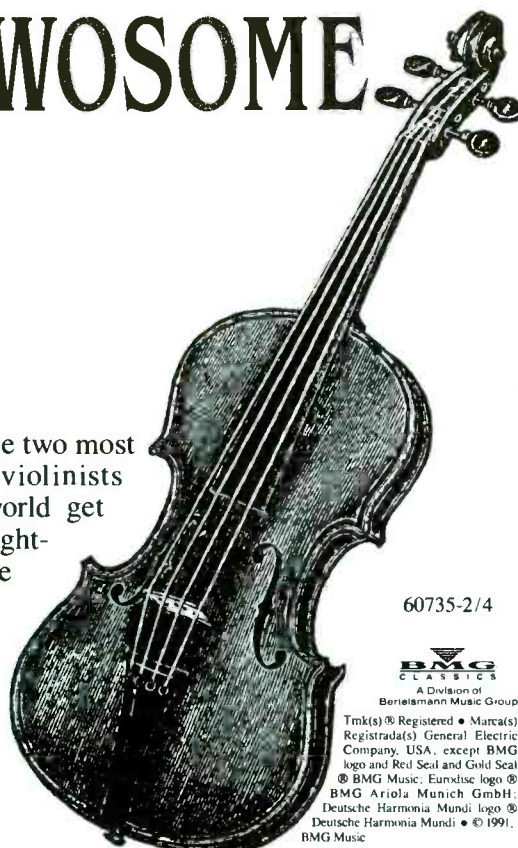
A TERRIFIC TWOSOME



When the two most famous violinists in the world get

together to make music, the results can be delightful. When those artists just happen to be close friends, the occasion is memorable.

Pinchas Zukerman and Itzhak Perlman play 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!



60735-2/4

BMG

A Division of Bertelsmann Music Group
 Tmk(s) (®) Registered • Marcat(s) Registrada(s) General Electric Company, USA, except BMG logo and Red Seal and Gold Seal
 © BMG Music; Eumudisc logo © BMG Arjola Munich GmbH; Deutsche Harmonia Mundi logo © Deutsche Harmonia Mundi • © 1991, BMG Music

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 sh!t-oke," 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.

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 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 ad-

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 Edie 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 benefited 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 certainly

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 sought-after 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

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.



by Edward Morris

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ No. 1 ★ ★		
1	1	1	5	GARTH BROOKS CAPITOL 96330* (10.98)	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)	SHOOTING 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	NEW	1	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 EQ)	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 ▲ MERCURY 838744 (8.98 EQ)	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 ● REPRIS 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 CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
39	39	38	72	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	42	80	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
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 GOT 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 EQ)	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 BROS (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 REPRIS 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	NEW	1	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)	A THOUSAND WINDING ROADS	23
70	RE-ENTRY	30	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*/SONY (9.98)	MY FATHER'S SON	68
75	RE-ENTRY	30	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.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98)	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)	A DECADE OF HITS	23
7	7	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'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)	TWENTY GREATEST HITS	23
13	12	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	13

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF 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 ▲ 1 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

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

COUNTRY CORNER



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.

INSIDE 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."

MORNING 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 fi-

nalizing 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 Bros.

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.

AWARDS TOUT TOURING

On Saturday evening, a cocktail party and awards banquet was held in recognition of artists and executives who participate heavily in the touring industry.

Roger Miller hosted the show, 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.
- 1 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP) HL
 - 57 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI)
 - 23 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - 54 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)
 - 7 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
 - 48 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)
 - 44 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
 - 29 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 - 74 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP)
 - 5 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
 - 59 CADILLAC STYLE (Ray Stevens, BMI)
 - 69 CALLOUSED HANDS (Bait And Beer, ASCAP/Fore-runner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
 - 26 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)
 - 58 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) HL
 - 64 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
 - 35 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
 - 55 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
 - 52 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
 - 56 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP) HL
 - 25 FOR CRYING OUT LOUD (Ivan James, ASCAP)
 - 18 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
 - 32 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
 - 67 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
 - 62 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI)
 - 73 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
 - 14 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)
 - 71 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM

- 66 I KNOW WHERE LOVE LIVES (Foresadow, BMI)
- 1 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, BMI) WBM
- 39 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM
- 37 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
- 30 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/Fore-runner, ASCAP) CLM
- 47 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
- 51 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)
- 41 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)
- 61 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP)
- 6 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 45 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP)
- 2 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 17 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
- 75 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM
- 10 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 65 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 13 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 24 RODEO (Rio Bravo, BMI)
- 36 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 15 SHAMELESS (Joel, BMI)
- 68 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)
- 27 SHE'S GOT A MAN ON HER MIND (David 'N' Will, BMI/Sony Cross Keys, ASCAP/Two Sons, ASCAP) WBM
- 70 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
- 40 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 31 SOMEDAY SOON (WB, ASCAP)
- 3 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- 28 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
- 63 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 42 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
- 9 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
- 20 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
- 50 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)
- 8 THE WALK (Zoo II, ASCAP)
- 38 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)
- 11 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 60 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 49 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP)
- 46 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI)
- 53 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
- 33 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 21 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) HL
- 34 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL
- 22 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	7	11	7	★ ★ No. 1 ★ ★ 1 week at No. 1	◆ TRAVIS TRITT (V) WARNER BROS. 7-19190
2	2	7	13	ANYMORE G.BROWN (T. TRITT, J. COLUCCI)	◆ JOE DIFFIE (V) EPIC 34-73935
3	4	10	9	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	◆ ALAN JACKSON (V) ARISTA 2335
4	1	1	10	SOMEDAY S.HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73996
5	13	14	8	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
6	3	4	15	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ DIAMOND RIO (V) ARISTA 2262
7	5	6	15	MIRROR MIRROR M.POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	PAUL OVERSTREET (V) RCA 62012-7
8	6	2	15	BALL AND CHAIN B.BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
9	16	19	11	THE WALK R.SCRUGGS, M. MILLER (M. MILLER)	◆ MARTY STUART (V) MCA 54145
10	18	16	13	TEMPTED R.BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ LORRIE MORGAN (V) RCA 62014-7
11	8	3	14	A PICTURE OF ME (WITHOUT YOU) R.LANDIS (N. WILSON, G. RICHEY)	CLINT BLACK (V) RCA 62016-7
12	17	20	7	WHERE ARE YOU NOW J.STROUD (C. BLACK, H. NICHOLAS)	◆ TRISHA YEARWOOD (V) MCA 54172
13	15	17	11	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G. BROOKS, P. ALGER)	◆ PAM TILLIS (V) ARISTA 8642
14	20	22	8	PUT YOURSELF IN MY PLACE P.WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PATTY LOVELESS (V) MCA 54178
15	33	—	2	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	GARTH BROOKS (V) CAPITOL 44800
16	11	8	17	SHAMELESS A.REYNOLDS (B. JOEL)	◆ LIONEL CARTWRIGHT (V) MCA 54078
17	19	18	12	LEAP OF FAITH B.BECKETT, T. BROWN (L. CARTWRIGHT)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
18	21	26	5	NOTHING'S CHANGED HERE P.ANDERSON (D. YOAKAM, KOSTAS)	RANDY TRAVIS (V) WARNER BROS. 7-19158
19	9	9	15	FOREVER TOGETHER K.LEHNING (R. TRAVIS, A. JACKSON)	◆ DOUG STONE (V) EPIC 34-73895
20	22	24	5	I THOUGHT IT WAS YOU D.JOHNSON (T. MENSY, G. HARRISON)	ALABAMA (V) RCA 62059-7
21	25	29	7	THEN AGAIN J.LEO, L.M.LEE, ALABAMA (R. BOWLES, J. SILBAR)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
22	12	12	16	YOU DON'T COUNT THE COST C.HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	◆ MARK CHESNUTT (CD) (V) MCA 54136
23	14	15	16	YOUR LOVE IS A MIRACLE M.WRIGHT (B. KENNER, M. WRIGHT)	MIKE REID (V) COLUMBIA 38-73888
24	10	5	11	AS SIMPLE AS THAT S.BUCKINGHAM (M. REID, A. SHAMBLIN)	GARTH BROOKS CAPITOL PRO-79838
25	27	27	9	RODEO A.REYNOLDS (L. BASTIAN)	◆ DAVIS DANIEL (C) (V) MERCURY 868 544-4
26	32	37	4	FOR CRYING OUT LOUD R.HAFFKINE (J. COMPTON, P.W. WOOD)	★★★ Power Pick/Airplay ★★★ THE CHILL OF AN EARLY FALL J.BOWEN, G. STRAIT (G. DANIEL, G. PETERS)
27	24	25	10	◆ GEORGE STRAIT (V) MCA 54180	CONWAY TWITTY (V) MCA 54186
28	34	38	7	SHE'S GOT A MAN ON HER MIND C.TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	◆ LITTLE TEXAS WARNER BROS. PRO-4967
29	23	13	19	SOME GUYS HAVE ALL THE LOVE J.STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ BROOKS & DUNN (V) ARISTA 2232
30	26	23	12	BRAND NEW MAN S.HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ B.B. WATSON (C) (CD) (V) BNA 62039-4
31	37	40	7	LIGHT AT THE END OF THE TUNNEL C.BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL
32	40	64	3	SOMEDAY SOON J.BOWEN, S. BOGGUSS (L. TYSON)	◆ REBA MCENTIRE (V) MCA 54223
33	36	36	9	FOR MY BROKEN HEART T.BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ GEORGE JONES (V) MCA 54187
34	31	31	20	YOU COULDN'T GET THE PICTURE K.LEHNING (C. CARTER)	GEORGE STRAIT (V) MCA 54127
35	30	30	19	YOU KNOW ME BETTER THAN THAT J.BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	◆ TANYA TUCKER CAPITOL PRO-79711
36	29	28	13	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P. DAVIS)	◆ MCBRIDE & THE RIDE (V) MCA 54125
37	39	39	11	SAME OLD STAR T.BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ RICKY SKAGGS (V) EPIC 34-73947
38	42	42	8	LIFE'S TOO LONG (TO LIVE LIKE THIS) R.SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	SHENANDOAH (V) COLUMBIA 38-73957
39	45	47	5	WHEN YOU WERE MINE R.HALL, R. BYRNE (R. BYRNE, G. NELSON)	◆ STEVE WARINER ARISTA PRO-2349
40	35	32	16	LEAVE HIM OUT OF THIS S.HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ RONNIE MILSAP (V) RCA 2848-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
41	43	43	6	SINCE I DON'T HAVE YOU R.GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	◆ VINCE GILL (V) MCA 54179
42	46	46	5	LOOK AT US T.BROWN (V. GILL, M.D. BARNES)	ROB CROSBY ARISTA PRO-2336
43	41	41	7	STILL BURNIN' FOR YOU S.HENDRICKS, T. DUBOIS (R. CROSBY)	THE JUDDS (V) RCA/CURB 62038-7/RCA
44	44	45	7	JOHN DEERE TRACTOR B.MAHER (L. HAMMOND)	◆ HIGHWAY 101 (V) WARNER BROS. 7-19203
45	51	63	3	THE BLAME P.WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	◆ BROOKS & DUNN (V) ARISTA 18658
46	48	—	2	MY NEXT BROKEN HEART S.HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	RESTLESS HEART (V) RCA 62129-7
47	47	48	20	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R. ROGERS, J. GRIFFIN)	◆ VINCE GILL (V) MCA 54123
48	53	57	4	LIZA JANE T.BROWN (V. GILL, R. NIELSEN)	LEE GREENWOOD CAPITOL PRO-79807
49	58	72	3	BETWEEN A ROCK AND A HEARTACHE J.CRUTCHFIELD (R. IRVING, L.W. CLARK, D. SIMMONDS)	TANYA TUCKER (V) CAPITOL 44774
50	50	53	8	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R. PORTER, L.D. LEWIS, D. CHAMBERLAIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
51	59	69	3	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N.LARKIN (E. T. CONLEY, M. LARKIN)	◆ THE REMINGTONS (C) BNA 62064-4
52	52	52	19	A LONG TIME AGO J.LEO, L.M.LEE (R. MAINEGRA)	◆ EXILE (V) ARISTA 2228
53	57	61	4	EVEN NOW R.SHARP, T. DUBOIS (R. SHARP, M. BEESON)	◆ THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA
54	60	62	4	YOU CAN GO HOME T.BROWN (C. HILLMAN, J. TEMPCHIN)	THE OAK RIDGE BOYS (V) RCA 62099
55	70	—	2	BABY ON BOARD R.LANDIS (J.C. CROWLEY, J. SILBAR)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
56	56	59	4	EAGLE WHEN SHE FLIES D.PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	ANNE MURRAY CAPITOL PRO-79877
57	72	—	2	EVERYDAY J.CRUTCHFIELD (D. MALLOY, R. BRANNAN)	◆ KATHY MATTEA (V) MERCURY 868 866-7
58	63	66	5	ASKING US TO DANCE A.REYNOLDS (H. PRESTWOOD)	KEITH PALMER (V) EPIC 34-73988
59	64	68	3	DON'T THROW ME IN THE BRIARPATCH B.MONTGOMERY (K. BROOKS, C. WATERS)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
60	61	55	17	CADILLAC STYLE B.CANNON, N. WILSON (M. PETERSEN)	KATHY MATTEA (V) MERCURY 868 394-7
61	75	—	2	WHOLE LOTTA HOLES A.REYNOLDS (J. VEZNER, D. HENRY)	COLLIN RAYE (V) EPIC 34-74051
62	NEW ►	1	1	★★★HOT SHOT DEBUT★★★ GOING OUT TONIGHT J.JENNINGS, M.C. CARPENTER (M.C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
63	54	44	14	PIRATES OF THE MISSISSIPPI J.STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO)	◆ DEAN DILLON ATLANTIC 4169
64	66	67	6	DON'T YOU EVEN (THINK ABOUT LEAVIN') B.MEVIS, D. DILLON (D. DILLON, R. SCRUGGS)	◆ GREAT PLAINS (V) COLUMBIA 38-73961
65	74	74	4	A PICTURE OF YOU B.MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ HAL KETCHUM (V) CURB 76892
66	NEW ►	1	1	I KNOW WHERE LOVE LIVES A.REYNOLDS, J. ROONEY (H. KETCHUM)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
67	68	51	10	THE GARDEN B.MONTGOMERY (B. FISCHER, F. WELLER)	◆ AARON TIPPIN (V) RCA 62015
68	62	54	10	SHE MADE A MEMORY OUT OF ME E.GORDY, JR. (A. TIPPIN)	MARK COLLIE (V) MCA 54079
69	73	60	18	CALLOUSED HANDS T.BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	◆ MARK COLLIE (V) MCA 54231
70	NEW ►	1	1	SHE'S NEVER COMIN' BACK D.JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ EDDIE LONDON (C) (V) RCA 2821-7
71	69	70	17	IF WE CAN'T DO IT RIGHT R. ROGERS, W. PETERSON (R. ROGERS, M. WRIGHT)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868 760
72	71	65	6	IT'S CHITLIN' TIME THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	EDDIE RABBITT CAPITOL PRO-79808
73	67	58	11	HANG UP THE PHONE R.LANDIS (E. RABBITT)	MARK CHESNUTT (V) MCA 54256
74	NEW ►	1	1	BROKEN PROMISE LAND M.WRIGHT (B. RICE, M.S. RICE)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
75	65	56	12	ONE LOVE H.EPSTEIN (C. CARTER, H. EPSTEIN, P. LAMEK)	

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	—	—	1	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. JIMS)	◆ 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. JIMS)	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

14	5	18	43	FRIENDS IN LOW PLACES A.REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
15	10	—	2	SHADOW OF A DOUBT R.LANDIS (R. BYRNE, T. WOPAT)	◆ EARL THOMAS CONLEY RCA
16	20	12	29	WALK ON FAITH S.BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
17	17	13	11	WE BOTH WALK R.LANDIS (T. SHAPIRO, C. WATERS)	◆ LORRIE MORGAN RCA
18	16	11	15	DOWN HOME J.LEO, L.M.LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA RCA
19	15	16	6	POINT OF LIGHT K.LEHNING (D. SCHLITZ, T. SCHUYLER)	◆ RANDY TRAVIS WARNER BROS.
20	25	24	58	FOREVER AND EVER, AMEN K.LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
21	—	19	9	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE EPIC
22	21	14	23	ONLY HERE FOR A LITTLE WHILE C.HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL
23	23	25	18	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL
24	—	20	16	DRIFT OFF TO DREAM G.BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT WARNER BROS.
25	18	—	30	KILLIN' TIME J.STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA

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

The T.J. Martell Foundation
For Leukemia, Cancer and Aids Research
cordially invites you to the

8th Annual Music Industry
Tennis Party



Saturday, Nov. 16, 1991
7:00 p.m.

National Tennis Center

Flushing Meadow, NY

\$75 per
person

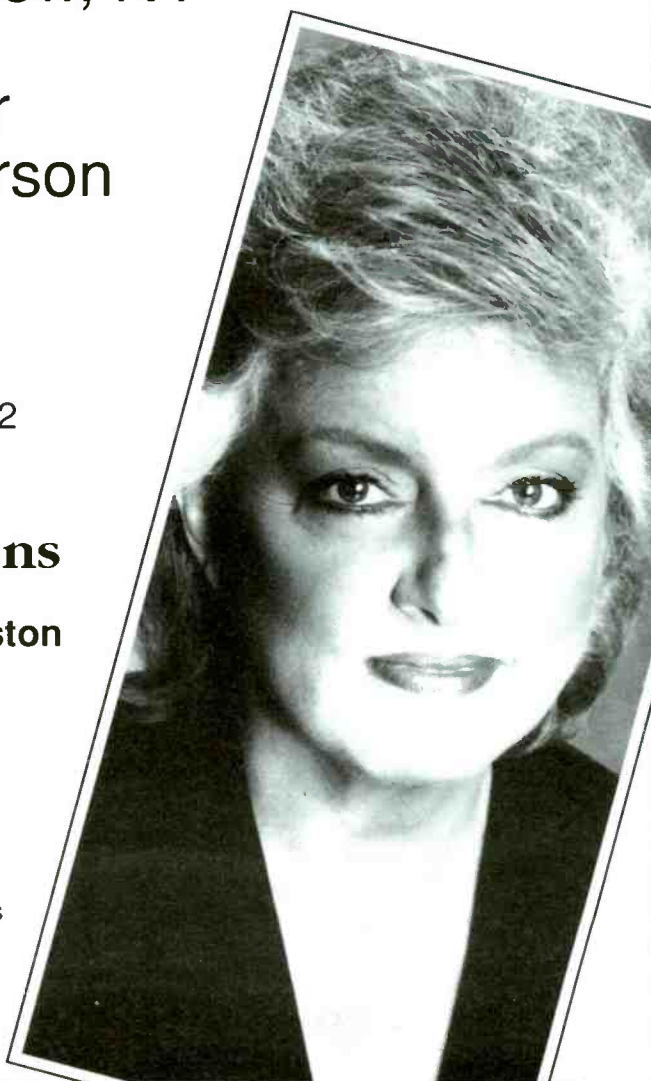
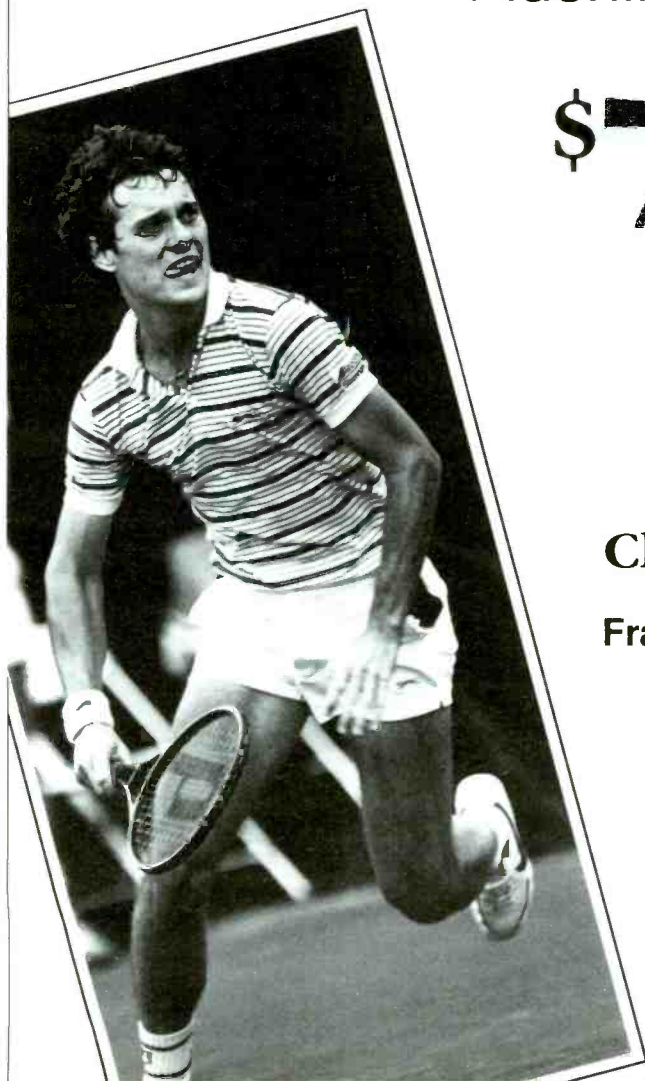
RSVP to:
Herb Linsky
(212) 247-4422

Chairpersons

Frances W. Preston
1992 Honoree

Gene Mayer
Tennis

Allen Klein
Chairman Emeritus



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."**

REPRINTS

For reprints of
advertisements or articles
appearing in Billboard

(minimum of 100)

call

Lydia Mikulko
212-536-5292

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.

"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.

A.S.K. president Alan Kusa,

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, Ga.-based 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, including a nod for independent label of the year.

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 received 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.

It's Our Service That Makes The Difference!



VINYL VENDORS
Music Merchandisers

We sell it ALL!
AC/DC to Zappa... Bach to Zappa
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for
all new customers!

3005 BUSINESS ONE DRIVE
KALAMAZOO, MI 49001
(616) 383-6200
FAX (616) 383-6216
1-800-446-0006

BD BASSIN DISTRIBUTORS

DISTRIBUTING OVER 100,000 TITLES OF MAJOR & INDEPENDENT LABELS.

RECEIVE YOUR ORDER IN 48 HRS. OR LESS AT NO EXTRA COST INCLUDING SATURDAY! GUARANTEED!

**COMPACT DISCS
LASERDISCS
CASSETTES
ACCESSORIES
VIDEOS, 12"
CASSINGLES
POSTERS
PROF. TAPES
& MUCH MORE!**

TOLL FREE: 1-800-329-7664 Ask For Bruce
LOCAL: (305) 621-0070 • FAX: 621-0465
15959 N.W. 15 AVE., MIAMI, FL 33169

AWARD WINNING SERVICE COMPANY

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144



- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

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,

GRASS ROUTE



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** Miami-based **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 Miami-based **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."

CAROLINE RECORDS (of New
(Continued on page 49)

Windham Hill Presents Yule Campaign In Cereal-ized Form

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)



We're Outta Here!!!!

As a result of the recent bankruptcy, the trustee is forced to sell Rough Trade, Inc.'s entire inventory including:

- Master Recordings • Compact Discs
- Tape Recordings/Cassettes
- Records • Video Tapes • Artwork
- Sleeves/Cards

...and much, much, more!!!!!!!

Thursday Oct. 24, 1991 @ 9:30 A.M.
U.S. Bankruptcy Court,
One Bowling Green, NYC

For further information concerning procedures to purchase, contact:

BRAUNER • BARON • ROSENZWEIG • KLIGLER

SPARBER • BAUMAN & KLEIN
61 Broadway, NY, NY 10006

(212) 797-9100

Attn: Francis P. Manfredi, Esq.

records and video, inc.



IN BUSINESS
35 YEARS AND
STILL RANKED #1

LARGEST IN STOCK SELECTION OF CD'S, CASSETTES,
12 INCH VINYL, CD'S, CASSETTE SINGLES, MAXI'S, ETC.
COMPLETE SELECTION OF LASER VIDEO DISCS, AND MUSIC VIDEOS
LARGEST OLDIE INVENTORY IN THE U.S.A.
SERVICE THAT CAN'T BE BEAT

call us for price specials >>> too low to print

76-05 51 ST. Ave., Elmhurst, NY 11373
PHONE: 718-335-2112 OR 800-221-1220
FAX: 718-335-2184 OR 800-851-2525 (IN NY STATE ONLY)

Wherever you've been you're better off at Win



SCHWARTZ BROTHERS, INC.

AUDIO & VIDEO DISTRIBUTION

- All major label music and video titles available!
- We distribute hundreds of independent labels!
- Tailor made backorder service!
- Libraries and non-traditional accounts our specialty!

800.638.0243 x625 ■ 301.459.8000
FAX 301.731.0323
4901 Forbes Blvd. Lanham Md. 20706



WORLDWIDE SERVICE FOR DEALERS

Order with confidence from our multi-million dollar inventory.
Take advantage of our tremendous buying power!

COMPACT DISCS AND CASSETTES
Orders on pre-recorded material for domestic only.

•VHS Movies	•Laserdiscs	•Audio/Video
•Computers	•Fax Machines	•Car Stereo
•Telephones	•Blank Tapes	•Accessories

J&R Music World •Wholesale Division
59-50 Queens Midtown Expy. Maspeth, NY 11378
Fax: 1-718-417-3742 • Phone: 1-718-417-3747
Toll Free: 1-800-221-3191

Now nobody can rob you blind!

Pataco's Multi-Security System guarantees that CDs, videogames, videos and cassettes leave your shop via the cash register.

**Asia Shop' 91 Singapore
November 13 - 16, 1991
Hall 4 / Booth H-J/4-5**

Some anti-theft systems are not very reliable. Others are very expensive. Some detract from the presentation of the goods, while most waste valuable display space. There's only one system with none of these drawbacks and other, decisive advantages: Pataco's Multi-Security System which is compatible with any standard merchandise display and can be fitted with any alarm system. Have a word with us. With our planning experience, installation expertise and after-sales service, you couldn't be in safer hands!

Pataco

**HiFi. Shop Design. Accessories.
We'll make your store upbeat.**

Switzerland: **Pataco AG**, St. Gallerstrasse 3, CH-8353 Elgg, Phone 052/48 25 21, Fax 052/48 12 10
Italy: **Pataco Italia**, Via Regina 87, I-22010 Carate Urio, Phone 031/401 094, Fax 031/400 009
FRG: Austria: **Pataco Ges.m.b.H.**, Austrasse 37, A-6250 Kundl, Phone 05338/85 87, Fax 05338/85 88
For all information about national agencies and also about taking over a new country representation apply to: **Pataco AG**, CH-8353 Elgg, St. Gallerstrasse 3, Phone 052/48 25 21, Fax 052/48 12 10

RETAIL

Street Wise: One Retailer's Reasoning On Why He (& Others) Jump Release Dates

IF 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 from me."

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 advan-

tage'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-

dent retailers right, I would still sell albums prior to street date—it's money."

SIGN 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 Handleman.'"

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 Mayfield.



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 phasing out 12-inch singles. But even if the labels were treating indepen-



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 Yatzler, 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.

Ranked America's #1 One Stop By Billboard Magazine!

Join CD One Stop's Nationwide Network Of Successful Retailers And See Why We're #1!

- The Largest In Stock Inventory In The U.S. Is At Your Fingertips!
- Instant Verification Of What's In Stock As You Place Your Order!
- New Releases & Top 100 Always At A Discount
- Orders Shipped Overnight At No Extra Charge Nationwide- Including Saturday Delivery

COMPACT DISCS CASSETTES ACCESSORIES
CD5's CASSETTE SINGLES LASERDISC VIDEO

Toll Free 800-388-8889

New York 212-517-3737 Los Angeles 213-388-9834
Connecticut 203-798-6590 FAX 203-798-8852

13 Francis J. Clarke Circle, Bethel, Ct. 06801

*Annual Survey Of All Music Accounts, Mar. 30, 1991

BAKER & TAYLOR AUDIO

ONE STOP

WHOLESALE BENEFITS

Serving retailers from Coast to Coast.

ALL THE MUSIC FROM ONE GREAT SOURCE

FOR A FREE CATALOG CALL 1-800-332-3813



CD'S, CASSINGLES, TAPES, RECORDS, CD5'S,
VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE -PERSONALIZED REPS-
-WEEKLY SPECIALS-LATIN PRODUCT-
FOR FREE MAILER CALL US & DIAL EXT.423

SINCE 1980

ABBEY ROAD DISTRIBUTORS

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

Heavy Duty Polyethelene Travel Cases



CD Case
4 Row
Holds 120

Album Case
1 Row
Holds 120

45 Case
2 Row
Holds 275

Any Case \$19.00/ea.
(Lots of 2 - not mixed)



Island Cases
1-800-343-1433
In N.Y. 516-563-0633

DIVIDER CARDS

CHECK OUR PRICES

All stock items shipped
within 24 hours

Call

1-800-222-5116
1-317-935-2990

Or Write

Woodruff Corporation
1235 North F. Street
Richmond, IN 47374

Custom sizes & colors available

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS



Onward Ho!

A YEAR AGO, Walt Disney Records blazed a new trail through the children's entertainment frontier.

We released the first promotional music video clip for kids, "The Girls on Minnie's Street," featuring 12-year-old singer, Christa Larson.

A lot of people told us we were putting the cart before the horse, because aside from The Disney Channel, there was virtually no children's music video programming.

We continued on through uncharted territory. Now we have five incredible music videos by Christa, Little Richard, Norman Foote and Parachute Express. And we're committed to producing a new video with every Artist Series release.

Now, our trail has become a four-lane highway. Nickelodeon, for instance, will air our videos on a new program, "Nick Jr. Rocks," beginning October 21. Mainstream music video programmers and retailers with in-store monitors are also taking up the trail.

So if you'll excuse us, there's no time to rest on our laurels. We have new territory to forge.

For a copy of our music videos for in-store play, please call us at 818-567-5327.



© WALT DISNEY RECORDS

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 sales.

NASTYMIX 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.

GINDY 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 Mobile, Ala., and features **Philip Aaberg**, **Barbara Higbie**, and **Nightnoise**, while another group of artists—the **Modern Mandolin Quartet**, **Michael Manring**, **Liz Story**—will be on the "Green" tour starting Nov. 22.

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.

**400 CD Books in 2 sq. ft.-
CD's kept in jewel boxes
behind the counter.**



Call for
FREE
sample
CD See-
Through
Browser
Pak
Today!

Browser[®]

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 Tollfree: 800-822/4410

LOOKING FOR INCREASED PROFITS, AND ADDITIONAL SALES?

ORDER LICENSED ROCK-N-ROLL MERCHANDISE FROM NICE MAN!



Call for Full Color Catalog

RETAILERS, ORDER LICENSED T-SHIRTS AND POSTERS FROM THESE TOP ARTISTS EXCLUSIVELY FROM NICE MAN:

ALDO NOVA, ALICE IN CHAINS, B-52'S, THE BLACK CROWES, BOB MARLEY, THE BODEANS, CELTIC FROST, CHARLATANS UK, THE CRAMPS, CROWD HOUSE, DANGER DANGER, DEAD MILKMEN, DESTRUCTION, DRIVIN N CRYIN, EMF, EVERY MOTHERS NIGHTMARE, FLOTSAM & JETSAM, FRONT 242, GEAR DADDIES, GEORGE THOROGOOD, HAPPY MONDAYS, HENRY ROLLINS BAND, INDIGO GIRLS, JELLYFISH, JOY DIVISION, KILLING JOKE, KREATOR, LOVE/HATE, MAXI PRIEST,

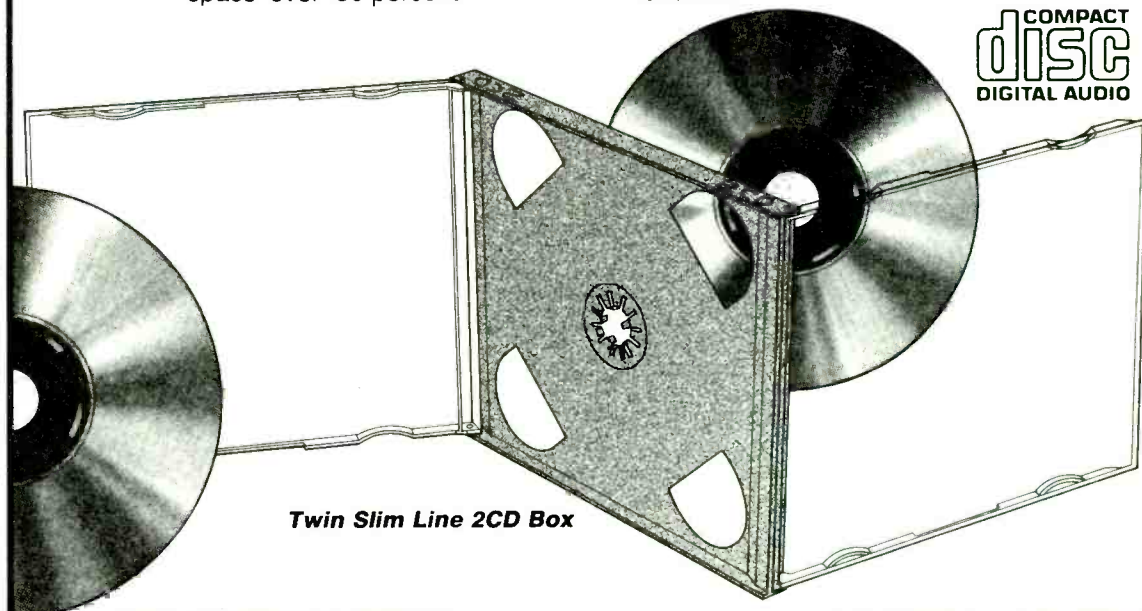
MEAT PUPPETS, MIGHTY LEMON DROPS, MORDRED, N. W. A., NEW ORDER, NED'S ATOMIC DUSTBIN, O.M.D., OVERKILL, PET SHOP BOYS, PETER MURPHY, PIGFACE, POP WILL EAT ITSELF, PRONG, PYLON, RAGE, REGGAE SUNSPASH, R.E.M., RUNNING WILD, SABBAT, 7 SECONDS, SID VICIOUS, SOUL ASYLUM, SPECIAL BEAT, SQUEEZE, STEEL PULSE, TANKARD, THE CANDY SKINS, TOAD THE WET SPROCKET, VIOLENT FEMMES, VIXEN, VOIVOD, THE WONDERSTUFF.

TO ORDER YOUR NEW NICE MAN CATALOG CALL 1-800-279-2545. RETAIL STORE ORDERS ONLY.

THE BREAKTHROUGH IN PACKAGING 2 CD'S

Excellence in : Design - Performance - Savings

- Holds 2 CD's yet is the same size as the Single Jewel Box
- Displays twice the CD's in the same retail space
- Reduces shipping cost and space over 50 percent
- Stores easily in all racks and cabinets



Twin Slim Line 2CD Box

VIVA MAGNETICS LIMITED

16th Fl., E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.
Tel: 852-8700119 Fax: 852-8731041

MATRIX USA REPRESENTATIVES

Tel: 213/459-6913 Fax: 213/459-6416

Also available in Single Box, 2-piece CD and multipack case (for 2CDs, 3CDs, 4CDs)

CD ACCESSORIES
CLEANER • LENS CLEANER • JEWEL BOX



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 Nov. 5.

AUDIO TRACK

NEW YORK

PRODUCER JUNIOR VASQUEZ was at Soundworks working on 7- and 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 Altaire** 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 **Riichi Sakamoto** for the Alfa label.

Caju Music artist **Luiz Bonfá** (Brazilian guitarist and composer) recorded overdubs and remixed his new album at **Duplex Sound**. **Arnaldo De Souto** 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 Beinhorn** 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 board.

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**

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)

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/Disco's 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 behind-the-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

NEW YORK—A wide variety of product introductions was made at the 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 AES news.

SUSAN NUNZIATA



A series of studio monitors was unveiled by JBL Professional, Northridge, Calif. The 4200 Series two-way 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 high-frequency 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-to-noise performance, as well as four-band 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-S440 Series mixers in 12-, 16-, and 24-channel 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 multi-format production system designed to be used for various surround sound and three-dimensional mixes in addition to stereo. Using both SSL's Ultimotion 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 now.



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, Iisalmi, 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 fourth-generation copy. So the CD can sometimes sound worse than the vinyl."

Nichols said that on the first all-digital 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. Ramone 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."

Lights! Camera! Action!

Units from 739-7,700 Sq. Ft. Immediate Availabilities

321 West 44th Street is where the action is, in the center of the entertainment industry.

- Close to parking, public transportation, restaurants and theaters
- Very affordable rentals
- 24-hour access
- Tenant roster of well-known names in film and video editing, audio recording and more.

For information please call: Audrey Novoa, Managing Director (212) 704-3564

321 West 44th



Bob Ludwig

RECOMMENDS
DOLBY SR



Randall Wallace

With Dolby SR,
I can master CD's that
are second to none."

Award-winning mastering engineer Bob Ludwig knows what it takes to turn original recordings into best-selling albums. That's why he likes to work from analog masters that are recorded with Dolby SR.

"Dolby SR masters are transparent, free of hiss, hum, and print-through. That's just what I need to master state-of-the art CD's.

"In fact, Dolby SR's high resolution can actually reveal the limitations of the compact disc. With Dolby SR, 'AAD' on the label is an asset, not a drawback."

Bob Ludwig, Vice President and Chief Engineer of Masterdisk Corporation, has mastered hundreds of gold and platinum albums. Bob and Masterdisk have earned numerous honors, including seven Mix TEC Awards.



For more information on Dolby SR, contact your Dolby professional products dealer.
Dolby SR: now 50,000 tracks worldwide.



Dolby Laboratories Inc. • 100 Potrero Avenue San Francisco, CA 94103 4813 • Telephone 415 556 0200 • Telex 34409 • Facsimile 415 863-1373
346 Clapham Road London SW9 9AP • Telephone 071-720 1111 • Telex 919109 • Facsimile 071-720 4118
Dolby and the double D symbol are trademarks of Dolby Laboratories Licensing Corporation © 1990 Dolby Laboratories S909101

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	Scotch 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

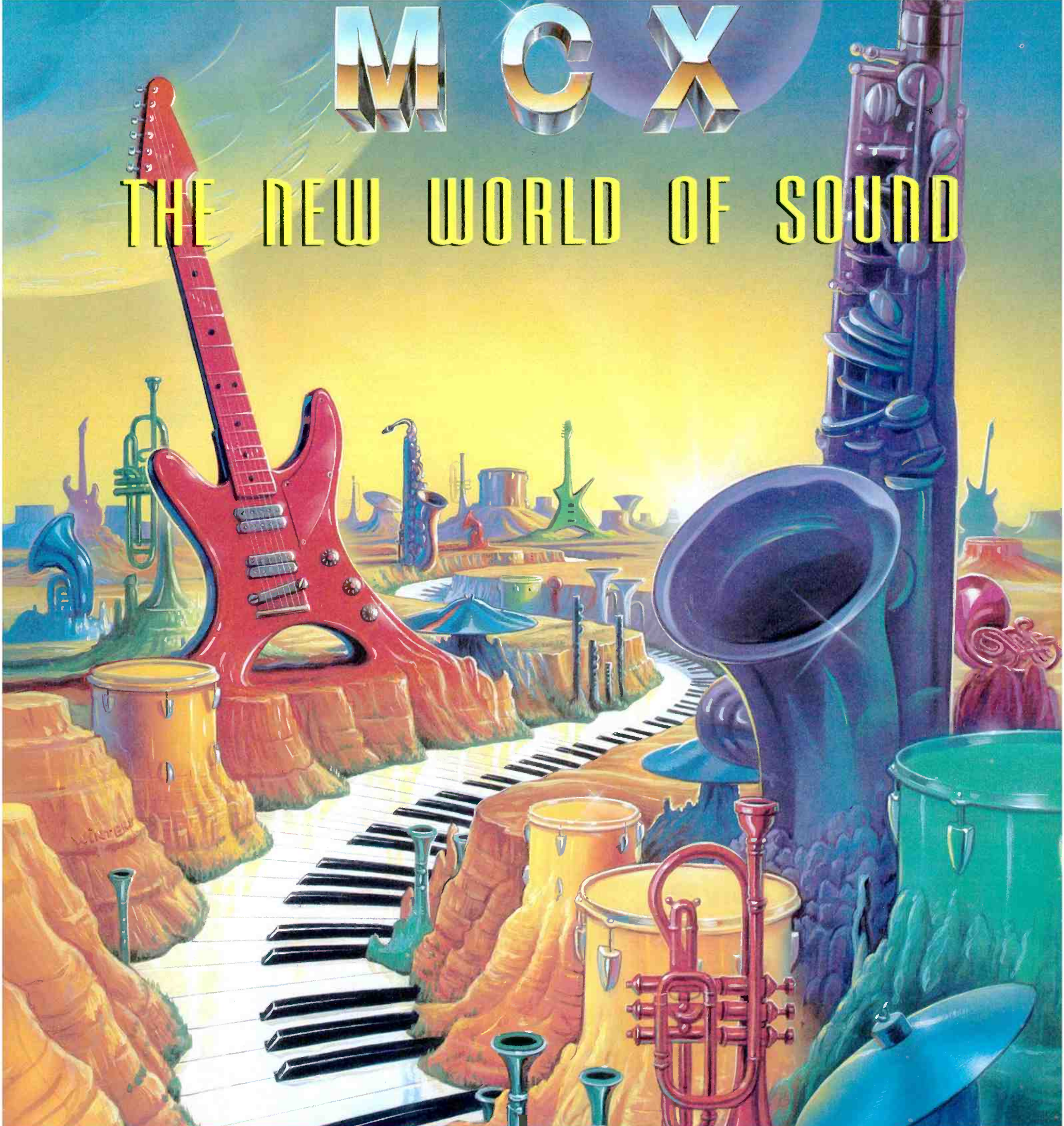
© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

COLOR ME BADD BEBE & CECE WINANS TOM PETTY GLADYS KNIGHT LISA FISCHER LATIN ALLIANCE DAMIAN DANE PEBBLES
TRACIE SPENCER LUTHER VANDROSS RYTHM SYNDICATE GUY KMC KRU LE GENT DEE HARVEY ANOTHER BAD CREATION
TARA KEMP GENE RICE OAKTOWN 3.5.7 GEORGE HOWARD GERARDO JASMINE GUY BELL BIV DEVOE ICE-T LALAH HATHAWAY



M C X

THE NEW WORLD OF SOUND



MCX Cobalt professional audio cassette tape is designed to allow high quality duplication of the entire sound spectrum found in digital masters and other demanding sources.

MCX Cobalt extends the high frequency saturation by at least 2 dB over the best ferrics with no compromise in the low frequencies. And the recorded sound will be cleaner without the "edginess" sometimes audible on high coercivity IEC type II tapes.

MCX Cobalt ... available now exclusively from Sunkyoung.

SUNKYONG
Professional Products

Sunkyoung Magnetic/America, Inc., 4041 Via Oro Avenue, Long Beach, CA 90810 1-800-331-5729 Outside CA 1-800-237-8372

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 EYE



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 vidclips 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.

THE 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 in 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. MELINDA NEWMAN

IF YOU'RE A MINORITY DIRECTOR DON'T PASS THIS UP.

MINORITY DIRECTORS MUSIC VIDEO SHOWCASE

73 SPRING STREET SUITE 504 - NY, NY 10012 - 212 966-5500 FAX 212 966-5845

Entry Form

Name: (as you would like it to appear on screen and in the Showcase's contact book)

Initial

Address: _____
Last First Apt. #

Street State Zip Code

City _____
City

Telephone: _____
Daytime Evening

Race, or minority status: (please check _____ if you would like this information made available in the contact book)

Agents/Representatives: (If you don't have one that's ok too)

Production Company: (If applicable)

Address: _____

City, State _____

Phone: (area code & number) _____

Is the production company minority owned? yes _____ no _____

Are you exclusively represented by this production company? yes _____ no _____

Directorial credits: (please use separate page if necessary)

- Please Note:
1. All entrants must be of minority race or status.
 2. All entries must be received by October 29, 1991.
 3. All entries are to be comprised of film and/or video shot to music.
 4. All entries are to be two minutes or less in length.
 5. All entries are to be on 3/4" video tape.
 6. All tapes (both the boxes and the tape) must be clearly labeled, with name and telephone number visible.
 7. All entries must be sent with self-addressed stamped envelope if you would like the entry to be returned.
 8. No titles, slates or credits will be necessary. All titles, slates and credits will be eliminated for the Showcase screening. Don't send them, you won't see them.
 9. No entries will be re-edited. Only the first two minutes of each entry will be shown.
 10. Any entry running longer will fade to black after two minutes.
 11. Final eligibility is solely at the discretion of the Program Director.

Your signature attests that you have read and understand the above rules and conditions, and that all information given above is true.

Signature: _____ Date: _____

The people who can make a difference want to see your videos.

Let's say you've directed a music video. or five, or fifty. And let's say you're also a member of a growing group of minority people who've come to use film and music to express ideas. You're hungry for work, but can't get what you've directed seen.

Here's your chance. On November 7th in Los Angeles, we'll present the First Annual Minority Directors Music Video Showcase. It's during the Billboard Music Video Conference, so representatives from virtually all the labels will be there to see what you can do. Show them.

You'll find the entry form cleverly hidden on this page. Fill it out completely, and send it to us with a two minute selection of your best music video work. We'll take it from there.

Entries must be received by October 29, 1991 to be eligible for this year's showcase. Don't pass this up.



COORDINATING SPONSORS: NAACP/MUSIC VIDEO TASK FORCE • BILLBOARD MAGAZINE • MCA RECORDS • WARNER BROTHERS RECORDS, INC. • BLACK & WHITE TELEVISION, INC.

CONTRIBUTING SPONSORS: MUSIC VIDEO PRODUCERS ASSOC. • VCA TELETRONICS

Please send all entries to the address on the entry form. if you have any questions, please contact Benito Vila', Program Director, at (212)966-5500.

For further questions regarding Billboard's Music Video Conference please call Melissa Subatch (212)536-5018.

Billboard®

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-and-white 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

THE 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 two-day 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 Pictures**.

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 Gullivan** 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**. **Gullivan** 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** produced.

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™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>The Nashville Network The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
<p>EXCLUSIVE</p> <ul style="list-style-type: none"> *Guns N' Roses, Can'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 	<p>ADDS</p> <p>Harry Connick, Jr., Blue Light Red Light Tina Turner, Love Thing</p> <p>VH-1 TO WATCH</p> <p>Smokey Robinson, Double...</p> <p>ARTIST OF THE MONTH</p> <p>Vanessa Williams, Running...</p>	<p>ADDS</p> <p>Kim Waters, For The Love Of You Roberta Flack, Set The Night... Barry White, Put Me In Your Mix Gerald LeVert, Private Line</p>	<p>ADDS</p> <p>John Anderson, Straight Tequila Night The Remingtons, A Long Time Ago Sweethearts Of The... Devil... Janie Fricke, I Want To Grow Old... Chris Ledoux, Workin' Man's Dollar</p>
<p>BUZZ BIN</p> <p>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</p>	<p>HEAVY</p> <p>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</p>	<p>HEAVY</p> <p>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 Spender, Tender Kisses Stevie Wonder, Fun Day Damian Dame, Right Down To It Shabba Ranks/Maxi Priest, House Call 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 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</p>	<p>HEAVY</p> <p>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 Whitley/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</p>
<p>HEAVY</p> <p>Bryan Adams, Can't Stop This... Extreme, Hole Hearted Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Metallica, Enter Sandman Motley Crue, Primal Scream Tom Petty, Into The Great Wide... Prince & The N.P.G., Cream U2, The Fly</p>	<p>GREATEST HITS</p> <p>Michael Bolton, Time, Love &... Commitments, Try A Little... Gloria Estefan, Live For Loving You John Mellencamp, Get A Leg Up Aaron Neville, Everybody Plays... Bonnie Raitt, Something To Talk About Rod Stewart, Broken Arrow</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>
<p>STRESS</p> <p>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</p>	<p>GREATEST HITS</p> <p>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...</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>
<p>ACTIVE</p> <p>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 Tesla, Edison's Medicine Vanilla Ice, Cool As Ice White Trash, Apple Pie</p>	<p>GREATEST HITS</p> <p>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...</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>
<p>ON</p> <p>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 *Robbie Sambora, Ballad Of Youth Transvision Vamp, (I Just Wanna)... *DENOTES ADDS</p>	<p>GREATEST HITS</p> <p>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...</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>
<p>RECORD GUIDES</p> <p>Street Beat</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>AMERICA'S NO. 1 VIDEO</p> <p>2 Live Crew, Pop That Coochie</p> <p>PEOPLE-POWERED HEAVIES</p> <p>Another Bad Creation, Jealous Girl Boyz II Men, It's So Hard To Say... Chubb Rock, Just The 2 Of Us Geto Boys, Mind Pleading Tricks On Me Jodeci, Forever My Lady MC Breed & DFC, Ain't No Future... N.W.A., Always Into Something Prince, Gett Off Public Enemy, Can't Truss It TKA, Louder Than Love</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>
<p>CURRENT</p> <p>Stevie Wonder, Fun Day Belinda Carlisle, Do You Feel Like I 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 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</p>	<p>AMERICA'S NO. 1 VIDEO</p> <p>2 Live Crew, Pop That Coochie</p> <p>PEOPLE-POWERED HEAVIES</p> <p>Another Bad Creation, Jealous Girl Boyz II Men, It's So Hard To Say... Chubb Rock, Just The 2 Of Us Geto Boys, Mind Pleading Tricks On Me Jodeci, Forever My Lady MC Breed & DFC, Ain't No Future... N.W.A., Always Into Something Prince, Gett Off Public Enemy, Can't Truss It TKA, Louder Than Love</p>	<p>MEDIUM</p> <p>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 Ground Zero, Lettin' Ya Know</p>	<p>MEDIUM</p> <p>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 Dolly Parton, Eagle When She Flies Holly Dunn, No One Takes The... Vince Gill, Look At Us Kentucky Headhunters, It's Chittin'... 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...</p>

Billboard® Home Video

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 either missed, want to see again, or your parents didn't let you see," says Sie.

He claims that the rate of pay-service 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 teen-oriented 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-

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 years."

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 second-largest 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-of-the-art clean rooms. The new plant is also creating more than 300 new jobs in Southern California.

In a prepared statement, Teturo 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.

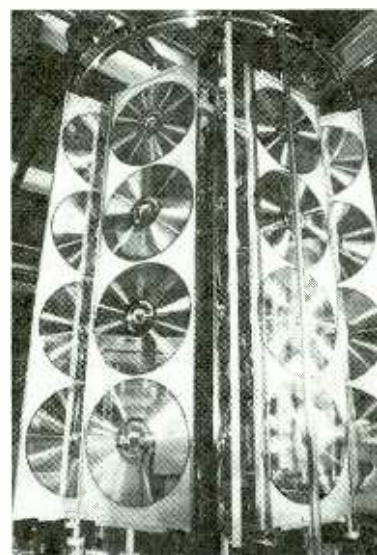
"Pioneer has added the second production facility to accommodate the growing demand for laserdiscs in the U.S. and the growing popularity of the format in Europe and Australia."

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 sophisticated.

"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.

© 1991 PEI. All Rights Reserved.

**Belgium's Videoland
and Super Club
are planning
collaborations
... see page 73**

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 \$299.

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 operations.

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*Vision Entertainment, New York. She had been marketing coordinator.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	8	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	2	4	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
3	4	8	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
4	3	46	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
5	6	24	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	9	4	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
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	22.95
8	8	27	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
9	7	6	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
10	11	74	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
11	10	8	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
12	12	52	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
13	13	54	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
14	24	2	SIMPLY MAD ABOUT THE MOUSE	Buena Vista Home Video 1217	Various Artists	1991	NR	19.99
15	14	27	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
16	17	10	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
17	20	15	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
18	15	54	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	18	4	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
20	16	12	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
21	21	22	THE MIND'S EYE	Miramir MPV6001	Computer Animated	1991	NR	19.95
22	22	5	STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
23	NEW ►		THE DOORS: THE SOFT PARADE	The Doors Video Company MCA/Universal Home Video 81097	The Doors	1991	NR	19.95
24	23	23	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
25	27	56	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
26	26	6	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
27	25	6	PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
28	38	3	K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
29	30	2	SHE'S GOTTA HAVE IT	Island Pictures PolyGram Video 440083653-3	Spike Lee	1986	R	19.95
30	35	266	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
31	RE-ENTRY		KATHY SMITH'S INSTANT WORKOUT	Media Home Entertainment FoxVideo M032835	Kathy Smith	1991	NR	19.98
32	19	15	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
33	NEW ►		R.E.M.: THIS FILM IS ON	Warner Reprise Video 3-38254	R.E.M.	1991	NR	19.98
34	34	7	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
35	40	5	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
36	29	4	BILL & TED'S EXCELLENT ADVENTURE	New Line Home Video Columbia TriStar Home Video 8741	Alex Winter Keanu Reeves	1988	G	19.95
37	37	5	STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
38	28	46	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.99
39	RE-ENTRY		PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
40	NEW ►		CREAM: STRANGE BREW	A*Vision Entertainment 50257	Cream	1991	NR	19.98

◆ 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 certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

ALL MUSIC VIDEO

We are EVERYTHING music video

for Record and Video Retailers: Hits, Classical, Opera, Jazz, Country, Gospel, Children, Spanish, Imports & Laserdiscs.

SALES & RENTALS EXPERTISE

12 BRANCHES NATIONALLY • 1-800-852-4542
9810 Bell Ranch Drive, Santa Fe Springs, CA 90670

NEWSLINE

'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.

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)



Susan Sarandon, left, and Geena Davis star in MGM/UA Home Video's "Thelma & Louise," due Jan. 8.

N.Y. VID PIRACY RAID BUSTS 10 PEOPLE, 2 LABS, 2 PRINT HOUSES

(Continued from page 65)

vention 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 Tejada.

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.

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.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fisher King (TriStar)	4,506,590	1,546 2,915	3	22,387,690
2	Ricochet (Warner Bros.)	4,407,150	1,560 2,825	2	10,666,903
3	Frankie & Johnny (Paramount)	4,266,345	1,150 3,709	—	4,266,345
4	Ernest Scared Stupid (Buena Vista)	4,037,926	1,782 2,266	—	4,037,926
5	Deceived (Buena Vista)	3,683,800	1,198 3,075	2	15,891,653
6	Shattered (MGM)	3,098,433	1,283 2,415	—	3,098,433
7	Paradise (Buena Vista)	2,925,982	907 3,226	3	7,689,580
8	Necessary Roughness (Paramount)	2,884,723	1,651 1,747	2	16,194,405
9	The Super (20th Century Fox)	2,237,458	1,581 1,415	1	6,940,501
10	Freddy's Dead (New Line)	1,212,544	1,255 966	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, stripped-down 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 rockumen-

tary, 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 now-classic "Iron Man" as well as standards like "Blue Suede Shoes." Given the top 10 success of Osbourne's new album, "No More Tears" (the title-track 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.

"Burning Poles" is a vibrant document of a jazzman unlike any other. DREW WHEELER

Fall Is A Trade Bonanza, NARM Says

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, 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 soiree 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.

STORE MONITOR



by Earl Paige

GOOD NEIGHBOR POLICY: 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)

Top Music Videos

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	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 Home Video 1217	Various Artists	LF	19.99
4	3	55	THE THREE TENORS IN CONCERT ▲ ² 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
5	6	3	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
6	5	5	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
7	29	3	THIS FILM IS ON Warner Reprise Video 3-38254	R.E.M.	LF	19.98
8	NEW		TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF	19.98
9	13	3	THE SOFT PARADE The Doors Video Company MCA/Universal Home Video 81097	The Doors	LF	19.95
10	NEW		DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
11	9	5	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
12	14	5	VIDEO SCRAPBOOK 1991 Giant/Warner Reprise Video 3-38265	Color Me Badd	SF	14.98
13	12	7	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.95
14	7	19	PHOTOGRAFFITI PolyGram Music Video 7502617140-3	Extreme	SF	14.95
15	4	11	PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98
16	28	3	FOREVER AND EVER Warner Reprise Video 3-38257	Randy Travis	LF	19.98
17	25	15	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
18	11	47	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
19	10	9	O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	Ice-T	LF	16.98
20	16	5	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98
21	8	13	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
22	RE-ENTRY		PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
23	23	3	STRANGE BREW A*Vision Entertainment 50257	Cream	LF	19.98
24	15	19	WELCOME HOME HEROES ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
25	19	35	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
26	17	7	PRIME CUTS Castle Music Pictures PolyGram Music Video 083631	Alice Cooper	LF	19.95
27	24	120	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
28	22	7	GUY MCA Music Video 10326	Guy	LF	14.95
29	26	43	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
30	NEW		THE BEST OF PERRY COMO-PART 1 A*Vision Entertainment 50286-3	Perry Como	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.

MUSIC VIDEOS?

JUST ARRIVED! Sub Pop Video Compilation!

MVD ONLY ALL MUS. VID. BIZ. IN THE BIZ

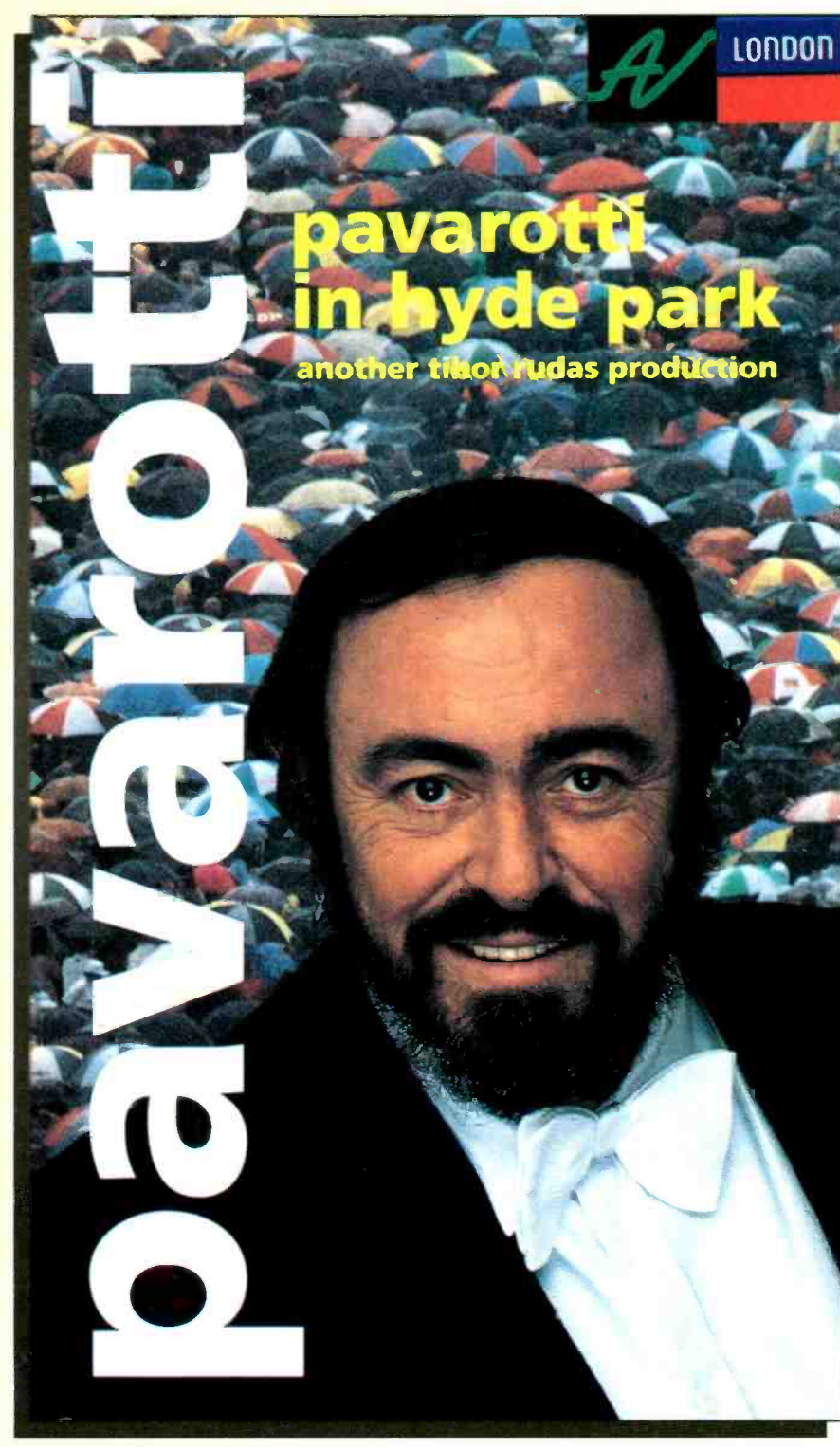
CALL NOW! 800-888-0486 FOR INFO/CATALOG OVER 3000 TITLES!

MUSIC VIDEO DISTRIBUTORS

Equivest Industr. Ctr., 500 E. Washington St. Norristown, PA 19401



For everyone who loved the 'Three Tenors,' London now presents



Not 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.

Available now

Running time: 99 minutes

Suggested retail price: \$24.95 VHS

071 250-3

\$34.95 laserdisc

071 250-1

'Carreras Domingo Pavarotti in Concert' #1 for over a year. The biggest-selling classical album and home video of all time is still going strong!



© 1991 London/PolyGram Records, Inc.

'Lambs' To Lie With 'Wolves' On Retail Shelves In Nov.

LAMBS 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-

LASER SCANS

by Chris McGowan

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 combi-player (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 receive 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 REPRISÉ 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.

IMAGE 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 digit-

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 black-comedy 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 consciousness.

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™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	7	HOME ALONE	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	NEW ▶		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	NEW ▶		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, 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	NEW ▶		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	NEW ▶		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-ENTRY		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-ENTRY		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	NEW ▶		THE SHINING	Warner Bros. Inc. Warner Home Video 11079	Jack Nicholson Shelley 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

♦ IFA 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. ♦ IFA platinum certification 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.



the question is **not:**



What *will* they be watching?



the question **is:**



How *will they* be watching it?



LASERDISC

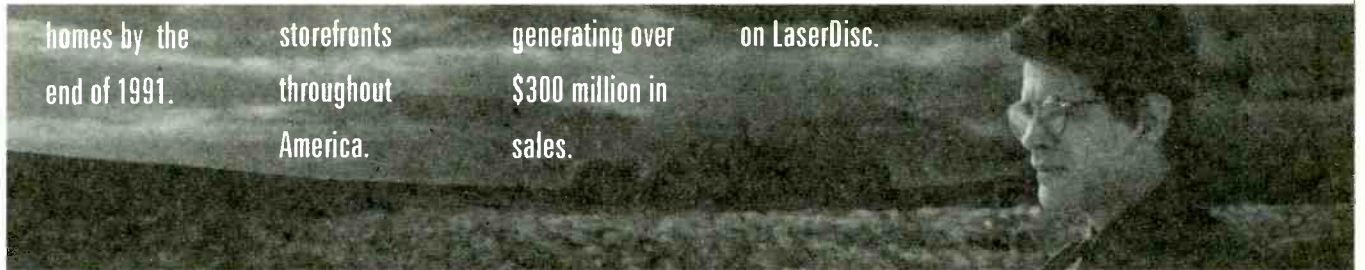
the **FUTURE** of home entertainment.

Nearly 1,000,000
LaserDisc players
in American
homes by the
end of 1991.

More than
10,000 LaserDisc
hardware
storefronts
throughout
America.

Nearly 3,000
LaserDisc
storefronts
generating over
\$300 million in
sales.

Over 6,500
titles
available
on LaserDisc.



PIONEER
The Art of Entertainment

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ No. 1 ★ ★			
1	1	7	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
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 Culkin Joe Pesci	1990	PG
5	5	10	AWAKENINGS	Columbia TriStar Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
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 Ice-T	1991	R
8	NEW ▶		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	G
10	9	4	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
11	20	2	NOTHING BUT TROUBLE	Warner Bros. Inc. Warner Home Video 12068	Chevy Chase Dan Aykroyd	1991	PG-13
12	10	9	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
13	NEW ▶		A KISS BEFORE DYING	Universal City Studios MCA/Universal Home Video 81068	Sean Young Matt Dillon	1991	R
14	12	5	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
15	11	17	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
16	16	3	PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
17	8	13	MISERY	New Line Home Video Columbia TriStar Home Video 7777	Kathy Bates James Caan	1990	R
18	13	12	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
19	19	4	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
20	18	4	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
21	17	7	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
22	15	8	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
23	NEW ▶		CADENCE	Republic Pictures Home Video 482	Charlie Sheen Martin Sheen	1991	PG-13
24	NEW ▶		CAREER OPPORTUNITIES	Universal City Studios MCA/Universal Home Video 81015	Frank Whaley Jennifer Connelly	1991	PG-13
25	30	3	TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
26	33	2	CYRANO DE BERGERAC	Orion Pictures Orion Home Video 5058	Gerard Depardieu	1991	R
27	26	4	THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	R
28	25	16	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
29	29	3	WAITING FOR THE LIGHT	Epic Home Video Columbia TriStar Home Video 59283	Shirley MacLaine Teri Garr	1990	PG
30	21	8	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
31	27	12	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
32	NEW ▶		MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
33	34	12	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
34	24	17	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
35	28	8	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
36	32	13	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
37	36	3	THE JOSEPHINE BAKER STORY	HBO Video 90571	Lynn Whitfield Louis Gossett Jr.	1991	R
38	37	18	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
39	22	15	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
40	38	4	ROSENCRANTZ & GUILDENSTERN ARE DEAD	Buena Vista Home Video 1118	Richard Dreyfuss Gary Oldman	1991	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

'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 multi-pack.

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"

stickers.

While there will be no "previously-viewed" 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 film.

Felstein 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.

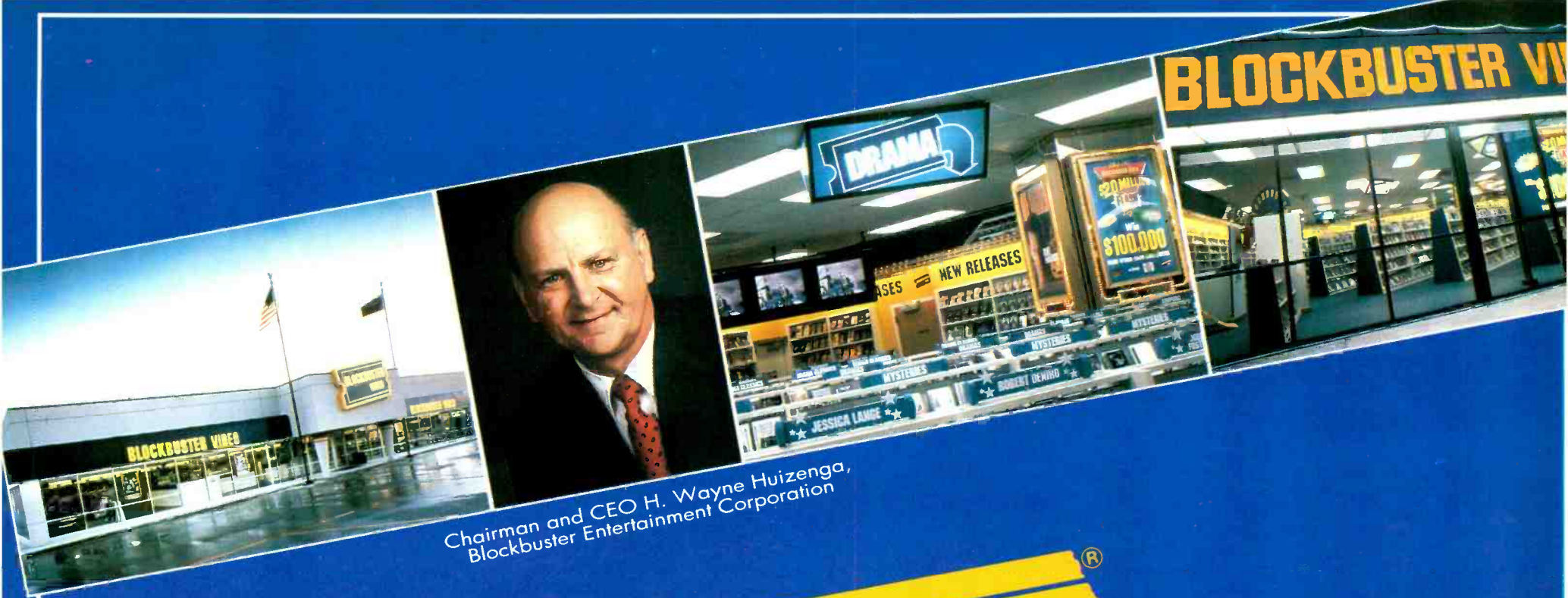
A letterbox laserdisc, as well as an 8 mm version, will also be released day and date, both at a suggested \$29.98 list price.

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.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (Required by 39 U.S.C. 3685)

- 1A. Title of Publication: Billboard
- 1B. Publication No. 056-100
2. Date of Filing: October 1, 1991
3. Frequency of Issue: Weekly—except the last week in December
- 3A. No. of Issues Published Annually: 51
- 3B. Annual Subscription Price: \$199
4. Complete Mailing Address of Known Office of Publication: 1515 Broadway, New York, N.Y. 10036
5. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 1515 Broadway, New York, N.Y. 10036
6. Full Names and Complete Mailing Address of Publisher, Editor, and Managing Editor: Publisher: Howard Lander, BPI Communications Inc., 1515 Broadway, New York, N.Y. 10036. Editor: Timothy White, BPI Communications Inc., 1515 Broadway, New York, N.Y. 10036. Managing Editor: Ken Schlager, BPI Communications Inc., 1515 Broadway, New York, N.Y. 10036.
7. Owner: BPI Communications Inc., 1515 Broadway, New York, N.Y. 10036, a wholly-owned subsidiary of Affiliated Publications Inc., 135 Morrissey Boulevard, Boston, Ma. 02107. The names and addresses of persons known to own 1% or more of the outstanding capital stock of Affiliated Publications Inc. are: Emily Taylor Andrews, c/o The Bank of California, P.O. Box 7629, San Francisco, Calif. 94120; Bankers Trust Company*, 280 Park Avenue, New York, N.Y. 10017; Boston Safe Deposit and Trust Company, One Boston Place, Boston, Ma. 02108 (for the accounts of the Margaret Pillsbury Sorbello and the Charles H. Taylor trusts); BDG & Co., c/o Bingham, Dana & Gould, 150 Federal Street, Boston, Ma. 02110; California Public Employees Retirement System, 400 P. Street, Sacramento, Calif. 95814; CEDE & Co., Box 20, Bowling Green Station, New York, N.Y. 10004; Dietche & Field Advisers, Inc., 437 Madison Ave., 21st Floor, New York, N.Y. 10022; Gabelli Funds, Inc., 655 Third Ave., New York, N.Y. 10017; Gamco Investors Inc., 655 Third Avenue, New York, N.Y. 10017; Southeastern Asset Management Inc., Suite 301, 860 Ridgeway Blvd., Memphis, Tenn. 38119; Southeastern Asset Management Value Trust, Suite 301, 860 Ridgeway Blvd., Memphis, Tenn. 38119; Spears, Benzak, Salomon & Farrell, Inc., 45 Rockefeller Plaza, New York, N.Y. 10111; Torray (Robert E.) & Co. Inc., 6610 Rockledge Dr., Suite 450, Bethesda, Md. 20817; Charles H. Taylor, William O. Taylor, Benjamin B. Taylor, Alexander B. Hawes Jr., and Davis Taylor Pillsbury, as Trustees of the Taylor Voting Trust, c/o John C. Larrabee, Bingham, Dana & Gould, 150 Federal Street, Boston, Ma. 02110; William O. Taylor, Robert A. Lawrence, and Roland D. Grimm, as trustees of the Jordan Voting Trust, c/o Boston Safe Deposit & Trust Company, One Boston Place, Boston, Ma. 02108; WATTERS & Co., c/o Rice Heard & Bigelow Inc., 294 Washington Street, Suite 210, Boston, Ma. 02108 (for the account of Elizabeth T. Fessenden); and Wells Fargo Institutional Trust Co., N.A., 79 New Montgomery St., San Francisco, Calif. 94105.
- * Shares held in such name are believed to be held for the accounts of a number of beneficial owners.
8. Known Bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: NONE
9. N/A
10. Extent and Nature of Circulation

	Average No. Copies Each Issue During Preceding 12 months	Actual Number Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	63,715	61,743
B. Paid Circulation:		
1. 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)	48,173	46,682
D. Free Distribution by Mail, Carrier or Other Means		
Samples, Complimentary, and Other Free Copies	1,684	1,811
E. Total Distribution (Sum of C and D)	49,857	48,493
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 net press run shown in A)	63,715	61,743
11. I certify that the statements made by me above are correct and complete.	(signature and title of editor, publisher, business manager, or owner) (signed) Gerald S. Hobbs, President and CEO	



Chairman and CEO H. Wayne Huizenga,
Blockbuster Entertainment Corporation

By MARIE SPEED

The 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 industries. 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

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.

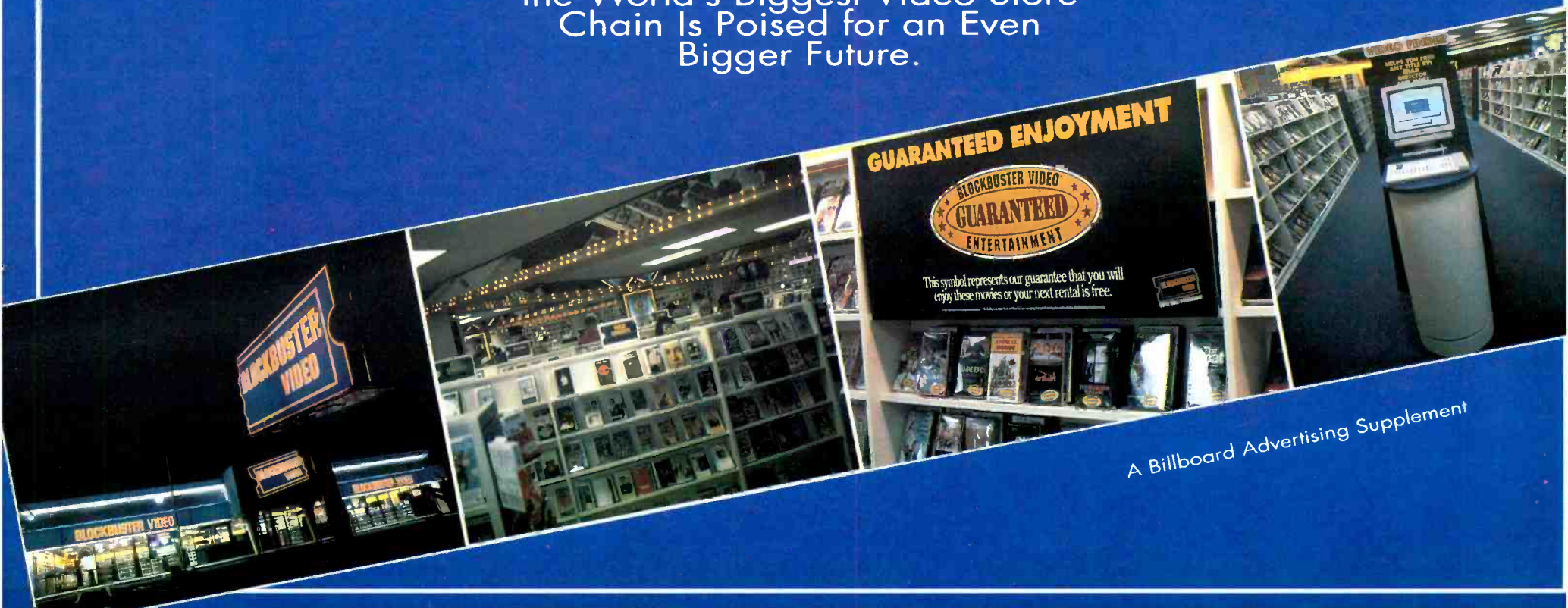
This much success renting home videos to average Americans and non-Americans overseas on a Friday night invariably raises questions about keeping up the momentum over time, especially when industry analysts claim that the trend has peaked. We asked Blockbuster's management team to elaborate on the company's phenomenal growth, and to speculate on its future ability to maintain it.

Huizenga sees a continued growth curve.

"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)



A Billboard Advertising Supplement

By CHARLES FLOWERS

Blockbuster 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 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.

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.

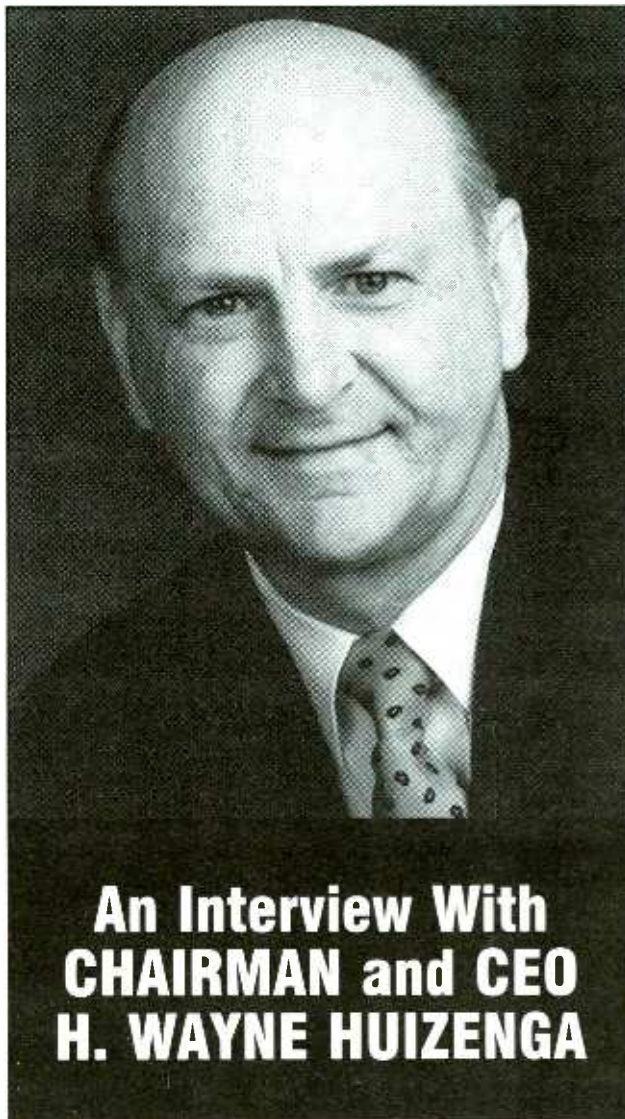
Upfront franchise fees as a percentage of our total revenue really gets to be a meaningless number. The dollars are declining, and the percentage is almost nothing. Now on the royalty side, just the opposite has happened. As these stores opened, we collected hardly any royalties. Now the royalties are 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.



An Interview With CHAIRMAN and CEO H. WAYNE HUIZENGA

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. Pay-per-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 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 everybody 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 it 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.

The people who are in the music and video business, such as Sound Warehouse, Warehouse 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)

THE BLOCKBUSTER PHILOSOPHY: DOMINATE THE MARKETPLACE, SERVE THE CUSTOMER

By RICHARD WESTLUND

If 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 Depot.

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 and value."

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 three-mile 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, well-lit 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 popu-

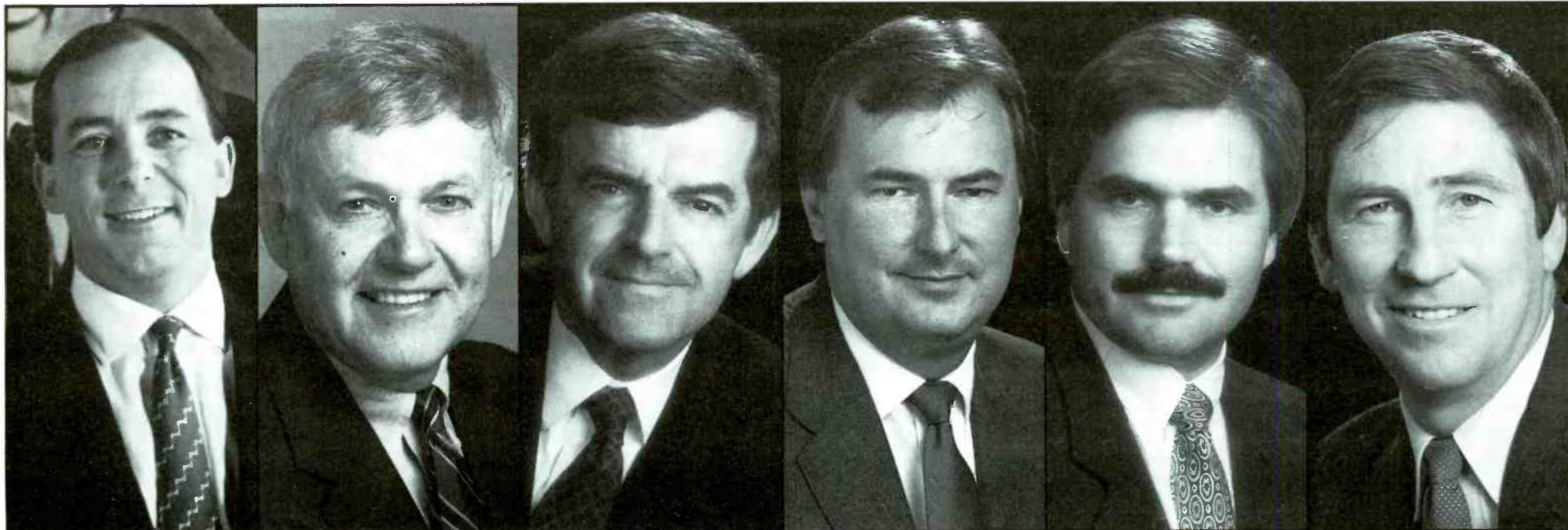
lar videos combine to create an inviting shopping atmosphere. "One of our best marketing tools is the 100-watt light bulb," says Castell. "Drive past one of our stores at night and it's like an oasis of light."

With about 10,000 videos per store, Blockbuster usually offers the largest selection of movies in town—a key part of the success formula.

"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 match."

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
Chief Financial Officer

Thomas A. Gruber,
Senior Vice President,
Chief Marketing Officer

It'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 "videology."

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 management team.

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 42-store 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 August.

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 use at no charge.

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 promotion.

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)

**Congratulations
Blockbuster**

Video

On

Your

2,000th

Store!



**Buena Vista
Home Video**

© The Walt Disney Company.

If 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 match-making, 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 Releases." 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 emphasis 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 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 comprehensive 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 rear.



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 slat-board, and new candy fixtures, will afford room for 5,000 sell-through 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 emphasizes 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)

CONGRATULATIONS ON YOUR 2000TH BLOCKBUSTER.

WE KNOW HOW MUCH OF AN ACCOMPLISHMENT THAT IS.



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 the Board.

"Home video offers consumers a very good selection, the ability to control their time, and an excellent cost-benefit 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 video product.

Huizenga notes that Blockbuster gets the same movie before pay-for-view does, and that the revenue bases aren't even in the same ballpark.

"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-700II

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-700II is blind to formats—the TMD system is easily converted to any VHS format without massive outlays in additional

	EP	SP	PAL
T-120	1804	612	870
T-90	2387	814	1155
T-60	3528	1212	1719
T-30	6668	2388	3360
T-15	12222	4632	6437

TMD production per shift. Conditions: Pancake usable length = 4950 meters. Pancake change-over time = 1 minute. Blank tape between programs = 2 meters. Shift = uninterrupted 8 hour with 100% uptime.



Otari T-700II TMD™ systems are in use 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, MI, 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

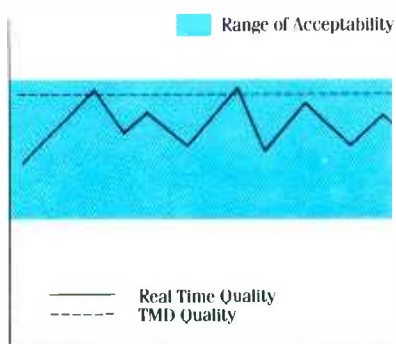
Picture quality verified

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.

TMD™ The perfect combination of high productivity and unsurpassed quality.

Only from Otari, a company with 25 years in the high speed duplication system business.

Call Otari at 415-341-5900 for a technical brochure describing TMD, and how it can make your facility more profitable.

OTARI

© 1990 Otari Corporation

that growth, in the long run we're still going to be better off on a store-per-store 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 single-minded 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 integral 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 Gestalt, the overall picture."

Gruber describes the Huizenga touch this way: "Vast energy, unequalled 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
VIDEO**



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 off-colors. 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 of life.

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 tallied 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 Editor in Los Angeles.

'TIS THE SEASON FOR BIG SALES, with the "Home Alone" Holiday Campaign!

**48 Unit Holiday Pre-Packs!
Order Now... Supplies Limited!**

Each 48 Unit Floor Display can break down into two 24 Unit Counter Displays. Pre-Pack comes with two identical header cards and two counter bases.



48 UNIT FLOOR DISPLAY



2-24 UNIT COUNTER DISPLAYS

Holiday Header Card for original 48 unit display also available. Contact your distributor for details.

Holiday Ad Blitz begins November 27th and continues every day through December 25th!

Holiday ads will reach 92% of kids 6-11 years old an average of 10.1 times and adults 25-49 yrs. (their parents) an average of 11.7 times...Holy Cow!

\$24.98 EACH CASSETTE
suggested retail price

Single Cassette Cat. #1866
48 Unit Pre-Pack Cat. #0641
Pre-Pack Order Date: October 24, 1991
Pre-Pack Street Date: November 14, 1991

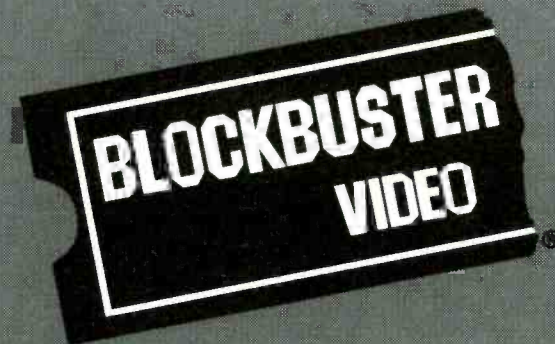


© 1991 FoxVideo, Inc. All Rights Reserved. Fox Video™ and Twentieth Century Fox™ are trademarks of Twentieth Century Fox Film Corporation.

INGRAM ENTERTAINMENT

2000

**INGRAM ENTERTAINMENT
CONGRATULATES BLOCKBUSTER ON THE
OPENING OF THEIR 2000TH STORE!**



THANKS, BLOCKBUSTER
For helping us preserve the Cowboy Spirit!



CABIN FEVER[®]
ENTERTAINMENT INC.

• LONESOME DOVE
• 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 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)

**Babes in
TOYLAND**

Drew Barrymore
Keanu Reeves
Richard Mulligan
Pat Morita
(as the Toymaster)

THE FINNEGAN/PINCHUK COMPANY in association with BAVARIAN ATELIER GmbH Presents BABES IN TOYLAND
Starring DREW BARRYMORE • RICHARD MULLIGAN • EILEEN BRENNAN • KEANU REEVES • JILL SCHOELEN • GOOBY GRESS
Special Guest Appearance PAT MORITA AS THE TOYMASTER Music and Lyrics by LESLIE BRICUSSE Music Supervised and Conducted by IAN FRASER
Produced by TONY FORD AND NEIL T. MAFFEO Executive Producers SHELDON PINCHUK • PAT FINNEGAN • BILL FINNEGAN
Television Story and Teleplay by PAUL ZINDEL Directed by CLIVE DONNER Production Music by VICTOR HERBERT Lyrics and Book by GLEN MACDONOUGH
© 1986 The Finnegan Company. All Rights Reserved. Orion HOME VIDEO © 1991 Orion Home Video. All Rights Reserved.



A perfect gift for the special children on your holiday list.



Available on Videocassette: NOVEMBER 21

Reserve Your Copy Now!

COWABUNGA DUDES!



RCA/Columbia Pictures Home Video
congratulates



on your totally awesome
2,000th store!

The success of
specialty video retail stores
like yours keeps
our business growing,
vital and prosperous.



© MCMXCI New Line Cinema Corporation. All Rights Reserved. © 1991 Northshore Investments Limited. © 1991 Mirage Studios. Exclusively Licensed By Surge Licensing, Inc. © 1991 Artwork And Design New Line Home Video. All Rights Reserved. © 1991 Layout And Design RCA/Columbia Pictures Home Video. All Rights Reserved.

Sound Economics as an Inspiration for Growth

The 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 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 Blockbuster 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 million.

What does the future hold for Blockbuster?

"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 six-month 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, 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 FRIENDS AT
MCA/UNIVERSAL HOME VIDEO





Congratulations,
Blockbuster
Video,
On Your
2,000th
Store!



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 mid-year, 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

It 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.

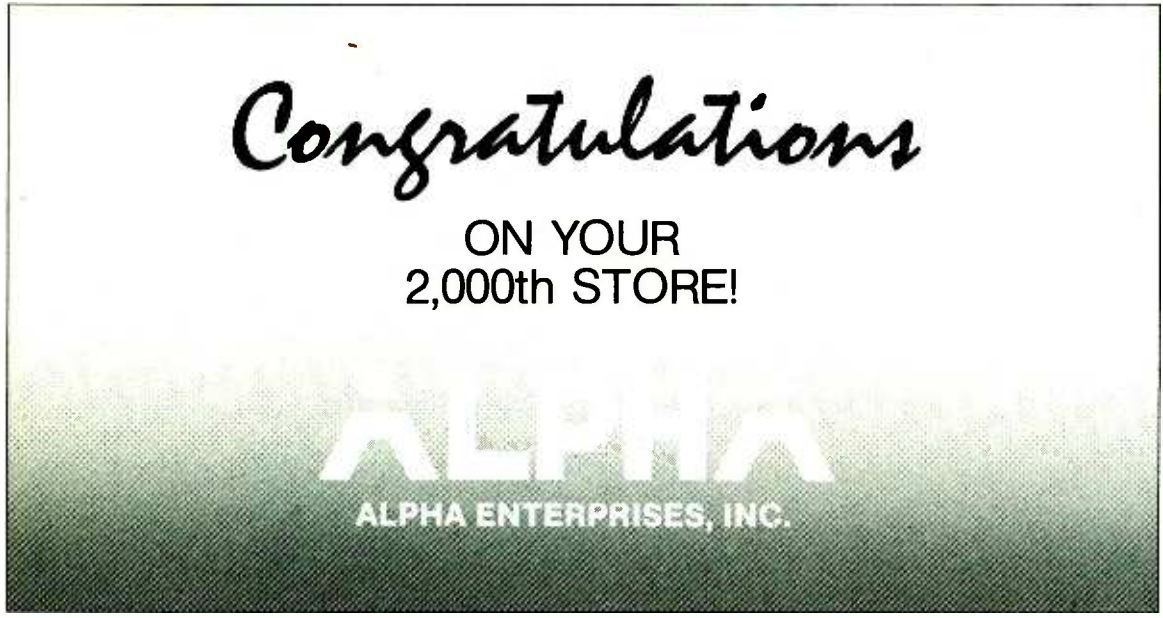
In all, based on current studio exports, the potential foreign market for videotapes is greater than the domestic market, Nadhir says. He cites figures, all in U.S. dollars: Australia, \$700 million; Canada, \$1.3 billion; Spain, \$300 million; Japan, \$2.5 billion, and the U.K., \$1.2 billion. Blockbuster 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."



What an Achievement * You've Produced

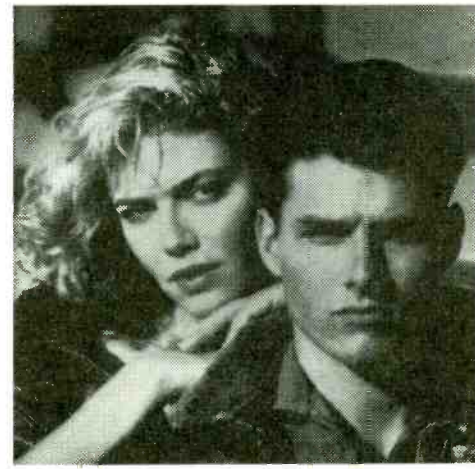
2000

Blockbusters!

* Congratulations from FoxVideo

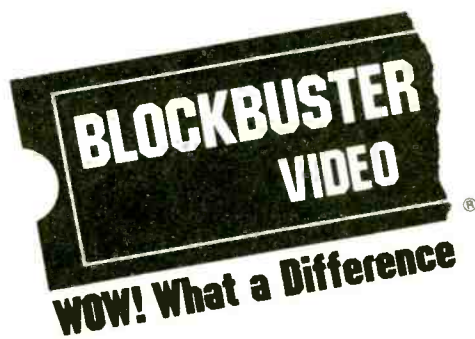


**LEADERSHIP
TAKES VISION**
Thanks For Sharing Ours!
Home Vision
The Source for
**Art, Opera, Dance, Jazz,
Foreign Films and
WonderWorks Family Movies**



HERE'S TO BEAUTIFUL RELATIONSHIPS.

In an industry full of memorable relationships, Blockbuster Video® is happy to have started a few of its own. We'd like to thank all of the major motion picture studios for providing the unforgettable movies that keep our customers coming back for more. We look forward to working with you for many years to come.



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 Cin-

derella 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 af-

ter 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 "Herzlein," 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 sold.

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

MIDEM 91 - *Tutto Fellini* - N. 1 OF CAM'S SOUNDTRACK ENCYCLOPEDIA®: the main themes from all the soundtracks of Fellini's films have been collected in two exceptional CDs and graphically portrayed in a 64 page color booklet.

Today, after TUTTO FELLINI'S great success, we present to you the **first 25 original soundtrack CDs** of the series CAM'S Soundtrack Encyclopedia®, all masterpieces of Italian and French cinema. Each CD booklet is richly documented with the photographs, the cast, the story, and several curiosities of the film; everything translated in 5 languages. Some closely related films, such as "La Cage aux Folles 1 and 2", have been joined in order to create an exceptional CD containing over 1 hour of music. The remastering in Dolby Surround™ allowed for a very high sound quality, never attained before. Another great surprise is that among the "CAM'S Soundtrack Encyclopedia®" releases there will be soundtracks that had been unpublished to this day, by composers such as Nino Rota, Ennio Morricone and many others.

We are looking forward to meeting you at **MIDEM 92** to introduce our new CAM'S Soundtrack Encyclopedia® releases.



CAM - VIA VIRGILIO, 3 - 00193 ROMA ITALY
TEL. (396)-5874220 - FAX (396)-6874046

THE GO ITALIAN &

ORIGIN



THE FIRST CD SOUNDTRACK

CAM'S SOUNDTRACK ENCYCLOPEDIA®

OLDEN YEARS OF

FRENCH CINEMA

ALL SOUNDTRACKS

SOME OF THE GREAT COMPOSERS INCLUDED IN CAM'S SOUNDTRACK ENCYCLOPEDIA®

ITALIAN CATALOGUE

- L. BACALOV
- F. CARPI
- A. CICOGNINI
- S. CIPRIANI
- G. & M. DE ANGELIS
- F. DE MASI
- M. DE SICA
- P. DONAGGIO
- G. FABOR
- G. FERRO
- G. FUSCO
- B. GHIGLIA
- A. F. LAVAGNINO
- L. LUTTAZZI
- G. MARCHETTI
- G. MARINI
- E. MORRICONE
- M. NASCIBENE
- B. NICOLAI
- R. NICOLOSI
- N. OLIVIERO
- R. ORTOLANI
- D. PARIS
- D. PATUCCHI
- P. PICCIONI
- N. PIOVANI
- R. ROSELLINI
- N. ROTA
- C. RUSTICHELLI
- A. TROVAIOLI
- P. UMILIANI

FRENCH CATALOGUE

- P. BACHELET
- C. BOLLING
- J. BREL
- V. COSMA
- F. DE ROUBAIX
- G. DELERUE
- A. DUHAMEL
- R. KOERING
- F. LAI
- M. LEGRAND
- M. MAGNE
- P. MISRAKI
- J. MUSY
- P. PORTE
- M. ROSZA
- P. SARDE
- J. M. SENIA
- M. SHUMAN
- S. SONDHEIM
- V. ROLAND
- D. VASSEUR

AND

- B. CONTI
- L. HOLDRIDGE
- T. MAYUZUMI
- S. MYERS
- A. SANTISTEBAN
- R. RAGLAND
- VANGELIS



ENCYCLOPEDIA



DOLBY SURROUND™

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.

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 ex-

penses 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 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.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

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 Sopot '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." **ROMAN WASCHKO**

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**

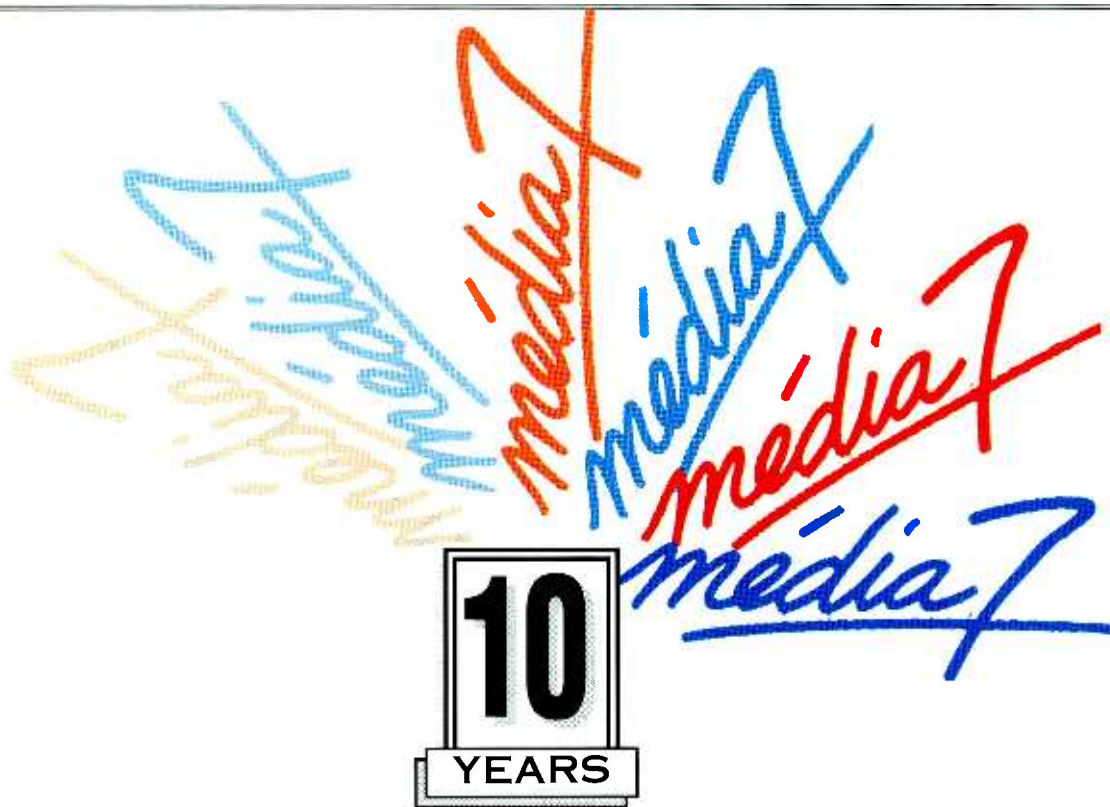
GERMANY: Nov. 2 is "Peter Maffay Day." This will be the 10th year that tickets for the rock singer's annual tour have gone on sale on this date, and the fans have turned it into a ritual. In all major cities they queue up early or overnight. In Hamburg, where tickets are offered for Maffay's two shows 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 WEINERT

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**. **STEVE McCLURE**

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 Brewster**, **Kindred Spirits**, and **Push**.

HANS EBERT



BILLBOARD CELEBRATES THE
10TH ANNIVERSARY OF THE
FRENCH INDEPENDENT
DISTRIBUTOR ...
MEDIA 7!

KNOWN FOR THE DISTRIBUTION OF THE
HIGHEST QUALITY JAZZ, BLUES, ROCK
N' ROLL, 60'S AND 70'S, DANCE AND
WORLD MUSIC LABELS FROM AROUND
THE WORLD, MEDIA 7 RECENTLY
CREATED A CLASSICAL DEPARTMENT
WHICH HAS ALREADY EXPANDED TO 10
LABELS! MEDIA 7 HAS HAD A
PHENOMENAL 50% GROWTH RATE PER
YEAR SINCE 1987.

JOIN BILLBOARD IN HONORING THE
INCREDIBLE SUCCESS AND
COMMITMENT TO QUALITY THAT WE'VE
COME TO ASSOCIATE WITH MEDIA 7!

ISSUE DATE:
NOVEMBER 30
AD CLOSE:
NOVEMBER 6

EUROPE
CHRISTINE CHINETTI
44-71-323-6686

UK AND IRELAND
PAT ROD JENNINGS
44-71-323-6686

USA
JON GUINN
212-536-5309

Billboard

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 follow-

ing. He participated in August's "Rock Against The Tanks" anti-putsch 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

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 take-it-or-leave-it situation, the result of one person at one record company wanting a particular artist.

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% recoupment.

"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'

foreign 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 autonomy, 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 Canadian-based 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 Montreal-based Isba Records in English-speaking 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 Franco-phone product, including albums by Renaud, Julien Clerc, Liane Foly, Les Innocents, and Etienne Daho, in Canada.

Ireland To Get Charts Via Gallup

DUBLIN—The Irish IFPI label trade group has signed a three-year agreement with market research company Gallup for production of a U.K.-style chart.

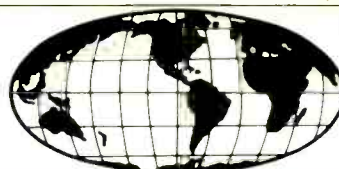
Gallup, which collates data for the respected British charts through in-store computers, will install 70 point-of-sale machines in Irish stores and compile 50-position albums and singles listings.

The initiative means a six-figure investment for Irish record companies but is seen as a vast improvement on the present system based on ship-out figures from distributors.

Gallup is already testing its systems with machines in selected Dublin stores and intends to produce its first official chart in January.

JEFF CLARK-MEADS

HITS OF THE WORLD



EUROCHART HOT 100 10/12/91 MUSIC & MEDIA

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	3 WIND OF CHANGE SCORPIONS MERCURY
3	4 CALLING ELVIS DIRE STRAITS VERTIGO
4	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN
5	5 DON'T CRY GUNS N' ROSES GEFLEN
6	9 LET'S TALK ABOUT SEX SALT-N-PEPA FR
7	7 LOVE TO HATE YOU ERASURE MUTE
8	8 BACARDI FEELING KATE YANAI WEA
9	12 CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M
10	11 GETT OFF PRINCE & THE N.P.G. PAISLEY PARK
ALBUMS	
1	1 DIRE STRAITS ON EVERY STREET VERTIGO
2	5 BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
3	3 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
4	2 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
5	4 R.E.M. OUT OF TIME WARNER BROS.
6	NEW SIMPLY RED STARS EASTWEST
7	NEW PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
8	NEW TINA TURNER SIMPLY THE BEST CAPITOL
9	6 METALLICA METALLICA VERTIGO
10	7 GIPSY KINGS ESTE MUNDO COLUMBIA

17	16 GETT OFF PRINCE PAISLEY PARK
18	15 PANDORA'S BOX O.M.D. VIRGIN
19	17 MORE THAN WORDS EXTREME A&M
20	NEW KRIBBELN IM BAUCH PE WERNER INTERCORD
ALBUMS	
1	1 DIRE STRAITS ON EVERY STREET VERTIGO
2	2 BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
3	7 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
4	9 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
5	3 PETER MAFFAY 38317 EASTWEST
6	5 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
7	6 R.E.M. OUT OF TIME WARNER BROS.
8	NEW SIMPLY RED STARS EASTWEST
9	4 METALLICA METALLICA VERTIGO/PHONOGRAM
10	8 GIPSY KINGS ESTE MUNDO COLUMBIA
11	NEW DAVID HASSELHOFF DAVID WHITE/BMG ARIOLA
12	NEW TINA TURNER SIMPLY THE BEST CAPITOL
13	15 JOHN LEE HOOKER MR. LUCKY SILVERTONE/JIVE
14	10 MATTHIAS REIM REIM 2 POLYDOR
15	12 ROXETTE JOYRIDE ELECTROLA
16	13 CHER LOVE HURTS GEFLEN
17	NEW PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
18	16 O.M.D. SUGAR TAX VIRGIN
19	14 BAP AFFROCKE!! ELECTROLA
20	17 PUR NICHTS OHNE GRUND INTERCORD

4	6 TOSHINOBU KUBOTA KUBOJAH SONY
5	4 SENRI OE HOMME EPIC/SONY
6	2 UNICORN HIGE TO BOIN SONY RECORDS
7	8 NORIYUKI MAKIHARA KIMI WA DARE TO SHIAWASENA AKUBI WO SHIMAUKA WEA
8	10 MIKI IMAI LLUVIA FOR LIFE
9	7 TOMOYASU HOTEL GUITARRHYTHM II TOSHIBA/EMI
10	NEW BY-SEXUAL CRACKER PONY CANYON

FRANCE (Nielsen/Europe 1) 10/3/91

SINGLES	
1	4 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/POLYGRAM
2	1 LA ZOUBIDA LAGAF' AIRPLAY/CARRERE
3	2 DEJEUNER EN PAIX STEPHEN EICHER BARCLAY/POLYGRAM
4	6 LOSING MY RELIGION R.E.M. WARNER BROS.
5	3 DANCA TAGO MAGO KAOMA COLUMBIA
6	7 REGRETS MYLENE FARMER & JEAN LOUIS MURAT POLYGRAM/POLYDOR
7	5 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYGRAM/POLYDOR
8	8 CALLING ELVIS DIRE STRAITS VERTIGO/POLYGRAM
9	9 MISERY INDRA CARRERE
10	NEW THE SHOOP SHOOP SONG CHER EPIC
11	13 J'AI DES DOUTES SARA MANDIANO POLYDOR/POLYGRAM
12	12 LE DORMEUR PLEASURE GAME TOUCH OF GOLD/POLYGRAM
13	NEW DIS-MOI BEBE BENNY B OTB/SONY MUSIC
14	17 HERE I AM UB40 VIRGIN
15	16 MAGIC BOUL'VARD FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
16	10 AUTEUIL, NEUILLY, PASSY LES INCONNUS PPL/SONY
17	18 SAGA AFRICA YANNICK NOAH CARRERE
18	11 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
19	NEW C'EST PAS D'AMOUR FREDERICKS, GOLDMAN & JONES COLUMBIA
20	NEW NATALIE WOOD JIL CAPLAN EPIC
ALBUMS	
1	NEW DIRE STRAITS ON EVERY STREET VERTIGO
2	4 STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM
3	NEW LES INCONNUS BOULVERSIFIANT PPL
4	1 R.E.M. OUT OF TIME WARNER BROS.
5	3 MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR
6	8 FRANCOIS FELDMAN MAGIC BOUL'VARD POLYGRAM/PHONOGRAM
7	7 WILLIAM SELLER EN SOLITAIRE PHONOGRAM/POLYGRAM

8	5 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
9	11 ERIC SERRA ATLANTIS VIRGIN
10	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
11	NEW JIL CAPLAN LA CHARMEUSE DE SERPENTS EPIC
12	NEW CHRISTIAN MORIN AQUARELLA DEE/SONY MUSIC
13	NEW GUNS N' ROSES USE YOUR ILLUSION II GEFLEN/BMG
14	NEW LIANE FOLY REVE ORANGE VIRGIN
15	NEW LLOYD COLE DON'T GET WEIRD ON ME BABE POLYDOR
16	6 ZUCCHERO ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE) POLYGRAM/POLYDOR
17	9 UB40 LABOUR OF LOVE PART II VIRGIN
18	NEW GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/BMG
19	13 LENNY KRAVITZ MAMA SAID VIRGIN
20	14 ELMER FOOD BEAT JE VAIS ENCORE DORMIR SEUL CE SOIR POLYDOR/OTT

ITALY (Musica e Dischi) 10/14/91

SINGLES	
1	1 RAPPAT CLAUDIO BISIO EPIC
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
3	4 YOU COULD BE MINE GUNS N' ROSES GEFLEN
4	5 WE GOTTA DO IT ZAPPALA & DJ PROFESSOR MEDIA
5	8 A... AMARE SCIALPI RCA
6	3 CALLING ELVIS DIRE STRAITS VERTIGO
7	NEW SOMETHING GOT ME STARTED SIMPLY RED EASTWEST
8	7 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
9	NEW MAKIN' HAPPY CRYSTAL WATERS MERCURY
10	NEW CREAM PRINCE & THE N.P.G. PAISLEY PARK
ALBUMS	
1	2 ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ MUSIC
2	1 DIRE STRAITS ON EVERY STREET VERTIGO
3	4 SIMPLY RED STARS EASTWEST
4	3 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
5	NEW PRINCE & THE N.P.G. DIAMONDS & PEARLS WEA
6	5 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
7	9 LIGABUE LAMBRUSCO COLTELLI ROSE & POP CORN WEA
8	6 R.E.M. OUT OF TIME WARNER BROS.
9	8 GINO PAOLI MATTO COME UN GATTO WEA
10	10 GIANNA NANNINI GIANNISSIMA RICORDI

SPAIN (TVE/AFYVE) 10/5/91

SINGLES	
1	1 ASI ME GUSTA CHINO BAYO AREA
2	2 WE NEED FREEDOM ANTONIO MAX
3	4 NOTHING LIKE YOUR LOVE ANON EMI/ODEON
4	3 YOU COULD BE MINE GUNS N' ROSES GEFLEN/BMG
5	9 EVERYBODY'S FREE ROZALLA BLANCO Y NEGRO
6	6 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
7	NEW ANASTHASIA T-99 BLANCO Y NEGRO
8	5 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
9	10 CALM TO RAGE TERRY RONALD ARIOLA
10	NEW DON'T CRY GUNS N' ROSES GEFLEN
ALBUMS	
1	1 DIRE STRAITS ON EVERY STREET VERTIGO
2	2 MECANO AIDALAI BMG/ARIOLA
3	5 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
4	3 R.E.M. OUT OF TIME WARNER BROS.
5	4 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
6	NEW VARIOUS SABADO NOCHE BMG/ARIOLA
7	NEW BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
8	6 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
9	NEW JOSE LUIS PERALES AMERICA CBS/SONY
10	NEW PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER MUSIC

CANADA (The Record) 10/21/91

SINGLES	
1	2 ENTER SANDMAN METALLICA ELEKTRA/WEA
2	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
3	4 CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M/A&M
4	3 GOOD VIBRATIONS MARKY MARK & THE FUNKY BUNCH GIANT/WEA
5	6 LIFE IS A HIGHWAY TOM COCHRANE CAPITOL/CAPITOL
6	9 PRIMAL SCREAM MOTLEY CRUE ELEKTRA/WEA
7	5 LOVE... THY WILL BE DONE MARTIKA COLUMBIA/SONY
8	NEW EMOTIONS MARIAH CAREY COLUMBIA/SONY
9	10 (I WANNA GIVE YOU) DEVOTION NOMAD CAPITOL/CAPITOL
10	7 YOU COULD BE MINE GUNS N' ROSES GEFLEN/GEFFEN
ALBUMS	
1	5 BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/A&M
2	1 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN/GEFFEN
3	2 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/GEFFEN
4	3 METALLICA METALLICA ELEKTRA/WEA
5	6 MARIAH CAREY EMOTIONS COLUMBIA/SONY
6	4 DIRE STRAITS ON EVERY STREET VERTIGO/WEA
7	NEW TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
8	NEW THE CULT CEREMONY VERTIGO/WEA
9	7 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
10	NEW SOUNDTRACK THE COMMITMENTS MCA/MCA

AUSTRALIA (Australian Record Industry Assn.) 10/20/91

SINGLES	
1	1 RUSH BIG AUDIO DYNAMITE II COLUMBIA
2	1 LOVE... THY WILL BE DONE MARTIKA COLUMBIA
3	8 BREAK IN THE WEATHER JENNY MORRIS WARNER
4	3 SEXY (IS THE WORD) MELISSA PHONOGRAM/POLYGRAM
5	5 I'VE GOT TO GO NOW TONI CHILDS A&M/POLYGRAM
6	4 HERE I AM (COME AND TAKE ME) UB40 VIRGIN/EMI
7	7 WIND OF CHANGE SCORPIONS PHONOGRAM/POLYGRAM
8	14 I GOTCHA JIMMY BARNES MUSHROOM/FESTIVAL
9	16 GETT OFF PRINCE WARNER
10	12 CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M/POLYGRAM
11	9 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA/BMG
12	11 PUMP IT HARD (NICE AN' HARD) ICY BLU WARNER
13	15 TREATY (FILTHY LUCRE REMIX) YOTHU YINDI MUSHROOM/FESTIVAL
14	10 YOU COULD BE MINE GUNS N' ROSES GEFLEN/BMG
15	20 GOOD VIBRATIONS MARKY MARK & THE FUNKY BUNCH WARNER
16	NEW JUST LIKE YOU ROBBIE NEVIL EMI
17	NEW I'M TOO SEXY RIGHT SAID FRED LIBERATION/FESTIVAL
18	13 DON'T CRY GUNS N' ROSES GEFLEN/BMG
19	19 EMOTIONS MARIAH CAREY COLUMBIA
20	18 MORE THAN WORDS EXTREME A&M/POLYGRAM
ALBUMS	
1	2 BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYGRAM
2	1 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN/BMG
3	4 COLD CHISEL CHISEL WARNER
4	3 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/BMG
5	5 PRINCE DIAMONDS & PEARLS WARNER
6	9 SOUNDTRACK THE COMMITMENTS MCA/BMG
7	NEW CULT CEREMONY VIRGIN
8	6 DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
9	7 TONI CHILDS HOUSE OF HOPE A&M/POLYGRAM
10	12 MARIAH CAREY EMOTIONS COLUMBIA
11	8 BABY ANIMALS BABY ANIMALS IMAGO/BMG
12	14 HARRY CONNICK JR. IT HAD TO BE YOU COLUMBIA
13	NEW NIGEL KENNEDY VIVALDI: THE FOUR SEASONS EMI
14	10 SOUNDTRACK WAR OF THE WORLDS COLUMBIA
15	11 PUBLIC ENEMY APOCALYPSE 91: THE ENEMY STRIKES BLACK COLUMBIA
16	13 YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
17	15 JOHN WILLIAMSON WARATAH ST. EMI/FESTIVAL
18	16 NATALIE COLE UNFORGETTABLE ELEKTRA/WARNER
19	19 GRACE KNIGHT STORMY WEATHER COLUMBIA
20	NEW GLORIA ESTEFAN INTO THE LIGHT EPIC

JAPAN (Music Labo) 10/7/91

SINGLES	
1	1 SAY YES CHAGE & ASKA PONY CANYON
2	NEW L.L. BROTHERS NO THEME L.L. BROTHERS WARNER MUSIC JAPAN
3	2 DONNA TOKI MO NORIYUKI MAKIHARA WEA MUSIC
4	3 WON'T BE LONG THE BUBBLE GUM BROTHERS EPIC/SONY
5	4 HITOSUJI NI NARENAI KOME KOME CLUB SONY
6	7 SHONEN JIDAI YOUSUI INOUE FOR LIFE
7	5 KAEUTA MEDLEY 2 TATSUO KAMON VICTOR
8	NEW PARADOX MARI HAMADA MCA/VICTOR
9	6 LOVE IS ALL HIDEAKI TOKUNAGA APOLLON
10	NEW KAZE NO ICHIBYO KİYOTAKA SUGIYAMA WARNER MUSIC JAPAN
ALBUMS	
1	NEW CHAGE & ASKA TREE PONY CANYON
2	1 HIDEAKI TOKUNAGA REVOLUTION APOLLON
3	3 MARIAH CAREY EMOTIONS SONY RECORDS

HITS OF THE U.K.

© 1991, Billboard/BPI Communications Inc. (Music Week) © CIN/compiled by Gallup

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2 WIND OF CHANGE SCORPIONS VERTIGO
3	8 ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN
4	11 WOLF IN UNION KIRI TE KANAWA COLUMBIA
5	3 INSANITY OCEANIC DEAD DEAD GOOD
6	19 GET READY FOR THIS 2 UNLIMITED PWL
7	6 SALTWATER JULIAN LENNON VIRGIN
8	4 LET'S TALK ABOUT SEX SALT-N-PEPA FR
9	5 LOVE TO HATE YOU ERASURE MUTE
10	7 EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA PULSE B/BMG
11	13 BEST OF YOU KENNY THOMAS COOLTEMPO
12	14 LIVE YOUR LIFE BE FREE BELINDA CARLISLE VIRGIN
13	9 I'M TOO SEXY RIGHT SAID FRED TUG/BMG
14	NEW CHANGE LISA STANSFIELD ARISTA
15	NEW BABY LOVE DANNI MINOGUE MCA
16	15 SUCH A FEELING BIZARRE INC. VINYL SOLUTION/SOUTHERN
17	27 TOO MANY WALLS CATHY DENNIS POLYDOR
18	18 JACKY MARC ALMOND SOME BIZZARE/WARNER MUSIC
19	10 PEACE SABRINA JOHNSTON EASTWEST
20	12 SUNSHINE ON A RAINY DAY ZOE M&G/POLYGRAM
21	16 SOMETHING GOT ME STARTED SIMPLY RED EASTWEST
22	35 WALKING IN MEMPHIS MARC COHN ATLANTIC
23	24 I WANT YOU (FOREVER) DJ CARL COX PERFECTO
24	17 SUCH A GOOD FEELING BROTHERS IN RHYTHM 4TH & B'WAY
25	32 EMOTIONS MARIAH CAREY COLUMBIA
26	NEW GO MOBY OUTER RHYTHM/RHYTHM KING
27	NEW CARIBBEAN BLUE ENYA WEA
28	25 I THINK I LOVE YOU VOICE OF THE BEEHIVE LONDON
29	20 WHAT CAN YOU DO FOR ME UTAH SAINTS FR/POLYGRAM
30	22 CAN'T TRUSS IT PUBLIC ENEMY DEF JAM/SONY MUSIC
31	21 BRIDGE OVER TROUBLED WATER PJB F/HANNAH & HER SISTERS DANCE POOL/SONY MUSIC
32	37 FINALLY CE CE PENISTON A&M
33	NEW RADIO WALL OF SOUND SLADE POLYDOR
34	NEW AMERICAN PIE DON MCLEAN LIBERTY/EMI
35	33 DON'T LET THE SUN GO DOWN ON ME OLETA ADAMS FONTANA
36	NEW NOCTURN T-99 EMPHASIS/SONY MUSIC
37	NEW SAVE UP ALL YOUR TEARS CHER GEFLEN
38	23 THE ONE I LOVE R.E.M. I.R.S.
39	NEW SWING LOW (RUN WITH THE BALL) UNION F/ENGLAND RUGBY WORLD CUP SQUAD COLUMBIA
40	NEW WOMAN TO WOMAN BEVERLY CRAVEN EPIC

ALBUMS	
1	1 SIMPLY RED STARS EASTWEST
2	3 TINA TURNER SIMPLY THE BEST CAPITOL
3	4 BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
4	2 PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
5	5 PAUL YOUNG FROM TIME TO TIME/THE SINGLES COLLECTION COLUMBIA
6	NEW SALT-N-PEPA GREATEST HITS FR/POLYGRAM
7	6 DIRE STRAITS ON EVERY STREET VERTIGO
8	NEW PUBLIC ENEMY APOCALYPSE 91: THE ENEMY STRIKES BLACK DEF JAM/SONY MUSIC
9	NEW DARYL HALL & JOHN OATES THE BEST OF HALL & OATES/LOOKING BACK RCA/ARISTA
10	9 MARC BOLAN & T-REX THE ULTIMATE COLLECTION TELSTAR
11	11 THE POGUES THE BEST OF THE POGUES PM/WEA
12	7 R.E.M. THE VERY BEST OF R.E.M. I.R.S./BMG
13	8 GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
14	NEW LEVELLERS LEVELLING THE LAND CHINA/PINNACLE
15	NEW DAVID ESSEX HIS GREATEST HITS MERCURY
16	10 GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
17	NEW OZZY OSBOURNE NO MORE TEARS EPIC
18	14 STATUS QUO ROCK 'TIL YOU DROP VERTIGO
19	12 R.E.M. OUT OF TIME WARNER BROS.
20	NEW MOTLEY CRUE DECADE OF DECADENCE '81-'91 ELEKTRA
21	19 CHER LOVE HURTS GEFLEN
22	39 CATHY DENNIS MOVE TO THIS POLYDOR
23	13 JOHN LEE HOOKER MR. LUCKY SILVERTONE
24	29 MEAT LOAF BAT OUT OF HELL CLEVELAND INT.
25	32 O.M.D. SUGAR TAX VIRGIN
26	24 SEAL SEAL ZTT
27	20 EURYTHMICS GREATEST HITS RCA
28	23 BEVERLY CRAVEN BEVERLY CRAVEN EPIC
29	22 MADONNA THE IMMACULATE COLLECTION SIRE
30	28 JASON DONOVAN/CAST JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT REALLY USEFUL
31	26 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
32	16 PRIMAL SCREAM SCREAMADELICA CREATION
33	NEW SONIA SONIA I/QBMG
34	17 JASON DONOVAN GREATEST HITS PWL
35	33 DEACON BLUE FOLLOW HOODLUMS COLUMBIA
36	NEW VARIOUS PAUL MCCARTNEY'S LIVERPOOL ORATORIO EMI CLASSICS
37	15 THE PIXIES TROMPE LE MONDE 4AD
38	21 HAPPY MONDAYS LIVE FACTORY
39	NEW JOHN MELLENCAMP WHENEVER WE WANTED MERCURY
40	31 LOUIS CLARK/RPO SERIOUSLY ORCHESTRAL VIRGIN

GERMANY (Der Musikmarkt) 10/8/91

SINGLES	
1	2 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	1 BACARDI FEELING KATE YANAI WEA
3	3 ICH BIN DER MARTIN, NE DIETHER KREBS + GUNDULA RCA
4	11 SET ADRIFT ON MEMORY BLISS P.M. DAWN ISLAND
5	5 ICH HAB' MICH SO AUF DICH GEFREUT MATTHIAS REIM POLYDOR
6	7 ALOHA HEYA HE ACHIM REICHEL WEA
7	4 WIND OF CHANGE SCORPIONS MERCURY
8	6 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
9	9 SEND ME AN ANGEL SCORPIONS MERCURY
10	8 YOU COULD BE MINE GUNS N' ROSES GEFLEN
11	12 DAS GANZE LEBEN IST EIN QUIZ HAPE KERKELING ARIOLA
12	14 DEJA VU BLUE SYSTEM HANSA
13	10 CALLING ELVIS DIRE STRAITS VERTIGO/PHONOGRAM
14	13 THE BIG L. ROXETTE ELECTROLA/EMI
15	NEW LET'S TALK ABOUT SEX SALT-N-PEPA FR
16	18 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG

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 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 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 cli-

ent. 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 T-shirt, 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 7½ 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

(Continued from page 1)

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."

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 property."

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 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.

MTV PUTS R&B IN SPOTLIGHT

(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 people who are well-informed."

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 'Head-bangers' 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 Ingrosso, Elektra Records' national director of video promotion. MTV has not yet announced what the makeup of the three channels will be.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$3.50 per word. Minimum order \$75.00.
- Display Classified: 1 in./1x \$110.00 - 1 in./4x \$100 per in./13x \$95.00 per - 1 in./26x \$90 per = 1 in./52x \$70.00 per.
- Reverse Ad \$10.00 additional charge
- Box number/address \$7.50 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$50.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00 - 1 in./4x \$65.00 per
- 1 in./12x \$60.00 per - 1 in./26x \$56.00 per
- 1 in./52x \$52.00 per

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

REAL ESTATE TO THE STARS

For advertising information call Linda Hersch
1 (800) 950-1018 - In NY (212) 536-5284
CALL FOR RATES

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953. Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:

QCA (513) 681-8400

2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

PRINTING
WE WILL PRINT FROM YOUR CAMERA
READY ART, OR SEND US YOUR
ROUGH & WE WILL TYPESET
800 • 999 • 2836 — FAX 812 • 882 • 4071
P.O. Box 348 • Vincennes, IN 47591
KRAMAC PRINTING

CD BOOKLETS & TRAY CARDS

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE
212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE DIFFERENCE"

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

CASSETTES CD'S, LP'S & VIDEOS

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

The Professional Edge in Cassette Duplication

Each order custom personalized to fit your budget and your total needs

High speed - Realtime & DAT Replication

LORAN
1-800-633-0455

Member of **NAIRD** Call For Free Sample

SERVICES

AUDIOPHILE QUALITY... EUROPADISK LTD.
US' MOST COMPLETE FACILITY!
• Cassette Duplication
• Compact Disc Production
• DMM Vinyl Pressing
• Custom Graphics
• Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.

Get THE BEST at no extra cost!
For a Complete Brochure, call or write:
EUROPADISK LTD.
75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

Maxi Cassette Prod. Inc.
1442 E. Arrow Hwy., Unit P, Irwindale, California 91706

REAL TIME & HIGH SPEED DUPLICATION
CALL TOLL FREE (800) 344-MAXI
(818) 358-1644 - FAX: (818) 357-5666

AS LOW AS 54¢ PER COMPLETE AUDIO CASSETTE PRODUCTION.

AUDIO CASSETTE SPECIAL	CD SPECIAL
1000 Cassettes 799¢	Complete Production in Jewel Box (Does not include CD-R and Complete Files)
1000 Records 699¢	2195¢
500 Cassettes 475¢	
500 Records 375¢	

WE BEAT OR MATCH ANY PRICE IN THE CONTINENTAL U.S.A. TRY US WITH OUR HIGH TECH FACILITY & PROFESSIONAL STAFF
SPECIAL QUOTE FOR MAJOR LABEL CUSTOMERS

RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!
Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"
RCI Records Inc., (615) 833-2052
P.O. Box 110802 - BB
Nashville, TN 37222-0802

FOR SALE

WATCH REPLICAS
LOWEST NATIONWIDE
!!! Exact weight & color !!!
!! Warranty !!! 18 KT goldplated!!
(404) 963-3USA

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

FOR SALE: LIFT FIXTURES (USED), MODELS 392, 704, 294 ALSO 20,000 NEW REGISTER CARDS. LET'S MAKE A DEAL! CALL DAVE (714) 248-2323

FOR SALE

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B
Campus Records
Wholesale Distributor of "Deletions/Overstocks" - IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
EXPORT
For a Unique Blend of Independent and Major Label Closeouts and Overstocks

AMERICAN MUSIC WHOLESALERS, INC.
THE MUSIC YOU WANT AT THE PRICES YOU NEED!!!
MID LINES/BUDGETS, CASSETTES & C.D.'s
LARGE SELECTION OF:
ROCK • SOUL • GOSPEL • JAZZ • BLUES
COUNTRY • and more!
Call or write for free catalog (selling to the trade only)
1320 Stirling Road, Suite 108
Dania, Florida 33004
Tel: (305) 921-2706

Operating Supplies
Plastic & Paper Sleeves • Cassette Shells
Jewel Boxes • CD Blisters • Divider Cards

Wrapping & Packaging
The Shrinkmaster™ Packaging System
Retail-level packaging; Does LP's, Videos, CD's, Cassettes & more. Easy operation. \$279.95 complete
The CD Sealer™
Stop taping! Stop stapling! Seal blister packs cleanly and efficiently. Complete system, \$229.95.

Music & More...
Indie Labels • Budget & Cut-Out CD's, Tapes & LP's • Novelties • Books & Mags

Performance Dist.
2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908) 545-3004 Fax: (908) 545-6054

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 66th St., Miami, FL 33166
(305) 591-2188 DEALERS ONLY

CARIBBEAN ARTS
Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.
(212) 598-9100
Nicholas Novelty Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

AAA VIDEO DISTRIBUTORS
USED MOVIES & NINTENDOS
BOUGHT & SOLD
SPECIALIZE IN NEW STORES & BUYOUTS
2 OFFICES TO SERVE YOU!
EAST COAST WEST COAST
800-220-2200 800-220-7100

HELP WANTED

MUSIC VIDEO PROGRAMMER
Manufacturer/distributor of laser-disc music video entertainment systems needs high-energy programmer to program, edit and produce monthly laserdiscs. Cutting-edge in music knowledge and some production/editing exp. req'd. Record co. bkgnd. a plus. Full benefits. Sal. comm. w/exp. Send resume to: Box 7941, Billboard Publ., Inc. 1515 Broadway, New York, NY 10036.

HELP WANTED

HEAD PUBLICIST WANTED
RESTLESS RECORDS, AMERICA'S LARGEST ROCK INDEPENDENT, IS LOOKING FOR SOMEONE TO HEAD THEIR EXPANDING PUBLICITY DEPARTMENT.

AT LEAST 5 YEARS EXPERIENCE NECESSARY!

RESUMES TO:
RICH SCHMIDT
1616 VISTA DEL MAR
HOLLYWOOD, CA 90028

BUSINESS AFFAIRS ADMINISTRATOR
Label seeks experienced detail oriented administrator to work in business affairs department. Responsibilities include synchronization and master use licensing, rights clearances, copyright administration. Excellent communication, writing and computer skills necessary. Send resume to: Box 7939, Billboard, 1515 Broadway, NY, NY 10036.

BILLBOARD MAGAZINE IS LOOKING FOR EXPERIENCED ADVERTISING SALES PROFESSIONALS FOR IT'S LOS ANGELES OFFICE. KNOWLEDGE OF THE MUSIC AND PROFESSIONAL AUDIO INDUSTRIES IS A MUST.

PLEASE PROVIDE COVER LETTER, RESUME AND SALARY REQUIREMENTS. RESPOND TO:

BOX # 7915
Billboard Magazine
1515 Broadway
New York, NY 10036

COLLECTIBLES

WOODSTOCK TICKETS
Our firm has purchased all remaining original tickets from the 1969 WOODSTOCK Music and Art Fair. Framed units of 1-day or 3-day tickets available, accompanied by a letter of authenticity.
Call for a color brochure of the ticket units and additional WOODSTOCK Memorabilia.
Contact:
BARNES, LTD.
(800) 677-1969 • (913) 422-7992

FIXTURES

FACTORY DIRECT COMPACT DISC DISPLAYERS AUDIO CASSETTE DISPLAYERS LASER DISC DISPLAYERS VIDEO CASSETTE DISPLAYERS
Modular Merchandising System. Architectural Merchandising Floor Plans at no cost or obligation.
Free 40 Page Color Catalog
1-800-433-3543
Ask for Ken Cohen
Stocked in Chicago, Baltimore, Los Angeles

FIXTURES

CHASE LIGHTS NEON SIGNS - FIXTURES POSTER HOLDERS FACTORY DIRECT
1-800-228-5768
Ask for Rich Life

WANTED TO BUY

SMITH ALSTER & CO.
(LIQUIDATORS OF ENTERTAINMENT PRODUCT)
Buying your unwanted CD's, Cassettes & LP's
Large inventories needed for Export

- Bankruptcies
- Consolidations
- "Returns"
- Discontinued Product
- General Overstocks
- Warehouse Clean-Outs

Offices in
New York (516) 746-1224
Dallas (817) 329-0257

WANTED
CD's and tapes urgently needed. Quality titles only at discount prices. We buy bankruptcies, overstocks, promotions, etc. Please fax list of titles, availability and pricing.
WORLDWIDE FACTORY LIQUIDATORS
Fax 314-447-9012 Tele: 314-447-9015

VINYLMANIAC
NEEDS TO BUY SOUL, DISCO, LPS (SMALL OR LARGE QUANTITIES) LATE RELEASES OR CUT-OUTS 12" OLD OR NEW AND CDS.
CONTACT:
RON
(212) 925-0065

MERCHANDISE

ROCK-ROLL
Comic books about rock stars! (Rap, too!) These sell, we guarantee it! Free display! Great markup!
1-800-765-2669

STOP!!!
LOOKING FOR A NEW JOB? NOW YOU CAN RUN A POSITION WANTED ADVERTISEMENT FOR ONLY \$50.00 PER INCH.
CALL
JEFF SERRETTE
TODAY!!!

ALBUM REVIEWS

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

monotonous, along comes a sample-free track like the rambling "Routine." The band keeps the listener guessing and intrigued, which is half the game.

► **SOUNDGARDEN**
Badmotorfinger
 PRODUCERS: Terry Date & Soundgarden
 A&M 75021
 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 ear drums 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

► **BARRY WHITE**
Put Me In Your Mix
 PRODUCER: Barry White
 A&M 15377
 The man whose voice is one of the music business' few natural aphrodisiacs 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 well-delivered 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

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**
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 Lee 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 two-part title composition that crosses over from a free-ish romp to a funky syncopated blues.

WORLD MUSIC

► **ASTER AWEKE**
Kabu
 PRODUCERS: Iain 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. Her quavering, 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 WARNER**
I Am Ready
 PRODUCERS: Scott Hendricks, Tim DuBois
 Arista 18691

Warner'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; KINDERTONLIEDER; RUCKERT SONGS
 Thomas Hampson, Vienna Philharmonic, Bernstein
 Deutsche Grammophon 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. The 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 compilation records of special artistic, archival, and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

VITAL REISSUES

BILLIE HOLIDAY
The Complete Decca Recordings
 REISSUE PRODUCERS: Steven Lasker & Andy McKaie
 GRP 601


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 Furmanek
 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)," "Sweet Little Angel," "Three O'Clock Blues," and "Sweet Sixteen," heard in surprising true stereo, still hit the mark. Etta James and Johnny Guitar Watson collections complete first Flair release package.



S O U T H S I D E
j o h n n y
& t h e A s b u r y J u k e s

IT'S
BEEN
A LONG
TIME

From
the
Album

**B E T T E R
D A Y S**

Add Date: November 4

See Southside Johnny & The Asbury Jukes and friends
on ABC In Concert November 11

Produced by
LITTLE STEVEN

Management:
Danny Goldberg / David Bendett
Gold Mountain Entertainment



© 1991 Impact Records

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**, one-day 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. 800-448-3621.

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)

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 Colie.

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 Value-Line Broadcasting. At the time of the sale, the show was heard on 112 radio stations; it is currently heard on 237 stations 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-

NEW SONY IMPRINT TAKES HAT OFF TO B'WAY

(Continued from page 9)

boards. 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 20-bit 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.

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 publications. 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. 60610.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

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 (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 one-man 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 Rothschilds," "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."

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."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE LONG-AWAITED CHANGEVER 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.

THE 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 REPORTERS	TOTAL ON
2 LEGIT 2 QUIT HAMMER BUST IT	9	14	40	63	63
SPENDING MY TIME 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) WBM
AFTER THE SUMMER'S GONE (George Tobin, BMI)	79	AIN'T NO FUTURE IN YO' FRONTING (Jerry Williams, BMI/Power Artists, BMI)
ALL I NEED IS YOU (Careers-BMG, BMI/Metafour West, BMI) HL	72	ANGEL BABY (Longitude, BMI) WBM
BALLAD OF YOUTH (Aggressive, ASCAP/Famous, ASCAP/Songgram, ASCAP) CPP	63	BLOWING KISSES IN THE WIND (EMI April, ASCAP/LeoSun, ASCAP) WBM
BROKEN ARROW (Medicine Hat, ASCAP) HL	60	CANT STOP THIS THING WE STARTED (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
CANT TRUSS IT (Def American, BMI)	58	CONVICTION OF THE HEART (Gnosso, ASCAP/Southshore, BMI)
COOL AS ICE (EVERYBODY GET LOOSE) (EMI Blackwood, BMI/QPM, ASCAP/Ice Baby, ASCAP/Sky King, ASCAP) HL	81	CRAZY (Beethoven/Perfect) MSC
CREAM (Controversy, ASCAP/WB, ASCAP) WBM	6	A DAY IN MY LIFE (WITHOUT YOU) (King Reyes, ASCAP/Funny Bear, ASCAP/Berrios, ASCAP)
THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI) WBM	47	DO ANYTHING (Tuareg, ASCAP/Peasant, ASCAP/SkyFish, ASCAP)
DON'T CRY (Guns N' Roses, ASCAP) CLM	17	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
DO YOU FEEL LIKE I FEEL? (Virgin, ASCAP/Future Furniture, ASCAP/Virgin Songs, BMI/Shipwreck, BMI)	89	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL
EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civillies, ASCAP/Virgin, ASCAP) HL	1	ENTER SANDMAN (Creeping Death, ASCAP) CLM
EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL	19	EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
(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	40	FALL AT YOUR FEET (Roundhead, BMI)
FINALLY (Wax Museum, BMI/Mainlot, BMI)	82	FOREVER MORE (SHR, BMI/Mya-T, BMI)
FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Surel, ASCAP)	100	FOR YOUR MIND (Dresden China, ASCAP/Full Keel, ASCAP/Dubin, ASCAP)
FOR YOU (Emily Boethe, BMI/O'Ryan, ASCAP/Coupe Deville, BMI/Sony Songs, BMI/Wholemeal, BMI) HL	69	GET A LEG UP (Full Keel, ASCAP) WBM
GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	30	GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP/EMI Blackwood, BMI) WBM
GROOVY TRAIN (Virgin, ASCAP/Virgin Songs, BMI) HL	9	HEAVEN IN THE BACK SEAT (Zomba, ASCAP)
HEY DONNA (Bayjun Beat, BMI)	50	HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
HOUSECALL (Aunt Hilda, BMI/Maxi, BMI/Shadows, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP)	16	I ADORE MI AMOR (Me Good, ASCAP/Azham Eel, ASCAP)
I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)	73	I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
I'M NOT YOUR PUPPET (Onay, ASCAP)	61	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP) CPP
I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP)	86	I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Aerostation, ASCAP/MCA, ASCAP) HL
JUST WANT TO HOLD YOU (Ensign, BMI/Caitone, BMI) CPP	24	KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL
LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	37	LIES (Warner Chappell, PRS/WB, ASCAP) WBM
LIVE FOR LOVING YOU (Foreign Imported, BMI/Realsongs, ASCAP) CPP	29	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	23	MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	15	MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI) HL
MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI) HL	46	THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
MY HEART BELONGS TO YOU (EMI Blackwood, BMI) HL	28	NEVER STOP (London, BMI)
NEVER STOP (London, BMI)	36	NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
THE ONE AND ONLY (Chrysalis, BMI) CLM	32	O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP
O.P.P. (Naughty, ASCAP/Jobete, ASCAP) CPP	14	POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL
POWER WINDOWS (Pretty Blues, BMI/Pri, BMI) HL	77	THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermat, BMI) WBM
THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermat, BMI) WBM	66	THE REAL LOVE (Gear, ASCAP) WBM
THE REAL LOVE (Gear, ASCAP) WBM	67	REAL REAL REAL (EMI, BMI) HL
REAL REAL REAL (EMI, BMI) HL	7	RING MY BELL (Two Knight, BMI)
RING MY BELL (Two Knight, BMI)	41	ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM	3	RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP)
RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, ASCAP)	18	RUSH (The Voice Of London, BMI)
RUSH (The Voice Of London, BMI)	45	SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	76	SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL
SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP) HL	34	SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM
SET THE NIGHT TO MUSIC (Realsongs, ASCAP) WBM	20	SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL
SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL	56	SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April, ASCAP/SaggiFire, ASCAP/Yougoule, ASCAP) HL
SKAT STRUT (Rom, ASCAP/Virgin, ASCAP/EMI April, ASCAP/SaggiFire, ASCAP/Yougoule, ASCAP) HL	80	

Billboard.

FOR WEEK ENDING OCTOBER 26, 1991

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	41	4	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
1	1	17	(EVERYTHING I DO) I DO IT FOR... 16 weeks at No. 1	BRYAN ADAMS (A&M)	(39)	48	2	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	2	11	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/EASTWEST)	40	37	17	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
(3)	3	10	O.P.P. NAUGHTY BY NATURE	(TOMMY BOY)	41	38	11	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)
4	4	11	ENTER SANDMAN	METALLICA (ELEKTRA)	42	35	7	PRIMAL SCREAM	MOTLEY CRUE (ELEKTRA)
5	5	21	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	(43)	—	1	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
6	6	12	I ADORE MI AMOR	COLOR ME BADD (GIANT)	44	45	9	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
7	7	14	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	45	43	11	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
(8)	9	9	OO ANYTHING	NATURAL SELECTION (EASTWEST)	46	44	11	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
9	8	17	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	(47)	54	5	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRU (CURB)
10	10	8	EMOTIONS	MARIAH CAREY (COLUMBIA)	48	47	10	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
11	11	12	GETH OFF	PRINCE (PAISLEY PARK/WARNER BROS.)	(49)	61	3	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
(12)	12	6	CANT STOP THIS THING WE... 16 weeks at No. 1	BRYAN ADAMS (A&M)	50	42	2	BOYS TO MEN	NEW EDITION (MCA)
(13)	17	8	IT'S SO HARD TO SAY GOODBYE... 16 weeks at No. 1	BOYZ II MEN (MOTOWN)	51	52	11	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
14	16	10	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	52	50	16	FADING LIKE A FLOWER	ROXETTE (EMI)
(15)	20	7	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)	(33)	59	6	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
16	18	3	CANT TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)	54	55	4	THE REAL LOVE	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	RING MY BELL	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	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	58	51	11	I'M NOT YOUR PUPPET	H-I-C (HOLLYWOOD/ELEKTRA)
21	14	18	3 A.M. ETERNAL	THE KLF (ARISTA)	(59)	66	3	A DAY IN MY LIFE (WITHOUT YOU)	LISETE MELENDZ (FEVER/COLUMBIA)
22	19	16	THINGS THAT MAKE YOU GO...	C&M 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 BANSHIES (Geffen)
29	28	13	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICHIHAN)	(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	STEELEHEART (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)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

43	SOMETHING GOT ME STARTED	(EMI, ASCAP/So What, BMI) HL	96	TOO MUCH	(Kallman, BMI/One Two, BMI)
8	SOMETHING TO TALK ABOUT	(Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM	48	TOP OF THE WORLD	(Yessup, ASCAP/WB, ASCAP) CLM
90	SOMETIMES (IT'S A BITCH)	(Pri, BMI/Bon Jovi, ASCAP/Pretty Blues, BMI) HL	87	THE TRUTH	(Mike Chapman, ASCAP/All Nations, ASCAP) WBM
85	SPENDING MY TIME	(Jimmy Fun, BMI/EMI Blackwood, BMI)	70	TRY A LITTLE TENDERNESS	(Campbell Connelly, ASCAP/EMI Robbins, ASCAP)
92	STAND BY MY WOMAN	(Miss Blessie, ASCAP/Henry Hirsch, ASCAP/P-Zan, ASCAP) CLM	78	UNFORGETTABLE	(Bourne, ASCAP)
44	STRAIGHT TO YOUR HEART	(Sony Tunes, ASCAP/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Rock Dog, ASCAP) HL	31	WALK THROUGH FIRE	(Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
38	STREET OF DREAMS	(Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI) WBM	98	WHAT TIME IS LOVE?	(E.G., BMI/Warner Chappell/WB, ASCAP/MCA, ASCAP/Wandee, ASCAP)
57	SUPERMAN'S SONG	(Socan, BMI)	25	WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quincy, BMI/Warner-Tamerlane, BMI) WBM
75	TENDER KISSES	(Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM	54	WHISPERS	(Pez, BMI/Mister Rodgers, BMI/It's Time, BMI)
27	THAT'S WHAT LOVE IS FOR	(All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age To Age, ASCAP/Reunion, ASCAP) HL	93	WHY CAN'T YOU COME HOME	(Forceful, BMI/Willesden, BMI)
68	THINGS THAT MAKE YOU GO HMMM...	(Virgin, ASCAP/Cole-Civillies, ASCAP/RB-G-Dome, ASCAP) HL	49	WIND OF CHANGE	(Pri, ASCAP) HL
88	THINKING OF YOU	(SOH, ASCAP/Creative Funk, ASCAP)	21	WITH YOU	(Re-deer, ASCAP/Sun Face, ASCAP) CPP
53	TIME, LOVE AND TENDERNESS	(Realsongs, ASCAP) WBM	74	YOU'RE THE STORY OF MY LIFE	(EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP) HL/WBM
51	TOO MANY WALLS	(Colgems-EMI, ASCAP/Bufalo, 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' Isiah 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 long-form 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 Jukebox 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 counter-cards for retail outlets and movie theaters.

- "Hammerman," a Saturday-morning 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 afterthought 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 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."

"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

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 poster."

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 Pak, 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 Pak 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 Di-giTrak, 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 Horowitz 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

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 Wilcox, 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)

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 space."

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 ec-

centric 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.

Evelev, 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 York-based 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. Evelev 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.

BUYERS 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 old-time 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 release "Stardust" has moved 4 million copies, and his "Without A Song," released in 1983, has sold 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.

DISC MAKERS

CD Replication

- Fast Delivery
-
- Small Quantities
-
- Full Color



500 CDs & 500 HX Pro Cassettes \$2990

Complete Package Price! Includes design & typesetting.

Call Today For Complete Details and Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, New York 10019
In NYC call: 212-265-6662 • FAX: 212-262-0798

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
OCTOBER 26, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	1	3	5	GARTH BROOKS CAPITOL 96330* (10.98) 3 weeks at No. 1	ROPIN' THE WIND	1
2	3	1	4	GUNS N' ROSES GEFLEN 24420 (10.98)	USE YOUR ILLUSION II	1
3	2	—	2	MOTLEY CRUE ELEKTRA 61204* (12.98)	DECADE OF DECADENCE	2
4	4	—	2	PUBLIC ENEMY 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 GEFLEN 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)	COOLEYHIGHARMONY	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	8
17	NEW ▶	1	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	7
20	20	17	7	BOB SEGER & THE SILVER BULLET BAND 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	NEW ▶	1	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 PORNOGRAFFITI	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	77	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 GEFLEN 24424 (9.98)	PSYCHOTIC SUPPER	13
37	38	—	2	JAMES TAYLOR COLUMBIA 46038* (10.98 EQ)	NEW MOON SHINE	37
38	NEW ▶	1	1	ERIC CLAPTON DUCK 26420*/REPRISE (23.98)	24 NIGHTS	38
39	46	35	15	TOM PETTY & THE HEARTBREAKERS ● MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	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	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 DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
52	53	50	15	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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
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
71	191	—	2	P.M. DAWN GEE STREET 510276*/ISLAND (9.98)	OF THE HEART, OF THE SOUL AND OF THE CROSS	71
72	76	75	23	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	72
73	63	38	3	BARBRA STREISAND COLUMBIA 44111* (59.98 EQ)	JUST FOR THE RECORD...	38
74	64	53	19	CANDY DULFER ● ARISTA 8674* (9.98)	SAXUALITY	22
75	79	71	119	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
76	NEW ▶	1	1	GEORGE WINSTON WINDHAM HILL 11107 (10.98)	SUMMER	76
77	69	—	2	ROBBIE ROBERTSON GEFLEN 24303 (10.98)	STORYVILLE	69
78	72	64	48	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	—	57	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
81	83	73	86	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
82	70	58	15	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
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
85	81	65	126	BONNIE RAITT ▲ ³ CAPITOL 91268 (8.98)	NICK OF TIME	1
86	86	78	10	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	78
87	84	82	45	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	82
88	78	—	2	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	78
89	73	63	6	RICHIE SAMBORA MERCURY 848895* (9.98 EQ)	STRANGER IN THIS TOWN	36
90	108	—	2	SIMPLY RED EASTWEST 91773* (10.98)	STARS	90
91	93	66	34	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
92	NEW ▶	1	1	PIXIES ELEKTRA 61118* (9.98)	TROMPE LE MONDE	92
93	90	95	8	VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ)	THE COMFORT ZONE	84
94	80	72	28	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
95	NEW ▶	1	1	SOUNDGARDEN A&M 5374 (9.98)	BADMOTORFINGER	95
96	89	84	20	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	84
97	105	124	12	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	97
98	77	59	14	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
99	88	67	56	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
100	85	70	81	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS	2
101	92	87	28	LENNY KRAVITZ ● VIRGIN 91610* (9.98)	MAMA SAID	39
102	97	77	74	VAN MORRISON ● MERCURY 841970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
103	82	69	18	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
104	106	186	23	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	104
105	125	122	5	JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	101
106	91	89	6	RATT ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
107	95	97	86	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
108	99	—	2	NEW EDITION MCA 10434 (10.98)	GREATEST HITS VOL. 1	99
109	112	92	119	DON HENLEY ▲ ³ GEFLEN 24217 (9.98)	THE END OF THE INNOCENCE	8

○ 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.

Tina Turner

simply the best

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.

Capitol.

©1991 Capitol Records, Inc.

Management:  Roger Davies Management, Inc.

Billboard 200 Top Albums *continued*

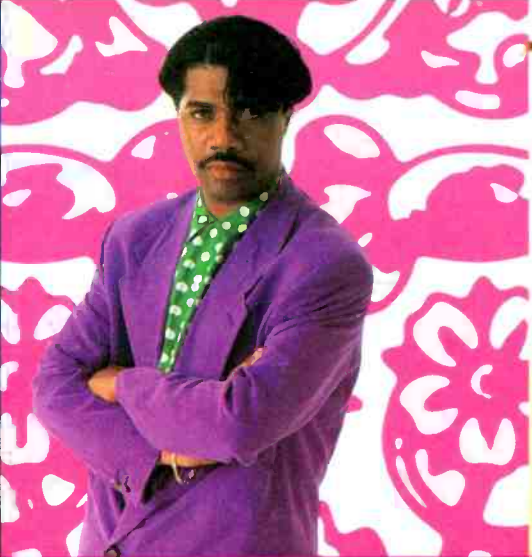
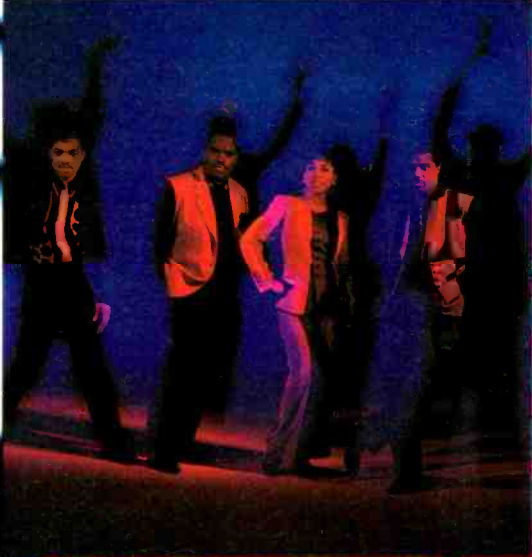
FOR WEEK ENDING OCTOBER 26, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	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)	NEW ►		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
(137)	NEW ►		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	SIUXIES AND THE BANSHEES GEFLEN 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 GEFLEN 24426* (9.98)	POP POP	121
146	146	136	49	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
147	94	68	3	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
148	147	103	56	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (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
155	133	102	4	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	102

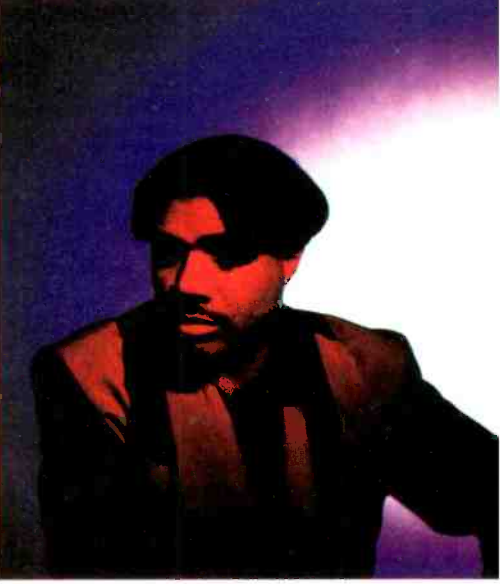
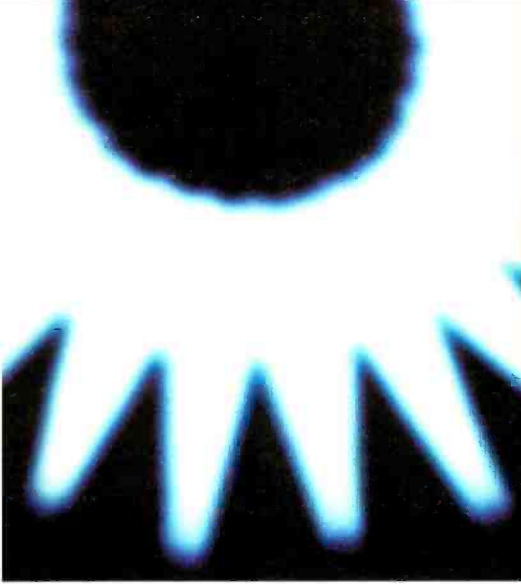
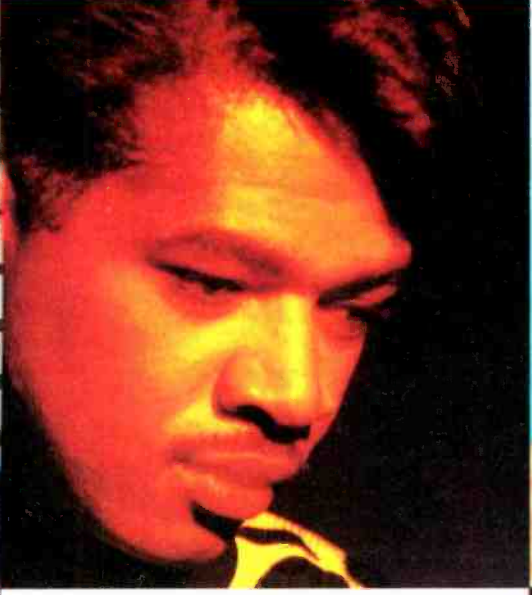
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
156	136	110	7	BAD ENGLISH EPIC 46935* (9.98 EQ)	BACKLASH	72
157	151	176	4	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	151
158	140	149	9	SAWYER BROWN CURB 94260*/CAPITOL (9.98)	BUICK	140
159	143	107	3	HEART CAPITOL 95797* (10.98)	ROCK THE HOUSE LIVE!	107
160	158	133	97	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
161	157	139	51	PAUL SIMON ▲ 2 WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
162	164	153	158	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
163	161	140	57	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
164	150	148	6	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	117
165	160	—	2	VARIOUS ARTISTS COLUMBIA 46019* (10.98 EQ)	SIMPLY MAD ABOUT THE MOUSE	160
166	162	164	23	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
167	171	155	55	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	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 EXTREME	1
170	159	146	20	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
171	166	167	70	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
(172)	199	—	2	BUDDY GUY SILVERTONE 1462*/JIVE (9.98)	DAMN RIGHT I GOT THE BLUES	172
173	175	161	98	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
(174)	190	—	2	CHEAP TRICK EPIC 48681* (9.98 EQ)	GREATEST HITS	174
175	172	132	20	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
176	168	—	2	JAMES INGRAM WARNER BROS. 26700* (9.98)	POWER OF GREAT MUSIC - BEST OF JAMES INGRAM	168
177	156	130	14	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
178	153	112	17	CHER ● GEFLEN 24369* (10.98)	LOVE HURTS	48
179	170	163	9	M.C. BREED & D.F.C. S.D.E.G. 4103*/HICHIBAN (9.98)	M.C. BREED & D.F.C.	142
180	176	151	6	WHITE TRASH ELEKTRA 61053* (9.98)	WHITE TRASH	122
181	163	—	21	KATHY MATTEA MERCURY 846975* (9.98 EQ)	TIME PASSES BY	72
182	165	138	15	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
183	182	—	96	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
184	167	187	29	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	132
185	196	181	15	ALLMAN BROTHERS BAND EPIC 47877* (9.98 EQ)	SHADES OF TWO WORLDS	85
186	192	—	2	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	186
187	187	169	145	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98)	BEACHES	2
188	177	160	5	JETHRO TULL CHRYSALIS 21863* (10.98)	CATFISH RISING	88
189	149	120	14	SOUNDTRACK INTERSCOPE 91725*/EASTWEST (10.98)	BILL & TED'S BOGUS JOURNEY	28
190	169	150	82	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
191	193	137	4	THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98)	IN THE MEANTIME, IN BETWEEN TIME	77
192	194	175	15	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
193	184	199	48	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
194	183	173	43	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
195	155	125	8	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	107
196	173	178	36	DWIGHT YOAKAM ● REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
197	152	—	2	MARLEY MARL COLD CHILLIN' 26257*/WARNER BROS. (9.98)	IN CONTROL VOL. 2	152
(198)	RE-ENTRY		21	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)		20
199	197	172	48	TESLA ▲ GEFLEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
200	178	152	49	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 25	Cher 178	Extreme 28	Rickie Lee Jones 145	Bette Midler 167	Queensryche 53	Boyz N The Hood 98	VARIOUS ARTISTS
3rd Bass 135	Cher 178	Firehouse 46	The Judds 66, 141, 193	Lorrie Morgan 72	R.E.M. 30	The Commitments 16	For Our Children 170
Paula Abdul 34, 162	Mark Chesnutt 184	Fourplay 133	The Kentucky Headhunters 144, 183	Van Morrison 102, 112	Bonnie Raitt 12, 85	Dances With Wolves 130	Simply Mad About The Mouse 165
AC/DC 127	Eric Clapton 38	Kenny G 160	Kid 'N Play 186	Motley Crue 3	Ratt 106	Ghost 154	Straight From The Hood 153
Bryan Adams 9	Marc Cohn 122	Geto Boys 42	The KLF 69	N.W.A 58	Red Hot Chili Peppers 27	New Jack City 117	Warrant 163
Alabama 121	Natalie Cole 11	Vince Gill 50, 80	Glady's Knight 182	Naughty By Nature 18	Robbie Robertson 77	Pretty Woman 190	Karyn White 70
Alice In Chains 113	Nat King Cole 177	Amy Grant 21	Lenny Kravitz 101	Aaron Neville 103	Roxette 94	Robin Hood: Prince Of Thieves 56	White Trash 180
Allman Brothers Band 185	Phil Collins 146	Guns N' Roses 2, 7	L.L. Cool J 99	New Edition 108	Rush 41	Sting 152	Vanessa Williams 93
Another Bad Creation 91	Color Me Badd 15	Buddy Guy 172	Huey Lewis & The News 125	Stevie Nicks 64	Salt-N-Pepa 111	Doug Stone 119	Wilson Phillips 100
Anthrax 120	Harry Connick, Jr. 26, 138, 173, 198	M.C. Hammer 107	Little Feat 142	Nine Inch Nails 87	Richie Sambora 89	George Strait 124	BeBe & CeCe Winans 134
Bad Company 171	Crowded House 192	Heart 159	Kenny Loggins 150	Nirvana 65	Sawyer Brown 158	Barbra Streisand 73	George Winston 76
Bad English 156	The Cult 55	Heavy D & The Boyz 52	Patty Loveless 157	ORIGINAL LONDON CAST	Scarface 137	James Taylor 37	Yanni 143
Bell Biv DeVoe 31	D.J. Jazzy Jeff & The Fresh Prince 44	Don Henley 109	Phantom Of The Opera 136	Phantom Of The Opera Highlights	Scorpions 62	Tesla 36, 199	Trisha Yearwood 43
Big Audio Dynamite II 86	Danger Dancer 128	Hi-Five 132	Phantom Of The Opera	Ozzy Osbourne 19	Seal 82	Randy Travis 59	Dwight Yoakam 196
The Black Crowes 51	Billy Dean 166	Madonna 78	81	Bob Seger & The Silver Bullet Band 20	Shabba Ranks 97	A Tribe Called Quest 68	
Clint Black 57, 129	Diamond Rio 96	Barry Manilow 147	81	Shabba Ranks 97	Paul Simon 161	Travis Tritt 22, 115	
Michael Bolton 13, 75	Neil Diamond 83	Marley Mark & The Funky Bunch 40	81	Simply Red 90	Simply Red 90	Tanya Tucker 79	
Boyz II Men 14	Diré Straits 29	Martika 151	81	Siouxie and The Banshees 139	Siouxie and The Banshees 139	UB40 131	
Brooks & Dunn 195	DJ Quik 126	Kathy Mattea 181	81	Skid Row 63	Skid Row 63	Van Halen 33	
Garth Brooks 1, 10, 32	Candy Dulfer 74	M.C. Breed & D.F.C. 179	81	Soundgarden 95	Soundgarden 95	Ricky Van Shelton 47	
Peabo Bryson 140	EMF 84	Reba McEntire 24, 67	81	SOUNDTRACK	SOUNDTRACK	Luther Vandross 45	
Mariah Carey 6, 49	Enigma 116	MC Lyte 155	81	Beaches 187	Beaches 187	Vanilla Ice 149, 169	
Mary-Chapin Carpenter 104	Gloria Estefan 114	John Mellencamp 17	81	Bill & Ted's Bogus Journey 189	Bill & Ted's Bogus Journey 189		
Carreras - Domingo - Pavarotti 148	Eurythmics 175	Metallica 8	81				
C&C Music Factory 23			81				



ATLANTIC
STARR



Love Crazy ⁽⁴¹²⁻²⁶⁵⁻⁴⁵⁾ the new album featuring the single "Love Crazy" ⁽⁴⁻¹⁹¹⁵⁰⁾

Management: Gold Mountain Entertainment/Danny Goldberg and Ruth Carlson © 1991 Reprise Records. Starr light, Starr bright, first Starr we hear tonight...

www.americanradiohistory.com



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

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, Sony Music Entertainment chairman Michael Schulhof, BMG chair-

man Michael Dornemann, PolyGram 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 production.

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.



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.

MR. 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.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 123 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	9	EMOTIONS	MARIAH CAREY (COLUMBIA) 2 wks at No. 1	38	51	3	ALL 4 LOVE	COLOR ME BADD (GIANT)
2	4	11	ROMANTIC	KARYN WHITE (WARNER BROS.)	39	43	6	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
3	2	14	I ADORE MI AMOR	COLOR ME BADD (GIANT)	40	44	11	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
4	3	12	DO ANYTHING	NATURAL SELECTION (EASTWEST)	41	50	7	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
5	5	18	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	42	27	17	CRAZY	SEAL (SIRE/WARNER BROS.)
6	6	14	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	43	34	11	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)
7	8	5	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	44	41	19	FADING LIKE A FLOWER	ROXETTE (EMI)
8	10	11	HOLE HEARTED	EXTREME (A&M)	45	46	5	WHISPERS	CORINA (CUTTING/ATCO)
9	7	17	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	46	35	16	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
10	11	13	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	47	45	20	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
11	9	20	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	48	48	9	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
12	13	16	HOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	49	49	17	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
13	28	4	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	50	52	4	I WONDER WHY	CURTIS STIGERS (ARISTA)
14	17	4	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	51	—	1	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
15	12	15	WIND OF CHANGE	SCORPIONS (MERCURY)	52	38	13	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
16	33	2	STREET OF DREAMS	NIA PEEPLES (CHARISMA)	53	58	2	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
17	18	12	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	54	55	7	WALK THROUGH FIRE	BAD COMPANY (ATCO)
18	15	17	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	55	54	5	DON'T CRY	GUNS N' ROSES (GEFFEN)
19	19	12	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	56	57	4	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK)
20	14	19	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	57	60	2	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
21	24	12	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	58	65	3	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)
22	20	7	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	59	63	3	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)
23	25	15	WITH YOU	TONY TERRY (EPIC)	60	53	18	3 A.M. ETERNAL	THE KLF (ARISTA)
24	31	9	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	61	66	2	TENDER KISSES	TRACIE SPENCER (CAPITOL)
25	26	9	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	62	59	3	GET A LEG UP	JOHN MELLENCAMP (MERCURY)
26	40	4	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)	63	56	8	KISS THEM FOR ME	SIOUXSIE & THE BANSHIES (GEFFEN)
27	16	19	EVERY HEARTBEAT	AMY GRANT (A&M)	64	61	14	LOUDER THAN LOVE	TKA (TOMMY BOY)
28	22	17	THINGS THAT MAKE YOU GO...	C&M MUSIC FACTORY (COLUMBIA)	65	64	3	GROOVY TRAIN	THE FARM (SIRE/REPRISE)
29	21	15	TIME, LOVE AND TENDerness	MICHAEL BOLTON (COLUMBIA)	66	62	6	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
30	23	20	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	67	—	1	LIES	EMF (EMI)
31	32	10	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	68	75	2	ALL I NEED IS YOU	BLUE TRAIN (ZOO)
32	30	8	REAL REAL REAL	JESUS JONES (SBK)	69	74	7	STRAIGHT TO YOUR HEART	BAD ENGLISH (EPIC)
33	39	8	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	70	67	4	CHORUS	ERASURE (SIRE/REPRISE)
34	37	4	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)	71	—	1	HOUSECALL	SHABBA RANKS/MAXI PRIEST (EPIC)
35	47	4	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	72	—	1	WITHIN MY HEART	VOICE (ATCO)
36	29	7	HEY DONNA	RYTHM SYNDICATE (IMPACT/MCA)	73	72	2	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRUCURB
37	42	6	FINALLY	CE CE PENISTON (A&M)	74	—	2	POWER WINDOWS	BILLY FALCON (JAMBO/MERCURY)
					75	68	3	FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

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&M 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)					

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

POPULAR • UPRIISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS™



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 is starting to click in major markets in the East, as well as college markets like Ann Arbor, Mich., and Columbus, 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.

FEELS 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 since it came out," says John Grady, national director of field marketing for Capitol. "It has a lot to do with their tour sched-

ule. 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 stations adding them, dropping them, and re-adding them." The label hopes that new track "King Of The Dollar" will score consensus adds.

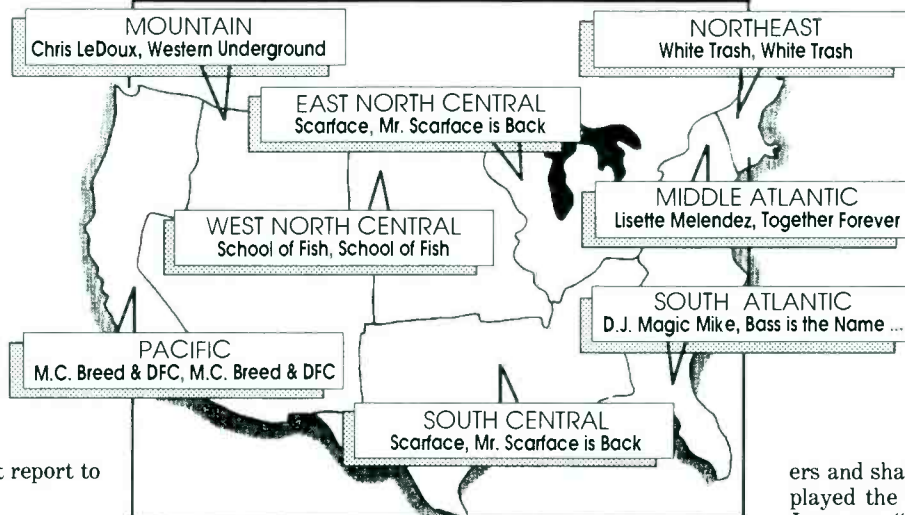
TRY, TRY AGAIN: Two weeks ago, singer/songwriter **Francesca Beghe** came with in a couple of hundred units of making The Billboard 200. (Her sales this week are just below eligibility for the debut Heatseekers chart.) The recent sales burst came as a result of a nationally televised segment about Beghe 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 movers 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



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. M.C. Breed & D.F.C., M.C. Breed & D.F.C.	1. Scarface, Mr. Scarface is Back
2. Scarface, Mr. Scarface is Back	2. Buddy Guy, Damn Right I Got The Blues
3. Voice of the Beehive, Honey Lingers	3. Nemesis, Munchies For Your Bass
4. Four One Five, Nu Niggaz On Tha Blokkk	4. Smashing Pumpkins, Gish
5. Latin Alliance, Latin Alliance	5. Many Brown, High & Dry
6. A Lighter Shade of Brown, Brown & Proud	6. D.J. Magic Mike, Bass is the Name of the Game
7. WC & The Maad Circle, Ain't a Damn Thing...	7. Mark O'Connor, The New Nashville Cats
8. Jasmine Guy, Jasmine Guy	8. M.C. Breed & D.F.C., M.C. Breed & D.F.C.
9. Ned's Atomic Dustbin, God Fodder	9. Chris LeDoux, Western Underground
10. School of Fish, School of Fish	10. The Farm, Spartacus

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	—	1	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	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)	ONLY 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 JAMCOB 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 (8.98)	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 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. © 1991, Billboard/BPI Communications, Inc.

CHART SPECIALISTS

Find Out Fast & Get It Right With Joel Whitburn's Record Research Books — The Only Complete Source Of Billboard Chart Data For Every Record Ever Charted.

• Peak position • Debut date • Peak date • Weeks charted • Label • Record number • And much more in-depth information, all arranged for easy reference. Call, write or fax for detailed book descriptions.



TOP POP SINGLES 1955-1990
 Hardcover \$70.00
 Softcover \$60.00
 Over 20,000 Pop singles - every "Hot 100" hit - arranged by artist.



POP SINGLES ANNUAL 1955-1990
 Hardcover \$70.00
 Softcover \$60.00
 A year-by-year ranking, based on chart performance, of over 20,000 "Hot 100" singles.



THE BILLBOARD HOT 100 CHARTS THE SEVENTIES 1970-1979
 Deluxe Hardcover \$90.00



THE BILLBOARD HOT 100 CHARTS THE SIXTIES 1960-1969
 Deluxe Hardcover \$90.00
 All 520 actual "Hot 100" charts from each decade, reproduced in black-and-white at 70% of original size.



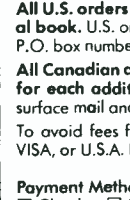
TOP COUNTRY SINGLES 1944-1988
 Hardcover \$60.00
 Softcover \$50.00
 An artist-by-artist listing of every "Country" single ever charted.



TOP R&B SINGLES 1942-1988
 Hardcover \$60.00
 Softcover \$50.00
 Every "Soul," "Black," "Urban Contemporary" and "Rhythm & Blues" charted single, listed by artist.



POP MEMORIES 1890-1954
 Softcover \$50.00
 The only documented chart history of early American popular music, arranged by artist.



BILLBOARD'S TOP 10 CHARTS 1958-1988
 Softcover \$50.00
 1,550 actual, weekly Top 10 Pop singles charts in the original "Hot 100" chart format.

Subtotal \$ _____

Shipping & Handling \$ _____

All U.S. orders add \$5.00 for the first book and \$2.00 for each additional book. U.S. orders shipped UPS. Please give complete street address, not P.O. box number.

All Canadian and foreign orders add \$6.00 for the first book and \$3.00 for each additional book. Canadian and foreign orders are shipped via surface mail and must be paid in U.S. dollars.

To avoid fees for transferring international funds, please use MasterCard, VISA, or U.S.A. Postal or International Money Order as payment.

Total Payment \$ _____

Payment Method
 Check Money Order MasterCard Visa
 MasterCard or VISA Number _____
 (Please print clearly)

Signature _____ Exp. Date _____

Name _____
 Address _____
 City _____ State _____ Zip _____

MAIL TO: RECORDS RESEARCH INC.
 Dpt. 8829, P.O. Box 200, Menomonee Falls, WI 53052-0200
 Telephone 414-251-5408 • Fax 414-251-9452



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 TriStar'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

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 Vegas-based 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 'T2.'"

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.

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 Brion.

EDWARD MORRIS

'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 range.

After the holiday period, the six best-selling videos of all time are expected to be "E.T.," "Batman," FoxVideo's "Home Alone," and three Disney titles: "Pretty Woman," "Fantasia," and "Bambi."

"Fantasia" has a slightly higher prebook number than did holiday sell-through 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

"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."

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 sell-through 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™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 14 weeks at No. 1	23
2	2	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	23
3	3	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98)	GREATEST HITS	23
4	5	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	23
5	4	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	23
6	8	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	23
7	7	PATSY CLINE ▲ ³ MCA 12 (4.98)	GREATEST HITS	23
8	13	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	12
9	11	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	23
10	12	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210 /ISLAND (9.98)	LEGEND	12
11	10	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	23
12	6	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	23
13	9	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	23
14	15	ERIC CLAPTON ▲ ² POLYDOR 825382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	23
15	16	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	23
16	18	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	23
17	14	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	22
18	17	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	23
19	32	VINCE GILL RCA 9814* (4.98)	BEST OF VINCE GILL	2
20	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	23
21	20	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	23
22	23	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	23
23	21	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	14
24	25	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	23
25	26	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98)	NINE TONIGHT	7
26	30	THE DOORS ▲ ² ELEKTRA 5157 (7.98)	GREATEST HITS	12
27	22	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	23
28	27	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	21
29	33	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	10
30	24	QUEEN ● HOLLYWOOD 61152*/ELEKTRA (9.98)	A NIGHT AT THE OPERA	6
31	28	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	23
32	31	METALLICA ▲ ² ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	10
33	38	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	22
34	42	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	13
35	34	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	6
36	36	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	9
37	37	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	4
38	47	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	14
39	35	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (9.98 EQ)	HYSTERIA	23
40	29	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98)	GRACELAND	13
41	39	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	17
42	41	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98)	G N' R LIES	15
43	44	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98)	RECORDS	23
44	45	BRYAN ADAMS ▲ ⁴ A&M 5013* (9.98)	RECKLESS	5
45	—	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	18
46	40	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98)	ALWAYS & FOREVER	6
47	50	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	13
48	43	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	17
49	49	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	20
50	46	GEORGE STRAIT ▲ ² MCA 5567 (7.98)	GEORGE STRAIT'S GREATEST HITS	5

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 marketplace."

Kathy Dosal of Minneapolis-based 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," Dosal 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

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,

Smith managing director Sir Malcolm Field told an internal meeting of Our 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-

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.

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.

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought!"

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated!"

Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog and NEW Express brochure: 1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

Bill To Limit Foreign Control Of Ent. Companies Draws Protest

BY BILL HOLLAND

WASHINGTON, D.C.—Calling for 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.

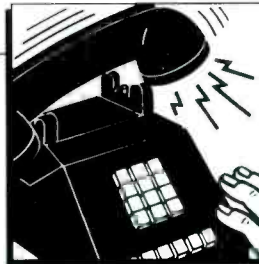
Further, Panetta and his staff have not compiled statistics on the current foreign ownership of any of the landmarks, parks, or entertainment industries.

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."

INSIDE TRACK



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 Armadore, 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 major-market 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 Yarmenitis** 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**.

JOINT 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.

CONFIRMATION 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.

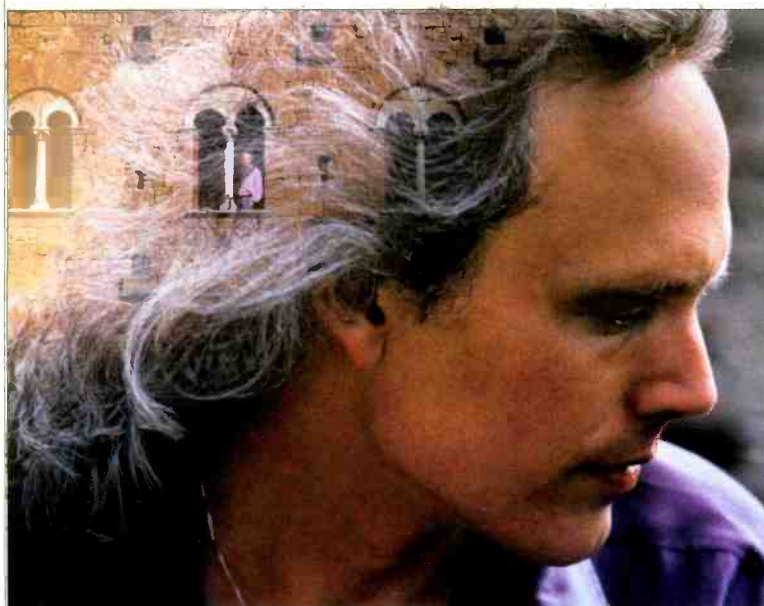
MARK YOUR CALENDAR: **The Who**, **Rod Stewart**, and **Eric Clapton** are just some of the artists expected to appear during a Dec. 13 pay-per-view show saluting **Elton John** and **Bernie Taupin**. Based on the tribute album and video "Two Rooms," featuring 16 artists performing songs written by the famous duo, the concert will take place at New York's **Paramount Theater**, and be produced by **PolyGram Diversified Entertainment**.

RIAA SOUNDS ALARM: The **Recording Industry 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**.

DAVID LANZ



RETURN TO THE HEART

The Enchantment of Europe

The Solo Piano of David Lanz

New Music plus New Interpretations of his Classics

Photography by Kyle Zimmerman

© 1991 Narada Productions, Inc.

A DEBUT AS GENUINE
AS HIS SOUL

CURTIS STIGERS

When it's real, you just feel it. His many loyal New York fans, both inside and outside the industry, knew the feeling well. They were the first to get a taste of the urgency in his voice, the emotion in his songwriting, the gutsy soul from his saxophone. They were the first to experience an artist with that uncommon ability to communicate, and connect with an audience – instantly. Now it's Top 40 and A/C radio, along with VH-1 audiences, who have instantly reacted to "I Wonder Why," the first single and video from Curtis' debut album. Last week, it was two standing room-only crowds at New York's Bottom Line. This week, it's L.A.'s Roxy on October 24th. On the 29th, it's everyone as Curtis makes his national television debut on The Tonight Show.

When it's real, you just know it.

Produced by Glen Ballard;
and Danny Kertchmar

Management
C. Winston Simone Management
New York, NY

ARISTA

© 1997 Arista Records, Inc., a Bertelsmann Music Group Company

(4/2-26668)

The Group: Erasure. The New Album: Chorus.



Featuring the hits
"Chorus (Fishes In The Sea)" (4-19202)
and **"Love To Hate You"** (0/4/2-20218)

The Antidote For Civilization.