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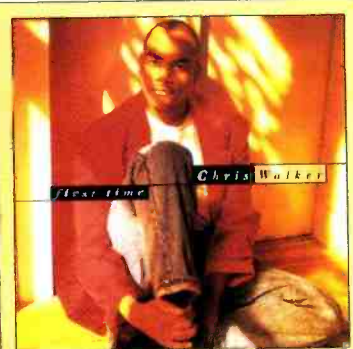
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OCTOBER 12, 1991

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

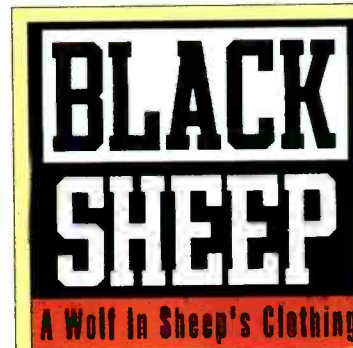
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COUNTRY MUSIC RIDING HIGH

Multiple Country Radio Stations Proliferating In Many Markets

BY SEAN ROSS

NEW YORK—As country radio stations celebrate Country Music Month, they should count on some uninvited company. Several years into the format's resurgence, a boom in new country FMs is finally materializing.

Most markets already have at least one country FM, but multiple country outlets are starting to show up in an

COUNTRY OUTLETS STAY HOT IN THE SUMMER ARBITRON RATINGS. PAGE 10.

increasing number of cities. In recent weeks, Houston has gotten its third country FM. Denver, Charleston, S.C., and Fargo, N.D., have gotten their second. Fresno, Calif., got its second country outlet and, a week later, a third. Format syndicator Unistar has just added its second country satellite service.

Those new launches may be just the start. After staying relatively static at about 2,450 stations for the last 18

(Continued on page 10)

Garth Adds CMA Awards Sweep To String Of Crossover Successes

BY EDWARD MORRIS

NASHVILLE—As predicted by industry observers, Garth Brooks won the Country Music Assn.'s entertainer-of-the-year award Oct. 2 at the Grand Ole Opry House here, in ceremonies attended by First Fans George and Barbara Bush and broadcast nationwide on CBS-TV.

Brooks also copped awards for single of the year ("Friends In Low Places"), album of the year ("No Fences"), and music video ("The Thunder Rolls").

His triumph follows the recent debut of his "Ropin' The Wind" album at No. 1 on The Billboard 200 Top Albums chart—an unprecedented achievement for a country artist (Billboard, Sept. 28).

Brooks' fellow Oklahoman, Vince Gill, had his best awards run ever, winning trophies for male-vocalist and song of the year ("When I Call Your Name," co-written with Tim DuBois), as well as being a principal in the vocal event of the year. That category was won by Mark O'Connor & the New Nashville Cats, an

(Continued on page 86)

CEMA Draws Retailer Fire Over Price Hike

BY ED CHRISTMAN

NEW YORK—One week after NARM president Jim Bonk made an impassioned plea to labels to resist policies that could create turmoil in an ailing account base, CEMA Distribution has increased wholesale prices on several of its CD and cassette lines.

CEMA has also drawn the ire of retailers by soliciting the upcoming Hammer album on the Capitol

(Continued on page 87)

Music World Mourns Death Of Miles Davis

BY JEFF LEVENSON

NEW YORK—Music lovers everywhere are mourning the death of Miles Davis, the trumpeter and band leader whose haunting tone and visionary leadership altered the course of jazz from the late '40s to the early '70s. Davis died Sept. 28 at St. John's Hospital and Health Center in Santa Monica, Calif., at the age of 65.

The cause of death was pneumonia, respiratory failure, and a stroke. He had been hospitalized

(Continued on page 91)

Few Producers, Engineers Are Women, But Chances Improve

BY SUSAN NUNZIATA

NEW YORK—Though recording studios are regarded as one of the industry's last bastions of male domination, the number of female engineers and producers is gradually increasing.

While women still make up only 15% of the applicants at most engineering schools, industry observers note that women are making better headway in the professional audio segment of the industry than they have in the past.

They speak of the sexism that still exists in what producer Tony Berg

terms the "technological locker-room," but female engineers and producers are, on the whole, optimistic about the present and future of women in pro audio.

Additionally, some female artists are beginning to produce or co-produce their own albums. Janet Jackson, for example, says, "[Producers] Jimmy Jam and Terry Lewis have encouraged me to do more [in the studio]." Jackson has co-produced with Jam and Lewis, and has also produced some of her own work.

Jackson says she does not often

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AES 2000

FOLLOW PAGE 48

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ EMOTIONS	MARIAH CAREY (COLUMBIA)
THE BILLBOARD 200 TOP ALBUMS	
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HOT R&B SINGLES	
★ RUNNING BACK TO YOU	VANESSA WILLIAMS (Wing)
TOP R&B ALBUMS	
★ CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
HOT COUNTRY SINGLES	
★ KEEP IT BETWEEN THE LINES	RICKY VAN SHELTON (COLUMBIA)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ HOME ALONE	(FOXVIDEO)
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OCTOBER 12, 1991

ON THE WRITE TRACK IN NASHVILLE

Nashville was a whirlwind of awards activity recently, as three performing rights groups honored their top country songwriters and publishers. Debbie Holley has the lowdown on the ASCAP, BMI, and SESAC ceremonies. **Page 42**

NORTHERN (VIDEO) EXPOSURE

Crash Test Dummies ran right smack into the spotlight at the second annual Canadian Music Video Awards, taking honors including most popular video and artist. Larry LeBlanc is wise to the rest of the results of the MuchMusic event. **Page 42A**

THE BALLAD OF GEORGE MARTIN

In this month's producer profile, Ben Cromer talks with George Martin about his illustrious career, from his days with the Beatles to his current work at the expanding AIR Studios. **Page 48**

ITALY SAYS 'CIAO, VIRGIN'

Virgin Retail has extended its reach in Europe with the Sept. 19 opening of its first megastore in Italy. The Milan move is expected to make waves in the local retail market. David Stansfield is on the scene. **Page 48A**

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CDs Pace World Market's '90 Gains Disc Sales Up 22% As Other Formats Slip

■ BY EDWIN RIDDELL

LONDON—Continued growth in compact disc sales helped the international music industry avoid the recession in 1990.

CDs, in fact, showed the only gain among configurations in units shipped, rising to 770 million from 600 million in 1989, while full-length cassettes dropped to 1,446 million from 1,540 million units in 1989.

Sales of cassettes and vinyl LPs

have followed the downward trend that has hit the U.S. market.

Latest figures from the International Federation of the Phonographic Industry, released Oct. 1, claim that global sales for 1990 amounted to \$24 billion, an increase of 10.2% over 1989.

Given the effects of the recession on nearly all major markets, and the fact that the year-on-year increase for the previous year was only 6%, IFPI describes the figure as "out-

standing."

Worldwide CD sales grew by a healthy 22%, IFPI said, although that rate was lower than in previous years. The group noted that CD hardware penetration has still not reached saturation levels and the potential for increased CD sales remains considerable. "Indeed, the overall 10.2% increase in the value of world sales can be attributed to the continued growth of the CD format," IFPI said in a statement.

While CD continues its upward trend, for other formats the picture looks to be one of continued decline. Worldwide sales of cassettes fell by 6.5% in 1990, the first decrease since the arrival of the format in 1965.

The vinyl LP seems destined to become extinct. "Sales of LP records fell drastically, by nearly 30%, continuing the decline that began with the introduction of the CD. Although there are some isolated markets such as Brazil, Germany, and the U.S.S.R., where vinyl sales are reasonably stable, the LP seems certain to disappear in the near future," IFPI said.

Long on the endangered species list, sales of singles continued to decline, falling by a further 4.7% in 1990. However, IFPI points out that the introduction of CD singles has managed to slow the downward trend.

Globally, sales in the European Community amounted to \$8.4 billion, representing 35% of the world market, an increase of 5% from 1989. By comparison, sales in the U.S. amounted to \$7.5 billion, a share of 31% of the world market. In Japan, sales fell slightly to \$2.9 billion, or 12% of the world market.

Edwin Riddell is a reporter for The Hollywood Reporter.

(Continued on page 90)

ABC Buys Radio Distribution Rights To SoundScan Info

■ BY PHYLLIS STARK and ROCHELLE LEVY

NEW YORK—ABC Radio Networks has acquired exclusive radio distribution rights for SoundScan sales data. Beginning Thursday (10), SoundScan information on local record sales will be made available at no cost to the affiliates currently on ABC's data system. Later this fall, those not on the system, as well as nonaffiliates, can pick up the service for a subscription fee.

SoundScan's sales data are collected at the point of sale by using barcode scanners to count each album or single sold at more than 7,500 participating retail locations. The data are used in several Billboard charts, including The Billboard 200 Top Albums and Top Country Albums charts.

Irene Minett, ABC's director of entertainment programming development, says information on the 50 top-selling albums and singles will be made available to stations in the top

99 ADI markets weekly. "This agreement marks the first time in the history of the music business that record manufacturers who subscribe to SoundScan and radio programmers will all be working off all the same sales information, based on actual units sold," Minett says.

ABC and SoundScan are positioning the move as a bonus for radio stations because it eliminates the time-consuming process of calling record stores every week for sales updates. Tom Cuddy, PD at ABC O&O WPLJ (Mojo Radio) New York, agrees. "When you're dealing with record store clerks, you're dealing with human emotions. People can be swayed by record company promotions or salesmen. The SoundScan information is faster and more accurate."

When SoundScan began signing exclusive agreements with retail chains earlier this year, some PDs, including KIIS Los Angeles' Bill Richards, expressed anger over no longer

(Continued on page 90)

3 Future Lampoon Films On New Line Hook J2 Takes Step To Turn Around Humor Magazine

■ BY JIM McCULLAUGH

LOS ANGELES—New Line Cinema Corp. and J2 Communications/National Lampoon have signed a long-term agreement giving New Line exclusive rights to produce and distribute three National Lampoon films over the next 4½ years.

Principal photography on the first film is due to start next spring.

New Line president and chief operating officer Michael Lynne says he sees National Lampoon as a "unique franchise" in the "Teenage Mutant Ninja Turtles," "House Party," and "Nightmare On Elm Street" mold, all successful properties for New Line.

Says Jim Jimirro, chairman and CEO of J2/National Lampoon, the deal "represents a key step in the turn-around program we have initiated for National Lampoon since acquiring the company last year."

Under the agreement, J2/National Lampoon will receive money upfront for the use of the National Lampoon name, as well as advances against gross revenues for the films.

J2, a 5-year-old independent video program producer and distributor with more than 100 titles in its catalog, including "Dorf On Golf," has been struggling financially with the humor magazine since the acquisi-

tion. The magazine has been losing money for a number of years, says Jimirro, and J2 is continuing to revamp it.

According to Jimirro, Credit Lyonnais will finance the three films, each of which will have product budgets in the \$8 million-\$10 million range.

The agreement also calls for J2 to

share in all feature theatrical, pay TV, home video, cable, and foreign revenues from the National Lampoon films.

A prime reason that the deal could be made, adds Jimirro, was the dismissal of a longstanding lawsuit brought against National Lampoon (Continued on page 93)

Video Sales Duo Dissolving Due To Lack Of Hot Titles

■ BY PAUL VERNA

NEW YORK—The Video Sales Organization, a joint venture between independent home video suppliers Shapiro Glickenhau Entertainment and South Gate Entertainment, will be dissolved effective Oct. 15, according to a statement from the group.

VSO was performing all the sales and marketing functions for the joint-venture partners while also acting as a sales agent for Fries Home Video, another indie.

The VSO press release says that while industry reaction to the consortium "was positive and the operation was running very effectively, unfor-

tunately, the supply of quality product available for acquisitions was not sufficient to sustain the organization."

The release states further that all VSO personnel will be let go, with the exception of Janice Whiffen, who was head of VSO and executive VP of South Gate. She will now move over to Shapiro Glickenhau, where she will supervise the company's video releases. She will also seek acquisitions for South Gate, though she will no longer have a full-time role there.

"It was a great idea and we did sell a lot of product, but the problem was twofold," she says. "You had to have (Continued on page 93)

MCA Offers Steep Motown Discounts Retailers Caught In Middle Of Distrib Battle

BY JANINE McADAMS
and ED CHRISTMAN

NEW YORK—In yet another surprising development in the protracted Motown-MCA legal battle, MCA announced Sept. 27 it would offer its retail accounts a 15% discount on all Motown product, with payment deferred until February 1992.

When Motown finalized its transfer to PolyGram Group Distribution last week, it left MCA Music Entertainment Group, whose Uni Distribu-

tion arm had handled Motown's U.S. distribution, holding the bag, with Uni warehouses stocked with Motown titles. And while one source close to MCA terms the number of Motown units it holds as "substantial," a Motown representative calls it "minimal."

MCA moved swiftly, announcing its steep 15% discount just three days before PGD reps were to begin offering Motown product to their accounts (Billboard, Oct. 5).

PolyGram executives had no com-

ment on the situation at press time.

While Motown has characterized the MCA move as "a fire sale," sources at MCA say the discount was the only way for the company to get any financial compensation for its Motown inventory, which was bought from Motown at the full wholesale price under a traditional buy-sell arrangement. "MCA owns this inventory completely and has the legal right to sell the records at whatever price it deems appropriate," says a source close to MCA. "Motown is not in any way financially hurt by this. Only MCA is hurt—100% of that discount is borne by MCA."

MCA's Motown inventory consists of both current and catalog titles; Motown had purchased an unspecified percentage of titles back from MCA at the time of the PGD deal. The MCA offer was announced as a one-day deal, but appears to have been extended until product runs out.

The transition of a label from one major distributor to another is usually a months-long process in which both distributors and the label iron out such details as transfer of inventory, co-op advertising, and discounting programs.

The rapid-fire Motown distribution transition leaves retailers with a tough choice: Whether to take advantage of MCA's offer, or to place their orders with PGD, which in turn is offering a 7% discount on a hits pack-

(Continued on page 87)

GN'R, Other Hits Propel Uni To Record Month In Sept.

BY CRAIG ROSEN

LOS ANGELES—MCA Music Entertainment Group's Uni Distribution Corp. had its best month ever in September, racking up \$118 million in sales of audio product. The impressive numbers came in a month when four of Uni's distributed labels—Geffen, MCA, GRP, and Motown—had big hits.

"The two Guns N' Roses albums spearheaded the entire month," says Al Teller, chairman of MCA Music Entertainment Group. "We did an enormous amount of business on those two, [and] the distri-

bution company was really able to handle a wide array of titles and types of music. It was a really impressive performance all the way around."

An MCA representative says, however, that the GN'R titles accounted for at least 20% of Uni's music billings in September.

This week Uni Distribution has four albums in the top 10 of The Billboard 200 chart—which reflects sales from the final week in September—with Guns N' Roses' "Use Your Illusion" albums on Geffen retaining the No. 1 and 2 spots; "The

(Continued on page 87)

Rhone Explains Atco-EastWest Merger Cites Need For More Muscle In 'Very Tough Market'

BY JANINE McADAMS

NEW YORK—Although saddened by the layoffs that followed Atlantic's merger of its Atco and EastWest labels, Sylvia Rhone, the chairman of the new entity, says she is bullish about the coming year.

Rhone, former EastWest co-president/CEO and now the first African-American female to be named chairman/CEO of a major label record division, denies any notion that the companies had to merge in order to survive.

"We just looked very closely at both labels, and unquestionably both could have continued to coexist in a healthy manner," says Rhone. She continues, "The creation of the new division illustrates our desire as a corporation to be even more competitive in a very tough market. We're strengthening our marketing and promotional muscle. We also look at this as a more positive move for our artists." She soft-pedals the issue of whether parent Time Warner, which has been forced to trim fat within its operations, precipitated the move in any way. "We received no pressure at all from corporate to make this move," she says.

In a prepared statement issued Sept. 27, Doug Morris, co-chairman/co-CEO of the Atlantic Group, said: "This move is an integral part of

an overall, long-term plan to continually strengthen our presence, to ensure that the Atlantic Group remains on the leading edge of this ever-changing industry."

The same announcement projected the new division's revenue to exceed \$100 million in its first year of operation.

As chairman, Rhone will oversee operations at the new label. Rather than being further removed from the A&R process, an area where she has demonstrated strength in her career at Atlantic, she says she will be "in

the thick of it: My main thing will be to oversee A&R and management."

As expected, Vince Faraci and Harry Palmer will serve as co-presidents, while Craig Lambert has been named executive VP (Billboard, Oct. 5).

Derek Shulman, who had been chairman of Atco, will apparently serve as a consultant to the new division. An announcement regarding his status is expected in the coming weeks. Says Rhone, "Derek will play an essential role in the building of the new division's roster. He has done an

(Continued on page 86)

German Campaign Aims To Boost Cassette Single

BY MIKE HENNESSEY
and WOLFGANG SPAHR

HAMBURG—In the first-ever joint promotion and marketing operation in its history, the German recording industry is mounting a 1-million-mark (\$588,000) campaign to implant the cassette single as a replacement for the fast-declining vinyl single.

With the cooperation of 250 of the most important dealers in Germany, the promotion operation starts Thursday (10) and will run through Jan. 31, with the slogan "The Single Goes Square."

The campaign is being guided by record company marketing experts Fritz Lehmaner (PolyGram), Teddy Teske (Warner), Hans-Josef Zingsheim (East West), and Friedhelm Kaulen (EMI Electrola).

Says Warner managing director Gerd Gebhardt, "Not only do we need the cassette single as a promotional tool, but it also caters to the needs of the young generation of consumers who are mobile listeners."

Gebhardt points out that penetration of cassette players in

(Continued on page 58)



Committed To The Cause. MCA Entertainment Group chairman Al Teller, back row, third from left, and MCA Records president Richard Palmese, back row, second from right, congratulate the Commitments after the group's performance at the AIDS Project Los Angeles benefit, held at the Universal Amphitheatre. The MCA soundtrack to the film "The Commitments" has gone gold and reached the top 10 of The Billboard 200 Top Albums chart.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atco-EastWest Records in New York, a new division of Atlantic combining Atco Records and EastWest Records America, appoints Sylvia Rhone chairman/CEO, Vince Faraci and Harry Palmer co-presidents, Craig Lambert executive VP, and Merlin Bobb senior VP. They were, respectively, co-president/CEO of EastWest, co-president/chief operating officer of EastWest, president of Atco, senior VP of national promotion for Atco, and senior VP of A&R for EastWest. (See story, this page.)

Adam Ritholz is promoted to executive VP of Chrysalis Records in New York. He was senior VP of business affairs/A&R operations.

Michael Plen is promoted to senior VP of promotion for Virgin Records



RITHOLZ



PLEN



HUTTENHOWER



HETHERWICK

in Los Angeles. He was VP of promotion.

Bryan Huttenhower is promoted to VP of A&R for A&M Records in Los Angeles. He was director of A&R.

Angel Records in New York appoints Gilbert Hetherwick VP of sales and market development. He was VP of marketing/sales at Telarc International.

Mark Pucci is appointed VP of publicity and media relations for Capricorn Records in Nashville. He was president of Mark Pucci Associates.



PUCCI



LAYTON



STEEL



INOMATA

DCC Compact Classics in Los Angeles names Stan Layton senior VP/GM and Del Costello VP of new product development. They were, respectively, VP/GM of the company and regional VP of marketing for CBS Records (now Sony Music).

Dana Keil is promoted to national director of top 40 secondary promotion, West Coast, for Columbia Records in Los Angeles. She was associate director of national secondary promotion.

RCA Records in New York names Bob Anderson senior director of product development. He was Northeast regional director of the label.

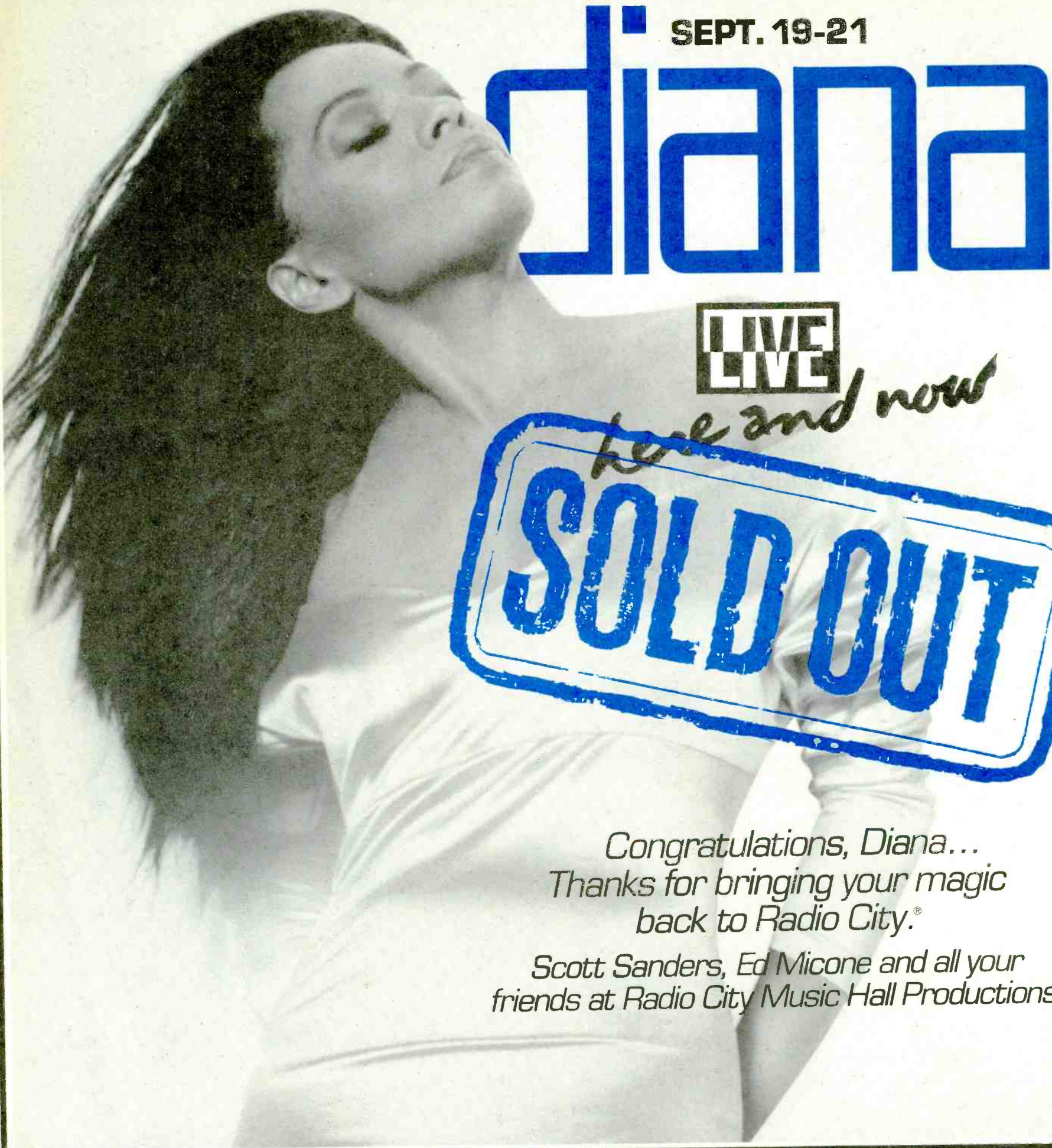
Bill Bennett is named director of promotion for DGC Records in Los Angeles. He was senior VP of rock promotion and artist development for MCA.

Jim Leavitt is appointed director of creative services at the Imago Recording Co. in New York. He was director of artist development at Arista.

Kenny Altman is appointed director of promotion for Real Music in San Luis Obispo, Calif. He was sales and promotion manager for Music West Records.

PUBLISHING. David Steel is promoted to senior VP of Virgin Music in Los Angeles. He was VP/GM.

RELATED FIELDS. Yoshio Inomata is promoted to VP of licensing for the Harry Fox Agency in New York, the licensing subsidiary of the National Music Publishers' Assn. He was director of licensing.



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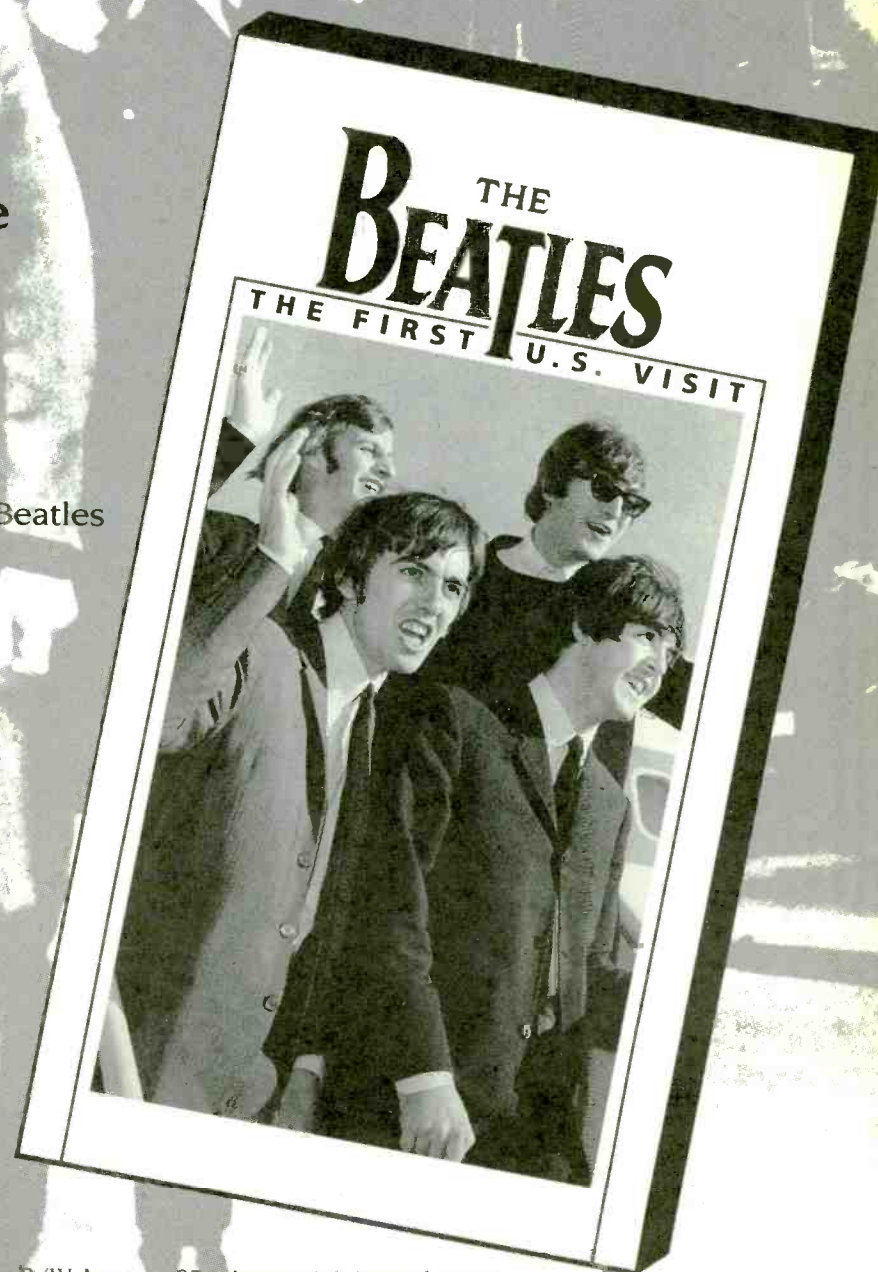
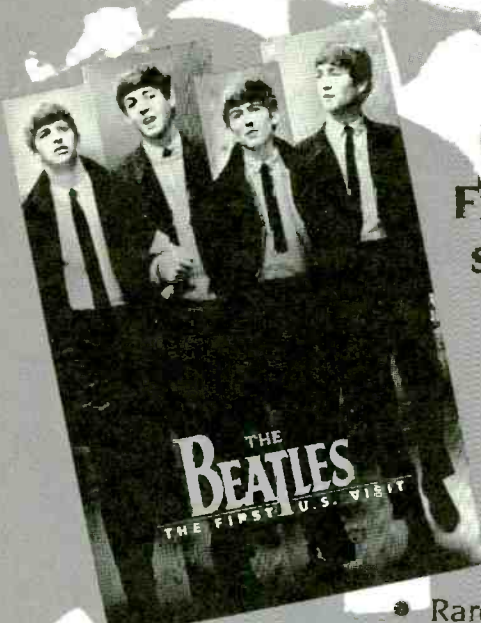
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Azoff's Imprint Taking Giant Steps

Focusing On Rock After Urban Successes

BY CRAIG ROSEN

LOS ANGELES—With its first No. 1 single and two platinum albums under its belt, Irving Azoff's Giant Records is having a banner year, while some of the other new imprints are struggling.

Giant, which is partially owned by Warner Bros., recently scored its first No. 1 single with Color Me Badd's "I Adore Mi Amor" and has racked up platinum-plus sales on that act's debut album, "C.M.B.," and the "New Jack City" soundtrack.

While Giant's early successes have been primarily in the urban and dance arena, chairman Azoff says Giant is "moving more into the alternative and rock'n'roll side now, but will

continue to push on the urban side." The label recently opened a Nashville office (Billboard, Oct. 5) and has plans to open a division in the U.K. as well. The goal is to make Giant "a full-service company," says label president Charlie Minor.

"Quite honestly, we came with the records first that seemed more conducive to what radio was doing," Azoff says. "Now we are coming with some of the more long-term developing projects."

Giant's current projects include "620 W. Surf" by Chicago-based singer/songwriter Michael McDermott and "Cakewalk" by modern rock act House Of Freaks.

Warren Zevon will make his Giant solo debut in October with "Mr. Bad

Example" (Zevon sang lead on Giant's 1990 "Hindu Love Gods" album). Giant will also release Donald Fagen's "New York Rock & Soul Revue"—featuring Michael McDonald, Boz Scaggs, and Phoebe Snow—before year's end.

Azoff has high expectations for both the Zevon and Fagen projects. "In a way, it reminds me of what happened with Tom Petty on 'Full Moon Fever'—[Zevon] has made a singer/songwriter album. You can actually hear and understand his lyrics." He expects the soul-oriented Fagen project to do well also, coming on the heels of MCA's success with "The Commitments" soundtrack.

While Giant is working some established acts, it also has big plans for another new act, F.S. Effect, the second outfit Azoff plans to break off of the "New Jack City" sound-
(Continued on page 79)



Chris & Ches. Chrysalis worldwide chairman Chris Wright, left, congratulates Chrysalis recording artist Chesney Hawkes after a performance in Dallas. Hawkes' debut single, "The One And Only," is in the top 40 of the Billboard Hot 100 chart.

Cole Makes Memorable Move

In The Multiplatinum Ranks

BY PAUL GREIN

LOS ANGELES—Natalie Cole landed her first double-platinum album last month with her Elektra debut, "Unforgettable." And Paula Abdul, Michael Bolton, and Paul Simon landed their second double-platinum studio albums in a row.

Abdul's "Spellbound," Bolton's "Time, Love And Tenderness," and Simon's "The Rhythm Of The Saints" all topped the 2-million mark in September, according to the Recording Industry Assn. of America. In addition, Bolton's previous album, "Soul Provider," edged past the 4-million mark.

Bryan Adams' single "(Everything I Do) I Do It For You" was certified triple-platinum last month, signifying sales of 3 million copies. It's the best-selling single since USA For Africa's "We Are The World" in 1985, which went quadruple-platinum.

In addition, Morgan Creek Records' "Robin Hood: Prince Of Thieves" soundtrack, which contains Adams' A&M smash, was certified gold and platinum simultaneously. Two other current albums reached both levels simultaneously last month: D.J. Jazzy Jeff & the Fresh Prince's "Homebase" and Color Me Badd's "C.M.B." Both albums have already yielded platinum singles, "Summertime" and "I Wanna Sex You Up," respectively.

Columbia hit makers Mariah Carey

and C&C Music Factory both scored last month. Carey's 1990 debut album topped the 6-million mark; C&C's "Gonna Make You Sweat" topped 3 million. Carey won last year's Grammy as best new artist; C&C is the front-runner to win for '91.

A pair of uncompromising, hardcore rap and hard rock albums were also certified platinum: Ice Cube's "AmeriKKKa's Most Wanted" and Jane's Addiction's "Ritual De Lo Habitual."

Numerous catalog albums also moved up the multiplatinum ladder. Pink Floyd's 1973 classic "Dark Side Of The Moon" topped the 12-million sales mark, becoming one of the five highest-certified albums in history. It trails Michael Jackson's "Thriller" (21 million) and Fleetwood Mac's "Rumours" (13 million) and ties the Eagles' "Their Greatest Hits" and Bruce Springsteen's "Born In The U.S.A."

Three '70s albums by the Steve Miller Band also went multiplatinum. "Fly Like An Eagle" (1976) was certified for U.S. sales of 4 million copies; "Book Of Dreams" (1977) came in at 3 million; "Greatest Hits 1974-1978" was certified at 5 million.

And MCA artist Patsy Cline's "Greatest Hits" topped the 3-million mark, making it one of the best-selling country albums of all time.

A complete list of September certifications follows.

(Continued on page 90)

MCPS, BPI Case Winds Down

U.K. C'right Tribunal Ruling Due

BY PAUL EASTON

LONDON—The U.K. Copyright Tribunal has finished its three-week hearing of written testimony and cross-examination of expert witnesses in the long-running royalty dispute between the British Phonographic Industry and the Mechanical Copyright Protection Society.

The two sides have been in dispute (Billboard, Sept. 21) since the 1988 Copyright Act abolished a statutory mechanical rate.

MCPS wants a new rate of 9.5% of the published price to dealers (PPD),

based on the BIEM/IFPI agreement applied in continental Europe.

The BPI claims that, because of the U.K.'s "unique position" in developing international talent, the rate should be 20% lower than the former mechanical royalty, which was 6.25% of the retail price.

In his summing-up for the MCPS, attorney Robert Engelhard said that, if this were the case, the record companies should revise their own internal arrangements to pass on some of their additional U.K. investment.

"Extra A&R expenditure should
(Continued on page 86)

Hi, 'Neighbours': Adams Moves In At No. 6; Peppers, Connick, Cult, Streisand Also New

THIS HAS BEEN a wide-open season in pop music, with artists as diverse as R.E.M., N.W.A, Natalie Cole, Metallica, and Garth Brooks topping The Billboard 200 Top Albums chart in the past five months.

This remarkable diversity continues this week, with Bryan Adams, the Red Hot Chili Peppers, Harry Connick Jr., the Cult, and Barbra Streisand entering the chart inside the top 40.

Adams' "Waking Up The Neighbours" is the top new entry at No. 6. The album has already climbed higher than Adams' previous release, "Into The Fire," which peaked at No. 7 in 1987. "Waking" includes "(Everything I Do) I Do It For You," the best-selling single since "We Are The World" (see story, this page).

The Red Hot Chili Peppers' "Blood Sugar Sex Magik" debuts at No. 14, instantly becoming the group's highest-charting album to date. "Mother's Milk," the band's previous highest-charting album, reached No. 52 in 1989.

Connick's "Blue Light, Red Light" bows at No. 23. The jazz/pop crooner's last album, "We Are In Love," peaked at No. 22 in March.

The Cult's "Ceremony" opens at No. 25, and is likely to become the band's second top 10 album in a row. "Sonic Temple" logged six weeks at No. 10 in 1989.

And Streisand's lavish, four-CD career retrospective, "Just For The Record . . ." bows at No. 38. Some months back, we predicted this album would be the AC equivalent of "Bruce Springsteen & the E Street Band Live/1975-1985." 'Nuff said.

The diversity of artists in the top 40 on The Billboard 200 is, we suppose, a sign of lack of direction in pop music; a reflection of the fact that no one act is providing leadership and setting the trends. But it's also a very healthy sign that a wide range of consumer tastes are being addressed. If the top 40 were all rock, or all dance/pop, or all adult contemporary, many music fans would be left out. This way, everyone is invited to the party.

OLDIES CONTINUE to make their mark on the Hot 100.

Aaron Neville's "Everybody Plays The Fool" jumps to No. 10, 19 years (yikes) after the Main Ingredient's original version hit No. 3. Neville's single was co-produced by Linda Ronstadt, who had great

success in the '70s and early '80s reviving oldies.

Michael Bolton's remake of Percy Sledge's 1966 smash, "When A Man Loves A Woman," is the top new entry at No. 44. Bolton has previously reached the top 40 with remakes of two other '60s R&B classics, Otis Redding's "Dock Of The Bay" and Ray Charles' "Georgia On My Mind."

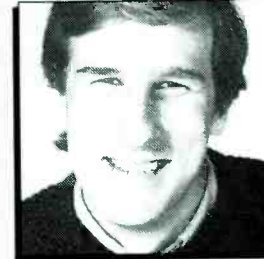
K.M.C. Kru edges up to No. 50 with "The Devil Came Up To Michigan," a rap adaptation of the Charlie Daniels Band's 1979 country/pop crossover, "The Devil Went Down To Georgia."

D.J. Jazzy Jeff & the Fresh Prince bow at No. 72 with a remake of Anita Ward's 1979 smash, "Ring My Bell," proving once again that any song can come back.

And Latin Alliance's remake of War's 1975 top-down classic, "Low Rider," dips to No. 86.

CHART BEAT

by Paul Grein



FAST FACTS: Mariah Carey lands her fifth No. 1 single in less than 15 months with "Emotions." Carey is the first artist to hit No. 1 with his or her first five singles. Her "Emotions" album holds at No. 4 in its second week on The Billboard 200.

Karyn White lands her first top-five hit on the Hot 100 with "Romantic." The song jumps to No. 2 on the Hot R&B Singles chart. Often, singles by black artists take weeks or even months to cross over after they have scaled the R&B chart. The fact that White's single is already in the top five on the Hot 100 while still climbing the R&B chart underscores the depth of her crossover appeal.

Prince is one week away from having three songs in the top 20. Martika's "Love . . . Thy Will Be Done," which she and Prince co-wrote, jumps to No. 11. Prince & the N.P.G.'s "Cream" vaults from No. 32 to No. 17. It leapfrogs over Prince's other hit, "Gett Off," which jumps from No. 25 to No. 21.

WE GET LETTERS: William Simpson of Los Angeles notes that Roberta Flack has hit the top 40 on the Hot 100 with a different duet partner in each of the past three decades. Flack teamed with Donny Hathaway for three top 40 duets in the '70s, with Peabo Bryson in the '80s, and now with Maxi Priest in the '90s. The kicker: The great Arif Mardin produced both the Flack/Hathaway classic "Where Is The Love" and the current Flack/Priest hit, "Set The Night To Music."

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BEER SPONSORSHIPS ARE GOOD ALL AROUND

Anheuser-Busch Does Not Target Underage Fans

BY JOSEPH P. CASTELLANO

Anheuser-Busch has long invested in the sponsorship of top music entertainment acts for one very simple and smart business reason: Millions of music fans are beer drinkers.

Likewise, chart-topping musicians have actively sought our sponsorships because millions of beer drinkers are music fans.

For both sides, these business decisions have brought numerous benefits.

Despite those benefits, Billboard talent editor Thom Duffy recently admonished artists in his column to think twice about relationships with companies that produce alcoholic beverages (Billboard, Sept. 7). To support his point, he cited a research report that claimed the American public has a low opinion of alcohol beverage companies.

Our question is this: How many music fans were included in that research? How many of those interviewed for this research had witnessed one of the shows from the Rolling Stones' Steel Wheels tour, or the annual Budweiser Superfest tour? How many had attended recent concerts by George Strait or Huey Lewis & the News?

These fans understand, accept, and appreciate our sponsorship. And we would suggest that restricting or censoring sponsorship is as offensive to music fans as censoring lyrics or placing warning labels on albums. Such restrictions, whether they be in the music business or the beer business, insult people's intelligence and jeopardize the First Amendment—which pro-

tests both Billboard's right to print columns and our right to advertise.

The artists we sponsor can tell you about the benefits our sponsorships bring. They will tell you how sponsorships by Budweiser or another of our beer brands have helped them and their promoters put on larger shows, longer shows, and more shows—how we have helped them reach more fans with live performances.

These artists will tell you how our sponsorships have helped offset

drink responsibly. They "know when to say when." They use designated drivers. They are the people who enjoy a beer at family picnics, while talking things over with friends, at backyard barbecues, at weddings, and other celebrations. They also buy tickets to concerts and purchase prerecorded music.

Beer entertainment sponsorships bring a lot of good to a lot of people. And the only price fans have to pay for beer sponsorships are the sight of a few appropriately placed beer

those acts that attract adult fans. Sponsorships are expensive, and it would be bad business (not to mention illegal) to spend our money marketing to those who cannot purchase our products.

The association between beer companies and music entertainment acts is exceptional. To criticize it is unfair, uninformed, and simply irresponsible.

Despite those who would attack this association, Anheuser-Busch plans to continue sponsoring class entertainment acts. Sponsorships are good, responsible business for us, for artists, promoters, and concert venue managers.

And counted among the big winners are music fans.



'The fans accept and appreciate our sponsorship'

Joseph P. Castellano is VP of the department of consumer awareness and education for Anheuser-Busch Companies Inc.

Thom Duffy replies: Joseph Castellano neatly sidesteps the central issue raised in the Sept. 7 Beat column by raising red herrings such as "censoring sponsorship"—which Billboard never suggested or endorsed—and such claims as the dubious benefits of sponsorship to fans, who pay just as much for tickets to sponsored concerts as for those to nonsponsored shows. He does not confront the findings of the alcohol industry's own study that nearly two-thirds of American adults hold a low opinion of the liquor business, and that three-fourths believe alcohol advertising is a major contributor to underage drinking. The column suggested that these findings—from the industry's own research—might well prompt pop musicians to reconsider the "business benefits" of such deals.

skyrocketing production costs, and how they have helped maintain reasonably priced tickets.

Many of these artists will also tell you that, beyond direct financial benefits, this sponsorship has helped increase their overall visibility—resulting in more radio play and more television concert coverage.

As Duffy stated, "most Americans view moderate consumption of alcohol as 'an acceptable part of adult life.'" In fact, there are 80 million beer drinkers in this country, and the vast majority of them

signs and verbal recognition of the sponsoring beer brand by the show announcer.

Does the presence of beer advertising make people drink beer? Does it promote alcohol abuse? Is that what makes people start drinking? No.

Those who have raised or taught teenagers know that their own influence as parents and the pressure of peers are the key elements shaping young attitudes and behavior toward drinking. Additionally, Anheuser-Busch is careful to sponsor



IRRATIONAL VIEW

I am writing in response to what I feel was a very disturbing letter by James Scarpelli (Billboard, Sept. 28). His depictions of both top 40 radio and what he feels is the average top 40 listener were way out of line, irrational in a musical sense, and bordering on prejudice.

Although this format has problems, it is not due to the lack of what Scarpelli calls "different" artists. The man is quite obviously speaking from a rock/metal/alternative-leaning viewpoint, and if that's what he likes to listen to, fine. But why can't he afford the rest of us this privilege?

As an African-American male, I grew up listening to diverse kinds of music, much of which falls right in line with Scarpelli's taste. But, just as I enjoy INXS, U2, Pat Benatar, Guns N' Roses, Motley Crue, R.E.M., and Queensryche, I also feel at home with Public Enemy, Heavy D., Color Me Badd, New Edition, Bell Biv DeVoe, Whitney Houston, Luther Vandross, and Another Bad Creation.

Top 40 isn't for everyone. It's for

people who have tossed away infantile musical barriers, be they based on race or anything else, and are able to see the best in rock, R&B, metal, A/C, dance, and rap. It's for people who like "popular" music of all kinds.

Sure, top 40 should take more risks and be more open to alternative acts. But Scarpelli should also realize that, just because "his" music isn't predominant at top 40 doesn't mean that the format is bad. It just means he should either grow up or go to a format that will please him.

SMACKS OF RACISM

The addition of the new "Voices Carry" feature in the Commentary section is an interesting idea. For people in the music industry, it's helpful to get word from "the outside" to broaden their perspective. But I was troubled by the sentiments expressed by James Scarpelli in the debut column.

While Scarpelli's opinion that top 40 radio should broaden its scope is certainly valid, his lists of acts he feels are overexposed and those he feels are under-represented smack of racism. Too much dance music and too many ballads by black art-

ists? Replace them with white artists with a rock beat, he seems to be saying. Scarpelli doesn't even include rockers like Living Colour and Fishbone in his list of artists he'd like to hear more of. In fact, not one black artist is mentioned in his list.

In my opinion, Billboard would do well to read a bit more deeply into letters such as Scarpelli's and recognize the limits of his advice to the industry. We certainly don't need divisive sentiments at a time when all sorts of music by all sorts of people is filling the charts with real variety.

Kathy Gillis
 Director, National Publicity
 Virgin Records
 New York

Billboard replies: While most of James Scarpelli's favorite artists seem to be white, it is his prerogative to like one kind of music more than another, and to express his dismay over the fact that he hears so little of what he likes on top 40. Regarding Billboard's propriety in publishing "divisive sentiments," the main purpose of the Commentary page is to provide a forum for a variety of opinions.

LOVES GUNS N' ROSES

I enjoyed reading your article on

Guns N' Roses in the Sept. 21 issue of Billboard. The advance order of 4 million units for the two albums is phenomenal, but you've got to hand it to these guys: They are extraordinary in their field.

I recently bought both "Use Your Illusion" recordings and noticed a sticker on the jewel boxes saying, "This album contains language that some listeners may find objectionable. They can F*** OFF and buy something from the New Age section." In America, they are making such a fuss about obscene lyrics. Here in Europe we buy the albums not for their obscene lyrics but because we like the band!

Anyway, "Use Your Illusion" I and II should easily top the 10-million sales mark and mae outsell "Appetite For Destruction" because of the superior quality and production of the songs.

Eric Tersage
 Sint-Niklaas, Belgium

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.

Radio

Country Stays Hot In Summer Arbs Good News, Too, For Some Hard-Rockers

BY PHYLLIS STARK
with SEAN ROSS

NEW YORK—How hot is country right now? Hot enough that even the summer ratings look good, judging from the first summer Arbitron returns. This despite the fact that summer is not traditionally a good country book.

WYNY New York was up 3.3-3.5 12-plus; in the Long Island book, it was second, going 3.2-5.0. KZLA Los Angeles rose 1.6-2.6, although it is still off slightly from its winter share of 2.8. WUSN Chicago was up sharply 3.3-4.5. WXTU Philadelphia was up 4.0-4.7. KFRG Riverside, Calif., regained its market lead, going 8.3-10.1.

On the rock front, New York album outlet WNEW-FM was up 3.1-4.0, despite the departure of PD Dave Logan during the summer. Classic rock rival WXRK was also up 3.3-3.8. In Los Angeles, album KLOS held steady at 4.5 and classic rock KLSX held at 2.8, despite the much-heralded recent debut of

Howard Stern in mornings. Philadelphia album rocker WMMR was up 5.7-6.4, edging ahead of classic rock WYSP, which was off 6.1-5.9.

There was also good news for some hard-rock outlets. Chicago's WWBZ (The Blaze) was up 3.9-4.6 and was well ahead of rival WLUP-FM (3.6-3.5). This despite signs in some of the early Arbitrons that The Blaze was starting to level off. KIOZ San Diego, which changed calls from KGMG-FM this book, was up 2.6-4.0 and was No. 1, going 5.7-7.2, on its home turf of the San Diego North County book. WAAF Boston was up 2.2-2.7. And WLLZ Detroit, which has started rocking harder in recent weeks, went 3.4-4.2 and passed rival WRIF, which went 4.4-3.9.

Overall, oldies WCBS-FM continued to rule New York, although it was down slightly 5.2-5.1. Rounding out the top five were AC WLTW (4.8-4.9), urban WRKS (5.1-4.8), easy WPAT-AM-FM (4.9-4.7), and N/T WINS, which held steady

at 4.3. Urban WBLS was up 3.8-4.2, tying for sixth place with top 40/dance WQHT (4.0-4.2). AC WNSR was off sharply 4.2-3.4. Top 40 WHTZ (Z100) rebounded slightly (3.6-3.8), while format rival WPLJ (Mojo Radio) also rose slightly 2.2-2.3.

In Los Angeles, AC KOST continued to dominate (6.1-5.9), while top 40 KIIS (4.7-5.3) and urban KKBQ (4.1-4.9) made strong showings. Despite a dip from 5.1 to 4.7, N/T KABC managed to capture fourth place, while KLOS ranked fifth. Spanish KLVE came on strong (2.8-3.5) as did AC KLIT (9-1.6).

Like the top two markets where the No. 1 position remained status quo, Chicago's N/T leader WGN stayed in No. 1, although urban
(Continued on page 15)



Getting Comfortable. WXRK (K-Rock) New York hosted a bed race for the Muscular Dystrophy Assn. Sept. 15. Five-person teams raced their beds on wheels for 100 yards. The K-Rock team was captained by morning show producer "Boy" Gary Dell'Abate, pictured reclining, and also included, from left, staffers Tim Reid and Frank Flores, and intern Mike Gange.

Maine Broadcast Co. Fined Over Time Brokerage Deal

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has fined a Maine radio broadcast company \$10,000 for entering into a local marketing agreement with another station that the commission felt violated commission rules and amounted to unauthorized transfer of control of a license.

CanXus Broadcasting Corp.'s

WASHINGTON ROUNDUP

WCXU Caribou, Maine, received the Sept. 9 letter after entering into three agreements beginning in August 1987 with Colonial Broadcasting's WKZX Presque Isle, Maine. In the agreements, the majority owner of CanXus became VP of Colonial and GM of WKZX, WKZX would simulcast the programming of WCXU, and both stations would share sales staffs.

After investigation, the FCC found that the agreements constituted "in a de facto assignment of the station license and that misstatements to the commission through "carelessness" justified the \$10,000 fine.

The complaint was filed by a competitor. Dennis Curley, president of CanXus, says he will ask the FCC to reconsider the case.

In other FCC news, the agency

on Sept. 26 voted to relax rules and initiate others to revitalize the ailing AM band.

The proceeding, several years in the making, will not only contain technical elements to reduce interference and upgrade signals for better AM receivers, but will have migration and ownership limit changes as well.

The FCC will now open the much-talked-about "expanded band" from 1605 to 1705 kHz to those large AMs that cause the most congestion and interference.

It also relaxed national cross ownership rules (12 AMs, 12 FMs, 12 TVs) and local duopoly rules (one AM to a market) for AM, with stipulations that interference be reduced. Still ahead, in a separate proceeding, is an FCC decision on relaxing ownership rules for FM licensees.

AM/FM simulcasting will continue to be allowed, although the commission has said if the economy (and radio's economic condition) improves, it may be axed.

The commission will also issue tax certificates in conjunction with voluntary agreements by licensees to go dark in an effort to reduce overall AM interference caused by crowding.

The FCC will also relax AM band Travelers Information station rules and will promote efforts by the industry to encourage manufacturers to produce better AM receivers.

FM 'COUNTRY CLUB' BOOM DRAWING MORE MEMBERS

(Continued from page 1)

months, country showed a net gain of about 20 stations last month. And most country consultants say they have one or two clients ready to hatch in the next few weeks.

"This could be the beginning of a steady stream of new competitors," says consultant Bob Glasco. "If there are people alone in their markets, they'd better get ready because they're not going to be alone for long. Better for them to do the necessary housekeeping to make sure their position is well-defended."

Country radio's numbers have been on the rise for the last year, so why are station owners just responding now? Some still have bad memories of the Urban Cowboy boom of the early '80s—and the number of stations that switched again several years later. Others were unfamiliar or uncomfortable with country and, as consultant Mike Chapman puts it, "didn't want to get abused at the country club."

But the biggest reason that many powerhouse country FMs have avoided head-to-head competition for so long is the notorious loyalty of country fans, and the inability of some well-financed new stations to overcome that loyalty during the mid- and late-'80s. So even as country FMs racked up double-digit shares by being alone in their market, other operators were afraid to attack them.

EYE OF A KMLE

In recent years, however, country radio's market share has expanded to the point where—at least in markets where country music is a major part of the lifestyle—the second station can make some headway without putting the existing country FM out of business.

Perhaps the best example of that scenario is Glasco's former station, KMLE Phoenix, which was launched in 1988 and was fourth in the market this spring. Although KMLE's music differs little from that of rival KNIX,

its presentation is skewed toward younger demos. While 18-34 numbers have grown for most country stations, outlets like KMLE have been in an especially good position to grab new, younger converts to the format. "KMLE expanded the country universe in Phoenix, and that made people study the opportunity," says consultant Ed Shane. But he emphasizes that it was not just KMLE that has prompted the current boom; it is the

'It's the availability of music that has caused all the new stations'

success of country "all over the U.S."

KMLE is the acknowledged inspiration for Unistar's new Hot Country format. And, intentionally or otherwise, it seems to have been the model for the handful of country challengers launched in recent years. If KWNR Las Vegas and WTDR Charlotte, N.C., have not toppled their powerhouse competitors yet, they have made a surprising amount of headway compared with their predecessors.

FINALLY FRAGMENTING?

All of which raises the question of whether country is finally fragmenting. It is important to note that WTDR signed on with a country/rock hybrid, but made little progress until it went to a more conventional country format. Even then, however, WTDR still images heavily around new artists, as does KWNR. On the other side, Houston's third FM, KKBQ, is billing itself as "Easy Country," with a music mix and presentation that recall the softer country stations of the early- to mid-'80s.

"Country is getting to a point where there are enough people who like the format and have an appetite for another presentation," says

Gregg Lindahl, GM of KLRX Dallas and former GM of WTDR's rival, WSOC. "It's not like the old station is doing anything wrong. It's just that there's a choice."

"If you take 'On The Road Again' and play it next to 'The Thunder Rolls,' it sounds really old," says Chapman. "Now there's enough good current and recurrent music to be the staple of a radio station instead of having to be all over the road. It's the availability of music that has caused all the new stations."

"WE'RE NO. 2!"

Radio's financial woes and the quest for adult demos have also sped up the process. AC is already too fragmented in most markets. Oldies is not considered a format that supports two FMs. And, as consultant Moon Mullins notes, "There are a lot of stations in trouble and they're fishing about for whatever they can find. With all that press that country's getting, a lot of them are looking in that direction." Consultant Joel Raab adds, "In a lot of markets, you're better off being the No. 2 country than the No. 2 CHR, and you're seeing that happen."

Mullins also thinks the increased availability of country formats via satellite will fuel a rise in second country FMs. Unlike the early country satellite networks, which were intended as cost-saving operations for smaller markets, Unistar's Hot Country is targeted toward larger-market FMs and Satellite Music Network's Real Country—which recently added FMs in Denver and Birmingham, Ala.—has recently been retooled to target larger-market FMs.

Also, Raab notes that "back in the early '80s when all those stations were going country that shouldn't have, there wasn't a lot of research being done. People now have the research to make intelligent decisions."

Although there are rumors about
(Continued on page 14)

Longtime WSIX GM Manning Steps Down; Cummings To L.A.'s KPWR, Michaels To KJLH

AFTER FOUR YEARS as GM of WSIX Nashville, **David Manning** has announced that he'll step down to launch his own company, Five Star Communications. **Diane Kruthaupt**, last with crosstown classic rocker WGFY, is the new GM. Manning will serve as a corporate adviser to WSIX; Five Star will work with WWTN, the N/T station that WSIX programs via an LMA, and look for other properties.

Elsewhere in Nashville, WSM-FM morning co-host **Ginny Harmon** relocates to middays at AC WINK Fort Myers, Fla. The Nashville Network's **Cathy Martindale** replaces her. And Southern gospel outlet WAMG has reportedly gone dark.

LMA: SAN ANTONIO SCROLL

Oldies **KSMG** San Antonio, Texas, has an agreement in principle, although, at press time, not a signed contract, with format rival **KISS**. Look for a change next week at **KISS** that would reduce the number of oldies FMs in town from three to two. GM **Mike Madigan** may stay with **KISS** owner Adams Communications in another capacity. Over at **KSMG**, **Jeff Scott**—former PD of crosstown **KSRR**—has been named director of research and station development for **KSMG's** owner, the Rusk Corp., and is now in-house consultant at **KSMG**. Longtime PD **Kelly McCann** is out and can be reached at 512-681-5088.

EZ Communications and Beasley Broadcasting have each entered into their second LMA in a month's time as EZ's AC **WMXC** Charlotte, N.C., strikes a deal to oversee Beasley's top 40/dance **WCKZ** (Kiss 102). **WCKZ's** programming staff stays; GM **David Chandler** and all but three salespeople are out.

Album **KPOI** Honolulu, which entered into a sales arrangement with top 40 **KQMQ** last week did indeed strike a deal with classic rock rival **KHFX** (Billboard, Oct. 5). **KHFX**

goes to Satellite Music Network's Pure Gold format. GM **Ronnie Hope** stays; PD **Paul Holt** and his entire staff are out.

PGMG: CONSULTANTS GET COMFORTABLE

Emmis VP/programming **Rick Cummings** adds PD stripes for **KPWR** (Power 106) Los Angeles, the station he has overseen since the departure of PD **Jeff Wyatt**. Cummings keeps his group duties. At urban rival **KJLH**, consultant **Lee Michaels** is now in-house as chief operating officer. PD **Lynn Briggs** exits. **Mi-**



by Sean Ross with
Phyllis Stark & Rochelle Levy

chael, who will continue his consulting activity, will name a new PD.

Premiere Broadcasting executive VP/operations **Gary Jensen** is now director of programming for **WISN/WLTQ** Milwaukee. N/T **WISN** PD **Richard Holcombe** and morning host **Don Vogel** are out. **WLTQ** PD **Fred Brennan** stays on as PD. The Milwaukee Journal reports that a **WISN** sales rep has sued the station for allegedly taping her conversations with another employee. Both the employees were suing the station for discrimination.

Album **WGR-FM** Buffalo, N.Y., MD/RD **Bob Richards** is now PD for co-managed **WUFX**, replacing **Ralph Cipolla**. Oldies **WGKL** Charlotte, N.C., PD **Tim Fox** is out; **WGKL** is doing nine formats in nine days in advance of a format change.

KQPT Sacramento, Calif., becomes the first of two stations that will go below the line in the summer Arbitron book because of a blurb that appeared in **KQPT's** newsletter. . . **WEZW** Milwaukee GM **Jack Sabella** and p.m. driver **Chris Moreau** exit.

Infinity's simulcast AC **WLIF** Baltimore becomes **WJFK-AM**, the newest home of **Howard Stern**, this week, launching a 24-hour simulcast with co-owned **WJFK-FM** Washington, D.C. **Alex Bennett**, who, for weeks, has been the new rumored midday person at **WJFK**, has officially resigned the morning slot at modern **KITS** San Francisco. Elsewhere in Baltimore, **WYST-FM** (92Q) has finally applied for new calls: **WERQ** for "We Are Q."

N/T **WWWE** Cleveland ND **Bob Tayek** exits for the managing editor job at **WKYC-TV**. . . At urban **XHRM** San Diego, OM **Rod See** and PD **Chris James** are out. Night jock **Don Davis** is now PD. Midday host **Bailey Coleman** is MD again.

Easy **WEZE-FM** Pittsburgh will indeed go religious and change calls Oct. 28 (Billboard, Sept. 21). **WEZE** will go to a mix of local and syndicated religious- and family-themed N/T. **WEZE** was a relatively recent convert to easy listening. So was **WLNE** Montgomery, Ala., which has now switched to soft AC.

Communicom Corp. of America president/chief operating officer **John Mueller** is out; CEO **Lee Everding** assumes his duties. At Communicom's religious/AC **WWDJ** New York, OM/morning man **Frank Reed** exits for afternoons at **KLTY** Dallas, replacing **David Pierce**, now with **KLVR** Santa Rosa, Calif. . . Morning man **Jerry Williams** is named PD at religious **WLIX** Long Island, N.Y.; APD/morning host **Albert Kim** moves to PD/middays at co-owned **WLVX** Hartford, Conn. . . **CKLG** (LG73)/**CFOX** Vancouver, British Columbia, PD **Jim "J.J."**

newsline...

DON KIDWELL is now officially president of U.S. Radio. He has been handling those duties on an acting basis since February.

BOB BURKE is the new asset manager for Bedford Properties' radio stations, replacing **Tim Preece**, who has been reassigned within the company.

WILLIAM BOLSTER has resigned as president of Multimedia Broadcasting. VP/corporate group executive **J. William Grimes** assumes his duties.

JERRY RECKERD is out as OM of **WBT-FM** Charlotte, N.C. He was GM until the recent appointment of **WBT-AM-FM** GM **Bud Sticker**. Former **WBT-AM** GM **John Kilgo** is now VP for **Jefferson Pilot Sports Enterprises**.

STATION SALES: Chase Communications has announced that **Lehman Bros.** has been retained to sell Chase's broadcast properties, including radio stations in Hartford, Conn., St. Louis, and Washington, D.C. Chase will concentrate on its investments in Eastern Europe; **KIXI** Seattle from Noble to Sandusky for \$3.5 million.

WHMP SPRINGFIELD, MASS., gives VP/GM **Thomas Hennessey** president stripes. **GSM** **Richard Heideman** is now VP/station manager.

Johnston adds national PD stripes for Canada's **Moffat** chain.

Despite the AC-to-country change at **KMMA** Fresno, Calif., last week, urban/AC **KSKS** went ahead with its long-pending change anyway, becoming **Kiss Country 93.7** under Phoenix-based consultant **Bob Glasco**. . . After a foray into the direct-mail business, **Scott Robbins** is back as PD of country **WRKZ** (Z107) Harrisburg, Pa. **Brad Flick** remains as p.m. driver.

Former **XHTZ** (Z90) San Diego PD **Brian White** is acting PD/morning host at top 40 **KBTS** (B93) Austin, Texas. Also, **Beth Wilson**, midday host at rival **KHFI**, defects for middays at **B93**. . . AC **KZMG** (Magic 93.1) Boise, Idaho, has gone top 40 under PD **Wes Davis**. **Dave Busch**, from the former **WLOL** Minneapolis, joins for nights. . . Top 40 **WKTJ** Milwaukee APD **Mike Blakemore** is named PD at top 40 **WLRW** Champaign, Ill.

Former **WLOU** Louisville PD **Ange Canessa** is the new PD at urban **WJFX** Fort Wayne, Ind., replacing **Kelly Karson**. . . **Macon, Ga.**, gets its

third urban FM as satellite country outlet **WKXX** (K98) goes to **SMN's** urban/AC . . . P.M. driver **C. Erwin Daniels** is again PD of urban **KMJJ** Shreveport, La., replacing **M.J. Rasool**. Midday host **Sandra "Diva" Gibson** is named MD. . . Morning man **James Williams** is upped to PD at urban **KXZZ** (Z16) Lake Charles, La., replacing **Rob Neal**.

Sports KROL Las Vegas becomes traditional-leaning country outlet **KOWA** (The Cow) under owner/PD/morning man **Paul Bowman**. . . Although it won't change owners for two weeks, all-comedy **KMDY** Thousand Oaks, Calif., is already gone. It's simulcasting AC **KNJO** for now. . . **KJQN** Salt Lake City MD **Biff Raff** is the new PD at modern **KNNC** Austin, Texas.

Morning host **Christy Allen** is upped to PD at rock/AC **WRHQ** Savannah, Ga., replacing **Stanton Jay**. . . AC **KMXA** Lincoln, Neb., switches to Jones easy listening. P.M. driver **E.J. Marshall** is the new PD, replacing **Michael Music**. . . Simulcast AC **WLMX** Chattanooga, Tenn., goes to **CNN** **Headline News**.

KZBB (B98) Fort Smith, Ark., PD **Tom Browne** is the new PD at top 40 **KAFX** Lufkin, Texas, replacing **Randy Jay**. . . Country **KIZN** Boise, Idaho, will be repackaged as "the new Kissin' 92" under consultant **Ed Shane** by the time you read this. . . Country **WACO** Waco, Texas, PD **Kelly Jay** returns to co-owned **KEAN** Abilene, Texas, as PD.

When top 40 **WWGT** (G98) became **AC WCSO** (Coast 98), it immediately touched off a complaint from **WQSS** (Coast 102.5) Camden, Maine. So **WCSO** is now known as **Ocean 98**. . . Top 40 **WAEB-FM** Allentown, Pa., is now calling itself **B104** and has overhauled its lineup. **Ken Matthews** from **WGRR** Cincinnati will do mornings. **Mad Max** of **KKSS** Albuquerque, N.M., joins for nights.

Former **KJZY** Dallas creative director **Johnny Molson** is the new PD at **AC WNHQ** (Q92) Peterborough, N.H. He replaces **Mike Thomas**, who will be production director/afternoons at rival **WKBK-FM**, currently a simulcast N/T outlet. Also at **Q92**, P/T **Gardner Goldsmith** is upped to evenings as **Nick Carelli** goes to afternoons.

PEOPLE: CALVERT GETS HIS WLLZ

LONGTIME WRIF Detroit morning man **Ken Calvert** signs with album rival **WLLZ** for p.m. drive; his noncompete clause lasts through December. Meanwhile, **WRIF** MD **Todd Fowler** is out. . . At top 40 **KKLQ** (Q106) San Diego, p.m. driver **Jo Jo Kincaid** adds APD stripes.

Morning man **J.C. Corcoran** is out at classic rock **KSD-FM**. Across town, p.m. driver **Kevin McCarthy** replaces **Mike Wall** in mornings at oldies **KLOU**. Night jock **Mike McCann** goes to afternoons. P/T **Cindy Dooly** will do nights. . . The Hollywood Reporter says **KROQ** Los Angeles night jock **The Poorman** is being sued for \$250,000 by a Hollywood towing service whose number he gave out on the air, and which was subsequently harassed by **KROQ** listeners.

Modern **WHFS** Washington, D.C., promotes morning man **Bob Waugh** to MD; **Weasel** stays on for afternoons. Overnighter **Aquaman** and night jock **Neci** switch shifts. Also, **Jeff Gibson**, a/k/a "The Brother From Another Planet," joins for P/T from **XETRA-FM** (91X) San Diego.

WIYY (98 Rock) Baltimore morning co-host **Chris Emry** joins **Larry Wax** at top 40 rival **WBSB** (B104). **Glenn Beck** is out. . . Pending the ownership change at top 40 **WAVA** Washington, D.C., former **WLOL** Minneapolis jock **Alan Kabel** is now handling nights. P/T **David LaBonte** is

upped to overnights.

Longtime **WPOW** (Power 96) Miami night jock **Bo Griffin** becomes morning co-host at the top 40/dance station. Late-nighter **Tony The Tiger** goes to nights. **Dimas Martinez** moves up from overnights to Tony's slot. **Rafi Contigo** and **Little Laz** will share overnights.

This was still in flux at press time, but despite rumors that he was headed for top 40 **KUTQ** Salt Lake City, former top 40 **WBPR** Myrtle Beach, S.C., PD **Gary Zane** should instead be back at AC rival **KCPX** by the time you read this. Ex-**WYYS** Columbia, S.C., p.m. driver **Greg Fry** will do Zane's p.m. drive shift at **WBPR**. Meanwhile, former **KUTQ** MD **Thom Timmons** goes to afternoons at top 40 **WWKX** (Kix 106) Providence, R.I., as PD **Bill O'Brien** moves to mornings.

KHTK St. Louis MD **Kandy Klutch** is now MD at **WLUM** Milwaukee. . . At **WODS** Boston, a.m. driver **Austin Of Boston** and p.m. driver **Mike Adams** swap. . . **WKSS** Hartford, Conn., night jock **Michael Walsh** replaces MD **Michael Knight**, now in overnights at **WIOQ** Philadelphia.

At soft AC **KXEZ** Los Angeles, **Greg O'Neill** moves from nights to mornings. **Sandy Kelley** of **Unistar's** Adult Rock & Roll format will do afternoons. **Dick Heatherton** goes from P/T to nights. . . Midday host **Carey Edwards** is named MD at

top 40 **KOY-FM** (Y95) Phoenix. . . Former **KFI/KOST** Los Angeles newswoman **Liz Fulton** is the new ND/morning co-host at oldies **KHYL** Sacramento, Calif. . . At AC **WBLI** Long Island, N.Y., newsman **Ken Rhodes** is upped to morning co-host, replacing **Rick Sommers**, who will do P/T at **AC WLTW** New York.

MD/midday host **Gord Fry** adds APD stripes at album **CITI** Winnipeg, Manitoba. . . Morning producer **Archer Dusablon** is upped to production director at classic rock **WZLX** Boston; he trades places with **Mike Coleman**. . . Former **KGGI** Riverside, Calif., MD **Harley Davidson** is the new MD/p.m. driver at **KKXX** Bakersfield, Calif., replacing **Wild Bill Cherry**, now at album rival **KRAB**. **Kevin Koske** from nights at **AC KCMJ-FM** Palm Springs, Calif., joins as APD/nights.

Sherry Brooks from oldies **KOLL** Little Rock, Ark., goes to crosstown country **KSSN** as MD/overnights, replacing **Gail Daniels**. Overnighter **T.J. Williams** takes **Daniels'** night slot. At crosstown top 40 **KKYK**, p.m. driver **Shadow Steele** moves to mornings, switching places with **Hollywood Haze**. . . AC **WLEV** Allentown, Pa., P/T **Bob Wallace** goes to crosstown **WODE** (Oldies 99) for nights; **Nikki**, former station manager at **WNBT** Wellsboro, Pa., is the new midday host.

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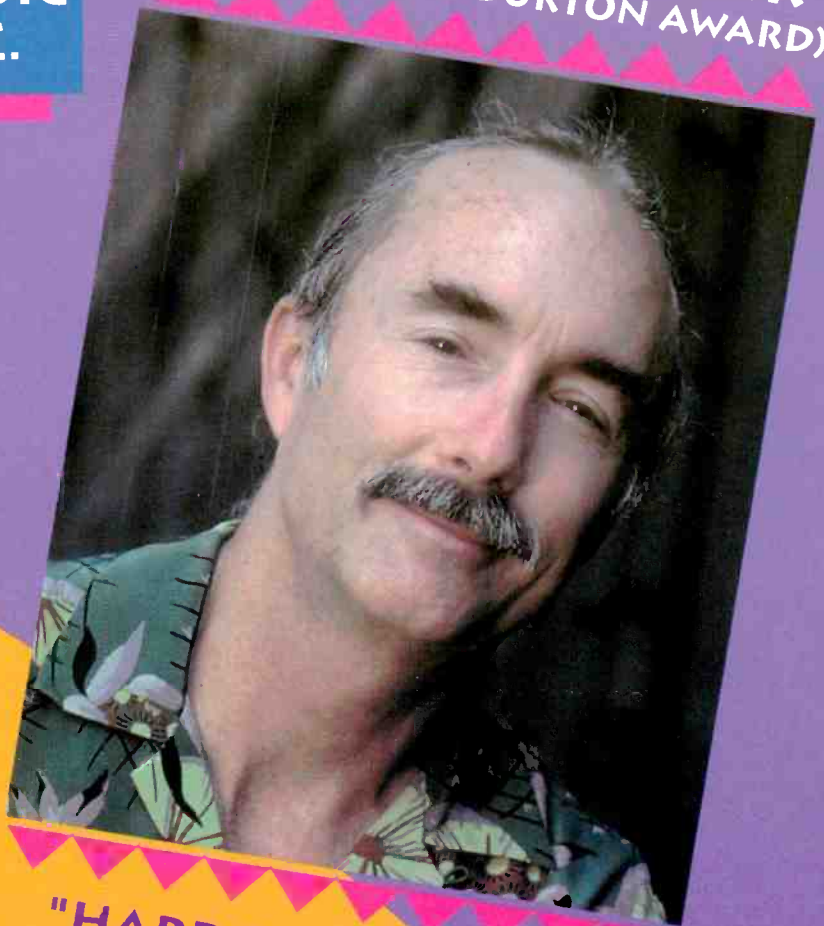
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WHEN I CALL YOUR NAME
Vince Gill
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YET
Sonny Lemaire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music

YOU REALLY HAD ME GOING
Holly Dunn
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RADIO

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
★ ★ NO. 1 ★ ★					
1	1	1	6	DREAMLINE ATLANTIC ALBUM CUT	RUSH 4 weeks at No. 1
2	5	—	2	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
3	3	4	4	DON'T CRY Geffen 19027	GUNS N' ROSES
4	4	7	15	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
5	2	2	5	CAN'T STOP THIS THING WE STARTED A&M 1576	BRYAN ADAMS
6	6	6	5	HEAVEN IN THE BACK SEAT COLUMBIA 38-73976	EDDIE MONEY
7	10	13	4	THE FIRE INSIDE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
8	7	5	6	CALLING ELVIS WARNER BROS. 4-19199	DIRE STRAITS
9	13	15	7	SEND ME AN ANGEL MERCURY 868 956-4	SCORPIONS
10	11	11	9	ENTER SANDMAN ELEKTRA 4-64857	METALLICA
11	8	3	14	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
12	9	9	7	STRAIGHT TO YOUR HEART EPIC 34-73982	BAD ENGLISH
13	15	16	7	BALLAD OF YOUTH MERCURY 868 790-4	RICHIE SAMBORA
14	25	29	4	INTO THE GREAT WIDE OPEN MCA ALBUM CUT	TOM PETTY/HEARTBREAKERS
15	18	24	4	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
16	19	27	4	NO MORE TEARS ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
17	14	14	8	WALK THROUGH FIRE ATCO 4-98748	BAD COMPANY
18	17	18	6	SHAKE ME UP MORGAN CREEK ALBUM CUT	LITTLE FEAT
19	30	31	4	HEAVY FUEL WARNER BROS. ALBUM CUT	DIRE STRAITS
20	21	25	6	EDISON'S MEDICINE Geffen ALBUM CUT	TESLA
21	28	39	3	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE ALBUM CUT/EASTWEST	THE STORM
22	23	26	6	PRIMAL SCREAM ELEKTRA 4-64848	MOTLEY CRUE
23	12	8	7	SOMETIMES (IT'S A BITCH) MODERN 4-98758/ATLANTIC	STEVIE NICKS
24	20	12	16	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN
25	32	30	7	MAN IN THE MOON HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM
26	38	—	2	WHAT ABOUT NOW Geffen ALBUM CUT	ROBBIE ROBERTSON
27	33	36	3	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
★ ★ ★ POWER TRACK ★ ★ ★					
28	42	—	2	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI ALBUM CUT	QUEENSRYCHE
29	16	10	17	HOLE HEARTED A&M 1564	EXTREME
30	31	32	5	SEA OF SORROW COLUMBIA ALBUM CUT	ALICE IN CHAINS
★ ★ ★ FLASHMAKER ★ ★ ★					
31	NEW ▶	1	1	YOU'RE THE VOICE CAPITOL ALBUM CUT	HEART
32	29	23	19	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
33	27	17	11	NOBODY SAID IT WAS EASY DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
34	44	—	2	I WANT YOU ATLANTIC ALBUM CUT	SHADOW KING
35	22	19	6	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
36	36	37	4	REBEL TO REBEL CHARISMA ALBUM CUT	38 SPECIAL
37	35	40	3	LIVE AND LET DIE Geffen ALBUM CUT	GUNS N' ROSES
38	24	22	7	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
39	39	—	2	THERE'S ANOTHER SIDE GIANT ALBUM CUT	RTZ
40	48	—	2	SLOW RIDE CAPITOL ALBUM CUT	BONNIE RAITT
41	26	21	7	THIS IS NOT LOVE CHRYSALIS ALBUM CUT	JETHRO TULL
42	NEW ▶	1	1	LOVE'S A LOADED GUN EPIC 34-73983	ALICE COOPER
43	NEW ▶	1	1	TO BE WITH YOU ATLANTIC ALBUM CUT	MR. BIG
44	43	43	3	RUSH COLUMBIA 44-73844	BIG AUDIO DYNAMITE II
45	46	—	2	HOME FOR BETTER DAYS JRS ALBUM CUT	DILLINGER
46	47	48	3	BAD RAIN EPIC ALBUM CUT	ALLMAN BROTHERS BAND
47	45	35	15	END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND
48	NEW ▶	1	1	RADIO SONG WARNER BROS. ALBUM CUT	R.E.M.
49	40	41	4	BACKLASH BLACKHEART 34-73985/EPIC	JOAN JETT AND THE BLACKHEARTS
50	34	20	8	THE REAL LOVE CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND

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.

FM 'COUNTRY CLUB' BOOM DRAWING MORE MEMBERS

(Continued from page 10)

Chicago getting a new FM shortly, few of the consultants surveyed here think the station boom will expand into "noncountry lifegroup" markets such as Washington, D.C., Cleveland, and Minneapolis. While country stations in those markets have posted strong recent numbers, they are not thought to have enough audience to divide up.

"You can't go into Washington and expand the country audience beyond what's being done," says Shane. "Anybody going in is faced with cutting the audience in half, and that's not enough for either station."

On the other hand, in the double-digit country markets, the available audience is now considered so vast that it almost doesn't matter how good the incumbent station is.

"If you're broad-based, there are ways to attack you and get some numbers, especially with [station leasing agreements] taking place and major-market stations selling for under \$2 million," says Chapman. "If you paid \$1.8 million for a station and you don't know what you're going to do, you look across the street and see the No. 1 guy has a country station and paid \$8 million-\$9 million. He's got interest payments that can drown him. There are questions about how much he can fight back."

STRANGER IN MY HOUSE

To hear it from a lot of the PDs of incumbent country FMs, there is no need to fight back. Many insist they have made no changes, and do not anticipate any, even though they are no longer alone in the market.

So even though KNAX Fresno, Calif., PD Brad Chambers has new competition from both KMMA and KSKS, he speaks for many PDs when he says, "We've played as if we've had a competitor all along... Even if somebody comes in and throws a ton of money at you, if the incumbent has taken care of the audience, it's going to be OK."

PDs of incumbent stations also advance the notion that a new FM expands the country audience in most markets, rather than targeting their listeners. "A rising tide lifts all boats," says Mike Meehan, PD of WCMS Norfolk, Va., which got its new competition from WGH-FM last year. "I'm No. 1 in come now and I never was before. It's more a cultural phenomenon now than [what happens with] any one or two stations."

One reason some PDs are still breathing easy is that while some new outlets have done better than anybody expected, the market powerhouses still have substantial leads, and some are also posting improved numbers. This spring, KMLE had a 6.6 12-plus to KNIX's 10.4. WTDR had a 6.2 to WSOC's 11.4. KWNR had a 4.7 to rival KFMS' 8.9.

Then again, all these new stations are showing steady progress. In Houston, for example, where a similar battle has been running between KIKK-FM and KILT-FM since the early '80s, it took nine years for KILT to beat KIKK on a regular basis.

Some PDs do admit to taking precautionary measures. KSSN Little Rock, Ark., PD Don Moore says, "We've always been active on the street, but we may have stepped that up" following last year's debut of rival KXIX. "It has forced us to do

some outside advertising that we hadn't done before—some billboards and TV, but not a massive amount. We started doing direct mail and that might have been because of them."

KSSN has not decreased its number of commercials to meet the competition, but it is policing that spotload more carefully now, Moore says. In Vegas, KFMS has cut its spotload since KWNR started moving up, adding extra 12-in-a-row sweeps, and cutting back on jock talk.

WILL IT AFFECT PLAYLISTS?

One question about the rise of second country FMs is how they will affect station playlist size. Playlists began shrinking during the early '80s as FM competition rose and only began expanding again in the last few years. Will the new country battles be like Houston—where both major FMs are fairly tight—or like Nashville, where challenger WSIX made WSM-FM more aggressive?

The signs are mixed. KFMS has tightened its playlist somewhat since

KWNR debuted, but it still adds records before KWNR does. In recent months, WSOC Charlotte, N.C., has gone from 31 currents to 22. (GM Todd Leiser insists that move, as well as the recent departure of PD Paul Johnson, was not related to WTDR.)

Chapman does think that playlists will shrink in these instances. "That's the natural move when you have a head-on competitor and I think it's a pretty correct move, although the record companies won't like it."

But the national country radio trend toward more recent music has been too much to stop in some markets. KSSN's list is longer than it was when KXIX came in. And Raab thinks two country stations in a market will make records become familiar faster, thus allowing more new music to be exposed.

Says Mullins, "As long as you're researching your currents, you should just continue to play the hits in a heavy rotation and expose new product in a judicious matter. There's no reason to go down to 20 titles."

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
★ ★ NO. 1 ★ ★					
1	1	1	8	SO YOU THINK YOU'RE IN LOVE A&M 1578	ROBYN HITCHCOCK 4 weeks at No. 1
2	4	5	6	SEXUALITY ELEKTRA 4-64851	BILLY BRAGG
3	12	11	4	GIVE IT AWAY WARNER BROS. ALBUM CUT	RED HOT CHILI PEPPERS
4	10	13	4	WILD HEARTED SON SIRE ALBUM CUT/REPRISE	THE CULT
5	11	17	4	SMELLS LIKE TEEN SPIRIT DGC 21673	NIRVANA
6	3	4	7	ONE SHOT VICTORY ALBUM CUT/PLG	TIN MACHINE
7	8	12	6	SHE'S A GIRL AND I'M A MAN CAPITOL ALBUM CUT	LLOYD COLE
8	9	15	5	THERE'S NO OTHER WAY SBK 97880	BLUR
9	2	3	6	TOP OF THE POPS CAPITOL 44762	THE SMITHEREENS
10	5	10	7	TAKE FIVE Geffen ALBUM CUT	NORTHSIDE
11	19	—	2	THE GLOBE COLUMBIA ALBUM CUT	BIG AUDIO DYNAMITE II
12	13	8	7	MONSTERS AND ANGELS LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
13	15	20	4	SHADOWTIME Geffen ALBUM CUT	SHOXSIE & THE BANSHEES
14	14	6	9	IT'S ONLY NATURAL CAPITOL ALBUM CUT	CROWDED HOUSE
15	18	19	3	ROCKING CHAIR GIANT ALBUM CUT	HOUSE OF FREAKS
16	21	29	3	CERULEAN SIRE ALBUM CUT/REPRISE	THE OCEAN BLUE
17	22	—	2	ALIVE AND LIVING NOW CHARISMA ALBUM CUT	THE GOLDEN PALOMINOS
18	NEW ▶	1	1	MOVIN' ON UP SIRE 2-40193/WARNER BROS.	PRIMAL SCREAM
19	26	—	2	YR OWN WORLD ENSIGN ALBUM CUT/CHRYSALIS	THE BLUE AEROPLANES
20	7	9	11	SATISFIED REPRISE 4-19211	SQUEEZE
21	NEW ▶	1	1	13TH DISCIPLE ATCO ALBUM CUT	FIVE THIRTY
22	20	16	9	(I JUST WANNA) B WITH U MCA 54113	TRANSVISION VAMP
23	17	7	15	RUSH COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
24	6	2	13	UNTIL SHE COMES COLUMBIA 38-73855	THE PSYCHEDELIC FURS
25	16	14	8	BACKLASH BLACKHEART 34-73985/EPIC	JOAN JETT
26	25	25	3	CALLING ELVIS WARNER BROS. 4-19199	DIRE STRAITS
27	29	—	2	I AM HERE CAPITOL ALBUM CUT	THE GRAPES OF WRATH
28	NEW ▶	1	1	HAVEN'T GOT A CLUE CHAMELEON ALBUM CUT/ELEKTRA	DRAMARAMA
29	NEW ▶	1	1	NAKED RAIN DEDICATED 62052/RCA	THIS PICTURE
30	23	28	5	COME INSIDE WARNER BROS. 4-19182	THOMPSON TWINS

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

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
NEW YORK, N.Y.—(1)					
WCBS-FM	oldies	5.0	5.0	5.2	5.1
WLTW	AC	5.1	5.0	4.8	4.9
WRKS	urban	5.6	5.8	5.1	4.8
WFAT-AM-FM	easy	5.7	5.0	4.9	4.7
WINS	urban	4.4	5.7	4.3	4.3
WBLS	urban	4.0	4.1	3.8	4.2
WQHT	top 40/dance	4.1	3.7	4.0	4.0
WNEW-FM	album	3.2	2.8	3.1	4.2
WOR	N/T	3.9	4.3	4.6	4.0
WDR	top 40	4.7	3.6	3.6	3.8
WXRK	cls rock	3.5	3.2	3.3	3.8
WCBS	N/T	3.6	4.4	3.4	3.5
WYNY	country	2.7	2.5	3.3	3.5
WNSR	AC	3.5	4.2	4.2	3.4
WFAN	N/T	2.7	2.3	2.9	3.3
WABC	N/T	3.4	2.6	2.7	2.6
WNEW	adult std	1.8	1.7	2.1	2.5
WPLJ	top 40	2.2	2.0	2.2	2.3
WQCD	adult alt	2.0	2.3	2.4	2.0
WSKQ-FM	Spanish	1.6	2.1	1.9	2.0
WLIB	N/T	1.5	1.5	1.6	1.7
WADO	Spanish	1.6	2.2	1.8	1.5
WQXR-FM	classical	1.3	1.2	1.4	1.5
WSKQ	Spanish	1.5	1.3	1.3	1.2
WALK-AM-FM	AC	1.2	1.9	1.1	1.1
WNCN	classical	1.4	1.5	1.3	1.1

Call	Format	'90	'91	'91	'91
LOS ANGELES, CALIF.—(2)					
KOST	AC	5.5	5.7	6.1	5.9
KIIS-AM-FM	top 40	5.1	4.7	4.7	5.3
KKBT	urban	3.5	3.6	4.1	4.7
KABC	N/T	4.3	4.3	5.1	4.7
KLOS	album	4.6	4.0	4.5	4.5
KBIG	AC	3.8	3.5	4.1	3.8
KRTH	oldies	1.7	2.8	3.8	3.5
KLVE	Spanish	3.7	3.1	2.8	3.5
KPWR	top 40/dance	4.5	3.5	3.4	3.5
KFWB	N/T	2.9	4.3	3.1	3.1
KWKW	Spanish	3.3	3.1	3.4	3.1
KLSX	cls rock	2.2	2.1	2.8	2.8
KKEZ	AC	3.0	3.2	3.0	2.8
KROQ	modern	3.2	2.9	3.1	2.7
KMPX	adult std	2.8	2.4	2.6	2.6
KNY	N/T	3.2	4.0	2.7	2.6
KZLA	country	2.5	2.8	1.6	2.6
KTNV	adult alt	3.0	2.9	2.8	2.5
KTNQ	Spanish	2.3	2.7	2.7	2.4
KQLZ	album	2.7	3.0	2.0	2.2
KFI	N/T	1.9	2.4	2.3	2.1
KKHJ	Spanish	2.5	2.3	1.7	2.1
KLIT	AC	1.8	1.8	1.9	1.6
KCBS-FM	oldies	1.7	1.6	1.9	1.4
KULH	urban	1.1	1.1	1.3	1.4
KKGO	classical	1.3	1.3	1.4	1.4
KALI	Spanish	1.7	1.2	1.9	1.1

Call	Format	'90	'91	'91	'91
CHICAGO, ILL.—(3)					
WGN	N/T	9.3	7.8	8.2	8.4
WGCI-FM	urban	7.2	7.4	6.6	6.1
WBBM-FM	top 40	6.2	6.9	5.8	4.9
WVAZ	urban	4.5	4.8	4.3	4.7
WWBZ	album	1.4	1.4	3.9	4.6
WUSN	country	4.0	3.8	3.3	4.5
WJJD	adult std	3.7	2.4	3.6	4.1
WBBM	N/T	4.4	5.2	3.9	3.8
WLUP-FM	album	4.2	3.5	3.6	3.5
WCKG	cls rock	4.1	3.9	3.4	3.4
WLIT	AC	3.2	3.5	3.9	3.4
WNUA	adult alt	2.3	2.3	3.1	3.4
WJMK	oldies	3.1	2.8	3.4	3.2
WMAQ	N/T	2.7	4.5	2.5	3.2
WKQP	AC	2.8	2.8	2.8	3.0
WLOX	N/T	2.6	2.7	3.1	2.8
WLS	N/T	2.2	2.5	1.8	2.6
WXRT	album	2.8	3.6	3.3	2.6
WPNT-FM	AC	2.7	1.3	2.5	2.1
WJOL	Spanish	1.4	1.1	1.6	1.8
WTMX	AC	2.9	2.5	2.8	1.8
WYZZ	top 40	2.1	1.6	1.3	1.3
WFMT	classical	1.9	1.5	1.1	1.1
WGCI	oldies	1.5	1.1	1.7	1.0

Call	Format	'90	'91	'91	'91
SAN FRANCISCO, CALIF.—(4)					
KGO	N/T	8.3	8.9	7.8	8.0
KMEL	top 40/dance	5.2	6.2	6.1	5.3
KFRC	adult std	5.3	4.5	4.3	4.9
KNBR	N/T	2.6	2.4	3.8	4.5
KCBS	N/T	4.7	6.7	4.8	4.1
KIOI	AC	3.4	2.9	3.9	3.2
KOIT-AM-FM	AC	4.5	3.2	3.7	3.9
KRQR	album	2.2	2.9	2.3	2.8
KSOL	urban	2.5	2.9	3.6	2.8
KABL-AM-FM	AC	3.1	2.8	2.6	2.7
KITS	modern	3.0	3.1	2.6	2.7
KKSF	adult alt	2.3	2.3	2.5	2.7
KSFQ	oldies	2.2	1.4	2.1	2.6
KBLS-AM-FM	adult alt	2.4	2.3	2.0	2.5
KSAN	country	3.1	3.2	3.0	2.5
KDFC-AM-FM	classical	2.8	1.9	1.7	2.4
KFOG	album	2.1	2.3	1.9	2.3
KFRC-FM	oldies	2.6	1.9	2.2	2.3
KKHI-AM-FM	classical	1.8	1.2	2.4	2.3
KBAY	easy	2.1	1.9	2.1	2.0
KBRS	Spanish	1.2	1.4	1.1	2.0
KHQT	AC	1.3	1.6	1.5	1.8
KHQT	top 40/dance	1.3	1.4	1.9	1.8
KSJO	album	1.3	1.6	1.6	1.6
KOME	album	1.6	1.3	1.5	1.4
KEZR	AC	1.0	1.2	1.0	1.2
KYA	oldies	1.5	1.4	1.1	1.2
KUFY	cls rock	1.7	1.9	1.1	1.1
KDIA	urban	1.7	1.9	1.1	1.0

Call	Format	'90	'91	'91	'91
PHILADELPHIA, PA.—(5)					
KYW	N/T	8.8	8.8	8.7	7.5
WUSL	urban	6.7	6.1	7.2	6.8
WMMR	album	7.6	5.4	5.7	6.4
WPEN	adult std	5.5	6.9	5.6	6.3
WYSP	cls rock	5.8	5.7	6.1	5.9
WEAZ-FM	AC	5.8	5.5	5.6	5.2
WQGL-FM	oldies	4.7	3.9	4.4	5.0
WWDB	N/T	4.8	4.1	4.8	5.0
WXDU	country	4.2	5.4	4.0	4.7
WYXR	AC	3.6	3.6	4.2	4.3
WIOQ	top 40	4.8	5.2	4.9	4.1
WMGK	urban	3.5	4.2	4.6	3.9
WDAS-FM	AC	3.5	3.7	3.6	3.8
WEGX	top 40	3.7	4.2	3.9	3.7
WFLN	classical	2.3	2.6	3.2	2.9

Call	Format	'90	'91	'91	'91
KEZY	top 40	1.2	1.3	2.0	1.6
KTNQ	Spanish	1.5	1.7	2.1	1.6
KNAC	album	1.3	1.4	1.7	1.4
KIKF	country	1.0	1.7	1.3	1.3
KWIZ	Spanish	1.1	1.0	1.1	1.1
KYMS	religious	1.3	1.5	1.5	1.0
KZLA	country	2.5	1.8	1.3	1.0

Call	Format	'90	'91	'91	'91
SAN JOSE, CALIF.—(30)					
KGO	N/T	9.1	11.3	7.9	8.5
KHQT	top 40/dance	5.4	5.5	7.1	6.9
KBAY	easy	7.2	6.3	6.2	6.3
KEZR	AC	3.8	4.7	4.0	4.8
KOME	album	3.1	3.4	3.9	4.8
KSJO	album	3.6	4.8	4.7	4.7
KNBR	N/T	1.8	2.4	3.6	4.2
KUFX	cls rock	2.3	2.9	3.2	4.1
KCBS	N/T	4.5	6.9	3.9	3.7
KITS	modern	3.5	2.6	2.4	2.8
KARA	AC	4.2	3.1	4.8	2.8
KMEL	top 40	3.4	1.8	2.5	2.6
KNEL	top 40/dance	1.8	2.3	2.0	2.6
KRTY	country	1.3	2.2	3.3	2.5
KOIT-AM-FM	AC	3.1	2.5	2.7	2.4
KFRC	adult std	1.7	1.2	1.7	2.1
KKHI-AM-FM	classical	1.7	1.4	2.1	2.1
KBRS	Spanish	2.4	1.8	2.4	2.0
KDFC-AM-FM	classical	1.9	1.4	2.1	1.9
KEEN	country	3.4	1.6	1.7	1.8
KSAN	country	1.7	2.2	2.0	1.8
KSOL	urban	1.6	1.4	1.5	1.7
KDBK/KDBQ	AC	1.6	1.9	2.0	1.6
KFRC-FM	oldies	1.8	1.4	1.8	1.6
KSFO	oldies	1.1	1.1	1.1	1.6
KKSF	adult alt	2.2	2.2	1.5	1.5
KAZA	Spanish	1.7	1.0	1.2	1.3
KBLX-AM-FM	adult alt	1.2	1.2	1.2	1.2

Call	Format	'90	'91	'91	'91
SAN DIEGO NORTH—(57)					
KIOZ	album	6.1	3.7	5.7	7.2
KJQY	AC	7.3	3.8	7.8	6.5
KFMB-FM	AC	7.5	6.9	6.2	5.9
KFSD	classical	3.3	4.5	3.2	4.7
KFI	N/T	2.0	2.0	2.6	4.4
KIFM	adult alt	3.0	2.5	3.1	4.2
KSON-AM-FM	country	3.4	2.9	5.3	3.9
XETRA-FM	modern	4.4	3.2	3.8	3.9
KFMB	AC	3.1	4.3	5.4	3.8
KKLQ-AM-FM	top 40	6.3	4.2	5.9	3.8
KOWF	country	2.2	2.3	1.1	3.8
KCBQ-FM	oldies	2.1	1.8	1.8	3.4
KSDO-FM	cls rock	2.1	3.5	3.7	3.2
KNX	N/T	2.5	4.6	2.1	3.0
KNOS	AC	4.0	5.9	1.6	2.9
KYXY	AC	3.2	4.4	4.0	2.4
KSDO	N/T	2.8	2.4	2.6	2.3
XETRA	N/T	1.0	1.9	1.2	2.2
KGB	album	3.1	2.3	2.8	1.7
KSPA	adult std	2.0	1.8	2.9	1.7
KRMX	AC	1.8	1.2	1.5	1.4
XHTZ	top 40/dance	1.5	1.6	1.6	1.4
XEMO	Spanish	2.0	1.9	2.0	1.3
KCEO	N/T	1.1	1.9	1.2	1.2

Call	Format	'90	'91	'91	'91
ALLENTOWN, PA.—(64)					
WZZO	album	10.9	9.1	9.9	12.8
WFMZ	easy	17.4	15.3	14.0	12.1
WLEV	top 40	13.9	13.6	10.8	10.2
WAEB-FM	oldies	6.7	6.9	6.9	7.5
WDEF-FM	N/T	6.4	5.9	6.6	6.4
WAEB	N/T	4.3	7.2	5.3	4.9
WKBW	AC	3.6	3.2	3.3	

POWER PLAYLISTS™

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

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

PLATINUM

Z100

New York P.D.: Steve Kingston

1	3	Mariah Carey, Emotions
2	1	Color Me Badd, I Adore Mi Amor
3	4	Firehouse, Love Of A Lifetime
4	5	Boyz II Men, Motownphilly
5	2	Marky Mark & The Funky Bunch, Wilds
6	12	Extreme, Hole Hearted
7	26	Naughty By Nature, O.P.P.
8	9	Karyn White, Romantic
9	11	Bryan Adams, Can't Stop This Thing We
10	13	Natural Selection, Do Anything
11	13	Bryan Adams, (Everything I Do) I Do I
12	16	Aaron Neville, Everybody Plays The Fo
13	6	The Escape Club, I'll Be There
14	18	Luther Vandross, Don't Want To Be A F
15	17	Marika, Love... They Will Be Done
16	7	R.E.M., Shiny Happy People
17	10	Heavy D. & The Boyz, Now That We Foun
18	22	Richie Sambora, Ballad Of Youth
19	23	Jesus Jones, Real Real Real
20	24	Prince And The N.P.G., Cream
21	25	Guns N' Roses, Don't Cry
22	25	Tony Terry, With You
A23	—	Michael Bolton, When A Man Loves A Wo
A24	—	Bonnie Raitt, Something To Talk About
A25	—	Lisette Melendez, A Day In My Life (W
A26	—	Corina, Whispers
A27	—	Curtis Stigers, I Wonder Why
A28	—	Billy Falcon, Power Windows
A29	—	EX Roberta Flack With Maxi Priest, Set T
A30	—	EX Gloria Estefan, Live For Loving You

KLIFM 102.7

Los Angeles P.D.: Bill Richards

1	3	Mariah Carey, Emotions
2	4	Paula Abdul, The Promise Of A New Day
3	2	Boyz II Men, Motownphilly
4	8	Heavy D. & The Boyz, Now That We Foun
5	6	Aaron Neville, Everybody Plays The Fo
6	5	Hi-Five, I Can't Wait Another Minute
7	7	R.E.M., Shiny Happy People
8	1	Marky Mark & The Funky Bunch, Wilds
9	12	Karyn White, Romantic
10	2	Color Me Badd, I Adore Mi Amor
11	14	Orchestral Manoeuvres In The Dark, Pa
12	11	Extreme, Hole Hearted
13	16	Natural Selection, Do Anything
14	17	Roberta Flack With Maxi Priest, Set T
15	15	Naughty By Nature, O.P.P.
16	13	A Lighter Shade Of Brown Featuring Te
17	10	Michael Bolton, Time, Love And Tender
18	24	Prince And The N.P.G., Cream
19	20	Siouxsie & The Banshees, Kiss Them Fo
20	21	Bonnie Raitt, Something To Talk About
21	22	Bryan Adams, Can't Stop This Thing We
22	25	Tony Terry, With You
23	26	Amy Grant, That's What Love Is For
24	11	The Escape Club, I'll Be There
25	19	C&C Music Factory/F. Williams, Things
26	EX	Gloria Estefan, Live For Loving You
27	EX	Prince And The N.P.G., Get It Off
A28	—	EX Michael Bolton, When A Man Loves A B
A29	—	EX Jesus Jones, Real Real Real
A30	—	EX Boyz II Men, It's So Hard To Say Good
A31	—	EX Michael Bolton, When A Man Loves A Wo
A32	—	EX Blue Train, All I Need Is You
A33	—	EX Orchestral Manoeuvres In The Dark, Pa
A34	—	EX Rhythm Syndicate, Hey Donna
A35	—	EX Jesus Jones, Real Real Real
A36	—	EX Jasmee Guy, Just Want To Hold You
A37	—	EX Marika, Love... They Will Be Done

HOT 97 FM

New York P.D.: Joel Salkowitz

1	3	Naughty By Nature, O.P.P.
2	1	Marky Mark & The Funky Bunch
3	5	Mariah Carey, Emotions
4	2	Color Me Badd, I Adore Mi Amor
5	4	Corina, Whispers
6	6	Karyn White, Romantic
7	4	Crystal Waters, Makin' Happy
8	10	Ceylan Jeffries, Open Your Heart
9	11	Little Louie Vega & Anthony, Ride On
10	12	T.P.E., Then Came You
11	17	Ce Ce Peniston, Finally
12	7	Heavy D. & The Boyz, Now That We Foun
13	9	Frankie Knuckles, The Whistle Song
14	14	Jinny, Keep Warm
15	16	Luther Vandross, Don't Want To Be A F
16	23	Sounds Of Blackness, The Pressure
17	13	Boyz II Men, Motownphilly
18	18	Lisa Fischer, Save Me
19	30	Tony Terry, With You
20	20	Bell Biv DeVoe, Word To The Mutha
21	EX	Prince And The N.P.G., Cream
22	EX	PM Dawn, Set Adrift On Memory Bliss
23	23	C&C Music Factory/F. Williams, Things
24	15	Paula Abdul, Blowing Kisses In The Wi
25	29	Natural Selection, Do Anything
26	32	Voyce, Within My Heart
27	EX	Hi-Five, I Can't Wait Another Minute
28	EX	Vanessa Williams, Running Back To You
29	34	Salt-N-Pepa, Let's Talk About Sex
A30	—	EX Mariah Carey, Can't Let Go
A31	—	EX Vanessa Williams, Running Back To You
A32	—	EX KLF, What Time Is Love
A33	—	EX Sabrina Johnson, Peace
A34	—	EX Jasmee Guy, Just Want To Hold You
A35	—	EX Shabba Ranks, House Call
A36	—	EX Simply Red, Something Got Me Started
A37	—	EX Boyz II Men, It's So Hard To Say Good
EX	—	EX Vanilla Ice, Cool As Ice

Mojo Radio 95.5 FM

New York P.D.: Scott Shannon

1	2	Marky Mark & The Funky Bunch
2	2	Color Me Badd, I Adore Mi Amor
3	5	Mariah Carey, Emotions
4	4	Boyz II Men, Motownphilly
5	10	Natural Selection, Do Anything
6	8	Extreme, Hole Hearted
7	6	Firehouse, Love Of A Lifetime
8	3	Bryan Adams, (Everything I Do) I Do I
9	11	Karyn White, Romantic
10	15	Bonnie Raitt, Something To Talk About
11	6	Cathy Dennis, Too Many Walls
12	14	Heavy D. & The Boyz, Now That We Foun
13	16	Marika, Love... They Will Be Done
14	17	Bryan Adams, Can't Stop This Thing We
15	19	Naughty By Nature, O.P.P.
16	18	Luther Vandross, Don't Want To Be A F
17	20	Aaron Neville, Everybody Plays The Fo
18	21	Jesus Jones, Real Real Real
19	22	Rhythm Syndicate, Hey Donna
20	23	Prince And The N.P.G., Cream
21	24	Roberta Flack With Maxi Priest, Set T
22	27	Tony Terry, With You
23	26	Guns N' Roses, Don't Cry
24	9	Michael Bolton, Time, Love And Tender
A25	—	EX Michael Bolton, When A Man Loves A Wo
A26	—	EX Corina, Whispers
A27	—	EX Curtis Stigers, I Wonder Why
A28	—	EX Bryan Adams, (Everything I Do) I Do I
A29	—	EX Gloria Estefan, Live For Loving You

K106

Chicago P.D.: Dave Shakes

1	1	Marky Mark & The Funky Bunch
2	4	Salt-N-Pepa, Let's Talk About Sex
3	7	Coro, My Fallen Angel
4	8	Mariah Carey, Emotions
5	3	Boyz II Men, Motownphilly
6	12	Cathy Dennis, Too Many Walls
7	5	Heavy D. & The Boyz, Now That We Foun
8	2	C&C Music Factory/F. Williams, Things
9	13	Natural Selection, Do Anything
10	9	Bryan Adams, (Everything I Do) I Do I
11	15	T.K.A. Louder Than Love
12	6	Color Me Badd, I Adore Mi Amor
13	17	Seal, Crazy
14	19	Karyn White, Romantic
15	20	Naughty By Nature, O.P.P.
16	10	Hi-Five, I Can't Wait Another Minute
17	18	Bell Biv DeVoe, Word To The Mutha
18	21	Tony Terry, With You
19	22	Crystal Waters, Makin' Happy
20	EX	Prince And The N.P.G., Cream
21	EX	PM Dawn, Set Adrift On Memory Bliss
22	EX	Michael Bolton, Time, Love And Tender
23	EX	Michael Bolton, When A Man Loves A Wo
24	EX	Corina, Whispers
25	EX	Vanessa Williams, Running Back To You
26	EX	Hi-Five, I Can't Wait Another Minute
27	EX	Hi-Five, I Can't Wait Another Minute
28	EX	Hi-Five, I Can't Wait Another Minute
29	EX	Hi-Five, I Can't Wait Another Minute
30	EX	Hi-Five, I Can't Wait Another Minute
31	EX	Hi-Five, I Can't Wait Another Minute
32	EX	Hi-Five, I Can't Wait Another Minute
33	EX	Hi-Five, I Can't Wait Another Minute
34	EX	Hi-Five, I Can't Wait Another Minute
35	EX	Hi-Five, I Can't Wait Another Minute
36	EX	Hi-Five, I Can't Wait Another Minute
37	EX	Hi-Five, I Can't Wait Another Minute
38	EX	Hi-Five, I Can't Wait Another Minute
39	EX	Hi-Five, I Can't Wait Another Minute
40	EX	Hi-Five, I Can't Wait Another Minute

94.9

Chicago P.D.: Steve Rivers

1	5	Mariah Carey, Emotions
2	4	Color Me Badd, I Adore Mi Amor
3	6	Bonnie Raitt, Something To Talk About
4	7	Natural Selection, Do Anything
5	8	Karyn White, Romantic
6	9	Michael Bolton, When A Man Loves A Wo
7	10	Marika, Love... They Will Be Done
8	11	R.E.M., Shiny Happy People
9	1	Marky Mark & The Funky Bunch
10	12	Aaron Neville, Everybody Plays The Fo
11	13	Boyz II Men, Motownphilly
12	14	Bell Biv DeVoe, Word To The Mutha
13	15	Siouxsie & The Banshees, Kiss Them Fo
14	16	Vanessa Williams, Running Back To You
15	17	Extreme, Hole Hearted
16	18	Black Box, Fantasy
17	19	Michael Bolton, Time, Love And Tender
18	20	Billy Falcon, Power Windows
19	21	Luther Vandross, Don't Want To Be A F
20	22	Prince And The N.P.G., Cream
21	23	Rhythm Syndicate, Hey Donna
22	A22	EX D.J. Jazzy Jeff & The Fresh Prince, R
23	A23	EX Michael Bolton, When A Man Loves A Wo
24	A24	EX Jesus Jones, Real Real Real
25	A25	EX Or-N-More (Featuring Father M.C.), E
26	A26	EX Corina, Whispers
27	EX	Lisette Melendez, A Day In My Life (W
28	EX	Tony Terry, With You
29	EX	Roberta Flack With Maxi Priest, Set T
30	EX	The Brand New Heavies (Featuring N'De
31	EX	Amy Grant, That's What Love Is For
32	EX	Tyce and Woody, The Rhythm is Gonna
33	EX	Ce Ce Peniston, Finally
34	EX	Corina, Whispers
35	EX	Blue Train, All I Need Is You
36	EX	Vanessa Williams, Running Back To You
37	EX	Seal, Crazy
38	EX	KLF, What Time Is Love
39	EX	EX Big Audio Dynamite II, Rush
40	EX	EX Robbie Nevil, For Your Mind
41	EX	EX Jasmee Guy, Just Want To Hold You
42	EX	EX John Mellencamp, Get A Leg Up
43	EX	EX Bad English, Straight To Your Heart

WJZU 94.5 FM

Boston P.D.: Sunny Joe White

1	3	Mariah Carey, Emotions
2	5	Natural Selection, Do Anything
3	1	Marky Mark & The Funky Bunch
4	6	Karyn White, Romantic
5	7	Vanessa Williams, Running Back To You
6	12	Bell Biv DeVoe, Word To The Mutha
7	2	Color Me Badd, I Adore Mi Amor
8	9	Luther Vandross, Don't Want To Be A F
9	11	B.G. The Prince Of Rap, This Beat Is
10	14	Orchestral Manoeuvres In The Dark, Pa
11	15	Naughty By Nature, O.P.P.
12	4	Heavy D. & The Boyz, Now That We Foun
13	13	R.E.M., Shiny Happy People
14	17	Salt-N-Pepa, Let's Talk About Sex
15	10	Corina, Whispers
16	20	Prince And The N.P.G., Cream
17	8	Boyz II Men, Motownphilly
18	18	Marika, Love... They Will Be Done
19	19	Rhythm Syndicate, Hey Donna
20	21	Or-N-More (Featuring Father M.C.), E
21	23	Big Audio Dynamite II, Rush
22	24	The Brand New Heavies (Featuring N'De
23	25	Siouxsie & The Banshees, Kiss Them Fo
24	26	MC Saut Kat, Skat Strut
25	27	Little Louie Vega & Anthony, Ride On
26	27	Rhythm Syndicate, Hey Donna
27	29	Lisette Melendez, A Day In My Life (W
28	30	Corina, Whispers
29	33	Jasmine Guy, Just Want To Hold You
30	EX	D.J. Jazzy Jeff & The Fresh Prince, R
31	EX	Robbie Nevil, For Your Mind
32	EX	The Commitments, Try A Little Tendern
33	EX	Tony Terry, With You
34	EX	PM Dawn, Set Adrift On Memory Bliss
35	EX	Nia Peoples, Street Of Dreams
36	EX	Jesus Jones, Real Real Real
37	EX	Robbie Nevil, For Your Mind
38	EX	Desmond Child, You're The Story Of My
39	EX	EX Michael Damian, Let's Get Into This

B94

Pittsburgh P.D.: John Roberts

1	1	Scorpions, Wind Of Change
2	5	Extreme, Hole Hearted
3	3	Robbie Nevil, Just Like You
4	7	Hi-Five, I Can't Wait Another Minute
5	9	Natural Selection, Do Anything
6	9	Mariah Carey, Emotions
7	2	C&C Music Factory/F. Williams, Things
8	12	Michael Bolton, Time, Love And Tender
9	4	Marky Mark & The Funky Bunch
10	14	Boyz II Men, Motownphilly
11	18	Orchestral Manoeuvres In The Dark, Pa
12	6	Corina, Temptation
13	13	Firehouse, Love Of A Lifetime
14	8	Bryan Adams, (Everything I Do) I Do I
15	11	The KLF, 3 A.M. Eternal
16	16	Bell Biv DeVoe, Word To The Mutha
17	19	Color Me Badd, I Adore Mi Amor
18	19	Bryan Adams, Can't Stop This Thing We
19	20	Aaron Neville, Everybody Plays The Fo
20	21	Jesus Jones, Real Real Real
21	22	Bad English, Straight To Your Heart
22	23	Guns N' Roses, Don't Cry
23	24	Marika, Love... They Will Be Done
24	24	Van Halen, Top Of The World
25	26	Bad Company, Walk Through Fire
26	27	Rhythm Syndicate, Hey Donna
27	28	Eddie Money, Heaven In The Back Seat
28	28	Tami Chollman, You're The Story Of My
29	30	Or-N-More (Featuring Father M.C.), E
30	EX	Prince And The N.P.G., Cream
31	EX	Michael Bolton, When A Man Loves A Wo
32	EX	The Farm, Groovy Train
33	EX	Nia Peoples, Street Of Dreams
34	EX	New Edition, Boyz II Men
35	EX	EX Steve Nicks, Sometimes (It's A Bitch
36	EX	EX Siouxsie & The Banshees, Kiss Them Fo
37	EX	EX John Mellencamp, Get A Leg Up
38	EX	EX Belinda Carlisle, Do You Feel Like I
39	EX	EX Chesney Hawkes, The One And Only (Fo

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	1	Heavy D. & The Boyz, Now That We Foun
2	3	Marky Mark & The Funky Bunch
3	2	Color Me Badd, I Adore Mi Amor
4	9	Mariah Carey, Emotions
5	6	Karyn White, Romantic
6	4	Bryan Adams, (Everything I Do) I Do I
7	7	The Brand New Heavies (Featuring N'De
8	11	Tony Terry, With You
9	8	D.J. Jazzy Jeff & The Fresh Prince, S
10	17	Salt-N-Pepa, Let's Talk About Sex
11	5	C&C Music Factory/F. Williams, Things
12	13	Hi-Five, I Can't Wait Another Minute
13	16	Vanessa Williams, Running Back To You
14	20	Naughty By Nature, O.P.P.
15	12	Boyz II Men, Motownphilly
16	13	Natural Selection, Do Anything
17	24	Cathy Dennis, Too Many Walls
18	22	Luther Vandross, Don't Want To Be A F
19	22	Hi-C, I'm Not Your Puppet
20	15	A Lighter Shade Of Brown Featuring Te
21	18	Paula Abdul, The Promise Of A New Day
22	19	Lenny Kravitz, It Ain't Over 'Til It's R
23	EX	D.J. Jazzy Jeff & The Fresh Prince, R
24	21	Lisa Fischer, How Can I Ease The Pain
25	24	Marika, Love... They Will Be Done
26	27	Prince And The N.P.G., Cream
27	31	Ce Ce Peniston, Finally
28	29	Rhythm Syndicate, Hey Donna
29	32	Blue Train, All I Need Is You
30	33	Corina, Whispers
31	35	Simply Red, Something Got Me Started
32	EX	PM Dawn, Set Adrift On Memory Bliss
33	EX	EX Frankie Knuckles, The Whistle Song
34	EX	EX Ziggy Marley & The Melody Makers, Go
35	EX	EX Stereo MC's, Lost In Music
36	EX	EX Nia Peoples, Street Of Dreams
37	EX	EX Michael Bolton, When A Man Loves A Wo
38	EX	EX Gloria Estefan, Live For Loving You
39	EX	EX Bell Biv DeVoe, Word To The Mutha

K106

Boston P.D.: Steve Rivers

1	5	Mariah Carey, Emotions
2	4	Color Me Badd, I Adore Mi Amor
3	6	Bonnie Raitt, Something To Talk About
4	7	Natural Selection, Do Anything
5	8	Karyn White, Romantic
6	9	Michael Bolton, When A Man Loves A Wo
7	10	Marika, Love... They Will Be Done
8	11	R.E.M., Shiny Happy People
9	1	Marky Mark & The Funky Bunch
10	12	Aaron Neville, Everybody Plays The Fo
11	13	Boyz II Men, Motownphilly
12	14	Bell Biv DeVoe, Word To The Mutha
13	15	Siouxsie & The Banshees, Kiss Them Fo
14	16	Vanessa Williams, Running Back To You
15	17	Extreme, Hole Hearted
16	18	Black Box, Fantasy
17	19	Michael Bolton, Time, Love And Tender
18	20	Billy Falcon, Power Windows
19	21	Luther Vandross, Don't Want To Be A F
20	22	Prince And The N.P.G., Cream
21	23	Rhythm Syndicate, Hey Donna
22	A22	

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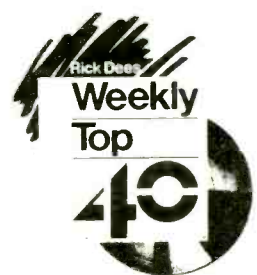
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96.1 FM

Hartford P.D.: Tom Mitchell

1	1	Color Me Badd, I Adore Mi Amor
2	2	Mariah Carey, Emotions
3	3	Marky Mark & The Funky Bunch
4	4	Karyn White, Romantic
5	5	Boyz II Men, Motownphilly
6	6	Salt-N-Pepa, Let's Talk About Sex
7	7	Natural Selection, Do Anything
8	8	R.E.M., Shiny Happy People
9	9	Rhythm Syndicate, Hey Donna
10	10	Prince And The N.P.G., Cream
11	11	Vanessa Williams, Running Back To You
12	12	C&C Music Factory/F. Williams, Things
13	13	Paula Abdul, The Promise Of A New Day
14	14	Heavy D. & The Boyz, Now That We Foun
15	15	Bell Biv DeVoe, Word To The Mutha
16	16	Or-N-More (Featuring Father M.C.), Ev
17	17	Michael Bolton, Time, Love And Tender
18	18	Cathy Dennis, Too Many Walls
19	19	Boyz II Men, It's So Hard To Say Good
20	20	Boyz II Men, Everybody Plays The Fo
21	21	Lucy B, Here I Am (Come And Take Me)
22	22	Corina, Whispers
23	23	Ce Ce Peniston, Finally
24	24	Roberta Flack With Maxi Priest, Set T
25	25	Martika, Love... They Will Be Done
26	26	The Brand New Heavens (Featuring N'De
27	27	Curtis Stigers, I Wonder Why
28	28	Russ Irwin, My Heart Belongs To You
29	29	Simply Red, Something Got Me Started
30	30	PM Dawn, Set Adrift On Memory Bliss
31	31	Tony Terry, With You
32	32	Ziggy Marley & The Melody Makers, Good
33	33	Lisette Melendez, A Day In My Life (W
34	34	Jesus Jones, Real Real Love
35	35	Blue Train, All I Need Is You
A	A	Nia Peeples, Street Of Dreams
A	A	Michael Bolton, When A Man Loves A Wo
A	A	Tara Kemp, Too Much
A	A	Amy Grant, That's What Love Is For
A	A	The Commitments, Try A Little Tendern
A	A	D.J. Jazzy Jeff & The Fresh Prince, R
A	A	Vanilla Ice, Cool As Ice

POWER 102.5 FM

Miami P.D.: Bill Tanner

1	1	Marky Mark & The Funky Bunch
2	2	The Escape Club, I'll Be There
3	3	Heavy D. & The Boyz, Now That We Foun
4	4	Scorpions, Wind Of Change
5	5	Naughty By Nature, O.P.P.
6	6	Color Me Badd, I Adore Mi Amor
7	7	Sweet Sensation, I Surrender
8	8	Hi-Five, I Can't Wait Another Minute
9	9	Shabba Ranks, It Ain't Over 'Til I'
10	10	B.G. The Prince Of Rap, This Beat Is
11	11	Boyz II Men, Motownphilly
12	12	Jomanda, Got A Love For You
13	13	PC Quest, After The Summer's Gone
14	14	Lisette Melendez, A Day In My Life (W
15	15	Cathy Dennis, Too Many Walls
16	16	Ernie, Here I Am (Come And Take Me)
17	17	Bryan Adams, (Everything I Do) I Do I
18	18	2 Live Crew, Pop That Coochie
19	19	Cynthia W/Tony Moran, Never Thought I
20	20	Michael Bolton, Time, Love And Tender
21	21	Paula Abdul, The Promise Of A New Day
22	22	Heavy D. & The Boyz, Now That We Foun
23	23	Black Box, Fantasy
24	24	David D, I Go Crazy
25	25	The KLF, 3 A.M. Eternal
26	26	Prince And The N.P.G., Cream
27	27	Ernie, Here I Am (Come And Take Me)
28	28	U2, Rattle And Hum
29	29	Ce Ce Peniston, Finally
30	30	EX Ceto Boys, Mind Playing Tricks On Me
31	31	EX Crystal Waters, Makin' Happy
32	32	EX C&C Music Factory/F. Williams, Things
33	33	EX Gloria Estefan, Live For Loving You
34	34	EX Jason Chan, In My Arms
35	35	EX Lisette Melendez, A Day In My Life (W
A	A	EX Marky Mark & The Funky Bunch, Wilds
A	A	EX Mariah Carey, Can't Let Go
A	A	EX Corina, Whispers
A	A	EX Vanilla Ice, Cool As Ice
A	A	EX Roberta Flack With Maxi Priest, Set T

POWER 102.5 FM

Cleveland P.D.: Cat Thomas

1	1	Firehouse, Love Of A Lifetime
2	2	Marky Mark & The Funky Bunch
3	3	Color Me Badd, I Adore Mi Amor
4	4	Mariah Carey, Emotions
5	5	Boyz II Men, Motownphilly
6	6	Salt-N-Pepa, Let's Talk About Sex
7	7	Cathy Dennis, Too Many Walls
8	8	Scorpions, Wind Of Change
9	9	Hi-Five, I Can't Wait Another Minute
10	10	Karyn White, Romantic
11	11	Bonnie Raitt, Something To Talk About
12	12	Bryan Adams, Can't Stop This Thing We
13	13	Extreme, Hole Hearted
14	14	Bad Company, Walk Through Fire
15	15	Robbie Robertson, I Wanna Be Good
16	16	Natural Selection, Do Anything
17	17	Aaron Neville, Everybody Plays The Fo
18	18	Heavy D. & The Boyz, Now That We Foun
19	19	Chesney Hawkes, The One And Only (Fro
20	20	Martika, Love... They Will Be Done
21	21	Rhythm Syndicate, Hey Donna
22	22	Guns N' Roses, Don't Cry
23	23	Luther Vandross, Don't Want To Be A F
24	24	Orchestral Manoeuvres In The Dark, Pa
25	25	Russ Irwin, My Heart Belongs To You
26	26	Or-N-More (Featuring Father M.C.), Ev
27	27	Michael Bolton, When A Man Loves A Wo
28	28	Vanilla Ice, Cool As Ice
29	29	EX Prince And The N.P.G., Cream
30	30	EX Simply Red, Something Got Me Started
31	31	EX Corina, Whispers
32	32	EX Ziggy Marley & The Melody Makers, Good
33	33	EX Richie Sambora, Ballad Of Youth

WOLFE 97.7 FM

New Orleans P.D.: Brian Thomas

1	1	Scorpions, Wind Of Change
2	2	Mariah Carey, Emotions
3	3	Firehouse, Love Of A Lifetime
4	4	Lenny Kravitz, It Ain't Over 'Til I'
5	5	Cathy Dennis, Too Many Walls
6	6	Scorpions, Wind Of Change
7	7	Hi-Five, I Can't Wait Another Minute
8	8	Marky Mark & The Funky Bunch
9	9	Michael Bolton, When A Man Loves A Wo
10	10	Jesus Jones, Real Real Love
11	11	Bryan Adams, (Everything I Do) I Do I
12	12	Michael Bolton, Time, Love And Tender
13	13	Boyz II Men, Motownphilly
14	14	The Escape Club, I'll Be There
15	15	Jomanda, Got A Love For You
16	16	Seal, Crazy
17	17	Karyn White, Romantic
18	18	Chicago, You Come To My Senses
19	19	Prince And The N.P.G., Cream
20	20	Orchestral Manoeuvres In The Dark, Pa
21	21	Natural Selection, Do Anything
22	22	Amy Grant, That's What Love Is For
23	23	Cher, Love And Understanding
24	24	Aaron Neville, Everybody Plays The Fo
25	25	Jesus Jones, Real Real Love
26	26	Bryan Adams, Can't Stop This Thing We
27	27	Heavy D. & The Boyz, Now That We Foun
28	28	EX Naughty By Nature, O.P.P.
29	29	EX The KLF, 3 A.M. Eternal
30	30	EX Prince And The N.P.G., Cream
31	31	EX Bonnie Raitt, Something To Talk About
32	32	EX Nia Peeples, Street Of Dreams
33	33	EX Vanilla Ice, Cool As Ice
34	34	EX Prince And The N.P.G., Cream
35	35	EX Simply Red, Something Got Me Started
A	A	EX Corina, Whispers
A	A	EX Ziggy Marley & The Melody Makers, Good
A	A	EX Richie Sambora, Ballad Of Youth

KISBE 93.7 FM

Seattle P.D.: Casey Keating

1	1	Color Me Badd, I Adore Mi Amor
2	2	Mariah Carey, Emotions
3	3	Karyn White, Romantic
4	4	Boyz II Men, Motownphilly
5	5	Extreme, Hole Hearted
6	6	Natural Selection, Do Anything
7	7	Marky Mark & The Funky Bunch
8	8	Boyz II Men, Motownphilly
9	9	Bonnie Raitt, Something To Talk About
10	10	Jesus Jones, Real Real Love
11	11	Bryan Adams, Can't Stop This Thing We
12	12	Curtis Stigers, I Wonder Why
13	13	Luther Vandross, Don't Want To Be A F
14	14	Martika, Love... They Will Be Done
15	15	Eric Gale, Back I Adore Mi Amor
16	16	EMF, Lies
17	17	The Farm, Groovy Train
18	18	Prince And The N.P.G., Cream
19	19	Firehouse, Love Of A Lifetime
20	20	Aaron Neville, Everybody Plays The Fo
21	21	Paula Abdul, The Promise Of A New Day
22	22	Roberta Flack With Maxi Priest, Set T
23	23	Bad Company, Walk Through Fire
24	24	Amy Grant, That's What Love Is For
25	25	Cathy Dennis, Too Many Walls
26	26	Guns N' Roses, Don't Cry
27	27	Michael Bolton, When A Man Loves A Wo
28	28	Vanilla Ice, Cool As Ice
29	29	EX The Commitments, Try A Little Tendern
30	30	EX Vane Hudson, Top Of The World
31	31	EX Crowded House, Fall At Your Feet
32	32	EX Metallica, Enter Sandman
33	33	EX Russ Irwin, My Heart Belongs To You
34	34	EX Richie Sambora, Ballad Of Youth

KPLZ 93.7 FM

Seattle P.D.: Bob Casey

1	1	Color Me Badd, I Adore Mi Amor
2	2	Mariah Carey, Emotions
3	3	Karyn White, Romantic
4	4	Boyz II Men, Motownphilly
5	5	Extreme, Hole Hearted
6	6	Natural Selection, Do Anything
7	7	Marky Mark & The Funky Bunch
8	8	Boyz II Men, Motownphilly
9	9	Bonnie Raitt, Something To Talk About
10	10	Jesus Jones, Real Real Love
11	11	Bryan Adams, Can't Stop This Thing We
12	12	Curtis Stigers, I Wonder Why
13	13	Luther Vandross, Don't Want To Be A F
14	14	Martika, Love... They Will Be Done
15	15	Eric Gale, Back I Adore Mi Amor
16	16	EMF, Lies
17	17	The Farm, Groovy Train
18	18	Prince And The N.P.G., Cream
19	19	Firehouse, Love Of A Lifetime
20	20	Aaron Neville, Everybody Plays The Fo
21	21	Paula Abdul, The Promise Of A New Day
22	22	Roberta Flack With Maxi Priest, Set T
23	23	Bad Company, Walk Through Fire
24	24	Amy Grant, That's What Love Is For
25	25	Cathy Dennis, Too Many Walls
26	26	Guns N' Roses, Don't Cry
27	27	Michael Bolton, When A Man Loves A Wo
28	28	Vanilla Ice, Cool As Ice
29	29	EX The Commitments, Try A Little Tendern
30	30	EX Vane Hudson, Top Of The World
31	31	EX Crowded House, Fall At Your Feet
32	32	EX Metallica, Enter Sandman
33	33	EX Russ Irwin, My Heart Belongs To You
34	34	EX Richie Sambora, Ballad Of Youth

KISS 95.7 FM

Hartford P.D.: Tom Mitchell

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

TOWER 93.7 FM

Tampa P.D.: B.J. Harris

1	1	Natural Selection, Do Anything
2	2	Mariah Carey, Emotions
3	3	Boyz II Men, Motownphilly
4	4	Marky Mark & The Funky Bunch
5	5	Color Me Badd, I Adore Mi Amor
6	6	Rhythm Syndicate, Hey Donna
7	7	Salt-N-Pepa, Let's Talk About Sex
8	8	Karyn White, Romantic
9	9	Luther Vandross, Don't Want To Be A F
10	10	Heavy D. & The Boyz, Now That We Foun
11	11	Bell Biv DeVoe, Word To The Mutha
12	12	Hi-Five, I Can't Wait Another Minute
13	13	Vanessa Williams, Running Back To You
14	14	Cathy Dennis, Too Many Walls
15	15	PC Quest, After The Summer's Gone
16	16	Salt-N-Pepa, Let's Talk About Sex
17	17	Rhythm Syndicate, Hey Donna
18	18	Bell Biv DeVoe, Word To The Mutha
19	19	Or-N-More (Featuring Father M.C.), Ev
20	20	Prince And The N.P.G., Cream
21	21	Roberta Flack With Maxi Priest, Set T
22	22	C&C Music Factory/F. Williams, Things
23	23	Paula Abdul, The Promise Of A New Day
24	24	Boyz II Men, It's So Hard To Say Good
25	25	The Brand New Heavens (Featuring N'De
26	26	Lisette Melendez, A Day In My Life (W
27	27	Ziggy Marley & The Melody Makers, Good
28	28	MC Skat Kat, Skat Strut
29	29	EX Stevie B, Forever More
30	30	EX Another Bad Creation, Jealous Girl
31	31	EX PC Quest, After The Summer's Gone
32	32	EX B.G. The Prince Of Rap, This Beat Is
33	33	EX Vanilla Ice, Cool As Ice
34	34	EX Tara Kemp, Too Much
35	35	EX Michael Bolton, When A Man Loves A Wo
A	A	EX K.M.C. KRÜ, The Devil Came Up To Mich

102.5 FM

Cincinnati P.D.: Dave Allen

1	1	Extreme, Hole Hearted
2	2	Scorpions, Wind Of Change
3	3	Natural Selection, Do Anything
4	4	Marky Mark & The Funky Bunch
5	5	Corina, Temptation
6	6	Hi-Five, I Can't Wait Another Minute
7	7	Color Me Badd, I Adore Mi Amor
8	8	Keely Spivey, I Wanna Be Good
9	9	Kid 'N Play, Ain't Gonna Hurt Nobody
10	10	Michael Bolton, Time, Love And Tender
11	11	Heavy D. & The Boyz, Now That We Foun
12	12	Aaron Neville, Everybody Plays The Fo
13	13	The Escape Club, I'll Be There
14	14	Karyn White, Romantic
15	15	Firehouse, Love Of A Lifetime
16	16	Henry Lee Summer, Till Somebody Loves
17	17	Bad Company, Walk Through Fire
18	18	Bonnie Raitt, Something To Talk About
19	19	Heavy D. & The Boyz, Now That We Foun
20	20	Mariah Carey, Emotions
21	21	Michael W. Smith, For You
22	22	Amy Grant, That's What Love Is For
23	23	Curtis Stigers, I Wonder Why
24	24	Michael Bolton, When A Man Loves A Wo
25	25	Robbie Robertson, I Wanna Be Good
26	26	Prince And The N.P.G., Cream
27	27	R.E.M., Shiny Happy People
28	28	Bryan Adams, Can't Stop This Thing We
29	29	Eddie Money, Heaven In The Back Seat
30	30	Guns N' Roses, Don't Cry
31	31	Rhythm Syndicate, Hey Donna
32	32	EMF, Lies
33	33	Crowded House, Fall At Your Feet
34	34	EX John Mellencamp, Get A Leg Up
35	35	EX Chesney Hawkes, The One And Only (Fro
A	A	EX Jasmene Guy, Just Want To Hold You
A	A	EX Nia Peeples, Street Of Dreams
A	A	EX The Rembrandts, Save Me

Power 95.7 FM

Dallas P.D.: Frank Miniaci

1	1	Natural Selection, Do Anything
2	2	Scorpions, Wind Of Change
3	3	Boyz II Men, Motownphilly
4	4	Firehouse, Love Of A Lifetime
5	5	Karyn White, Romantic
6	6	Mariah Carey, Emotions
7	7	Color Me Badd, I Adore Mi Amor
8	8	C&C Music Factory/F. Williams, Things
9	9	Extreme, Hole Hearted
10	10	Bonnie Raitt, Something To Talk About
11	11	Michael W. Smith, For You
12	12	Seal, Crazy
13	13	Jesus Jones, Real Real Love
14	14	Prince And The N.P.G., Cream
15	15	Bad English, Straight To Your Heart
16	16	Guns N' Roses, Don't Cry
17	17	Bryan Adams, Can't Stop This Thing We
18	18	Mariah Carey, Emotions
19	19	Michael Bolton, When A Man Loves A Wo
20	20	Vanessa Williams, Running Back To You
21	21	Aaron Neville, Everybody Plays The Fo
22	22	Heavy D. & The Boyz, Now That We Foun
23	23	Roberta Flack With Maxi Priest, Set T
24	24	Naughty By Nature, O.P.P.
25	25	Jesus Jones, Real Real Love
26	26	Michael Bolton, When A Man Loves A Wo
27	27	Martika, Love... They Will Be Done
28	28	Michael W. Smith, For You
29	29	Amy Grant, That's What Love Is For
30	30	John Mellencamp, Get A Leg Up
31	31	Stevie Nicks, Sometimes (It's A Back Seat
32	32	Eddie Money, Heaven In The Back Seat

KISBE 93.7 FM

Seattle P.D.: Bob Casey

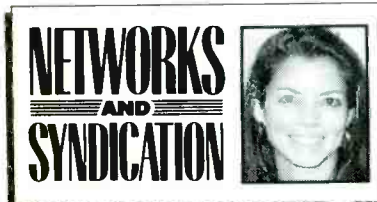
1	1	Color Me Badd, I Adore Mi Amor
2	2	Mariah Carey, Emotions
3	3	Karyn White, Romantic
4	4	Boyz II Men, Motownphilly
5	5	Extreme, Hole Hearted
6	6	Natural Selection, Do Anything
7	7	Marky

'NASCAR Country' Races Into 2nd Syndicated Year

LOS ANGELES—A syndicated show that incorporates both country music and motor sports is celebrating its first successful year on the air. The North Carolina-based "NASCAR Country"—touted as "Nashville's hit tracks and NASCAR's hot tracks"—broadcast its first show Labor Day weekend 1990 on only eight stations. Today, 91 affiliates air the two-hour show every weekend.

"The show is designed to capture the interest of not only a NASCAR fan, but also a marginal fan. And it's presented in such a way that it doesn't blow out those who aren't interested in motor sports," says project manager **Jim McTighe**. In fact, McTighe says Arbitron shows that 53% of the listeners are female.

"NASCAR Country" producer/writer **Winslow Stillman** is responsible for the creation and design of the



by Rochelle Levy

show. Having spent more than eight years in Nashville producing custom record albums, writing songs, and developing television sales promotion concepts, Stillman says he's now able to integrate this new concept into the Nashville community. But it's not always an easy sell around the country. "It's difficult to take a product like this into a [radio] station," he says. "They say, 'We don't carry racing. We carry sports.'"

Although the show adheres to a basic format of country hits, racing news, and various features, Stillman says current events can dictate the focus of the program. This month, Stillman will interview winning artists at the **Country Music Awards**, in preparation for an entire show dedicated to the awards.

"NASCAR Country" is spreading outside racing's southern stronghold, but that doesn't mean Stillman is becoming complacent. "Every Sunday, I listen to the show on the affiliate here, and I kind of go into a panic," he says. "I'm wondering, 'What is the show going to sound like this week?' It's a valuable listening experience."

Hosted by 1989 CMA personality of the year **Bill Dollar** of **WSOC** Charlotte, N.C., "NASCAR Country" is available on CDs on a barter basis and is executive-produced by **Morris International** president **Sid Morris**.

AROUND THE INDUSTRY

EFM Media Management and **MediaAmerica** are joining forces (Billboard, Oct. 5). MediaAmerica will handle all ad sales and marketing for EFM Media's "The Rush Limbaugh Show," "The Dr. Dean Edell Show," and "Dr. Dean Edell's Medical Minutes."

EFM chairman **Edward McLaughlin** says January will mark the end of his company's three-year sales and (Continued on page 21)



McGAVREN GUILD RADIO AND GANNETT RADIO CONGRATULATES KIIS-FM ON THEIR 1991 AWARDS



KIIS-FM/AM
NAB Marconi Radio Award
CHR Top 40 Station of the year

Rick Dees
1991 Billboard Radio Award
Radio Personality of the year/Top 40

102.7 KIISFM


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THE INTEREP RADIO STORE




McGAVREN GUILD RADIO
A COMPANY OF
THE INTEREP RADIO STORE

Billboard's

PD of the week

Brad Phillips
CKZZ Vancouver, B.C.



WHEN CANADA's broadcast regulator was handing out new licenses for Vancouver, British Columbia, and Toronto, it seemed that Toronto—which had a rapidly growing ethnic population and a highly vocal dance community—had the better shot at getting a dance station. Vancouver had a longstanding reputation as a rock'n' roll town. It had strong Asian and Italian communities—which support dance stations in other markets—but no black population to speak of. And Vancouver had already had one unsuccessful urban/AC outlet, CJAZ, which became AC CKKS in the mid-'80s.

But Toronto didn't get its first dance FM until suburban outlet CING changed last month. Meanwhile, "The New Beat Of Vancouver," CKZZ (Z95.3), debuted this summer with a 6.8 share 12-plus, well ahead of the three share that PD Brad Phillips had expected. Top 40 AM CKLG (LG73) is off 6.0-4.2. KISM Bellingham, Wash.—the only top 40 FM audible in town—is off 2.9-1.3.

CKZZ's license was granted to the owners of oldies AM CISL in June 1990. Phillips was hired from LG73 at the end of August, then brought in MD Matthew McBride, whose duties at CKKS included its weekend club show. In February, the new station announced that it would be CJEE (Energy 95.3); CKLG then became "Energy LG73," touching off a war between the stations three months before the new FM was set to debut. Finally, 95.3 debuted, as CKZZ, on May 23.

Z95.3's strategy was to market heavily during a book when most stations are promotionally dormant. CKZZ was on TV for the first four weeks of the station. It also did a strong showing of billboards and bus-cards and remains visible on the latter. Even T-shirts, an item that most stations haven't gotten much mileage out of for years, became a strong marketing tool for Z95.3. Notably, while Z95.3 strove to dominate the outside media, it did no on-air contesting during the summer.

Like all Canadian FMs, Z95.3 has so many government regulations to contend with that Phillips has to do his clocks and music scheduling on a spread sheet. Z95.3's music must be 30% Canadian and 51% "nonhit," meaning anything outside the top 40 on either the Canadian or Billboard charts. (Or with the new regulations, any Canadian song less than a year old.) Z95.3 must play 900 different titles a week and—as a special condition of its license—70% of those must be songs not heard on any other area station.

This means that heavy rotation on Z95.3 is two to three plays a day, maybe a few more if a new release is added toward the end of the week. And that there's one "A" record an hour. A nightly "New Music Hour" is used to burn off some of the 900 titles; so is the syndicated "U.K. Chart Attack" show. For spoken-word content, another duty of Canadian FMs, Z95.3 runs a nightly sex-talk show as well as a half-hour "Entertainment To-

night" type show.

As for finding dance material in a country that didn't produce much until two years ago, the locally based West End Girls have five different songs on CKZZ. Female vocalist Alanis has eight. "We're playing virtually anything Canadian-wise that fits the bill. We've put the word out across the country to independents or anybody to just send us product," Phillips says. "We're playing a record by an unsigned artist named Emmilene, whose producer brought it to us on DAT.

"We hope CING has an impact, and that if not, one of the major FMs in Toronto go dance. The ramifications of that would be unbelievable for us; it would really cement a commitment to Canadian dance product from the record companies. Right now, there's Vancouver and that's neat, but we all know that Toronto is where it's got to happen."

This is Z95.3 in p.m. drive: West End Girls, "Not Like Kissing You"; George Michael, "Faith"; Black Box, "Fantasy"; Sonia Papp, "Heart To Heart"; Paula Abdul, "The Promise Of A New Day"; C&C Music Factory, "Gonna Make You Sweat"; How II House, "Time 2 Feel The Rhythm"; Kylie Minogue, "Locomotion"; Jesus Jones, "Real Real Real"; Color Me Badd, "I Adore Mi Amor"; Keith Sweat, "Something Just Ain't Right"; Pseudo Echo, "Funkytown."

Note that there's only one rap title. Z95.3 made the decision to daypart rap heavily after getting its first music test back. Unlike some U.S. dance stations, Z95.3 sat out Bryan Adams' "Everything I Do" after the "gut-wrenching" determination that playing it would be "pushing our luck." But Phillips has played Roxette's and Michael Bolton's recent hits.

Z95.3 might seem to face a double buzzsaw. It can go only so far toward top 40 without violating rules that still prohibit top 40 on Canadian FM. But if it stays pure, it could face the same fate that dance stations in Kansas City, Mo., Allentown, Pa., or other unlikely markets encountered once their novelty wore off.

"Listeners come to us because we're committed to new music on FM," Phillips says. "I think of us as a nonrock, new music station. Just being that gets us listeners that would use top 40 in America, and I'm not ashamed of that at all. But with 900 distinct selections and 18 repeats a week maximum, we can't be a top 40 station."

As for what happens down the road, Phillips says that having "the best young air staff in Canada will help keep us fresh . . . We're going to have a radio station that will have a high cume because it's so distinctive, even if we're listeners' second choice. And our core will listen to us for a long period of time because they won't get burnt out on 2 1/2-hour rotations. If we can have high cume and high hours tuned, they'll put a bronze statue of us in the park."

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Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	14	★ ★ NO. 1 ★ ★ EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE 1 week at No. 1
2	3	6	12	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
3	1	1	14	TIME, LOVE AND TENDERNESS COLUMBIA 38-73889	◆ MICHAEL BOLTON
4	4	2	16	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
5	6	5	15	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
6	7	9	7	EMOTIONS COLUMBIA 38-73977	◆ MARIAH CAREY
7	5	3	15	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
8	9	10	8	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
9	8	7	18	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
10	14	23	4	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
11	13	18	8	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
12	10	11	12	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
13	11	12	14	YOU COME TO MY SENSES REPRISE 4-19205	CHICAGO
14	15	16	6	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	NEIL DIAMOND
15	16	17	11	ALL I HAVE REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
16	18	19	11	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
17	12	8	16	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
18	23	37	3	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
19	30	38	7	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
20	21	21	9	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
21	22	24	9	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
22	17	13	16	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
23	32	45	3	★ ★ ★ POWER PICK ★ ★ ★ THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
24	28	36	6	FOR YOU REUNION 19103/GEFFEN	MICHAEL W. SMITH
25	20	15	19	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
26	19	14	17	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
27	29	32	5	WHEN YOU TELL ME THAT YOU LOVE ME MOTOWN 2139	◆ DIANA ROSS
28	45	—	2	I WONDER WHY ARISTA 2331	◆ CURTIS STIGERS
29	25	20	18	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
30	36	49	3	SOMETHING GOT ME STARTED EASTWEST 4-98711	◆ SIMPLY RED
31	24	22	19	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
32	26	27	11	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
33	50	—	2	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
34	33	30	8	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
35	27	25	11	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
36	44	50	3	SENZA UNA DONNA LONDON 849 063-4/PLG	◆ ZUCCHERO/PAUL YOUNG
37	31	26	21	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
38	39	43	6	I ADORE MI AMOR GIANI 4-19204	◆ COLOR ME BADD
39	34	34	26	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
40	38	29	23	RUSH RUSH CAPTIVE 4-9882B/VIRGIN	◆ PAULA ABDUL
41	35	33	29	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
42	37	28	24	MORE THAN WORDS A&M 1552	◆ EXTREME
43	40	47	3	LOVE...THY WILL BE DONE COLUMBIA 38-73853	◆ MARTIKA
44	42	35	25	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
45	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ TRY A LITTLE TENDERNESS MCA ALBUM CUT	THE COMMITMENTS
46	47	46	13	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
47	NEW ▶	1	1	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
48	43	—	2	WIND OF CHANGE MERCURY 868 180-4	◆ SCORPIONS
49	41	40	32	BABY BABY A&M 1549	◆ AMY GRANT
50	49	39	19	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB

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

Promo Directors Who Made Leap To Labels See Benefits In Their Radio Backgrounds

NEW YORK—It may be an unhappy commentary on their level of job satisfaction, but one of the most frequently asked questions by radio promotion and marketing directors is, "where do radio promotion people go from here?" One option many seem to be considering is a jump to the label side. While it is common among PDs and MDs, there are few examples of radio promotion people making that move so far.

But promoting a radio station is more than ample preparation for a label promotion job, according to both former **WDRE** Long Island, N.Y., promotion director **Jocelyn Taub** and former **KITS** (Live 105) San Francisco marketing director **Julie Galliani**. Taub has been Northeast regional promotion manager for **Imago** since March. Galliani has been northern California promotion manager for **Charisma** since May.

While most radio promotion people have little direct contact with the labels, Taub and Galliani say their situations were different since both **WDRE** and **Live 105** were modern rock outlets. Both had plenty of dealings with the labels, especially since they harbored ambitions of one day working on that side of the business.

Taub started as assistant promotion director at **WNEW-FM** New York, where she worked for three years before moving to **WDRE**. But after two years at **WDRE**, things began to change. "I felt at the end that I was being pushed more into the sales arena," she says. "I got into this [business] in the first place because of my love for music."

Galliani started at **KFRC** in the late '70s, and after six years in the promotion department there moved to **KMEL** as promotion director. She briefly left the business to work for a hotel, but returned when **KITS** changed from "hot hits" to its current format. She was there about 4½ years before **Charisma** approached her.

"I just got to the point where I had the job under control in radio, and I just needed to feel personally chal-

lenged again," she says of her career change. "I wanted to use what I knew in a different arena."

The radio experience meant Taub brought to **Imago** "a real inside knowledge of the inner workings of a radio station. A lot of label reps don't understand the real pressure put on a PD other than their music duties," she says. "That's where I had an ad-



Promotions & Marketing

by Phyllis Stark

vantage."

Galliani thinks the labels looked to her, and will look to other promotion directors in the future, "because the responsibilities of marketing directors in major markets are so vast. There are so many ways we look at to promote [a radio station]. People on the record side don't think that way, so it adds a whole new dimension to the job."

The radio experience also gave Galliani the advantage of "being able to see beyond just getting the add, doing promotions with the artist, retail and direct mail tie-ins. It's the ability to be creative with utilizing marketing," she says. For example, if a station will not play, say, **Charisma** act 2 **In A Room**, Galliani might go to a local club with an idea like "2 In A Room night." The club would be encouraged to buy time to promote the event on the station, and the station's listeners who come would be given promotional copies of the record in an effort to get radio to "take another look at it."

In addition to creative ability, Galliani cites other advantages, such as knowing how research works. "You can talk to the PD intelligently. They have a little more respect for you because you know what they are going through," she says.

NETWORKS AND SYNDICATION

(Continued from page 19)

marketing relationship with **ABC Radio Networks**. "ABC has been a terrific partner since 1988, but they have a different focus for their future," he says. "They're a large company, focusing on a much larger picture than we are. They're the Macy's. We're really a boutique."

McLaughlin is the former president of **ABC Radio Networks**.

Global Satellite Network celebrated the 10-year anniversary of "Rockline" with a party and live broadcast from **The Hollywood Athletic Club**. Rock celebrities like **Keith Richards**, **Mick Fleetwood**, **Bryan Adams**, and the **Black Crowes** called in to talk with host **Bob Coburn**, while **Billy Idol**, **Stevie Nicks**, **Pat Benatar**, and **David Crosby** showed up in person.

CD Media is joining sales forces with **Katz Radio**. **CD Media** syndicates "Rick Dees Weekly Top 40" and the "Weekly Music Survey" ... **Jethro Tull's** new album, "Catfish Rising," is featured in an upcoming

Because they have been on that end of the business, both Taub and Galliani say they have no reservations about calling promotion directors directly to pitch ideas.

But despite the advantages of having worked in radio, both Taub and Galliani say they had to make their own way in the record business. "Having been in radio doesn't necessarily matter," says Taub. "You're still starting from square one ... trying to get acceptance and relationships."

"The toughest part of this job when you're new is getting to all the stations and establishing the relationships," Galliani agrees. "I still have a lot to learn in what I'm doing ... I think that comes through time."

PRO-MOTIONS

WTMX Chicago marketing director **David Perlmutter** moves across town to **WLUP** in the newly created position of director of sales promotions. Former **KHYI** (Y95) Dallas promotion director **Vic Del Giorno** replaces him at **WTMX** ... **WAVA** Washington, D.C., marketing director **Michele Snyder** moves across town to **WJFK** in the same capacity.

Debra Towsley joins **WJQY** Miami as promotion director, and **Jay Michaels** joins as creative director. **Towsley** was regional marketing manager for **Blockbuster Entertainment**. **Michaels** was production manager for crosstown **WINZ/WZTA** and entertainment consultant for his own talent booking/management agency, **Starmaker Productions** ... **Teri Flotron** joins **KEZK** St. Louis as promotion director. She was previously with **Maritz Motivations Co.** in **Fenton, Mo.**

Leslie Spears joins **KYIS** Oklahoma City as director of promotions. She previously handled those duties at crosstown **KOMA/KRXO** ... **Celena Iris Salinas** joins **KRYS** (K99) Corpus Christi, Texas, as marketing director and morning news anchor. She previously worked at Univ. of Texas station **KTSB**.



Pitching PD. **KPSI-FM** (Power Radio 100.5) Palm Springs, Calif., PD **Bob Clark**, center, recently attempted to pitch a shut-out inning vs. the Palm Springs Angels, a minor-league affiliate of the California Angels. Clark held the Angels to a walk and a base hit.

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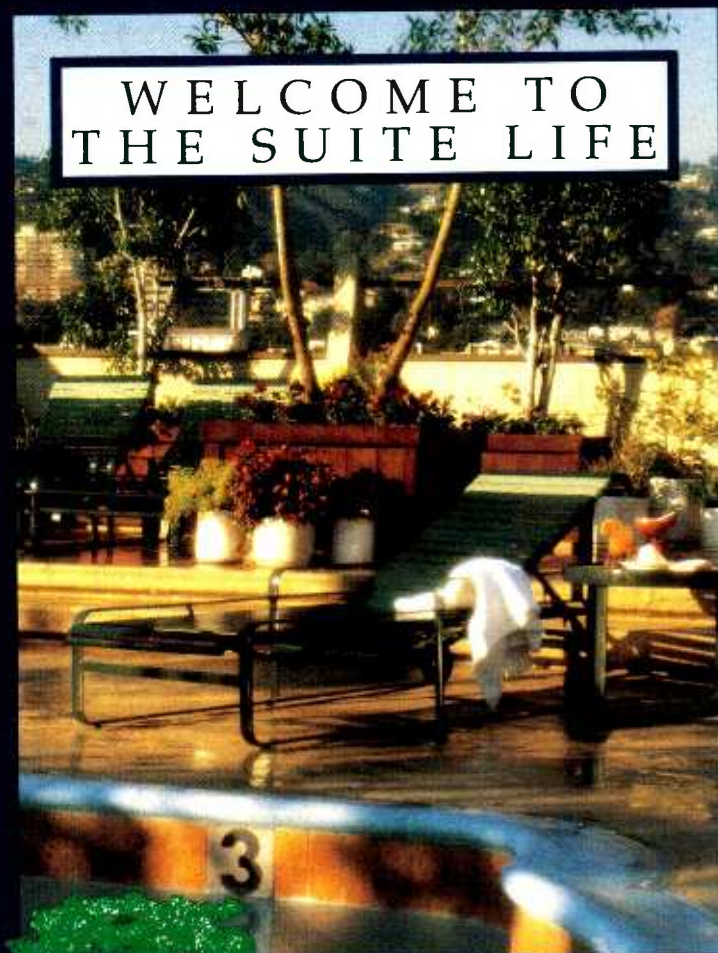
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	5	7	★★ No. 1 ★★ GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743 1 week at No. 1	◆ LONNIE GORDON
2	5	7	6	LOST IN MUSIC 4TH & B'WAY 16240 534-1/ISLAND	◆ STEREO MC'S
3	1	3	8	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
4	8	16	5	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
5	9	15	7	REAL REAL REAL SBK V-19742	◆ JESUS JONES
6	4	1	10	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
7	12	24	5	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
8	2	4	8	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
9	6	2	8	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
10	11	14	7	GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
11	10	12	10	UNITY CARDIAC 3-4013-0	UNITY
12	15	23	5	GROOVY TRAIN SIRE 0-40067/WARNER BROS.	◆ THE FARM
13	21	36	3	THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
14	19	25	5	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
15	18	26	4	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
16	14	19	7	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
17	13	18	7	KEEP WARM NEXT PLATEAU 50168	JINNY
18	22	27	5	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
19	24	32	4	I'M NOT IN LOVE CHARISMA 0-96301	BASSCUT
20	7	6	9	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
21	25	31	5	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
22	16	8	8	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
23	28	42	3	COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
24	20	9	10	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
25	34	43	3	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
26	32	45	3	WE GOTTA DO IT ATLANTIC 0-85993	DJ PROFESSOR FEATURING ZAPPALA
27	17	10	11	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
28	27	17	9	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
29	23	11	9	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
30	40	—	2	★★★ Power Pick★★★ TOO BLIND TO SEE IT I.D. 0-96255/ATCO	KYM SIMS
31	39	—	2	INTOXICATION GUERRILLA V-13832/I.R.S.	REACT 2 RHYTHM
32	33	47	3	FOUNTAIN O' YOUTH FICTION 0-96306/EASTWEST	◆ CANDYLAND
33	47	—	2	WEAR YOUR LOVE LIKE HEAVEN CARDIAC 4015	◆ DEFINITION OF SOUND
34	37	44	3	TAKE 5 GEFEN PROMO	NORTHSIDE
35	NEW ▶	1	1	★★★ Hot Shot Debut★★★ FUNKOPOLIS FICTION 0-85978/ATLANTIC	◆ DIE WARZAU
36	NEW ▶	1	1	GIVE ME YOUR LOVE IRMA I-7023	BE NOIR
37	26	22	12	LIES EMI V-56223	◆ EMF
38	36	37	6	RUSH COLUMBIA 38-73844	◆ BIG AUDIO DYNAMITE II
39	45	—	2	MOVE YOUR BODY ZYX 6525	SELECTOR
40	43	48	4	(I JUST WANNA) BE WITH U MCA 54233	◆ TRANSVISION VAMP
41	NEW ▶	1	1	WE ARE FAMILY RCA 620691-1	◆ UNIT 3 UK
42	46	—	2	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
43	NEW ▶	1	1	MASSIVE OVERLOAD MUTE PROMO/ELEKTRA	DJ MASSIVE
44	NEW ▶	1	1	FROM THE GHETTO SCOTTI BROS. 72392-75289-1	◆ DREAD FLIMSTONE
45	NEW ▶	1	1	I AM HERE CAPITOL 15758	◆ THE GRAPES OF WRATH
46	NEW ▶	1	1	LIFT TOMMY BOY 989	◆ 808 STATE
47	41	41	5	SO HARD INSTINCT EX-234	L.U.P.O.
48	29	28	11	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
49	31	21	15	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
50	30	20	12	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	9	★★ No. 1 ★★ GOOD VIBRATIONS INTERSCOPE 0-98764/EASTWEST 1 week at No. 1	◆ MARKY MARK/FUNKY BUNCH
2	5	4	6	GETT OFF PAISLEY PARK 0-19225/WARNER BROS.	◆ PRINCE & THE N.P.G.
3	4	3	10	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
4	3	2	11	THE WHISTLE SONG VIRGIN 0-96323	◆ FRANKIE KNUCKLES
5	6	6	8	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
6	1	1	8	MAKIN' HAPPY MERCURY 868 763-1	◆ CRYSTAL WATERS
7	7	9	6	ROMANTIC WARNER BROS. 0-40069	◆ KARYN WHITE
8	10	19	6	RIDE ON THE RHYTHM ATLANTIC 0-85976	LITTLE LOUIE AND MARC ANTHONY
9	9	14	6	GONNA CATCH YOU (FROM "COOL AS ICE") SBK V-19743	◆ LONNIE GORDON
10	12	18	5	HOUSE CALL EPIC 73929	◆ SHABBA RANKS
11	14	23	4	LIES EMI V-56223	◆ EMF
12	13	16	6	SAVE ME ELEKTRA 0-64854	◆ LISA FISCHER
13	8	11	8	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
14	24	42	3	FINALLY A&M 75021-2385-1	◆ CE CE PENISTON
15	11	13	8	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
16	18	17	7	UNITY CARDIAC 3-4013-0	UNITY
17	19	35	3	A DAY IN MY LIFE (WITHOUT YOU) FEVER 44-73823/COLUMBIA	◆ LISETTE MELENDEZ
18	17	15	7	KEEP WARM NEXT PLATEAU 50168	JINNY
19	20	26	5	D-O-G ME OUT MCA 54151	◆ GUY
20	25	32	5	FLAVOR OF THE MONTH MERCURY 868 317-1	◆ BLACKSHEEP
21	27	30	5	PERPETUAL DAWN BIG LIFE 867547/MERCURY	◆ THE ORB
22	15	8	14	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
23	30	33	4	QUADROPHONIA RCA 62027-1	◆ QUADROPHONIA
24	28	31	5	NEVER STOP DELICIOUS VINYL 868553-1/PLG	◆ THE BRAND NEW HEAVIES
25	NEW ▶	1	1	★★★ Hot Shot Debut★★★ THE PRESSURE PT. 1 PERSPECTIVE 28968 1202-1/A&M	◆ SOUNDS OF BLACKNESS
26	16	7	19	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
27	38	38	3	LET'S TALK ABOUT SEX NEXT PLATEAU 50157	◆ SALT-N-PEPA
28	32	34	5	FLY GIRL TOMMY BOY 991	◆ QUEEN LATIFAH
29	35	40	4	LOWRIDER (ON THE BOULEVARD) VIRGIN 0-91625	◆ LATIN ALLIANCE
30	21	21	8	I ADORE MI AMOR GIANT 0-19204/REPRISE	◆ COLOR ME BADD
31	22	24	9	WHAT WOULD WE DO FRR 869 465-1/LONDON	◆ DSK
32	34	41	3	SAFE FROM HARM VIRGIN 0-96322	◆ MASSIVE ATTACK
33	46	—	2	★★★ Power Pick★★★ COME INSIDE WARNER BROS. 0-40071	◆ THOMPSON TWINS
34	37	45	3	OPEN YOUR HEART ATLANTIC 0-85973	CEYBIL JEFFERIES
35	40	—	2	WITHIN MY HEART ATCO 0-96319	VOYCE
36	23	10	15	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
37	29	27	18	LET THE BEAT HIT 'EM COLUMBIA 44-73834	◆ LISA LISA & CULT JAM
38	31	20	17	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
39	42	—	2	SEXPLOSION WAX TRAX 9180	MY LIFE WITH THE THRILL KILL KULT
40	47	—	2	WHISPERS CUTTING 252/ATCO	CORINA
41	NEW ▶	1	1	AIN'T GONNA HURT NOBODY SELECT 0-66507/ELEKTRA	◆ KID 'N PLAY
42	41	43	3	WHEN LOVE CRIES ATLANTIC 0-85961	DONNA SUMMER
43	50	—	2	MOVE YOUR BODY ZYX 6525	SELECTOR
44	NEW ▶	1	1	REAL REAL REAL SBK V-19742	◆ JESUS JONES
45	NEW ▶	1	1	LIVE FOR LOVING YOU EPIC 73971	◆ GLORIA ESTEFAN
46	39	29	12	CHORUS SIRE 0-40123/REPRISE	◆ ERASURE
47	49	—	2	I'M ATTRACTED TO YOU SMASH 865 027-1/PLG	COOKIE WATKINS
48	26	12	10	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
49	36	22	15	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
50	33	25	8	PANDORA'S BOX VIRGIN 0-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK

○ 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.

THE BEAT GOES ON

- Helen Bruner "GIMME REAL LOVE"
- World Power featuring Althea McQueen "I'M HAPPY"
- Brother Makes 3 "I WANNA?"



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Ready-Mix Shamen Work Miracles On Club Chart

MUSIC ROUND-UP: This week, the Shamen earn honors as one of the most-added dance singles of 1991 so far on Billboard's Club Play chart with "Move Any Mountain" (Epic). It's the No. 1 breakout on the chart one week after its release.

"Move Any Mountain" has already eeked out a place in dance music history as the most remixed record to date, with a whopping 35 versions circulating throughout Europe—seven of which are featured on the U.S. 12-inch pressing. A gang of remixers (too many to list here) take a fairly simple modern pop tune and alter it to reflect house, techno, and hi-NRG attitudes. There's hardly a format that this cut doesn't fit.

Such early single success is sure to bolster interest in the fine album, "En-Tact," due out in two weeks. It also marks the rebirth of a band that was devastated by the untimely death of key member Will Sin earlier this year.

Consolidated unleashes "This Is Fascism" (Netzwerk, Toronto), an aggressive midtempo workout, fueled with a militaristic hip-hop beat and techno-savvy keys. Mark Pistel and Meat Beat Manifesto's Jack Dangers have created several strong mixes that should lure both alternative and urban spinners. This is a DJ-only cut and is not on the group's current album.

Fellow Toronto label Hi-Bias is causing an international club stir with "The Rhythm Formula EP" by Red Light a.k.a. Miguel Graca and Robert Ouimet. This excellent four-song set glides through several intriguing vibes. "Kinetix" is a raw hard-houser, covered with primal screams, jazzy piano, and tribal percussion. In contrast, there's "Who Needs Enemies," a lush jam with its disco-charged strings and Jomanda-like chorus.

East Coast clubsters are already hip to "It's You" by Out Of The Blue With Marlon Saunders (Flatbush Beat, Long Island City, NY). This invigorating, R&B/house anthem lovingly recalls the early days of Ten City with its retro-horn fills, piano lines, and Saunders' tingling falsetto. You are advised to go directly to the Crazy Frenchman's mix for a peak-hour blast. A smash waiting to happen.

Steve "Silk" Hurley continues to prove why he's one of the pre-eminent remixers and producers of the moment with Clubland's "Hold On Tighter" (Btech, Stockholm). Pumped with a physical bassline and keyboards, this pop/houser is an essential addition to any mainstream or urban set. This is just one song on a thoroughly satisfying album by Clubland; why is it still unsigned in the U.S.?

With the double A-sided "Feel" b/w "Monster Sound" (Warner Bros.), Love Drops deliver a pair of near-perfect pop/dance tunes. "Feel" wraps a brain-embedding chorus around a perky house groove, while "Monster Sound" combines girl-group vibes with chunky hip-hop beats. Asia Love's chirpy voice conjures up memories of '60s era girl



by Larry Flick

groups, while producer/musician Smash Hunter is a firm guiding hand. Look for quick club acceptance, followed by massive crossover radio action.

Fortran 5 return with "Heart On The Line" (Mute/Elektra), a melodic techno-houser that previews their upcoming "Blues" album. Moby's "Voodoo Child" version keeps the keys harsh without overpowering ethereal vocals by Katherine Blake and Jocelyn West. Meanwhile, Justin Robert-

son's "Hip Saucy" mix is smoother and sure to work for more pop-oriented jocks.

TID-BEATS: Network act Altern 8 were arrested during a video shoot for their new single, "Activ-8 (Come With Me)" in London last week. Police were called when children were seen doing wheelspins and handbrakes in a deserted parking lot. The problem was resolved when the authorities realized a clip was being made. Altern 8 also recently remixed "Music For Boys," a cut for the next Pet Shop Boys project. . . You have to give credit to anyone brave enough to start a record pool these days. That's why we offer a tip of the hat to Steven Webb and his newly formed Rocky Mountain Video & Record Pool in Salt Lake City, Utah.

The organization now has 30 members and reports its playlist to local radio stations KVHT, KZOL, and KJQ. Webb says he is aiming to expand the roster to include DJs outside of Utah, and is seeking to increase label service. He can be reached at Power Enterprises in Salt Lake City for further information. . . Pal Joey is currently recording an EP for Desire Records in the U.K. He has been quite busy lately producing seven tracks for the Boogie Down Productions album.

A PARTING THOUGHT: Last June, we acknowledged National Gay Pride Week and noted the large number of gay and lesbian people in the music industry who are afraid to come out of the closet.

The response to that column was overwhelming. Many people wrote and phoned with words of support, while others criticized that such a topic was inappropriate for a publication such as Billboard. It was the source for much thought and reflection.

Oct. 11 is National Coming Out Day. For weeks, we've wrestled with the notion of creating more discussion on the topic. The idea was placed on the back burner until we paused to think about former Megatone Records president Marty Blecman, who died last week of complications resulting from AIDS. We remembered the difficulty he faced in choosing to live an openly gay lifestyle while fighting to exist in the industry mainstream. Then we thought about the late Sylvester, who did the same—as well as Jimmy Somerville, Andy Bell, Voice Farm's Charly Brown, and a number of other artists and executives who are brave enough not to hide who they are.

Finally, we realized that encouragement for gay and lesbian people isn't nearly as necessary as is a plea of understanding and consideration from the folks who employ and work with them.



The Power Of B.G. Epic Records celebrated the release of B.G. The Prince Of Rap's debut album, "The Power Of Rhythm," at Michael's Loft in New York recently. The set comes on the heels of his No. 1 club hit, "This Beat Is Hot." A new single, "Take Control Of The Party," with remixes by Joey Beltram and Little Louie Vega, ships to clubs next week. Shown, from left, are Mark Eden, the Music Factory; Darrin Friedman, For The Record; B.G. The Prince Of Rap; Harry Towers, Our Music; Paul Cigliano, Our Music; and Frank Ceraolo, associate director of dance music, Epic.

Carl Segal Makes Rock Dance To Different Beat Brings ZZ Top, Modern English, Others To Clubland

BY CARYN BRUCE

This is an installment in an ongoing series focusing on the leading producers and remixers in dance music.

BOULDER, Colo.—"I don't want to be known as just a rock guy," insists New York-based producer/remixer Carl Segal.

Even Segal agrees, however, that one of the highlights of his career so far has been restructuring ZZ Top's "Give It Up" for clubs, in addition to a number of other rock-based records.

Aside from his reputation for working with nontraditional club acts, Segal has gained years of experience remixing a wide variety of music, including OMD's recent chart hit "Pandora's Box."

His career started while he was still a high school student and an intern at WLIR, a now-defunct Long Island, N.Y., radio station. Several

years later, he was producing the station's morning show and spinning records at local nightclubs.

From the WLIR, Segal moved on to New York-based Audio Post, where he did production, editing, and a video remix for the Gipsy Kings. The remix showcased in the clip was eventually released as a commercial 12-inch single and was Segal's first major label release. "Since day one it's been a learning experience," he says. "And there is still so much to learn."

Segal says he feels a lot more confident in the studio these days.

"There comes a point where I actually kick out the engineer so I can be by myself, concentrate on the track, and work the board."

There are three essentials to a successful remix in Segal's eyes. "I try to please the dance crowd, I try to make it DJ-friendly, and I have to please the band because, in most cases, they have the final say."

While he is given the freedom to do so, he does not like to strip songs of all original tracks.

"I like to cater a mix to a song and to the band. When I'm working on a ZZ Top record, to some degree, I still

want it to sound like a ZZ Top record," he says.

Away from the studio, Segal does his homework—or is "club" work more correct?

"It is very difficult for me to even talk to anyone when I walk into a club, because all I can do is listen to beats and bass lines," he says. "I watch the crowd and the DJ and try to figure out what is making the music work."

Musical versatility is the key to Segal's remixing career. Even his favorite remixes are diverse in style, noting "I Melt With You" by Modern English, and "Been Caught Stealing" by Jane's Addiction.

With each song, Segal goes for a unique mix. "Just try to find one of my mixes that sounds like another," he challenges. "You won't be able to do it."

Segal recently completed dance versions of "Get The Funk Out" by Extreme, "Don't Surrender" by Joan Jett, and "Share A Little Shelter" by Nuclear Valdez. He may not want to be known as a "rock guy," but Carl Segal is probably the best clubland friend a rock band has ever had.



SEGAL

Hot Dance Breakouts

CLUB PLAY

1. MOVE ANY MOUNTAIN (PROGEN 91) THE SHAMEN EPIC
2. EMOTIONS MARIAH CAREY COLUMBIA
3. LET'S TALK ABOUT SEX SALT-N-PEPA NEXT PLATEAU
4. ALWAYS THERE INCOGNITO FEATURING JOCELYN BROWN TALKIN' LOUD
5. GIMME REAL LOVE HELEN BRUNER CARDIAC

12" SINGLES SALES

1. CAN'T TRUSS IT PUBLIC ENEMY DEF JAM
2. RING MY BELL D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
3. FEELS LIKE ANOTHER ONE PATTI LABELLE MCA
4. LOST IN MUSIC STEREO MC'S 4TH & B'WAY
5. LIFT 808 STATE TOMMY BOY

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

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. DANNY B. SMOOTH "Let's Spend The Night" ECHO USA
2. FINAL MIXX "Let's All Chant" DANCFLOOR
3. TECHNO TRACKING Volumes One & Two F.B.B.
4. SLEEPING PILLS "Aquarius" HANGMAN
5. HOUSE OF FIRE EP 4 Tracks PROJECT X
6. DEJA VU "Move Your Waistline To The Bassline" MAXI
7. OPTIMISTIC "Trust Me" INSTINCT
8. URBAN RHYTHM "Feel It Baby All Night" STRICTLY R
9. CULTURE SHOCK "Loudness" SEIGE
10. RED LIGHT "Rhythm Formula" HI BIAS
11. HELEN SHARPE "Got to Have Your Love" STROBE
12. ROB STEAL "Mind Collapse" NU GROOVE
13. RHYTHM FAKTOR "Dream On" FOURTH FLOOR
14. CARL E. "Friends" ON THE MOVE
15. BASIC TENSION VOLUME 1 BASIC
16. P.W.M. "Get Your Thing Together" SCORPIO
17. VICTORIA MARTIN "All I Do" ATTITUDE
18. FAST WHEELS "I Never Dreamed It would Be Like This" BOTTOM L.
19. BREAK BEATS "Drums Of Passion Volume Two" LOOP
20. IMAGE "Loo Bide" MOVIN

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Barry White's New Musical Mix Singer's A&M Set Primed For Success

BY JANINE McADAMS

NEW YORK—His voice is still gut-shakingly deep, his music is still rhythmic seduction, the theme is still love. But Barry White continues to grow, not only through the development of his craft but in his commitment to the music industry's next generation.

"1987 marked the new era of Barry White," says the man whose multiple musical talents earned him the nickname the Maestro. "I'm 47 years old. I started singing at 27. Now I am going into my teaching era. I'm a grandfather, a father; I've already written history for me. If I never make another record I will be documented. It's about being a role model to little boys and girls, it's about dealing with your craft from the love stake, not the money stake."

White has recently been giving seminars at traditionally black colleges and universities, giving communications and music students information about the music industry. His orchestral musical style and original rapper stylings have influenced a number of performers. This year that influence has come to light via a duet with Big Daddy Kane, "All Of Me," and a remake of "Playing Your Game" by Crew Le Poo rap act Buffalo Soldiers. And though White has been recording for A&M since 1987, his guest performance on "The Secret Garden," from last year's Grammy-winning Quincy Jones album, rocketed him back into the pop media spotlight.

White's third album for A&M, "Put Me In Your Mix," seems perfectly timed to capitalize on that recent exposure. Written, produced, and performed by the artist, the album is classic White: A blend of the

vernacular, of haunting and beautifully arranged grooves, of the realities of romance. The title-track single has steadily scaled the R&B singles chart into the top 40 since its debut four weeks ago.

"Radiowise, this single has exploded for us," says Don Eason, senior VP of urban promotion for A&M. "Over 80% of radio stations are on it, and the LP is due [Oct. 8]." As for follow-up singles, Eason says he will let radio decide, adding that he expects to go "four or five singles deep."

White says his musical themes reflect his upbringing, which was mostly done by women. "I still see women crying over being used, abused, and confused," he says. "When I write a song, I am writing to give you a feeling. I don't want [women] to feel every man is no good. That's a lie... I understand what women are really, seriously up against." White also

firmly supports the rise of African American women in the music industry as examples for young people.

White is currently preparing to reactivate his Unlimited Gold Records label, now to be called Unlimited Gold Artists, which has several young acts in the wings. The original Unlimited Gold was home to female trio Love Unlimited as well as to White; both Love Unlimited and the 40-piece Love Unlimited Orchestra—for which he wrote, arranged, and produced—scored top 10 R&B and pop hits on the 20th Century label.

"My last urban record was 'Change' in 1983, and then from '84 to '86 I took a breather," White says. "I had recorded for 11 years. I had Love Unlimited, Love Unlimited Orchestra, and then me, and I didn't have a partner, like L.A. & Babyface. I had a lot of pressure on me."



Levert On The Band Wagon. Atlantic recording act Levert signs with the dick clark agency for exclusive representation. In a celebratory mood, seated from left, are Levert's Marc Gordon, Sean Levert, and Gerald Levert. In back row, from left, are the dick clark agency's Bill Wyatt, director, urban contemporary division; Larry Klein, senior VP; and Dick Clark, president.

'Real Rap' Dilemma: Can An Underground Sound Surface?

THE REAL RAP: Recently a reporter asked me to respond to a statement by a rap impresario, who said that "the real rap" was not getting a fair shake in terms of commercial radio or media recognition. I said that was true, but that as more and more mainstream pop kids become acclimated to rap and seek out newer artists and styles, more of rap will make it into the commercial market. Just check the current charts against those from three and four years ago; artists like Gerardo and Marky Mark and Heavy D and Naughty By Nature and Monie Love were considered strictly regional urban fare, not pop fodder.

But that's not entirely right. Though more rap may make it onto pop and urban radio and will continue to sell in record numbers in the years to come, "real rap" probably won't. What is "real rap"? Just think of where rap comes from, of the experiences and lifestyle and hardships and frustration that first fueled and informed rap music. The strong Afrocentric, street-level, urban political socio commentary call to action, call to party, tale of the 'hood rap lyrics and music are not likely to be recognized, heralded, or celebrated by the machine that is pop music. Because pop seems to accept only rap that cleans itself up, makes itself presentable, modifies its language and its intensity, and is devoted in part to pop video imagery.

Rap at its most "real" is an underground thang. That's the magic of the hardest, the flyest, the dopest records that the hip-hop nation embraces at an ever-faster rate. Rap is the musical expression of revolution, of the anti-establishment. Real rap does not seek government approval; it is not meant to be mass-appeal.

And therein lies the dilemma of the rap star.

REAL RAPPERS: Due to his involvement with New York's early hip-hop scene, first as a DJ and later with the 1982 gold single "Planet Rock" with Soulsonic Force, some would say that Afrika Bambaataa is one of those real rap artists who has not been sufficiently recognized for bringing hip-hop to a wider audience. Now Bambaataa has made the leap from Tommy Boy to EMI Records to release a new

album, "1990-2000, The Decade Of Darkness." Primarily a club-oriented mixture of dance, funk, and hip-hop with vocals and rap, "Decade" is Bambaataa's commentary on what has gone wrong with the world. Best are dance-floor movers with a definite message, like "Save The World," "Can't Give You Up," and "Freedom."

Biz Markie first gained fame as a human beatbox with the Cold Chillin' family—Marley Marl, Roxanne Shante, Big Daddy Kane, etc.—and broke into the pop arena as a novelty rapper with a goofy schtick. "I Need A Haircut," Markie's fourth Cold Chillin' album, is a

George Clinton, with tracks like "What Is A Booty" and "Dr. Bombay" taking the concept to its funky farthest with funk riffs, unusual vocals, and imagery that puts Del in a stone-age landscape. On other tracks, the appealing-voiced rapper takes a definitely humorous, Native Tongues-like stylistic approach, particularly on "Mr. Dobalina," "The Wacky World Of Rapid Transit," "Ya Lil Crumbsnatchers," and "Sleepin' On My Couch." Lest one think Del doesn't take lyrical chances, he disses other rappers, particularly Vanilla Ice, on "Pissin On Your Steps," and expresses his romantic preferences on the objectionable "Dark Skinned Girls," which ends up insulting all African American women (but hey, it's his opinion and he has a right to express it). Overall, a fun album with plenty of party juice.

Rap's mission first and foremost has been to inform as well as entertain. The Disposable Heroes Of Hiphoprisy attempt to do just that on their 4th & B'way single, "Television, The Drug Of The Nation." Rappers Michael Franti and Rono Tse obviously were inspired by Gil-Scott Heron and the Last Poets; the title track continues, "breeding ignorance and feeding radiation... TV is remote control over the masses," to a vaguely dissonant, rock-influenced, hip-hop beat.

STUFF: Third Bass' "Derelicts Of Dialect" (Def Jam/Columbia) has been certified gold... Ice Cube's next Priority album will be here any day now; it's titled "Death Certificate." His first two solo efforts, "AmeriKKKa's Most Wanted" and the EP "Kill At Will," were certified platinum and gold, respectively. Watch Cube do it again... The Young Black Programmers Coalition's 14th annual convention and ninth annual scholarship dinner will take place the weekend of Nov. 20-24 at the Hyatt Regency Downtown in Houston. The awards banquet will honor Larry Steel, PD of WZHT Montgomery, Ala.; Tony Gray of Gray Communications; Ed Eckstine, co-president, Mercury Records; and Ray Harris, senior VP of Warner Bros. Records.

The Rhythm and the Blues



by Janine McAdams

collection of old-school-style tracks, using Markie's trademark delivery as the hook. The '70s are his landscape, as Gilbert O'Sullivan's "Alone Again Naturally" finds itself the basis of "Alone Again" and the Guess Who's "American Woman" pops up in the hilarious "Roadblock," the tale of a young woman who brings a friend on a first date. Markie's humor lies in his lazy-tongued, streetwise delivery and his insistence on singing. "I try to do things serious but it always comes out funny," he admits. Markie graduates to TV soon with a live-action series called "Hip Hop High," being developed by Warner Bros.' Benny Medina.

Del Tha Funkee Homo Sapien brings his uniquely humorous and fantastical views to bear on his debut, "I Wish My Brother George Were Here" (Elektra). On the set, produced by Del with D.J. Pooh & Ice Cube, the rapper borrows musically and philosophically from

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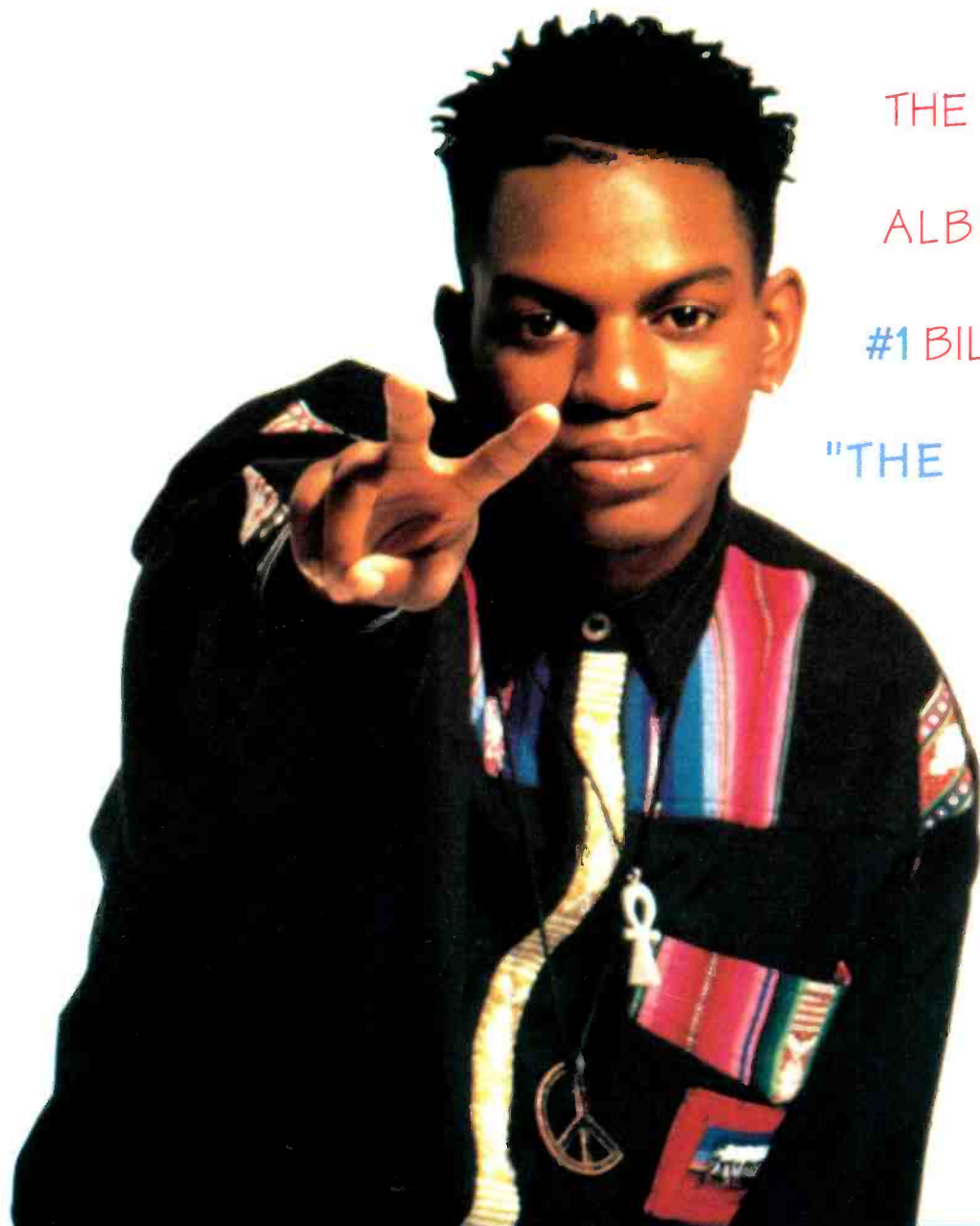
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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING OCT. 12, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	1	2	16	PEABO BRYSON COLUMBIA 46823 (9.98) 2 weeks at No. 1	CAN YOU STOP THE RAIN	1
2	4	4	12	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	2
3	3	3	19	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
4	2	1	12	SOUNDTRACK ● QWEST 26643*WARNER BROS. (10.98)	BOYZ N THE HOOD	1
5	6	6	12	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	5
6	5	5	19	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
7	7	7	12	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	7
8	9	10	13	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	8
9	8	8	21	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
10	10	12	13	PHYLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
11	13	13	9	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	11
12	14	17	16	JODECI MCA 10198 (9.98)	FOREVER MY LADY	12
13	11	11	11	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
14	12	9	15	NATALIE COLE ▲ 2 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
15	19	28	4	NAUGHTY BY NATURE TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	15
16	18	22	5	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	16
17	15	15	10	VESTA A&M 5347 (9.98)	SPECIAL	15
18	16	14	24	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
19	22	32	4	BELL BIV DEVOE MCA 10345 (10.98) WBBB - BOOTCITY! THE REMIX ALBUM		19
20	17	19	25	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98)	THE BRAND NEW HEAVIES	17
21	25	27	17	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	21
22	34	—	2	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	22
23	21	18	21	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
24	20	16	17	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
25	24	21	18	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
26	23	20	24	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
27	26	30	15	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
28	NEW ►	1	MARIAH CAREY COLUMBIA 47980 (10.98)	EMOTIONS	28	
29	41	53	4	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	29
30	32	34	9	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	30
31	38	42	7	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
32	40	41	5	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	32
33	35	37	10	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	33
34	30	35	46	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
35	36	36	35	O'JAYS ● EMI 93390 (9.98)	EMOTIONALLY YOURS	2
36	28	26	34	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
37	27	25	47	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
38	31	23	10	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN 'EM	23
39	29	24	14	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
40	37	39	9	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
41	33	29	14	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
42	54	59	3	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	42
43	39	33	13	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	28
44	43	38	19	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
45	46	49	27	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
46	44	51	4	BIZ MARKIE COLD CHILLIN' 26648*/WARNER BROS. (9.98)	I NEED A HAIRCUT	44
47	53	62	5	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	47
48	42	31	12	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
49	45	40	12	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28

50	49	43	15	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	19
51	47	46	32	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
52	48	45	46	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
53	50	48	27	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
54	66	70	3	NIKKI D DEF JAM 44031/COLUMBIA (9.98)	DADDY'S LITTLE GIRL	54
55	52	47	19	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
56	57	52	24	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
57	NEW ►	1	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	57	
58	51	44	19	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
59	59	57	5	J.T. TAYLOR MCA 10304 (9.98)	FEEL THE NEED	57
60	55	50	10	ABOVE THE LAW RUTHLESS 47934/EPIC (9.98)	VOCALLY PIMPIN'	37
61	56	54	9	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	52
62	60	64	10	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
63	58	55	40	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
64	62	65	29	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
65	61	68	6	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	61
66	68	80	4	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	66
67	65	56	37	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
68	63	58	15	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
69	64	60	29	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
70	76	82	5	PROFESSOR GRIFF LUKE 91721/ATLANTIC (10.98)	KAO'S II WIZ *7* DOME	70
71	70	67	7	LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98)	DA WIZZARD OF ODDS	67
72	71	69	13	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	69
73	69	71	10	SPICE ONE TRIAD 8701 (6.98)	LET IT BE KNOWN	69
74	73	77	46	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
75	NEW ►	1	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98)	AIN'T A DAMN THING CHANGED	75	
76	74	73	29	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
77	75	66	29	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
78	79	74	13	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
79	78	75	26	YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
80	87	89	18	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
81	72	61	9	JAMES BROWN SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	51
82	67	63	12	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST. . .	53
83	84	97	54	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
84	81	81	13	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
85	NEW ►	1	CYPRESS HILL COLUMBIA 47889 (9.98)	CYPRESS HILL	85	
86	86	91	7	VARIOUS ARTISTS MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	86
87	92	98	3	BLUES BOY WILLIE ICHIBAN 1119 (9.98)	BE WHO 2	87
88	82	83	8	THE GET FRESH GIRLS BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	77
89	80	79	14	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
90	85	84	13	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	74
91	NEW ►	1	VARIOUS ARTISTS MALACO 2008 (11.98)	BLUES FROM THE MONTREUX JAZZ FESTIVAL	91	
92	83	88	6	LATIN ALLIANCE VIRGIN 96337* (9.98)	LATIN ALLIANCE	83
93	88	76	40	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
94	77	78	27	RIFF SBK 95828 (8.98)	RIFF	41
95	91	94	4	YOURS TRULY, MOTOWN 6323* (7.98)	TRULY YOURS	91
96	89	85	19	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
97	90	72	46	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
98	97	—	2	DONNA SUMMER ATLANTIC 82285* (10.98)	MISTAKEN IDENTITY	97
99	98	—	2	FRANKIE KNUCKLES VIRGIN 91618* (9.98)	BEYOND THE MIX	98
100	95	100	67	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3

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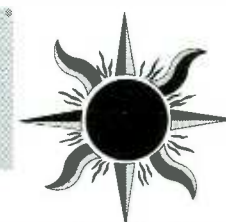
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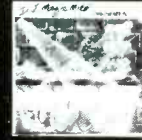
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FOR WEEK ENDING OCTOBER 12, 1991

Hot Rap Singles[™]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	F-CK COMPTON (M) (T) RUFFHOUSE 38-73892*/COLUMBIA	◆ TIM DOG 1 week at No. 1
2	3	3	9	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	GETO BOYS
3	1	1	10	O.P.P. (M) (T) TOMMY BOY 988*	◆ NAUGHTY BY NATURE
4	5	5	10	WHAT COMES AROUND GOES AROUND (C) COLD CHILLIN' 4-19218/WARNER BROS.	◆ BIZ MARKIE
5	6	9	7	HIP HOP JUNKIES (C) (M) (T) RAL 38-73784/COLUMBIA	◆ NICE & SMOOTH
6	7	11	6	FLAVOR OF THE MONTH (M) (T) MERCURY 868 317-4*	◆ BLACKSHEEP
7	4	4	9	AIN'T NOBODY BETTER (C) (T) EASTWEST 4-98755	◆ YO-YO
8	8	8	11	SOBB STORY (M) (T) ELEKTRA 4-66545*	◆ LEADERS OF THE NEW SCHOOL
9	15	26	3	WHEN IN LOVE (C) (T) FIRST PRIORITY 4-98715/ATLANTIC	◆ MC LYTE
10	12	18	4	HEAL YOURSELF (C) (T) ELEKTRA 4-64859	◆ H.E.A.L.
11	27	—	2	CHECK THE RHIME (C) (T) JIVE 42011	◆ A TRIBE CALLED QUEST
12	13	17	5	LET'S TALK ABOUT SEX (C) (M) (T) NEXT PLATEAU 333	◆ SALT-N-PEPA
13	10	14	10	CONFUSED (C) (T) RUFFHOUSE 38-73871/COLUMBIA	◆ LARRY LARR
14	22	20	3	BLUE CHEESE (C) (M) (T) WILD PITCH 50377/EMI	◆ U.M.C.'S
15	11	16	6	DEFINITION OF A KING (C) (T) BAHIA 62002/RCA	2 KINGS IN A CIPHER
16	20	30	3	AIN'T GONNA HURT NOBODY (M) SELECT 4-66507*/ELEKTRA	◆ KID 'N PLAY
17	14	13	18	AIN'T NO FUTURE IN YO' FRONTING (C) (T) S.D.E.G. 62 /CHIBAN	◆ M.C. BREED & D.F.C.
18	16	15	6	LOW RIDER (ON THE BOULEVARD) (C) (T) VIRGIN 4-98751	◆ LATIN ALLIANCE
19	25	—	2	POP THAT COOCHIE (C) (M) (T) LUKE 4-98712/ATLANTIC	◆ THE 2 LIVE CREW
20	18	21	4	A GROOVE (THIS IS WHAT U RAP 2) (M) (T) SLAMMIN' 254*/QUARK	◆ THE JAZ
21	21	—	2	GLORY (C) RUTHLESS 4-98740/ATLANTIC	◆ YOMO & MAULKIE
22	NEW ▶	—	1	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY
23	19	24	5	HERE WE GO AGAIN (M) (T) DELICIOUS VINYL 868 677-4*/PLG	◆ DEF JEF
24	24	29	3	4 THE FUNK OF IT (C) (T) RUTHLESS 73952/EPIC	◆ ABOVE THE LAW
25	28	28	3	FLY GIRL (CD) (M) (T) TOMMY BOY 991*	◆ QUEEN LATIFAH
26	9	6	13	GROWIN' UP IN THE HOOD (C) (M) (T) QWEST 4-19243/WARNER BROS.	◆ COMPTON'S MOST WANTED
27	NEW ▶	—	1	YOU WANT BASS (C) (T) CHEETAH 9507	◆ D.J. MAGIC MIKE & M.C. MADNESS
28	NEW ▶	—	1	I WANNA B URE LOVER (C) (T) GIANT 4-19224/REPRISE	◆ F.S. EFFECT
29	NEW ▶	—	1	THE PHUNCKY FEEL ONE RUFFHOUSE 38-73930/COLUMBIA	CYPRESS HILL
30	17	7	10	IF YOU WANNA SEX ME UP (C) (CD) (M) (T) COLD CHILLIN' 4-19238/WARNER BROS.	T.C.F.

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1991, Billboard/BPI Communications, Inc.

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This campaign will inaugurate the Robert J. Morgado Fund at AMC Cancer Research Center, making possible a broad array of research programs for the prevention of cancer. AMC develops ways to ensure that cancer prevention and control strategies reach everyone, including those in disadvantaged communities.

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Tom Freston
Chairman and CEO
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For ticket information call
the Campaign Office of the
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Talent

Ozzy Osbourne's 'Tears' Of Satisfaction Says His 'Madman' Persona Ends With Album

■ BY DEBORAH RUSSELL

LOS ANGELES—Ozzy Osbourne sits in his publicist's office, swigging a bottomless diet Pepsi and shivering. It's one of the hottest days of the year, and he has asked the firm to bring down the air conditioning because he's freezing.

Osbourne's latest Epic Associated album, "No More Tears," however, has been generating plenty of heat at retail. It debuted at No. 7 last week on The Billboard 200 Top Albums chart. Coinciding with its arrival, Sony Music Video is releasing a longform home video "Don't Blame Me: The Tales Of Ozzy Osbourne," directed by Jeb O'Brien.

Yet the British rocker maintains that this album will be his last, *Ozzy's* last, that is.

"I'm puttin' 'Ozzy' on the shelf," he says of his rocking madman persona. "I'm not going to put out another Ozzy Osbourne album. I created a monster, you know? People think I walk around the fucking street like that."

But with the Ozzy persona still looming ever larger-than-life, Osbourne and guitarist Zakk Wylde, drummer Randy Castillo, and bassist Mike Inez launch the Theater Of Madness Tour next month.

FACT FILE	
Artist	Ozzy Osbourne
Label	Epic Associated
Album	No More Tears
Producers	Duane Baron & John Purdell
Key Track	No More Tears
Management	Sharon Osbourne
U.S. Booking	ICM

ater Of Madness Tour next month.

"We're going to deck out the whole theater so that from the moment you first walk in, you're in the gig, you know? We'll have all the theatrical shit, and drapes, and fleshpots, and whatever's going on," Osbourne says.

The theater tour is the warmup for the arena gigs, which begin in early '92. And Osbourne is ready to rock.

"In the past I'd be sittin' in the bar drinkin' vats of beer and they'd say, 'Ozzy, you're on the road next week,' and after five weeks I wouldn't have the stamina it required," he says. "I've been jogging and living kind of a healthy life purely because I want to give the best possible show I can."

Waite's Songwriting Shines On Latest Bad English Set

■ BY SCOTT BRODEUR

NEW YORK—Despite his uncanny penchant for penning hit singles, John Waite insists songwriting is still the most difficult part of being a musician.

"When I think of a song, I think of it as a beast," says Waite. "You chase these beasts around the room and try to grab them and put them in a tape machine. But they're slippery, and they run away a lot."

From his days as the front man of the Babys, who scored three top 40 tunes through 1980, through his successful stint as a solo artist and the chart-topping "Missing You" in 1984, to his present run with

Bad English, Waite has built a career on bagging these beasts.

The latest Bad English album, "Backlash" on Epic Records, produced by Ron Nevison, is filled with the types of beasts Waite's fans have come to expect: elementary, hook-heavy songs that straddle the fence between album-rock and CHR. There are rock ballads such as "Time Stood Still"—aided by Neal Schon's nimble acoustic guitar—and "The Time Alone With You," which Waite wrote with Diane Warren and longtime collaborator and band mate Jonathan Cain. There are also more crunchy rock songs like "So This Is Eden" and the first single,

(Continued on page 36)

Osbourne is ready to hit the road, despite its drawbacks ("It's the traveling that pisses me off") because he is "really happy with the album for once."

"No More Tears" is a total band collaboration, he says. "We decided we had to make an album we could all be happy with. I've been writing albums to please 'them' for so many years, what about pleasing me, you know?"

What would please Osbourne in the future?

(Continued on page 36)



Something To Bragg About. Elektra Entertainment artist Billy Bragg previewed his new album, "Don't Try This At Home," at a New York showcase as his current single, "Sexuality," rises up the Modern Rock Tracks chart. Pictured, from left, are manager Peter Jenner, Elektra Entertainment chairman Bob Krasnow, and Bragg.

Southside Johnny's Jersey Homecoming; 'Noise' Notes; George Michael Takes Cover

"IT'S TIME TO SPEAK the names of the lost soldiers, 'cause the music on this album—Johnny's music—is something that grew out of those friendships and the long summer nights when there was no particular place to go and nothing to do... except play, all night long."

So wrote Bruce Springsteen in album liner notes 15 years ago, introducing Southside Johnny & the Asbury Jukes on their debut disc, produced by then-E Street Band mate Miami Steve Van Zandt.

Fifteen summers have come and gone. And on a recent night, back home in Asbury Park, it was Southside Johnny Lyon's turn for introductions.

"C'mon Steve! C'mon Bruce!" shouted Southside as Van Zandt and Springsteen joined the Jukes onstage again at their old haunt, the Stone Pony, to the cheers of 500 invited guests. The occasion was the taping of a video for the aptly titled track "It's Been A Long Time," written by Van Zandt, for "Better Days," the upcoming return of Southside Johnny & the Asbury Jukes, produced by Van Zandt, on Impact Records.

Packing the place were label brass led by Impact CEO Allen Kovac, execs from MCA, who are partners in Impact, and press from far and wide. The reaction to this reunion was as crazy as you're apt to see from an industry crowd bedecked with laminated passes.

"OK, Max, hit it!" yelled Southside, as drummer Max Weinberg, E Street bassist Gary Tallent, and the rest of the band snapped open the song—and cracked open a treasure chest of memories of Southside Johnny's heart-filled, horn-fired, Jersey rock'n' soul:

*It's been a long time since we laughed together
It's been a long time since we cried
Raise a glass to the comrades we've lost
My friend, it's been a long, long time*

Even a "young Turk" from the Jersey scene showed up. Jon Bon Jovi, who also sings on the new Jukes album, threw an arm around Springsteen's shoulders as they sang.

As the crews from Propaganda Films rolled tape, Lyon, Springsteen, and Van Zandt performed the song three times—with Southside flubbing a line once, but recovering with a pro's grace. So rare is spontaneity on music videos, they ought to save the moment in the final cut. After the filming, the friends rocked on with "Havin' A Party" and "Talk To Me."

As Springsteen's duet with guitarist Nils Lofgren did

earlier this year on the Rykodisc single "Valentine's Day," this new collaboration seems certain to win much-deserved attention in an overcrowded market for Southside's "Better Days."

Among other things, it would prove that old Jersey rock soldiers never die, they just find their way back to the boardwalk.

SPREAD THE NOISE: "The only race problem on this tour is the race for tickets," remarks Jon Zazula of

Crazed Management of this fall's rap/metal tour by Anthrax, his client, and Public Enemy (see review, page 35). "The odds of this happening were, you might say, high." But Zazula recalls how this genre-busting road trip and the thrash/hip-hop remake of "Bring The Noise" came about. While Anthrax members were hardcore fans of PE, Public Enemy grew curious about "these white guys

spreading the word of rap like gospel. Then Chuck D showed up at an Anthrax show and they sort of became friendly." Zazula credits longtime hip-hop publicist Bill Adler, now at Island Records, Anthrax's label, with aiding discussions with Russell Simmons and Darren Jordan at PE's Rush Management, and Columbia Records prez Don Ienner for his support of the project. "Everybody gave their blessing," he says—including the fans, judging from tour sales thus far. All that remains is for the promotion staffs at both labels to realize that "Bring The Noise," with the right support off this tour, could be one of the top 40 surprises of the year.

BY GEORGE: Even as he embarks on his monthlong Cover To Cover tour, which opened Oct. 1 in Oakland, Calif., George Michael is working on his next album for early-'92 release. It will include seven new studio tracks as well as live versions of classic cover tunes recorded on tour. Michael also plans a late-October single release of his live duet with Elton John on "Don't Let The Sun Go Down On Me" recorded earlier this year at Wembley Arena.

ON THE LINE: Richard Marx and Russ Irwin to the booking roster of Dennis Arfa's QBQ Entertainment... Tenor Jose Carreras to the William Morris Agency, for development of his career in concerts, film, and television beyond the classical field... Marc Pucci to the revived Capricorn Records in Nashville as publicity VP after 12 years as an independent publicist with his ear on everything emerging from the Southern states (and then some). Pucci's longtime associate Kat Stratton

(Continued on page 35)

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Mercer & Manilow Pairing Yields Album-Full Of Songs

THE SONGS OF Mercer & Manilow: **Johnny Mercer** was one of the great pop lyricists, who, oddly enough, has been a sadly underrated talent. Why? Some note that while his standards number in the dozens, he had a number of collaborators, thereby diluting an identity that favors long-term songwriting teams.

But what collaborators! Among those whose melodies had Mercer lyrics were **Jerome Kern** ("Dearly Beloved"), **Harry Warren** ("On The Atcheson Topeka And The Santa Fe"), **Harold Arlen** ("Blues In The Night"), **Richard Whiting** ("Too Marvelous For Words"), and **Henry Mancini** ("Moon River").

In 1983, seven years after Mercer's death, his widow, Ginger, approached **Barry Manilow** with Mercer lyrics that had never been set to music. Manilow has since written music to most of them, one of which, "When October Goes," Manilow performed in a 1984 jazzy album he did for **Arista**, "2:00 AM—Paradise Cafe." This song and 10 others are the bill-of-fare in a new **Nancy Wilson** album on Columbia Records, "With My Lover Beside Me," which was co-produced by Manilow and **Eddie Arkin**.

Although the songs are at issue here, it should be said of the performances that they couldn't be in more comfortable surroundings, including a guest visit by Manilow himself. The problem, frankly, is that Mercer's "trunk" lyrics rarely sparkle with his skilled command of fashioning contemporary idioms and images into fresh insights, and Manilow's tunes—always pleasant but not well-defined—don't help lift the lyrics to greater heights. The two best efforts are the **Michel LeGrand**-ish "When October Goes" and "At Last." Hey, the reader may have another point of view. Let's hear from you.

BETTER LATE . . . **House Of Bryant**, the Gatlinburg, Tenn.-based publishing company with copyrights by the great writing team of **Felice & Boudleaux Bryant**, has put out volume two of its CD roundup of performances of the team's efforts. While the first edition, released last fall, contained the bulk of their golden hit period—circa **Everly Brothers** triumphs of the mid-to-late '50s—the new 27-song collection covers a period in the early '50s when the writers were coming into their own.

The full-length cuts include performances by **Little Jimmy Dickens**, **Carl Smith**, **Homer & Jethro**, **Ruth Brown**, **Eddy Arnold**, and **Ray Price**, among others. In a sweet cover letter accompanying the CD, the Bryants' children, **Dane & Del Bryant**, who run the publish-

ing company, say that putting together "Early Years" was "especially poignant for us because these were some of the songs we first remember Mom and Dad writing in our own 'early years.'"

Indicative of the first-rate job done in preparing this promotional CD are the extensive biographical notes by **Paul Kingsbury**.

TV FIRST: Writer **Ervin Drake** gently disputes a claim made by **Ben Weisman** in the Sept. 7 edition of **Words & Music** that he co-authored a song, "Let Me Go Lover," that was the first song to be introduced on a dramatic show that went on to become a smash hit. The Weisman song was introduced on the "Studio One" show by **Joan Weber** in 1955, who also had the hit version. Drake says that one of the standards he co-wrote, "I Believe," was introduced by **Jane Froman** in 1952 on the "USA Canteen" series on CBS-TV. "That program, too, required a new dramatic script each week," says Drake. It should be noted that, unlike with Weber, it wasn't Froman who had the big hit version of "I Believe," but **Frankie Laine**.

ANNIVERSARY BASH: **Los Angeles Songwriters Showcase**, the national nonprofit organization sponsored by **BMI**, will celebrate its 20th anniversary Oct. 17 at the Beverly Wilshire Hotel in Beverly Hills, Calif. **I.R.S. Records** president **Jay Boberg** is chairing the event. **LASS** founder/directors **Len Chandler** and **John Braheny** will receive an award from writer **Diane Warren** for their services to the songwriting community; **Stephen Bishop**, **Karla Bonoff**, **Billy Steinberg**, **Franne Golde**, **Kevin Cronin**, **Barry Mann**, and **Gardner Cole** will perform. For information, contact **Stephanie Perom** of **LASS** at 214-467-0531.

ON CLOSER INSPECTION: **Sandy Feldstein**, who runs things at **CPP/Belwin**, says **Words & Music** goofed in last week's column by vastly underestimating the single-sheet sales on **Julie Gold's** "From A Distance." He says the song, published by **Irving/Almo**, has gone over the 200,000-unit mark, with a dollar value of \$1 million. Feldstein also reports that he recently gave **Irving/Almo** chief **Lance Freed** a special plaque commemorating this sales plateau.

PRINT ON PRINT: The following are the best-selling folios from **CPP/Belwin**:

1. **Nat King Cole**, Unforgettable
2. **Extreme II** Pornograffitti
3. **Garth Brooks**, No Fences
4. **Creedence Clearwater Revival**
5. **The Doors**

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5. **The Doors**

THE BEAT

(Continued from page 32)

remains in Atlanta and will open her own shop.

CELLAR DOOR OPENING: In a sign of the increasing influence of the nation's strongest concert promoters in a tough market, **Cellar Door Concerts** opened its sixth regional office Sept. 27 in Minneapolis, joining operations in Washington, D.C.; Detroit; Richmond, Va.; Columbia, S.C.; and Fort Lauderdale, Fla. The acquisition by Cellar Door of another Midwest promotion company is "a possibility," a source says.

ON THE BEAT: Ain't nothing like the real thing. In the wake of strong sales for the **MCA** soundtrack to "The Commitments," **Atco Records** plans a Nov. 12 release for "Before The Commitments," a 14-song set of the original recordings of the classic soul tunes heard in the film . . . **Sugar Ray** has joined **Roomful Of Blues**. The new recruit to the band was reported incorrectly in last week's Beat . . . **Warner Bros.** senior VP **Jeff Gold** notes that the record company petitioned the Hollywood Chamber of Commerce for a **Walk of Fame** star for **Jimi Hendrix** (who recorded for **Warner/Reprise**) and underwrote the "considerable costs" for its installation, after the chamber turned down a request a year earlier from the **Black Rock Coalition**. The label quietly took issue with a claim of credit by the **BRC's Willie Basse**, reported recently in the Beat, which never mentioned **Warner's** role.

TOUR OPENINGS: **Paula Abdul** opens her **Under My Spell** tour Oct. 26 in Birmingham, Ala., with a cast of 19 musicians and dancers and **AfterShock** as opening act . . . Ireland's **Fatima Mansions**, supporting their U.S. debut, "Viva Dead Ponies," Oct. 13, Maxwell's, Hoboken, N.J. The **MCA/Radioactive Records** band plays **CBGB's** in New York Oct. 15 . . . **Red Hot Chili Peppers** with the **Smashing Pumpkins**, Oct. 16, Madison, Wis.

ON THE ROAD: Environmental groups are alarmed over plans for a massive hydro-electric facility at **James Bay** in Quebec they say will displace thousands of natives of the area and wreak havoc on the area's environment—in part to supply \$19.5 billion in electricity to New York-area utilities. **Concerts For the Environment** has planned "Ban The Dam Jam For James Bay" at the **Beacon Theatre** in New York with **Jackson Browne**, **Bruce Cockburn**, and the **Indigo Girls** Oct. 7, **Dan Fogelberg**, **Rosanne Cash**, and **Mary-Chapin Carpenter** Oct. 11, and **David Byrne**, **John Doe**, **Exene Cervenka**, and **Mike Scott** Oct. 12. The concerts, alas, will not be solar-powered.

FOR THE RECORD

Curtis Stigers' debut album on **Arista** was co-produced by **Glen Ballard**. Due to an editing error, **Ballard** was misidentified in the Oct. 5 **Billboard**.

Tony Sales of **Tin Machine** was misidentified in a photo caption in the Sept. 21 **Billboard**.

ARTISTS IN CONCERT

ANTHRAX
PUBLIC ENEMY
PRIMUM
YOUNG BLACK TEENAGERS
The Ritz, New York

AT A TIME when racial tension has reached an all-time high in New York, the thought of having heavy metal and rap fans dancing in the same hall is enough to send more cautious types scurrying for cover.

But myths were shattered and stereotypes challenged as **Anthrax** and **Public Enemy** rolled into town at the **Ritz** Sept. 26 on the opening leg of a fall tour. And unlike this past summer's mixed bills, the crowd seemed equally enthusiastic toward each of the bands.

"What we're doing here tonight really means a lot to us," shouted **Anthrax** lead singer **Joey Belladonna** to a highly charged full house. The group then tore through a number of well-received hits, including "Above The Law," "Keep It In The Family," and "Parasite," a nod to '70s rock idols **Kiss** that appears on its recently

released **Island Records** album, "Attack Of The Killer B's." As the band thrashed around on the large, sparsely decorated stage, a sea of dancing fans worked themselves into a frenzy, whooping, waving, and passing bodies overhead. The energy was infectious.

Public Enemy kicked off a lengthy set with a focus on its 1990 **Columbia Records** album, "Fear Of A Black Planet," as the crowd sang along to cuts like "Welcome To The Terrordome," "Who Stole The Soul," and the group's biggest hit to date, "Fight The Power." After acknowledging the band's pleasure in being back in New York, **Chuck D** introduced the forthcoming album, "Apocalypse '91 . . . The Enemy Strikes Black." The group previewed the album with "I Don't Wanna Be Called Yo Niga" and the funky "Shut Em Down" before presenting the new single, "You Can't Truss It." Visually, **PE's** performance was not as dynamic as its recent appearance at **Radio City Music Hall**, but the flurry of hits, including "911 Is

(Continued on next page)

AB		AMUSEMENT BUSINESS®				
		BOXSCORE TOP 10 CONCERT GROSSES				
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
GRATEFUL DEAD	Madison Square Garden New York	Sept. 8-10, 12-14, 16-18	\$3,747,519 \$24/\$22.50	163,932 sellout	Metropolitan Entertainment	
GRATEFUL DEAD	Boston Garden Boston	Sept. 20-22, 24-26	\$2,039,659 \$23.50	86,794 sellout	Metropolitan Entertainment	
ROD STEWART	Meadowlands Arena East Rutherford, N.J.	Sept. 24, 26-27	\$1,430,685 \$35/\$25	54,831 sellout	Ron Delsener Enterprises	
VAN HALEN ALICE IN CHAINS	Shoreline Amphitheatre Mountain View, Calif.	Sept. 13-14	\$990,762 \$28.50/\$23.50	39,268 sellout	Bill Graham Presents	
BARRY MANILOW	The Paramount New York	Sept. 25-28	\$764,900 \$60.50/\$40.30	19,654 21,952 sellout	Ron Delsener Enterprises	
LUTHER VANDROSS LISA FISCHER SINBAD SOUNDS OF BLACKNESS	Capital Centre Landover, Md.	Sept. 17-18	\$699,360 \$45/\$30	24,000 30,000	Dimensions Unlimited	
ROD STEWART SANTANA	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Sept. 28	\$562,500 \$22.50	25,000 sellout	Ron Delsener Enterprises Magic City Prods.	
PAUL SIMON	Hollywood Bowl Hollywood, Calif.	Sept. 27	\$505,733 \$50/\$27.50/ \$22.50	16,467 sellout	BCL Group Bill Silva Presents	
PAUL SIMON	Shoreline Amphitheatre Mountain View, Calif.	Sept. 29	\$407,065 \$22.50/\$17	19,002 sellout	BCL Group Bill Graham Presents	
VAN HALEN ALICE IN CHAINS	Cal Expo Amphitheatre Sacramento, Calif.	Sept. 15	\$390,515 \$27.50	14,188 sellout	Bill Graham Presents	

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ARTISTS IN CONCERT

(Continued from preceding page)

A Joke" and "Don't Believe The Hype," left the crowd feeling pumped up and happy.

Alternative rock act Primus also generated much enthusiasm from the audience, but the show's uncharacteristically early starting time caught many attendees off guard. Singer/bassist Les Claypool was jovial and energetic on-stage, augmenting the band's own playlist with spoofs on such pop gems as R.E.M.'s "Shiny Happy People" and fellow San Franciscans Digital Underground's "Humpty Dance." Unfortunately, a lull in the evening occurred as the Young Black Teenagers took the stage, meeting disinterest from the audience and a lot of head-scratching over this act's inclusion in so many of Public Enemy's functions.

The press-grabbing collaboration between Public Enemy and Anthrax on "Bring The Noise" was left for the encore. The energy peaked as members of all of the bands took the stage to dance and lend moral support (with a stage-diving appearance by Living Col-

our's Corey Glover), leaving no doubt of strong ticket sales for this tour from coast to coast.

VICTORIA STARR

TOM PETTY & THE HEARTBREAKERS CHRIS WHITLEY

Blossom Music Center
Cuyahoga Falls, Ohio

TOM PETTY & the Heartbreakers delivered a show of superb craft and staging nine days into a three-month tour, but opener Chris Whitley stole a bit of Petty's thunder at this Sept. 13 concert.

Augmented by Los Angeles keyboardist Scott Thurston, Petty's group worked 13,700 fans with an hour and 45 minutes of well-drawn, immaculately played hard rock.

But the kineticism of the set—a daffy blend of enchanted forest and turn-of-the-century ballroom—was missing from the show itself.

Petty and his dedicated gang were somewhat static despite a stirring playlist spanning the Beatlesque pop of "Learning To Fly," the dark, knowing title track of their new MCA album, "Into The Great Wide Open," and the psychedelic "Don't Come Around Here No More."

Petty's voice was strong, his kibitzing easy, his manner natural. The band played well, particularly on material from the new album. Drummer Stan Lynch's tough vocal on the Count Five's "Psychotic Reaction" proved Petty and his boys still know how to rock, and Petty's reverent reading of Van Morrison's "I'm Tired, Joey Boy" showed the band can be downright tender.

"Don't Come Around Here No More" was excitingly theatrical, but "Refugee" was marred by excessive dramatics. Overall, the show seemed more '70s than Petty's own later material itself.

"I believe there is a place for this record on a lot of different turntables."

Radio programmers are agreeing. "Straight To Your Heart" has gone top 10 on the Album Rock Tracks chart and also cracked the top 50 on the Hot 100 chart.

Even with a quick start, however, the album will have a long way to go to duplicate the success of the Bad English debut album, which stayed on the charts for a year and spawned two top five singles. But Waite says the songs on the new album, like everything he has written, must meet the same standard, telling a story in a melodic way.

"There's an easy way to tell if you have a good song. You get hit in the head with a message, and you get hit in the feet with a rhythm. You're beaten up with music. It's a beautiful thing when that happens."



Mighty Beats. Max Weinberg, left, is joined by his boyhood idol, drumming great Louis Bellson, at a party at the Hard Rock Cafe in New York to launch his Hard Ticket Entertainment label and its first release, "Scene Of The Crime" from Killer Joe. Playing at the bash, a benefit for Big Brothers/Big Sisters, were Weinberg's new band mates, including Joe Delia and Jimmy Vivino, and guests Phoebe Snow and Southside Johnny, who sing on the new album. (Photo: Chuck Pulin)

WAITE'S SONGWRITING SHINES ON BAD ENGLISH SET

(Continued from page 32)

"Straight To Your Heart."

"I think this is a very clever record with singles that are unusual and melodic," says Waite, who had many co-writers on the album, including Warren and Russ Ballard.

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Los Angeles, Hollywood, San Fernando Valley

Armed with a battery of guitars and provocative, subversive songs, 31-year-old Chris Whitley and a dedicated rhythm section (including producer Malcolm Burn on keyboards) surprised the crowd with a sexy, enigmatic set.

The highlights were the wide-screen "Big Sky Country," the bluesy "Phone Call From Leavenworth" (delivered solo on Whitley's trademark National steel guitar), and the hard-rocking, unrecorded "Complex Sex Ritual."

CARLO WOLFF

ROBYN HITCHCOCK & THE EGYPTIANS

The Roxy, West Hollywood, Calif.

THE LATEST album from twisted English popsmith Robyn Hitchcock, "Perspex Island" on A&M Records, is his finest and most accessible to date. It includes the recent modern rock hit "So You Think You're In Love," the closest Hitchcock will likely come to writing a straightforward love song.

This newfound accessibility in his music, however, did not spill over into Hitchcock's live show Sept. 6 at the Roxy.

During the hourlong set—which

didn't begin until nearly midnight, to avoid conflicting with the Jesus Jones date across town—Hitchcock seemed elusive, even limiting his trademark nonsensical monologues. During one such outburst, however, he declared, "I'm not a hippie, I'm a realist."

Backed by bassist Andy Metcalfe and drummer Morris Windsor, Hitchcock opted to let his Beatlesque pop do most of the talking. He concentrated on material from his latest effort, but did pull out a few odd gems, including "Balloon Man," from 1988's "Globe Of Frogs," and "Queen Of Eyes," which dates back to 1979 when Hitchcock, Windsor, Metcalfe, and guitarist Kimberly Rew were known as the Soft Boys.

Things picked up a bit when honorary Egyptian and R.E.M. guitarist Peter Buck (who shunned the MTV Video Music Awards the night before) joined the festivities during the three-song encore.

While the date was by no means a washout, Hitchcock has shown on previous visits that he can deliver much more.

CRAIG ROSEI

OSZY OSBOURNE'S 'TEARS' OF SATISFACTION

(Continued from page 32)

"I'd love to make a record with Paul McCartney," he says. "I used to have a fantasy that Paul would marry my sister. The Beatles were my idols. I mean, you put 'Sgt. Pepper's Lonely Hearts Club Band' on today and it still sounds great."

In his own catalog, Osbourne favors "Blizzard Of Oz" and "Diary Of A Madman," and says he hates "Ultimate Sin." He does not have time to listen to much music, but says he is intrigued with Faith No More "because [Mike Patton's] antics remind me a lot of myself."

Osbourne refutes any talk of a Black Sabbath reunion ("Would you go back out with your first boyfriend?") and shrugs off talk that "No More Tears" presents:

*'I created a
monster, you know?'*

more "mature" Ozzy than we've seen in the past.

"People just say that because didn't call the album 'Kill You Mother For Breakfast,'" he says.

NEW ON THE CHARTS

"Groovy Train," a top-five hit in the U.K., has become the Farm's U.S. debut on the Hot 100 Singles chart. The six-member band, which hails from Liverpool, England, first aroused attention in the U.S. when it hit the Modern Rock Tracks chart six months ago with "All Together Now," the leadoff song from "Spartacus," its debut on Sire/Reprise Records.

Since the band's formation in the early '80s, members have come and gone; its current lineup consists of vocalist Peter Hooton, guitarists Steve Grimes and Keith Mullin, bassist Carl Hunter, drummer Roy Boulter, and keyboardist Ben Leach. In its earliest incarnation, the group became popular around the Manchester area when it performed a string of concerts showcasing its original material, songs that emulated the punk-rock style of bands like the Clash and the Jam.

After hooking up with producer Graham McPherson, founder and

lead singer of the group Madness, the Farm released a series of independently released singles and EPs that strengthened its underground fan base. After opening last summer for Big Audio Dynamite, the band broke through to the mainstream British audience last fall with the release of "Groovy Train."

The Farm's U.K. success prompted Sire Records to sign the group earlier this year and, according to Steven Baker, product management VP at Warner Bros., Reprise was brought in to help develop the band

on the alternative level and cross it over to top 40 radio.

"We have three great ways of exposing the band right now," says Baker. "We have MTV supporting 'Groovy Train' in active rotation, we have them on tour with Big Audio Dynamite, and we have the Reprise promotion staff literally killing themselves for the single. They made the band a priority from day one, and with pop radio on the song everything is really starting to come together for the band now."

JIM RICHLIANO



THE FARM. Shown, from left, are Keith Mullin, Carl Hunter, Peter Hooton, Ben Leach, Steve Grimes, and Roy Boulter.

Country



Nipper Now. A life-size Nipper is given away by Clint Black, during a recent episode of The Nashville Network's "Nashville Now" program. The giveaway was part of the RCA Records marketing campaign. "Nipper Reaches The Beaches." "Nashville Now" gave away 10 life-size Nippers on-air and reported some 50,000 entries. Pictured, from left, are show host Ralph Emery, nightly winner Marilyn Mullins, and Black.

Krauss Named IBMA's Top Entertainer Sings Praises Of Vid Biz For Exposure

BY EDWARD MORRIS

OWENSBORO, Ky.—"Make some more videos," was the advice Alison Krauss gave her fellow performers and label executives in accepting the entertainer-of-the-year award from the International Bluegrass Music Assn. here Sept. 26.

The young fiddler and singer also won the IBMA's trophy for female vocalist of the year. "I've Got That Old Feeling," recorded with her band, Union Station, was picked as album of the year. Alison Brown, a member of Union Station, won the banjo-player-of-the-year prize.

Bill Monroe, Earl Scruggs, and the late Lester Flatt were elected as the first members to the International Bluegrass Music Muse-

um's Hall of Honor. The museum and IBMA headquarters will be housed in the RiverPark Center entertainment, educational, and performance complex, now being built in Owensboro and scheduled to open late next year.

Krauss, who has become the hottest name in bluegrass over the past two years, credited videos with giving her a level of exposure enjoyed by virtually no one else in her musical format. Her two videos, "I've Got That Old Feeling" and "Steel Rails," have been among the most popular on Country Music Television's playlist.

This year's awards show, the trade organization's second, was hosted by Chris Hillman, Marty Stuart, and Mac Wiseman. It was broadcast on more than 76 radio stations in the U.S. and will be aired on the British Broadcasting Corp., Voice Of America, and Armed Forces Radio Network to an estimated audience of 20 million listeners.

The other winners were Del McCoury, male vocalist; the Tony Rice Unit, instrumental group; "Norman Blake & Tony Rice 2," instrumental recording; "Families Of Tradition: Parmley & McCoury," re-

corded event; "Colleen Malone," top song (written by P. Goble and L. Drumm and recorded by Hot Rize); and Nashville Bluegrass Band, vocal group.

In addition to Brown, the top individual instrumentalists were Roy Huskey Jr., bass; Jerry Douglas, dobro; Stuart Duncan, fiddle; Tony Rice, guitar; and Sam Bush, mandolin.

IBMA certificates of merit were awarded to the Blue Sky Boys, a pioneering vocal duo; banjo stylist Don Stover; and broadcaster Ralph Epperson, WPAQ Mount Airy, N.C. The annual print media award was given to Pete Kuykendall, editor and GM of Bluegrass Unlimited, and the broadcast media trophy to Lee Michael Demsey, WAMU Washington, D.C.

As was the case last year, the award show was enlivened by frequent performances by bluegrass masters, including the hosts, Herb Pedersen, Byron Berline, Mark Schatz, Peter Rowan, the Nashville Bluegrass Band, John and Jamie Hartford, Hot Rize, Alison Krauss & Union Station, the Parmley and McCoury families, Jim & Jesse, Rhonda Vincent, Glen Duncan, and Larry Cordle.

Heard Any Good Acceptances Lately? Helpful Hints For This Year's Award Winners

AWARDS 'R' US: During those dark decades when few outsiders were praising it, the country music industry began contriving award ceremonies in order to praise itself. The concept has succeeded beyond all dreams. Seldom a week goes by now that some organization isn't publicly honoring the achievements—genuine ones, to be sure—of its members. Our genius for self-congratulation reaches full-blossom during Country Music Week—when there are two or three awards presentations every evening.

If there is a flaw in all this promiscuous good will, it is in the quality of the acceptance speeches we must all suffer through, either in the line of duty or friendship. You would think that after all the times certain award-winners have been called to the stage they could come up with something breezier or more profound than, "This is just great," "I don't know what to say," or "First of all, I want to thank my wife." Come on! This is supposed to be show business—not a Rotary Club luncheon. We need acceptances like these:

"The last song I wrote earned me a quarter of a million dollars. You will understand, then, why I have no intention of wasting my words tonight on you free-loaders."

"There is nothing quite as satisfying as the recognition of one's own peers. Until that happens, this trinket will do nicely."

"I know that many of you out there are more deserving of this award than I am. Fortunately, you lack my political connections."

"If you had given me this recognition two years ago—at a time when I deserved it just as much as I do now—you could have saved me some very expensive therapy. So thanks for nothing!"

"There are too many people for me to thank. Consequently, I have assigned that dreary task to my publicist."

"If you think it takes creativity to write a great song, imagine what it takes for me to feign surprise and gratefulness for this badly framed certificate."

"Judging from the undistinguished throng that has

preceded me to the podium, I can only assume that I am involved in some sort of absurdly democratic 'one man, one award' exercise."

"Accepting for Mr. Haversham: the Internal Revenue Service."

MAKING THE ROUNDS: Songwriters Harlan Howard and Ron Peterson and Tree Publishing have sued Randy Travis and Alan Jackson in federal court in Nashville, alleging that Travis and Jackson copied significant elements of the song "A Better Class Of Losers." Howard and Peterson wrote a song with that title in 1982. Travis and Jackson more recently wrote a different song with the same title and, the suit alleges, the same concept. It is included on Travis' current album, "High Lonesome." Mark Chesnutt is

scheduled to release the earlier song as a single in January. Howard says he thinks Travis and Jackson unconsciously appropriated the idea and title but that it constitutes unfair competition. The suit asks for writer credits on the new song, a share of the income it generates, and unspecified punitive damages.

MARK YOUR CALENDARS: The Tennessee/Kentucky state final of the True Value Hardware/GMC Truck Country Showdown will be held at 8 p.m. Saturday (12) at the Nashville Night Life club on Music Valley Drive. Country music stalwart Joe Talbot will be given the Nashville Entertainment Assn.'s "Master Award" Oct. 23 in ceremonies at Loews Vanderbilt Plaza. Proceeds will benefit the Oasis House.

SIGNINGS: Shenandoah, Tim Ryan, J.P. Pennington, and Dawn Sears to World Class Talent for booking. Suzzette Michaels to Bobby Roberts Ent. Corp. for management and Barbara Fairchild and Johnny Paycheck to the same company for booking. Lonnie Williams, Rick Williamson, J.D. Hart, and John Northrup to Opryland Music Group for publishing. The Gibsons to the Harp Talent Agency for management and to White Horse Enterprises for publicity.



by Edward Morris



'A Little Good News': Black, Curtis Enter NSAI's Hall

NASHVILLE—Charlie Black and Sonny Curtis were inducted in the Nashville Songwriters Assn. International's Hall of Fame Sept. 29 in ceremonies held at Loews Vanderbilt Plaza Hotel.

Just prior to the inductions, NSAI's director emeritus, Maggie Cavender, presented Thom Schuyler with the Maggie Cavender Award of Service for his work on behalf of songwriters.

Black's compositions include "A Little Good News," "You Lie," "Come Next Monday," "Shadows In The Moonlight," "Slow Burn," "Do You Love As Good As You Look," "Honor Bound," and "I Know A Heartache When I See One." He was ASCAP's country writer of the year for 1983 and 1984 and SESAC's country writer of the year in 1979.

Curtis, a member of Buddy Holly's pre-Crickets group, the Three Tunes, has written such pop and country hits as "Love Is All Around" ("The Mary Tyler Moore Show" theme), "Walk Right Back," "More Than I Can Say," "The Straight Life," "I Fought The Law," "I'm No Stranger To The Rain," and the theme for the current TV series "Evening Shade."

Reba McEntire made a surprise appearance at the ceremonies to sing her hit of Black's song, "You Lie" and to pay tribute to song-

writers in general. Beth Nielsen Chapman and Gary Burr sang a medley of Black's songs.

Don Everly persuaded Curtis to join him onstage for a version of "Walk Right Back," which was a 1961 pop hit for the Everly Brothers and a 1978 country hit for Anne Murray. Fred Knobloch and Lari White performed a medley of Curtis' hits.

Huskey, Terry, Dill Secure R.O.P.E. Awards

NASHVILLE—The Reunion of Professional Entertainers (R.O.P.E.) held its fourth annual awards banquet Sept. 29 at the Opryland Hotel here.

In the artist category, George Jones, Ferlin Huskey, and Faron Young were the nominees. Huskey was honored with the award.

Nominated in the musician category were Billy Byrd, Benny Martin, Gordon Terry, and Roy Wiggins. Terry garnered the award.

(Continued on page 41)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	9	13	8	★★ NO. 1 ★★ KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	RICKY VAN SHELTON (V) COLUMBIA 38-73956
2	5	8	13	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
3	1	1	12	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
4	6	6	13	MIRROR MIRROR M. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	DIAMOND RIO (V) ARISTA 2262
5	3	5	9	RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
6	8	9	13	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
7	7	11	11	NEW WAY TO LIGHT UP AN OLD FLAME B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
8	2	2	15	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54078
9	4	4	13	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	DOUG STONE (V) EPIC 34-73895
10	13	16	7	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 2335
11	14	15	5	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	TRAVIS TRITT (V) WARNER BROS. 7-19190
12	10	3	14	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	MARK CHESNUTT (CD) (V) MCA 54136
13	11	7	17	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN (V) ARISTA 2232
14	12	23	6	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
15	16	18	14	AS SIMPLE AS THAT S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
16	17	21	11	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	LORRIE MORGAN (V) RCA 62014-7
17	20	22	9	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	PAM TILLIS (V) ARISTA 8642
18	19	20	10	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
19	21	25	9	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	MARTY STUART (V) MCA 54145
20	25	34	5	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	TRISHA YEARWOOD (V) MCA 54172
21	15	12	19	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
22	28	41	6	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	PATTY LOVELESS (V) MCA 54178
23	24	28	10	LIGHT AT THE END OF THE TUNNEL C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	B.B. WATSON (C) (CD) (V) BNA 62039-4
24	27	61	3	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
25	26	35	8	SHE'S GOT A MAN ON HER MIND C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
26	33	47	3	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
27	34	39	7	FOR CRYING OUT LOUD R. HAFKINE (J. COMPTON, P. W. WOOD)	DAVIS DANIEL (C) (V) MERCURY 868 544-4
28	29	36	11	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	MCBRIDE & THE RIDE (V) MCA 54125
29	35	43	5	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN (V) CAPITOL NASHVILLE/SBK 44773/SBK
30	22	14	17	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	TANYA TUCKER CAPITOL PRO-7971.1
31	23	19	18	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT (V) MCA 54127
32	18	10	14	SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	RONNIE MILSAP (V) RCA 2848-7
33	31	31	20	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 481.6
34	30	26	19	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA (V) RCA 2828-7
35	37	27	20	SHADOW OF A DOUBT R. LANDIS (R. BYRNE, T. WOPAT)	EARL THOMAS CONLEY (V) RCA 2826-7
36	39	45	7	YOU COULDN'T GET THE PICTURE K. LEHNING (C. CARTER)	GEORGE JONES (V) MCA 54187
37	57	—	2	★★★ Power Pick/Airplay ★★★ THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180
38	41	51	5	SOME GUYS HAVE ALL THE LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	LITTLE TEXAS WARNER BROS. PRO-4967
39	42	52	9	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	RICKY SKAGGS (V) EPIC 34-73947

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	40	53	5	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 44772/CAPITOL
41	43	48	5	JOHN DEERE TRACTOR B. MAHER (L. HAMMOND)	THE JUDDS (V) RCA/CURB 62038 7/RCA
42	50	58	6	WHEN YOU WERE MINE R. HALL, R. BYRNE (R. BYRNE, G. NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
43	53	62	4	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	VINCE GILL (V) MCA 54179
44	32	29	12	SPEAK OF THE DEVIL J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
45	47	57	5	THE BLAME P. WORLEY, E. SEAY (C. MOSER, P. NELSON, G. NELSON)	HIGHWAY 101 (V) WARNER BROS. 7-19203
46	56	59	3	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY ARISTA PRO-2336
47	59	69	3	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	STEVE WARINER ARISTA PRO-2349
48	44	44	18	LIZA JANE T. BROWN (V. GILL, R. NELSEN)	VINCE GILL (V) MCA 54123
49	45	46	19	SILVER AND GOLD S. BUCKINGHAM, G. SMITH (C. PERKINS, G. PERKINS, S. PERKINS)	DOLLY PARTON (V) COLUMBIA 38-73826
50	52	50	19	ALL I CAN BE (IS A SWEET MEMORY) J. FULLER, J. HOBBS (H. HOWARD)	COLLIN RAYE (V) EPIC 34-73831
51	51	54	8	THE GARDEN B. MONTGOMERY (B. FISCHER, F. WELLER)	VERN GOSDIN (V) COLUMBIA 38-73946
52	48	49	17	EVEN NOW R. SHARP, T. DUBOIS (R. SHARP, M. BEESON)	EXILE (V) ARISTA 2228
53	58	64	6	THIS TIME I HURT HER MORE (THAN SHE LOVES ME) N. LARKIN (E. T. CONLEY, M. LARKIN)	NEAL MCCOY (V) ATLANTIC 7-87636
54	54	56	8	SHE MADE A MEMORY OUT OF ME E. GORDY, JR. (A. TIPPIN)	AARON TIPPIN (V) RCA 62015
55	46	40	15	WHOLE LOTTA HOLES A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
56	38	33	10	ONE LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, P. LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
57	62	—	2	BETWEEN A ROCK AND A HEARTACHE J. CRUTCHFIELD (R. IRVING, L. W. CLARK, D. SIMMONDS)	LEE GREENWOOD CAPITOL PRO-79807
58	55	55	9	HANG UP THE PHONE R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
59	60	—	2	EVERYDAY J. CRUTCHFIELD (D. MALLOY, R. BRANNAN)	ANNE MURRAY CAPITOL PRO-79877
60	49	38	16	CALLOUSED HANDS T. BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	MARK COLLIE (V) MCA 54079
61	61	—	2	YOU CAN GO HOME T. BROWN (C. HILLMAN, J. TEMPCHIN)	THE DESERT ROSE BAND (V) CURB/MCA 54188/MCA
62	73	—	2	BABY ON BOARD R. LANDIS (J. C. CROWLEY, J. SILBAR)	THE OAK RIDGE BOYS (V) RCA 62099
63	NEW ▶	1	1	★★★ Hot Shot Debut ★★★ MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN (V) ARISTA 18658
64	NEW ▶	1	1	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	REBA MCENTIRE (V) MCA 54223
65	63	65	4	IT'S CHITLIN' TIME THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868 760
66	66	72	3	DON'T THROW ME IN THE BRIARPATCH B. MONTGOMERY (K. BROOKS, C. WATERS)	KEITH PALMER (V) EPIC 34-73988
67	68	71	4	DON'T YOU EVEN (THINK ABOUT LEAVIN') B. MEVIS, D. DILLON (D. DILLON, R. SCRUGGS)	DEAN DILLON ATLANTIC 4169
68	NEW ▶	1	1	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	SAMMY KERSHAW (C) (V) MERCURY 868 812-4
69	NEW ▶	1	1	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	THE REMINGTONS (C) BNA 62064-4
70	65	70	15	IF WE CAN'T DO IT RIGHT R. ROGERS, W. PETERSON (R. ROGERS, M. WRIGHT)	EDDIE LONDON (C) (V) RCA 2821-7
71	69	75	4	FOUR SCORES AND SEVEN BEERS AGO J. SLATE (D. MORRISON, K. PHILLIPS, A. SPOONER)	RAY BENSON (C) ARISTA 2340
72	NEW ▶	1	1	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
73	67	73	3	WHO GOT OUR LOVE J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (C) BNA 62062-2
74	74	—	2	A PICTURE OF YOU B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	GREAT PLAINS (V) COLUMBIA 38-73961
75	64	60	8	WE'RE STRANGERS AGAIN K. LEHNING (M. HAGGARD, L. WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958

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

HOT COUNTRY RECURRENTS

1	1	—	2	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	HAL KETCHUM CURB
2	2	—	2	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	TRISHA YEARWOOD MCA
3	4	—	2	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	ALAN JACKSON ARISTA
4	3	1	4	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	BILLY DEAN SBK/CAPITOL
5	—	—	1	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. JIMS)	REBA MCENTIRE MCA
6	5	2	4	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	RICKY VAN SHELTON COLUMBIA
7	7	4	10	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	DIAMOND RIO ARISTA
8	6	—	2	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS RCA
9	8	5	11	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE EPIC
10	10	—	2	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS CAPITOL
11	14	8	13	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA RCA
12	12	11	27	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID COLUMBIA
13	21	9	9	WE BOTH WALK R. LANDIS (T. SHAPIRO, C. WATERS)	LORRIE MORGAN RCA

14	19	16	21	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	BILLY DEAN SBK/CAPITOL
15	9	3	3	HOPELESSLY YOURS J. CRUTCHFIELD (C. PUTMAN, K. WHITLEY, D. COOK)	LEE GREENWOOD & SUZY BOGGUSS CAPITOL
16	11	6	4	POINT OF LIGHT K. LEHNING (D. SCHLITZ, T. SCHUYLER)	RANDY TRAVIS WARNER BROS.
17	22	12	4	THE MOON OVER GEORGIA R. HALL, R. BYRNE (M. NARMORE)	SHENANDOAH COLUMBIA
18	15	15	41	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
19	17	10	8	IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	JOE DIFFIE EPIC
20	18	17	15	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	TRAVIS TRITT WARNER BROS.
21	20	7	8	ONE OF THOSE THINGS P. WORLEY, E. SHEA (P. TILLIS, P. OVERSTREET)	PAM TILLIS ARISTA
22	13	13	10	IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	GEORGE STRAIT MCA
23	23	19	11	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	PAUL OVERSTREET RCA
24	—	14	56	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS.
25	16	20	16	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL

♦ 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.

ASCAP'S Most Performed Country Songs

- AIN'T NOBODY'S BUSINESS**
Writers: Robert Graham Prince, Clarence Williams, Porter Granger
Publisher: MCA Music Publishing
- BACK IN MY YOUNGER DAYS**
Writer: Danny Flowers
Publisher: Danny Flowers Music
- BACK WHERE I COME FROM**
Writer: Mac McAnally
Publisher: Beginner Music
- BATTLE HYMN OF LOVE**
Writer: Don Schlitz
Publishers: MCA Music Publishing, Don Schlitz Music
- BLACK VELVET**
Writer: Christopher Ward (SOCAN)
Publisher: Zomba Enterprises, Inc.
- BORN TO BE BLUE**
Writers: Mack David, Brent Maher, Mike Reid
Publishers: Almo Music Corporation, Blue Quill Music, Brio Blues Music, Vanco Music Company, Welbeck Music Corp.
- CHAINS**
Writer: Bud Reneau
Publisher: Sony Cross Keys
- CHASIN' THAT NEON RAINBOW**
Writers: Alan Jackson, Jim McBride
Publishers: EMI April Music Inc., Mattie Ruth Musick, Seventh Son Music, Inc.
- COME NEXT MONDAY**
Writers: Charlie Black, Rory Bourke
Publishers: Serenity Manor Music, Warner/Chappell Music, Inc.
- THE DANCE**
Writer: Tony Arata
Publishers: Morganactive Songs, Inc., Pookie Bear Music
- DANCY'S DREAM**
Writers: Tim DuBois, Greg Jennings
Publishers: Tim DuBois Music, Greg Jennings Music, Warner/Chappell Music, Inc.
- DON'T GO OUT WITH HIM**
Writer: Rodney Foster
Publisher: BMG Songs, Inc.
- DUMAS WALKER**
Writers: Fred Young, Richard Young
Publishers: PRI Music, Inc., Practice House Music
- FAST MOVIN' TRAIN**
Writer: Dave Loggins
Publishers: Emerald River Publishing, MCA Music Publishing
- A FEW OLE COUNTRY BOYS**
Writers: Troy Seals, Mentor Williams
Publishers: Bamatuck Music, Inc., Two-Sons Music, Warner/Chappell Music, Inc., Mentor Williams Music
- FIVE MINUTES**
Writer: Beth Nielsen Chapman
Publisher: BMG Songs, Inc.
- A FOOL SUCH AS I**
Writer: William Marvin Trader
Publisher: MCA Music Publishing
- FOURTEEN MINUTES OLD**
Writer: A. L. "Doodle" Owens
Publishers: Patric Janus Music, Warner/Chappell Music, Inc.
- FRIENDS IN LOW PLACES**
Writer: Earl Bud Lee
Publishers: Chancey Tunes, Music Ridge Music
- GUARDIAN ANGEL**
Writer: Don Schlitz
Publisher: Don Schlitz Music
- HEARTBREAK HURRICANE**
Writers: Larry Cordle, Jim Rushing
Publishers: Amanda-Lin Music, PolyGram International Publishing, Inc.
- HE TALKS TO ME**
Writers: Rory Bourke, Mike Reid
Publishers: BMG Songs, Inc., RMB Songs, Warner/Chappell Music, Inc.
- HE WALKED ON WATER**
Writer: Allen Shamblin
Publishers: Almo Music Corporation, Hayes Street Music
- HELP ME HOLD ON**
Writer: Pat Terry
Publisher: End Of August Music
- HERE IN THE REAL WORLD**
Writers: Mark Irwin, Alan Jackson
Publishers: Mattie Ruth Musick, Seventh Son Music, Inc., Ten Ten Tunes
- HOLDIN' A GOOD HAND**
Writer: Johnny Few
Publisher: Marledge Music, Inc.
- HOME**
Writers: Fred Lehner, Andy Spooner
Publisher: Texas Wedge Music
- I CAN'T TURN THE TIDE**
Writers: Kathie Baillie, Craig Bickhardt, Michael Bonagura
Publisher: Colgems-EMI Music Inc.
- I COULD BE PERSUADED**
Writers: David Bellamy, Howard Bellamy, Don Schlitz
Publishers: Bellamy Brothers Music, Don Schlitz Music
- I FELL IN LOVE**
Writers: Carlene Carter, Howie Epstein, Benmont Tench
Publishers: Blue Gator Music, Carlooney Tunes, Chrysalis Music, Colgems-EMI Music Inc., He Dog Music
- I MEANT EVERY WORD HE SAID**
Writers: Joe Chambers, Bucky Jones
Publishers: MCA Music Publishing, Sony Cross Keys
- I WATCHED IT ALL (ON MY RADIO)**
Writer: Don Schlitz
Publisher: Don Schlitz Music
- I'D BE BETTER OFF (IN A PINE BOX)**
Writers: Steve Clark, Johnny MacRae
Publishers: BMG Songs, Inc., Hide-A-Bone Music Co., Little Beagle Music, Warner/Chappell Music, Inc.
- IF LOOKS COULD KILL**
Writer: Rodney Crowell
Publishers: Coolwell Music, Sony Tunes Inc.
- IF YOU COULD ONLY SEE ME NOW**
Writer: Rick Giles
Publishers: Edge O'Woods Music, Kinetic Diamond Music, Inc.
- I'M GONNA BE SOMEBODY**
Writer: Jill Colucci
Publishers: Golden Torch Music, Heart Street Music

ASCAP Country Music Awards 1991

Congratulations to ASCAP's 1991 Country Music Award Winners!



DON SCHLITZ

Country Songwriter
of the Year

Country Song of the Year

FRIENDS IN LOW PLACES

Writer: Earl Bud Lee
Publishers: Chancey Tunes,
Music Ridge Music



EMI MUSIC PUBLISHING

Country Publisher
of the Year

ASCAP'S Country Classics

In this category ASCAP is honoring those country songs whose continuing performances over the years have earned them recognition as country classics.

- BLUE EYES CRYING IN THE RAIN**
Writer: Fred Rose
Publisher: Milene Music, Inc.
- CATTLE CALL**
Writer: Tex Owens
Publisher: Forster Music Publisher, Inc.
- ORANGE BLOSSOM SPECIAL**
Writer: Ervin T. Rouse
Publisher: MCA Music Publishing
- HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE)**
Writers: Peter DeRose, William J. Hill
Publisher: Shapiro, Bernstein & Co., Inc.
- SAN ANTONIO ROSE**
Writer: Bob Willis
Publisher: Bourne Co.

- ISLAND**
Writers: Eddy Raven, Troy Seals
Publishers: Ravensong Music, Two-Sons Music, Warner/Chappell Music, Inc.
- IT'S YOU AGAIN**
Writer: Woody Mullis
Publisher: Milene Music, Inc.
- I'VE COME TO EXPECT IT FROM YOU**
Writer: Buddy Cannon
Publishers: Buddy Cannon Music, PRI Music, Inc.
- I'VE CRIED MY LAST TEAR FOR YOU**
Writers: Tony King, Chris Waters
Publisher: Sony Cross Keys
- JUST AS LONG AS I HAVE YOU**
Writers: Dave Loggins, J. D. Martin
Publisher: MCA Music Publishing
- LEAVE IT ALONE**
Writer: Rodney Foster
Publisher: BMG Songs, Inc.
- MANY A LONG AND LONESOME HIGHWAY**
Writer: Rodney Crowell
Publishers: Coolwell Music, Sony Tunes Inc.
- MY ARMS STAY OPEN ALL NIGHT**
Writer: Don Schlitz
Publishers: MCA Music Publishing, Don Schlitz Music
- NEXT TO YOU NEXT TO ME**
Writers: Curtis Wright, Robert Ellis Orrall
Publishers: BMG Songs, Inc., David 'N' Will Music, 2Kids Music
- NOBODY'S HOME**
Writer: Clint Black
Publisher: Howlin' Hits Music, Inc.
- NOT COUNTING YOU**
Writer: Garth Brooks
Publisher: Major Bob Music
- NOTHING'S NEWS**
Writer: Clint Black
Publisher: Howlin' Hits Music, Inc.
- OKLAHOMA SWING**
Writer: Tim DuBois
Publishers: Tim DuBois Music, Warner/Chappell Music, Inc.
- PRECIOUS THING**
Writer: Mac McAnally
Publisher: Beginner Music
- PUT YOURSELF IN MY SHOES**
Writers: Clint Black, Hayden Nicholas
Publisher: Howlin' Hits Music, Inc.
- QUITTIN' TIME**
Writer: Robb Royer
Publishers: EMI April Music Inc., Getarealjob Music, Grog Music
- RICHEST MAN ON EARTH**
Writer: Don Schlitz
Publisher: Don Schlitz Music
- RIGHT IN THE WRONG DIRECTION**
Writer: Vern Gosdin
Publisher: Hookem Music
- SEARCHING FOR SOME KIND OF CLUE**
Writers: Nelson Larkin, Pal Rakes
Publishers: Lust 4-Fun Music, Zomba Enterprises, Inc.
- SEE IF I CARE**
Writers: Walt Aldridge, Robert Byrne
Publisher: Colgems-EMI Music Inc.
- SHE CAME FROM FORT WORTH**
Writer: Pat Alger
Publishers: Bait And Beer Music, Forerunner Music, Inc.
- SOMEONE ELSE'S TROUBLE NOW**
Writer: Gary Nicholson
Publisher: Sony Cross Keys
- SOUTHERN STAR**
Writer: Rich Alves
Publisher: Collins Court Music, Inc.
- THERE YOU ARE**
Writer: Mike Reid
Publishers: Almo Music Corporation, Brio Blues Music
- THIS SIDE OF GOODBYE**
Writers: Cactus Moser, Mike Noble, Jeff Pennig
Publishers: Cac-Attack Music, Pennig Music, Warner/Chappell Music, Inc.
- 'TIL A TEAR BECOMES A ROSE**
Writers: Bill Rice, Sharon Rice
Publishers: EMI April Music Inc., Swallowfork Music, Inc.
- TOO COLD AT HOME**
Writer: Bobby Harden
Publishers: EMI April Music Inc., Gre-KeV Music, K-Mark
- TWO DOZEN ROSES**
Writers: Robert Byrne, Mac McAnally
Publishers: Beginner Music, Colgems-EMI Music Inc.
- UNANSWERED PRAYERS**
Writers: Pat Alger, Larry Bastian, Garth Brooks
Publishers: Bait And Beer Music, Forerunner Music, Inc., Major Bob Music, Mid-Summer Music, Inc.
- WALKIN' AWAY**
Writers: Clint Black, Hayden Nicholas, Dick Gay
Publisher: Howlin' Hits Music, Inc.
- WANTED**
Writer: Alan Jackson
Publishers: Mattie Ruth Musick, Seventh Son Music, Inc.
- WHEN I CALL YOUR NAME**
Writer: Tim DuBois
Publishers: Tim DuBois Music, Warner/Chappell Music, Inc.
- WHEN IT'S GONE**
Writers: Jimmie Fadden, Don Schlitz
Publishers: Jim Boy Music, Don Schlitz Music
- WHERE'VE YOU BEEN**
Writers: Don Henry, Jon Vezner
Publishers: Sony Cross Keys, Wrensong Publishing Corp.
- WRONG**
Writers: Andre Pessis, Steve Seskin
Publishers: Endless Frogs Music, Love This Town Music
- YOU AND I**
Writer: Frank Myers
Publisher: Colgems-EMI Music Inc.
- YOU LIE**
Writers: Charlie Black, Bobby Fischer, Austin Roberts
Publishers: Bobby Fischer Music, Five Bar-B Songs, Krismik Music, Inc., MCA Music Publishing, Sony Cross Keys
- YOU REALLY HAD ME GOING**
Writers: Tom Shapiro, Chris Waters
Publishers: Edge O'Woods Music, Kinetic Diamond Music, Inc., Moline Valley Music, Inc.

A S C A P
Nashville

AMERICAN SOCIETY OF COMPOSERS AUTHORS & PUBLISHERS

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	3	GARTH BROOKS CAPITOL 96330* (10.98)	ROPIN' THE WIND	1	
2	2	2	55	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	1	
3	3	3	18	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
4	5	6	20	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
5	6	4	19	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
6	4	5	126	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2	
7	7	7	5	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
8	8	8	13	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	2	
9	9	9	47	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
10	12	13	24	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	10	
11	10	11	13	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
12	11	10	55	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
13	15	18	3	THE JUDDS CURB/RCA 61018*/RCA (9.98)	GREATEST HITS VOL. II	13	
14	13	15	18	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
15	14	14	7	DOUG STONE EPIC 47357*/SONY (9.98)	I THOUGHT IT WAS YOU	12	
16	16	12	28	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1	
17	18	20	82	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
18	17	16	7	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15	
19	19	19	126	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1	
20	20	21	81	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
21	22	17	27	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
22	21	22	164	THE JUDDS ▲ RCA/CURB 8318/RCA (9.98)	GREATEST HITS	1	
23	23	27	34	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	23	
24	25	24	29	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
25	28	34	26	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12	
26	26	23	25	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3	
27	31	40	7	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27	
28	41	36	4	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	28	
29	32	37	47	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
30	29	32	61	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12	
31	24	25	50	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	20	
32	34	30	51	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
33	30	29	35	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23	
34	27	26	54	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
35	37	28	27	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
36	36	31	100	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2	
37	35	33	59	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
38	33	35	70	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3	
39	42	42	9	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	41	92	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
41	39	38	23	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
42	40	39	78	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
43	44	47	7	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	43
44	46	43	57	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
45	43	44	22	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
46	51	45	10	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
47	47	46	15	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	41
48	50	50	89	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
49	48	52	89	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
50	61	66	3	TEXAS TORNADOS REPRIS 26683*/WARNER BROS. (9.98)	ZONE OF OUR OWN	50
51	45	48	46	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
52	53	53	35	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
53	49	55	70	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
54	52	49	28	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
55	60	60	54	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
56	54	51	3	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	51
57	57	54	121	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
58	58	58	15	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
59	56	61	105	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
60	64	68	13	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
61	NEW		1	BILLY DEAN CAPITOL 4-96728* (9.98)	BILLY DEAN	61
62	NEW		1	BARBARA MANDRELL CAPITOL 4-96794* (9.98)	KEY'S IN THE MAILBOX	62
63	63	62	35	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
64	55	57	11	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
65	67	72	104	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
66	62	59	5	SHELBY LYNNE EPIC 47388*/SONY (9.98)	SOFT TALK	55
67	66	64	51	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
68	59	56	21	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
69	70	63	34	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
70	72	67	22	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
71	69	65	13	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
72	71	70	29	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
73	75	—	2	RONNIE MCDOWELL CURB 77507* (9.98)	YOUR PRECIOUS LOVE	73
74	74	71	50	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
75	RE-ENTRY		70	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1

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

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING OCTOBER 12, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98)	GREATEST HITS	21
2	2	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)	GREATEST HITS	21
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	21
4	6	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	21
5	4	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	21
6	7	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	21
7	8	ALABAMA ▲ 3 RCA AHL1-4939 (8.98)	ROLL ON	21
8	5	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	21
9	9	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	21
10	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	21
11	11	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	20
12	13	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	11
13	12	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	21

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS	21
15	16	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	19
16	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	21
17	14	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	6
18	18	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	19
19	19	ALABAMA ▲ 3 RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	19
20	20	WAYLON JENNINGS ▲ 3 RCA AHL1-3378 (8.98)	GREATEST HITS	18
21	—	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	13
22	22	RONNIE MILSAP ▲ 2 RCA AAL1-3772 (8.98)	GREATEST HITS	11
23	21	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	8
24	—	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	18
25	—	WILLIE NELSON ▲ 2 COLUMBIA 237542*/SONY (9.98 EQ)	GREATEST HITS	6

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

COUNTRY CORNER



by Lynn Shults

SCORE BACK-TO-BACK No. 1's for **Ricky Van Shelton** as "Keep It Between The Lines" explodes from No. 9 to the top of the singles chart. The song was written by Kathy Louvin, daughter of the legendary **Ira Louvin**, and **Russell Smith**. Smith, you may recall, is the famed vocalist of the **Amazing Rhythm Aces** classic "Third Rate Romance." Previously Shelton hit the top of the chart with "I Am A Simple Man" on July 27. This is Shelton and producer **Steve Buckingham's** 10th No. 1.

INSIDE THE TOP 10: Shelton owns the hottest track in the top 10, which is unusual for the No. 1 position. The top five positions are within an eyelash of each other, and, as a whole, the top 10 is a close-knit group. The second most active track within this pack is **Alan Jackson's** "Someday" (13-10), followed by **Paul Overstreet's** "Ball And Chain" (8-6), and "New Way (To Light Up An Old Flame)" (7-7) by **Joe Diffie**.

MOVING UP THE CHART rapidly is **George Strait's** "The Chill Of An Early Fall" (57-37). Also active are **Trisha Yearwood's** "Like We Never Had A Broken Heart" (25-20); **Randy Travis'** "Forever Together" (33-26), written by **Travis and Alan Jackson**; "For Crying Out Loud" (34-27), by **Davis Daniel**; and "Hurt Me Bad (In A Real Good Way)" (28-22), by **Patty Loveless**.

THE ALBUMS CHART: **Garth Brooks'** "Ropin' The Wind" continues to dominate the No. 1 position and his "No Fences" maintains a solid lock on the No. 2 slot. According to SoundScan projections, retail sales of "Ropin'" are more than 800,000 units for the first three weeks of sales and should pass the 1-million mark this week. **Travis Tritt's** "It's All About To Change" (3-3) and **Alan Jackson's** "Don't Rock The Jukebox" (5-4) also had active weeks at retail. Moving steadily are the **Judds'** "Greatest Hits Vol. II" (15-13); **Patty Loveless'** "Up Against My Heart" (41-28); and **Alan Jackson's** "Here In The Real World" (18-17).

WRITERS ARE ACKNOWLEDGED amid the feverish activity surrounding country music's week in the sun. Special note must be made of **Don Schlitz** being named ASCAP's writer of the year for the fourth consecutive year and to **Paul Overstreet's** tremendous feat in being named BMI's writer of the year for the fifth consecutive year. These two have much in common—including their many award-winning collaborations. Neither kicked off his career with a bang. Schlitz hit the charts with his recording of "The Gambler" in May 1978 on the Crazy Little Mama label. The song, which he wrote, peaked at No. 67. Overstreet, originally signed to a "pop" deal by RCA, also made a less-than-spectacular debut on Billboard's country chart in May 1982, peaking at No. 76. Once again, we see that things are not always as they first appear. Congratulations, guys, for your perseverance through the good times and the bad. You are an inspiration to us all.

THE STRENGTH OF writer/artists shows no signs of letting up as 12 of the top 20 chart positions fall in this category. Most are co-writer situations. However, **Mark Miller** of Sawyer Brown and **Lionel Cartwright** wrote their compositions by themselves. Other writer/artists with solo compositions on the chart are **Rob Crosby**, **Richard Mainegra** (the **Remingtons**), **Eddie Rabbitt**, **Aaron Tippin**, and **Travis Tritt**.



School Days. Don Huber and Hoss Burns gather with friends and executives at the Country Music Foundation to celebrate the release of the song "Let's Open Up Our Hearts," proceeds from which benefit the Alexandria, Va.-based Cities In Schools national, nonprofit, drop-out-prevention organization. Pictured at the celebration, from left, are **Bill Milliken**, president of Cities In Schools; **David Manning**, president/GM, WSIX-FM Nashville; recording artist **Charlie Daniels**; **Burns**, on-air personality, WSIX, and co-writer of the song; Secretary of Education **Lamar Alexander**; and **Huber**, co-writer of the song.

R.O.P.E. AWARDS

(Continued from page 37)

Danny Dill, **Justin Tubb**, and **Sheb Wooley** were nominated in the songwriter category. Dill received the award.

The nonperformer's music business category listed **Owen Bradley**, **Don Pierce**, and **Curly Rhodes** as nominees. Rhodes, who was with Cedarwood Publishing for a number of years, won the award.

Other awards presented included the **Don Pierce** master achievement award, which went to **Huskey** and "Pappy Daley," and the **Ernest Tubb** humanitarian award, which was presented to **Biff Collie**. The awards are voted on by the R.O.P.E. board of directors.

R.O.P.E. is a nonprofit organization, founded in 1983, with the primary goal of building a retirement center for musicians. According to organization president **Mac Wiseman**, the center would be "similar to the Motion Picture Country Home in Hollywood." The organization is composed of members of the country music industry who derive their living from the entertainment world.

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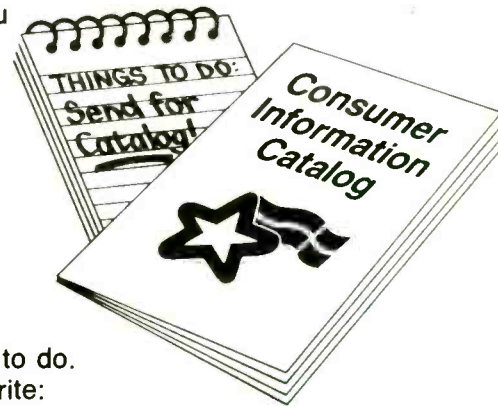
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COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 50 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL
 - 11 ANYMORE (Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Hearthland Express, ASCAP) HL
 - 15 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - 62 BABY ON BOARD (Warner-Elektra-Asylum, BMI/Crowman, ASCAP/Silbar Songs, ASCAP)
 - 6 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
 - 57 BETWEEN A ROCK AND A HEARTACHE (Glitterfish, BMI)
 - 45 THE BLAME (Call Cac, ASCAP/Sony Tree, BMI/Warner-Tamerlane, BMI/Mister Charlie, BMI) HL
 - 13 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 - 14 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI/Careers-BMG, BMI) HL
 - 68 CADILLAC STYLE (Ray Stevens, BMI)
 - 60 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colegems-EMI, ASCAP) CLM/WBM
 - 37 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP)
 - 66 DON'T THROW ME IN THE BRIARPATCH (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP)
 - 67 DON'T YOU EVEN (THINK ABOUT LEAVIN') (Music Corp. Of America, BMI/Jessie Jo, BMI/Labor Of Love, BMI) HL
 - 21 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
 - 30 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
 - 52 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
 - 59 EVERYDAY (Irving, ASCAP/David Malloy, BMI/BMG, ASCAP/Jim And David, ASCAP)
 - 27 FOR CRYING OUT LOUD (Ivan James, ASCAP)
 - 26 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
 - 64 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
 - 71 FOUR SCORES AND SEVEN BEERS AGO (Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)
 - 51 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
 - 58 HANG UP THE PHONE (Eddie Rabbitt, BMI) HL
 - 33 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
 - 34 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
 - 22 HURT ME BAD (IN A REAL GOOD WAY) (Posey, BMI/Rockin'R, ASCAP)

- 70 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
- 9 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
- 65 IT'S CHITLIN' TIME (Pri, BMI/Practice House, ASCAP/Three Headed, ASCAP) HL
- 41 JOHN DEERE TRACTOR (Rada Dara, BMI/EMI Blackwood, BMI)
- 1 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tiliss, BMI) HL
- 8 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 47 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM
- 39 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
- 23 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
- 20 LIKE WE NEVER HAD A BROKEN HEART (Major Bob, ASCAP/Mid-Summer, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
- 48 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
- 69 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)
- 43 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI)
- 4 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 63 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP)
- 7 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 18 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL/WBM
- 56 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colegems-EMI, ASCAP/He-Dog, ASCAP/Twylla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM/WBM
- 16 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 74 A PICTURE OF YOU (Sony Tree, BMI/Red Quill, BMI/MCA, ASCAP/Gary Burr, ASCAP)
- 17 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 5 RODEO (Rio Bravo, BMI)
- 28 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 35 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
- 54 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)
- 25 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 49 SILVER AND GOLD (Brick Hit, BMI) CPP
- 32 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 40 SOMEDAY SOON (WB, ASCAP)
- 10 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP) HL/WBM
- 38 SOME GUYS HAVE ALL THE LOVE (Howlin' Hits, ASCAP/Square West, ASCAP)
- 44 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 46 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
- 19 TEMPTED (Irving, ASCAP/Littiemarch, BMI/Songs Of PolyGram, BMI) CPP/HL
- 24 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
- 53 THIS TIME I HURT HER MORE (THAN SHE LOVES ME) (Zomba, ASCAP/Blue Moon, ASCAP)
- 2 THE WALK (Zoo II, ASCAP)
- 75 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music Of The World, BMI) HL
- 42 WHEN YOU WERE MINE (Fame, BMI/Warner-Tamerlane, BMI)
- 3 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 73 WHO GOT OUR LOVE (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP)
- 55 WHOLE LOTTA HOLES (Shedhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 72 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Miene, ASCAP)
- 61 YOU CAN GO HOME (Bar None, BMI/Bug, BMI/Night River, ASCAP)
- 36 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 29 YOU DON'T COUNT THE COST (Polygram, ASCAP/Mc Bec, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP) HL
- 31 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Shedhouse, ASCAP) HL
- 12 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

Don Schlitz Makes It 4-In-A-Row; EMI Is Top Pub At ASCAP Awards

NASHVILLE—ASCAP kicked off "Country Music Week" here Sept. 28 with an elegant, "Gone With The Wind"-themed awards dinner at the Opryland Hotel. Connie Bradley, ASCAP's Southern executive director, and Merlin Littlefield, the society's associate director, presented awards to writers and publishers for the most-performed country songs of 1990.

It was a record-setting night for songwriter Don Schlitz, who claimed songwriter-of-the-year honors for the fourth consecutive year. According to ASCAP president Morton Gould, Schlitz is the first ASCAP writer in any genre to receive the top songwriting honor four successive times. Seven song awards paved his way to the top seat.

Videos of the five most-performed songs ("Chains," "Friends In Low Places," "Help Me Hold On," "Here In The Real World," and "The Dance") were shown throughout the evening. "Friends In Low Places," written by Earl Bud Lee and published by Chancey Tunes and Music Ridge Music, was christened country song of the year for having accrued the greatest number of performances between Jan. 1, 1990, and Dec. 31, 1990.

EMI Music Publishing, honored with 10 individual copyright citations, lassoed the publisher-of-the-year award. Seventeen songwriters and 23 publishers were multiple-citation winners.

Gould and Gloria Messinger, ASCAP's managing director, honored the society's five Country Classics: "Blue Eyes Crying In The Rain," "Cattle Call," "Orange Blossom Special," "Have You Ever Been Lonely (Have You Ever Been Blue)," and "San Antonio Rose."

A complete list of ASCAP winners is as follows:

- "Ain't Nobody's Business"—Robert Graham Prince, Clarence Williams, Porter Granger; MCA
- "Back In My Younger Days"—Danny Flowers; Danny Flowers
- "Back Where I Come From"—Mac McAnally; Beginner
- "Battle Hymn Of Love"—Don Schlitz; MCA, Don Schlitz
- "Black Velvet"—Christopher Ward (SOCAN); Zomba
- "Born To Be Blue"—Mack David, Brent Maher, Mike Reid; Almo, Blue Quill, Brio Blues, Vancou, Welbeck
- "Chains"—Bud Rencour; Sony Cross Keys
- "Chasin' That Neon Rainbow"—Alan Jackson, Jim McBride; EMI, Mattie Ruth, Seventh Son
- "Come Next Monday"—Charlie Black, Rory Bourke; Serenity Manor, Warner/Chappell
- "The Dance"—Tony Arata; Morganactive, Pookie Bear
- "Dancy's Dream"—Tim DuBois, Greg Jennings; Tim DuBois, Greg Jennings, Warner/Chappell
- "Don't Go Out With Him"—Radney Foster; BMG Songs
- "Dumas Walker"—Fred Young, Richard Young; PRI-Practice House
- "Fast Movin' Train"—Dave Loggins; Emerald River, MCA
- "A Few Ole Country Boys"—Troy Seals, Mentor Williams; Bamatuck, Two-Sons, Warner/Chappell, Mentor Williams
- "Five Minutes"—Beth Nielsen Chapman; BMG Songs
- "A Fool Such As I"—William Marvin Trader; MCA
- "Fourteen Minutes Old"—Arthur Leo "Doodle" Owens; Patric Janus, Warner/Chappell
- "Friends In Low Places"—Bud Lee; Chancey Tunes, Music Ridge
- "Guardian Angel"—Don Schlitz; Don Schlitz
- "Heartbreak Hurricane"—Larry Cordle, Jim Rushing; Amanda-Lin, PolyGram
- "He Talks To Me"—Rory Bourke, Mike Reid; Warner/Chappell, BMG Songs
- "He Walked On Water"—Allen Shamblin; Almo, Hayes Street
- "Help Me Hold On"—Pat Terry; End Of August
- "Here In The Real World"—Mark Irwin, Alan Jackson; Mattie Ruth, Seventh Son, Ten Ten Tunes
- "Holdin' A Good Hand"—Johnny Few, Marledge
- "Home"—Fred Lehner, Andy Spooner; Texas Wedge
- "I Can't Turn The Tide"—Kathie Baillie, Craig Bickhardt, Michael Bonagura; Colgems-EMI
- "I Could Be Persuaded"—David Bellamy, Howard Bellamy, Don Schlitz; Bellamy Brothers, Don Schlitz
- "I Fell In Love"—Carlene Carter, Howie Epstein, Benmont Tench; Blue Gator, Carleoney Tunes, Chrysalis, Colgems-EMI, He Dog
- "I Meant Every Word He Said"—Joe Chambers, Bucky Jones; Sony Cross Key, MCA
- "I Watched It All (On My Radio)"—Don Schlitz; Don Schlitz
- "I'd Be Better Off (In A Pine Box)"—Steve Clark, Johnny MacRae; BMG, Hide-A-Bone, Warner/Chappell, Little Beagle
- "If Looks Could Kill"—Rodney Crowell; Coolwell, Sony
- "If You Could Only See Me Now"—Rick Giles; Edge O'Woods, Kinetic Diamond
- "I'm Gonna Be Somebody"—Jill Colucci; Golden Torch, Heart Street
- "Island"—Eddy Raven, Troy Seals; Ravensong, Two-Sons, Warner/Chappell
- "It's You Again"—Woody Mullis; Milene
- "I've Come To Expect It From You"—Buddy Cannon; Buddy Cannon, PRI
- "I've Cried My Last Tear For You"—Tony King, Chris Waters; Sony Cross Keys

- "Just As Long As I Have You"—Dave Loggins, J.D. Martin; MCA
- "Leave It Alone"—Radney Foster; BMG Songs
- "Many A Long And Lonesome Highway"—Rodney Crowell; Coolwell, Sony Tunes
- "My Arms Stay Open All Night"—Don Schlitz; MCA, Don Schlitz
- "Next To You Next To Me"—Curtis Wright, Robert Ellis Orrall; David 'N' Will, 2Kids, BMG Songs
- "Nobody's Home"—Clint Black; Howlin' Hits
- "Not Counting You"—Garth Brooks; Major Bob
- "Nothing's News"—Clint Black; Howlin' Hits
- "Oklahoma Swing"—Tim DuBois; Tim DuBois, Warner/Chappell
- "Precious Thing"—Mac McAnally; Beginner
- "Put Yourself In My Shoes"—Clint Black, Hayden Nicholas; Howlin' Hits
- "Quittin' Time"—Robb Royer; EMI April, Getarealjob, Grog
- "Richest Man On Earth"—Don Schlitz; Don Schlitz
- "Right In The Wrong Direction"—Vern Gosdin; Hookem
- "Searching For Some Kind Of Clue"—Nelson Larkin, Pal Rakes; Lusc 4-Fun, Zomba
- "See If I Care"—Walt Aldridge, Robert Byrne; Colgems-EMI
- "She Came From Fort Worth"—Pat Alger; Bait and Beer, Forerunner
- "Someone Else's Trouble Now"—Gary Nicholson; Sony Cross Keys
- "Southern Star"—Rich Alves; Collins Court
- "There You Are"—Mike Reid; Almo, Brio Blues
- "This Side Of Goodbye"—Scott Moser, Mike Noble, Jeff Pennig; Cac-Attack, Pennig, Warner/Chappell
- "Til A Tear Becomes A Rose"—Bill Rice, Sharon Rice; EMI April, Swallowfork
- "Too Cold At Home"—Bobby Harden; EMI April, Gre-K, K-Mark
- "Two Dozen Roses"—Robert Byrne, Mac McAnally; Beginner, Colgems-EMI
- "Unanswered Prayers"—Pat Alger, Larry Bastian, Garth Brooks; Bait and Beer, Forerunner, Major Bob, Mid-Summer
- "Walkin' Away"—Clint Black, Hayden Nicholas, Richard Gay; Howlin' Hits
- "Wanted"—Alan Jackson; Mattie Ruth, Seventh Son
- "When I Call Your Name"—Tim DuBois; Tim DuBois, Warner/Chappell
- "When It's Gone"—Jimmie Fadden, Don Schlitz; Jim Boy, Don Schlitz
- "Where've You Been"—Don Henry, Jon Vezner; Sony Cross Keys, Wrensong
- "Wrong"—Andre Pessis, Steve Seskin; Endless Frogs, Love This Town
- "You And I"—Frank Myers; Colgems-EMI
- "You Lie"—Charlie Black, Bobby Fischer, Austin Roberts; Bobby Fischer, Five Bar-B, Krismik, MCA, Sony Cross Keys
- "You Really Had Me Going"—Tom Shapiro, Chris Waters; Edge O'Woods, Kinetic Diamond, Moline Valley
- Country song of the year: "Friends In Low Places"—Earl Bud Lee; Chancey Tunes, Music Ridge
- Songwriter of the year: Don Schlitz
- Publisher of the year: EMI Music Publishing

DEBBIE HOLLEY

Songster Overstreet Wins (Again) At BMI's Writer/Publisher Awards

NASHVILLE—It was another night of flash and glory, and record-breaking honors, as BMI presented its country song, songwriter and publisher awards Oct. 1. The awards, recognizing popularity by broadcast performances between April 1, 1990 and March 31, 1991, were distributed among 74 writers and 58 publishers of 69 copyrights.

For the fifth consecutive year, songwriter/artist Paul Overstreet rose to recognition as songwriter of the year. Songs including "Daddy's Come Around," "Richest Man On Earth," and "Seein' My Father In Me"—each recorded by Overstreet—and "Love Can Build A Bridge" by the Judds earned Overstreet the top crown.

In the '60s, Bill Anderson's winning streak for the same award stopped at four consecutive times, and Billy Sherrill won eight times, but not sequentially.

"Hard Rock Bottom Of Your Heart," written by Hugh Prestwood and published by Careers-BMG, won the 23rd Robert J. Burton award as the most performed country song of the year. The song was recorded by Randy Travis.

Careers-BMG corralled eight citations and captured the publisher of the year award, offered to the publishing concern with the highest percentage of copyright ownership in award songs.

Four writers were presented with three awards: Vince Gill, Paul Kennerley, Hugh Prestwood, and Even Stevens. Double honors went to Steve Dean, Beckie Foster, Harlan Howard, Bill LaBounty, Sonny Lemaire, Bill Lloyd, Roger Murrah, Eddie Rabbitt, Ronnie Rogers, and Randy Sharp. There were 16 multiple award-winning publishers.

"Oh Lonesome Me," penned by Don Gibson, published by Acuff-Rose, and recorded by the Kentucky Headhunters, garnered its fourth BMI country award. That song is certified a "Million-Air," with more than

two-million performances.

Here are BMI's awarded songs, writers, and publishers:

- "Black Coffee"—Hillary Kanter, Even Stevens; ESP, Great Cumberland.
- "Black Velvet"—David Tyson (SOCAN); EMI-Blackwood.
- "Bring Back Your Love To Me"—John Hiatt; Careers-BMG, Whistling Moon Traveler.
- "Brother Jukebox"—Paul Craft; Black Sheep, Screen Gems-EMI.
- "Chains"—Hal Bynum; Andite Invasion, Silverline.
- "Crazy In Love"—Randy McCormick, Even Stevens; Screen Gems-EMI.
- "Daddy's Come Around"—Paul Overstreet; Scarlet Moon.
- "Dancy's Dream"—Monty Powell, Resaca Beach; Warner-Tamela.
- "The Domino Theory"—Beckie Foster, Bill LaBounty; Honeyfarm, Screen Gems-EMI, Warner-Tamela.
- "Don't Go Out"—Bill Lloyd; Careers-BMG.
- "Dumas Walker"—Greg Martin, Doug Phelps, Ricky Lee Phelps; PRI Songs, Three Headed.
- "Feed This Fire"—Hugh Prestwood; Careers-BMG.
- "Fourteen Minutes Old"—Dennis Knutson; Patrick Joseph, Warner-Tamela.
- "Friends In Low Places"—Dewayne Blackwell; Careers-BMG.
- "Ghost In This House"—Hugh Prestwood; Careers-BMG.
- "Good Times"—Sam Cooke; ABKCO.
- "Hard Rock Bottom Of Your Heart"—Hugh Prestwood; Careers-BMG.
- "Help Me Hold On"—Travis Tritt; Post Oak, Tree.
- "Hillbilly Rock"—Paul Kennerley; Irving, Littlemarch.
- "Holdin' A Good Hand"—Rob Crosby; Songs of Grand Coalition.
- "I Fell In Love"—Perry Lamek; Lamek.
- "I Meant Every Word He Said"—Curly Putman; Tree.
- "I Watched It All (On My Radio)"—Lionel Cartwright; Long Run, Silverline.
- "I'm Gonna Be Somebody"—Stewart Harris; Edisto Sound, Sony Songs.
- "I'm Over You"—Tim Nichols, Zack Turner; Coburn, Hannah's Eyes.
- "I've Come To Expect It From You"—Dean Dillon; Jessie Jo, Music Corp. of America.
- "In Another Lifetime"—Steve Hill, Chris Hillman; Bar-None.
- "It's You Again"—Skip Ewing, Mike Geiger; Acuff-Rose.
- "Jukebox In My Mind"—Dave Gibson, Ronnie Rogers; Maypop.
- "Leave It Alone"—Bill Lloyd; Careers-BMG.
- "Life's Little Ups And Downs"—Margaret Ann Rich; Makamillon, Warner-Tamela.
- "Love Can Build A Bridge"—Naomi Judd, Paul Overstreet; Kentucky Sweetheart, Scarlet Moon.
- "Love On Arrival"—Dan Seals; Pink Pig.
- "Love Without End, Amen"—Aaron Barker; Bill Butler, O-Tex.
- "Many A Long And Lonesome Highway"—Will Jennings; Blue Sky Rider, Willin' David.
- "Never Had It So Good"—John Jennings; Obie Diner.
- "Never Knew Lonely"—Vince Gill; Benefit.
- "No Matter How High"—Joey Scarbury, Even Stevens; ESP, Great Cumberland.
- "Nobody's Talking"—Sonny Lemaire, Randy Sharp; Sun Mare, With Any Luck.
- "Oh, Lonesome Me"—(fourth award) Don Gibson; Acuff-Rose.
- "Oklahoma Swing"—Vince Gill; Benefit.
- "On Down The Line"—Kostas; Songs of PolyGram.
- "On Second Thought"—Eddie Rabbitt; Eddie Rabbitt.
- "One Man Woman"—Paul Kennerley; Irving.
- "Overnight Success"—Whitney Shafer; Acuff-Rose.
- "Pass It On Down"—Teddy Gentry, Randy Owen, Will Robinson, Ronnie Rogers; Maypop.
- "Precious Thing"—Steve Warner; Steve Warner.
- "Put Yourself In My Shoes"—Shake Russell; Red Brazos.
- "Quittin' Time"—Roger Linn; Robroy West.
- "Richest Man On Earth"—Paul Overstreet; Scarlet Moon.
- "Right In The Wrong Direction"—Hank Cochran, Mack Vickery; Tree.
- "Rumor Has It"—Bruce Burch, Larry Shell; Ensign, Millhouse.
- "Runnin' With The Wind"—Reed Nielsen, Eddie Rabbitt; Englishtown, Eddie Rabbitt.
- "Seein' My Father In Me"—Taylor Dunn, Paul Overstreet; Scarlet Moon.
- "She Came From Fort Worth"—Fred Koller; Lucrative.
- "She's Gone Gone Gone"—Harlan Howard; Tree.
- "Someone Else's Trouble Now"—Pam Tillis; Tree.
- "Sooner Or Later"—Beckie Foster, Bill LaBounty; Screen Gems-EMI.
- "Southern Star"—Steve Dean, Roger Murrah; Tom Collins.
- "Stranger Things Have Happened"—Roger Murrah, Keith Stegall; Murrah, Tom Collins.
- "These Lips Don't Know How To Say Goodbye"—Harlan Howard; Tree.
- "Till I Can't Take It Anymore"—Ulysses Burton, Clyde Otis; Alley, Iza, Trio.
- "Walk On"—Steve Dean, Lonnie Williams; Tom Collins.
- "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart"—Roger Miller, Justin Tubb; Tree.
- "Walking Shoes"—Paul Kennerley; Irving, Littlemarch.
- "Wanted"—Charlie Craig; EMI-Blackwood.
- "When I Call Your Name"—Vince Gill; Benefit.
- "Yet"—Sonny Lemaire, Randy Sharp; Sun Mare, With Any Luck.
- "You Really Had Me Going"—Holly Dunn; Careers-BMG.

Robert J. Burton award for the most-performed country song of the year: "Hard Rock Bottom Of Your Heart"—Hugh Prestwood; Careers-BMG.
 Writer of the year: Paul Overstreet.
 Publisher of the year: Careers-BMG Music Publishing.
 DEBBIE HOLLEY

SESAC Honors Writers, Publishers At Awards; Oslin Writer Of Year

The SESAC award winners are as follows:

NASHVILLE—SESAC honored its writers and publishers at an awards ceremony and dinner dance Oct. 3 at the Vanderbilt Plaza Hotel. SESAC chairman Alice H. Prager; CEO/president Vincent Candilora; and VP professional development Dianne Petty were among the SESAC executives in attendance.

Representatives from W.B.M. and Tri-Chappell, SESAC's Warner Bros. affiliates, walked away with awards for the copyrights "Time Passes By" (recorded by Kathy Mattea), "Born In A High Wind" (recorded by T. G. Sheppard), and "Come Next Monday" (recorded by K.T. Oslin). Writer and co-publisher Susan Longacre accepted awards for the Mattea and Sheppard cuts. W.B.M. Music Corp., which received two of the three above-listed awards, was named publisher of the year.

Writer of the year, the evening's top honor, was bestowed on K.T. Oslin, who garnered three national performance activity awards—one each for her "Come Next Monday" and "Mary And Willi," and one for her publishing company Mazdu Music, publisher of "Mary And Willi." Oslin also accepted an award for her "Younger Men" composition, which was featured in the film "White Palace."

Writers from the rock, classical, new adult contemporary, and jazz genres were also honored. Edward Bilous received a television music activity award for his advertising music for such clients as British Knights, Red Cross, Toyo tires, Nissan, and Fisher Price.

- National Performance Activity-Country*: "Come Next Monday" (from the album "Love In A Small Town")—K.T. Oslin; Tri-Chappell.
- "Game Called Love"—Jim Martin; Song of Sixpence.
- "Mary And Willi" (from the album "Love In A Small Town")—K.T. Oslin; Mazdu.
- "Time Passes By" (from the album "Time Passes By")—Susan Longacre; Long Acre, W.B.M.
- "Born In A High Wind"—Susan Longacre; Long Acre; W.B.M.
- Classical*: "Rondine Al Nido" (from the album "Carreras, Domingo, Pavorotti In Concert")—John M. Cerruti.
- Rock*: "End Of The Line" (from the album "Shades Of Two Worlds")—Allen Woody; Woody.
- New Age Album*: "Fresh Aire 7"—Chip Davis; Dots And Lines Ink.
- Jazz/New Adult Contemporary*: "E' Samba" (from the album "This Is Me")—Bill O'Connell; O'Connell, Justice.
- "The Carousel" and "Stone Cold" (from the album "Nelson Rangel")—Kip Kuepper; Kip.
- "Stepping Out" (album)—Ron Satterfield; Kip.
- Jazz Albums*: "Black Hole" and "101 Fahrenheit" (from the album "Extensions")—Steve Coleman; Goemon.
- "Look Again" (from the album "A Moments Notice")—Bill O'Connell; O'Connell.
- "I Told You So"—Ettore.
- "Out Loud" (from the album "She Who Weeps")—Steve Coleman; Goemon.
- New Adult Contemporary Album*: "Come And Get It" (from the album "Come And Get It")—Kevin Koch; West Twin.
- National Performance Activity-Country Video*: "Holed Up In Some Honky Tonk"—Frank Dycus; Fast Ball, Musicor.
- National Performance Activity-Film Music*: "Younger Men" (from the film "White Palace")—K. T. Oslin; Wooden Wonder.
- "Drawn To The Fire" (from the film "Thelma & Louise")—Stan Webb; Warner/Noreale.
- National Performance Activity-Television*: Edward Bilous. Service Award—Nashville Songwriters Assn. International. Outstanding Broadcast Achievement—WSIX-FM radio, Nashville.
- Special Achievement Award—Steve Coleman, Geri Allen, Hamiet Bluiett, Robin Eubanks.
- Publisher of the year—W.B.M. Music Corp.
- Writer of the year—K.T. Oslin.

DEBBIE HOLLEY

THE BEATLES AND ABBEY ROAD: POP HISTORY CAN PRODUCE NO MORE EXCITING ARTIST/STUDIO PARTNERSHIP

By KEN KESSLER

It's inescapable: mentioning "Abbey Road" without thinking of the Beatles is a bit like picturing Egypt without the Sphinx. Even though the studios had been operational for over 30 years prior to the Beatles' first sessions, the group put Abbey Road on the map . . . so to speak.

And no other artist/studio relationship, whatever the stature of either, can equal that one—not Elvis/Sun, Sinatra/Capitol, not even Kylie/Hit Factory.



SHINE ON YOU CRAZY DIAMOND

Leaving aside prejudices, personal taste, work affiliations—the Beatles were the most important recording act in history, outselling everybody else and influencing even those who allegedly disliked them.

While Buddy Holly may have been the first rocker to use a four-man line-up performing self-composed songs, the Beatles made the format a "standard." They experimented in ways that none of their contemporaries even imagined, being the first (or among the first) to use unusual instruments, release LPs in daring sleeves, issue double albums, produce fan club-only recordings, make "verite" films, start their own record label, dictate to their management or anything else which is now taken for granted in the music biz.

"Pet Sounds" may have inspired "Sgt. Pepper," but it was the latter which forever changed the face of popular music, the LP format, sleeve art, playing times and anything else you'd care to name.

Could it have happened with other than George Martin and at the Abbey Road Studios? Would events have turned out the same if the Beatles had signed with a different label? We'll never know, however much we may wish to believe that cream always rises to the top.

But we're allowed, with hindsight,
(Continued on page AR-10)



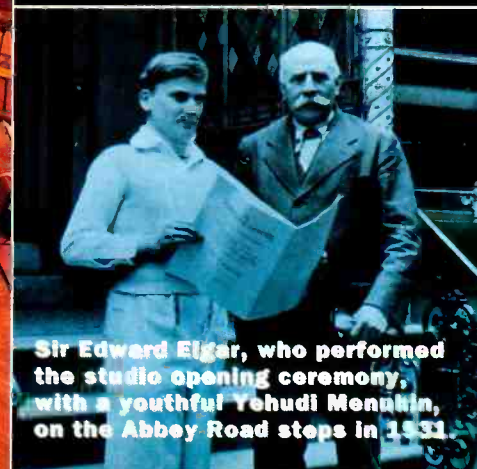
Abbey Road Studio One



'I love Abbey Road because it has depth, back-up, tradition and all those things.'
PAUL McCARTNEY

'There are glimmering ghosts of music history in Abbey Road Studio One, and it's a great place to have made all our recordings with the London Classical Players. In 1931, there was barely 'Early Music.' In 1961, it was all beginning. In 1991, the sky's the limit.'

ROGER NORRINGTON



Sir Edward Elgar, who performed the studio opening ceremony, with a youthful Yehudi Menuhin, on the Abbey Road steps in 1931.

What Do You Give The Studio That Has EVERYTHING
For It's 60th Birthday?



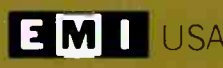
Since You Have The World's Top Engineers
It Won't Be A Pair Of Ears!



Since You Are The Most Technically Advanced Studio
It Won't Be Equipment

Can We Just Thank You For Providing Us With The Best
In Recording And Post-Production Services
Since 1931

EMI Records UK



By KEN KESSLER

"Venerable" isn't necessarily a complimentary term when it's applied to intrinsically hi-tech operations like recording studios. But Abbey Road can boast three-fifths of a century's worth of experience, the studio having "seen it all" from 78s to DAT.

And for two-thirds of Abbey Road's working life, Ken Townsend has charted the changes—starting at the bottom and now residing at the top.

Judging from the photographs taken in the early days, things were pretty formal, even through into the 1950s. But Townsend recalls that: "It wasn't stuffy, in actual fact. Jacket and tie; the engineers wore white coats. The balance engineers didn't always wear white coats but the technical staff did.

"It prompted that remark of Winston Churchill, who came here before the war and said, 'My God—I thought I was in a hospital, not a studio.'"

Townsend adds, "It was always a good, friendly atmosphere. It was only the dress. There weren't many studios



road

GM Ken Townsend



could go from Abbey Road and join Decca or vice versa because there was an embargo between the two companies on taking on staff—or so we believe. That, obviously, doesn't happen any more."

But there's also the impression that Abbey Road was only an extension of EMI, its clients almost exclusively under contract to the label.

Townsend: "If you turn the clock back to how recording started, to the old days, there were only a very few studios and every one was linked to a record company. Each made its own equipment, its own microphones, tape machines and it was all very, very much part of a small in-house situation. The actual recording part was a link in the service chain within the process.

"That changed dramatically in the late '50s and early '60s in particular. But around 1955, say, I estimate there were less than 10 studios in this country in total. Maybe there were just two then creeping up as independent studios, small ones. It was when equipment became available from manufacturers such as Studer, or

(Continued on page AR-7)

Studio Chief's 40 Years At Abbey Road: FROM BLACK ART TO HI-TECH SUPREMACY

and to be in a recording studio was a bit of an honor. It was something of a black art.

"We weren't allowed to talk to Decca engineers. Certainly if you were talking to the opposition, you'd be in trouble. There was an agreement at one time that nobody

timite there were less than 10 studios in this country in total. Maybe there were just two then creeping up as independent studios, small ones. It was when equipment became available from manufacturers such as Studer, or

"Abbey Road—studio of studios—house of 25 of my Top 40 hits, and for 20 years my 'home from home' whether I'm living on either side of the Atlantic or working on either side of the glass."

ALAN SHACKLOCK, Producer



"Dear Abbey Road—you demanded, and took, a great deal; but you gave much more back. I am proud to have been part of you and I thank you and salute you in your history of magic."

GEORGE MARTIN



**"WISHING KEN AND EVERYONE
AT ABBEY ROAD
A VERY HAPPY 60TH ANNIVERSARY"
WITH LOVE FROM
KATE BUSH**



abbey road



BOB DYLAN



LUIS COBOS with the Royal Phi Harmonic Orchestra.



DEACON BLUE



CLIFF RICHARD, a 1963 photo.



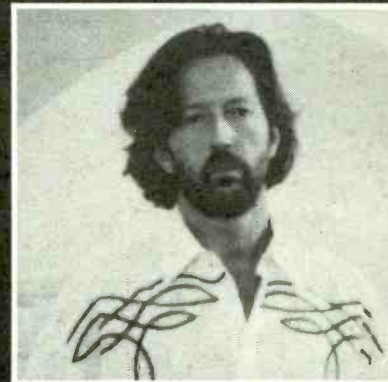
PET SHOP BOYS

PETER & GORDON (Peter Asher, right, and GORDON WALLER) made the 1964 No. 1 "A World Without Love" at Abbey Road.

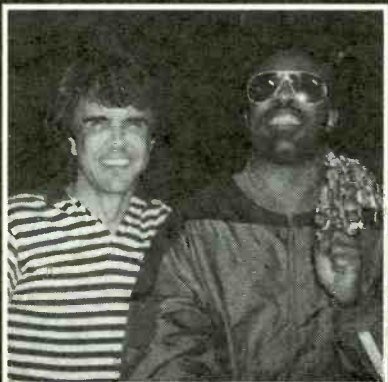


PAUL SIMON

ERIC CLAPTON

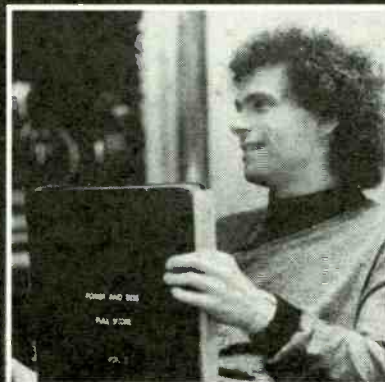


KIRI TE KANAWA



STEVIE WONDER, who recorded with Julian Lennon for the musical "Time," with (left) producer DAVE CLARK.

SIMON RATTLE at "Porgy & Bess" recordings.



CHESNEY HAWKES recorded his U.K. No. 1 "The One And Only" in Studio Three.



A-HA



The late JACQUELINE DU PRE and her then husband DANIEL BARENBOIM recording Brahms cello sonatas in 1967.





CONGRATULATIONS



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EMI Classics celebrates 60 years of Abbey Road

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Annie Get Your Gun
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Thomas Hampson
Ambrosian Chorus
London Sinfonietta
John McGlinn
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MOZART

**Piano Concertos
Nos 24 & 25**
Melvyn Tan
London Classical Players
Roger Norrington
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BRAHMS

**Symphony No 1
Song of Destiny**
Ambrosian Chorus
The London Philharmonic
Wolfgang Sawallisch
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Eruru Giuranna
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Neville Marriner
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CHARPENTIER

**Te Deum
Magnificat**
Dawn Upshaw
Ann Murray etc
Academy Chorus and
Academy of St Martin
in the Fields
Neville Marriner
CDC 7 54284 2

MOZART

Die Zauberflöte
Anthony Rolfe Johnson
Dawn Upshaw
Andreas Schmidt
Cornelius Hauptmann
Schütz Choir
London Classical Players
Roger Norrington
CDC 7 54267 2 (2CD)

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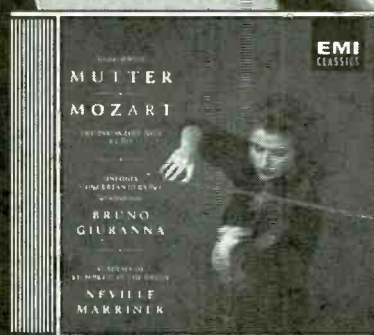
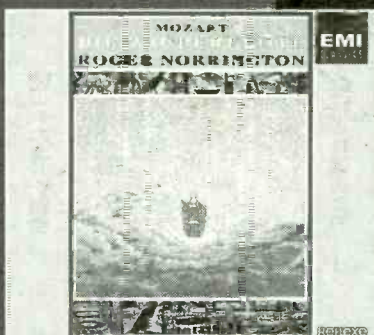
**GLAZUNOV etc
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John Harle
Academy of St Martin
in the Fields
Neville Marriner
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J. STRAUSS II

Overtures & Waltzes
The London Philharmonic
Franz Welser-Möst
CDC 7 54089 2

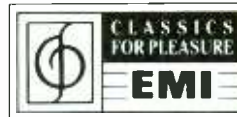
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The Cunning Little Vixen
Lillian Watson · Thomas Allen
Chorus and Orchestra of the
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Covent Garden
Simon Rattle
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abbey road



STUDIO CHIEF

(Continued from page AR-3)

mixing consoles from Neve and so on that there was a great boom in recording studios. It became a way of people actually making money as a business.

"In the past, Abbey Road and the Decca Studios at West Hampstead were very much a part of the facilities used by the artists, and the only artists who really went there were your own artists.

"We did start doing third party work in the '60s. There was a custom recording department here for a while, doing very, very small recordings—not really for other record companies but for private people who wanted a recording made.

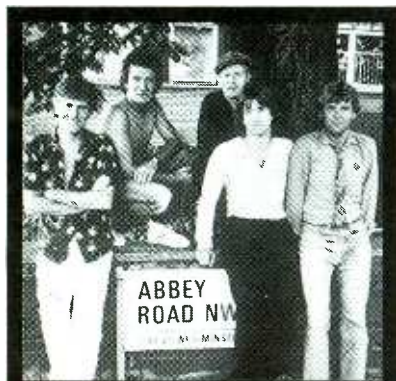
"I remember a Major Beddington-Berens, who used to come in every Christmas and make a song—annual love songs. He was a nice old chap. I think he was the managing director of a major bank and it



"It was a very magical experience. I felt tremendous vibes in there, both positive and negative. You know it's built on ley lines, which means there are very powerful forces at work."

KATE BUSH

MUSIC FOR PLEASURE congratulates ABBEY ROAD STUDIOS for 60 years a cut above the rest!



"In 1963, we were awestruck. Today, just walking up the front steps still gives us a buzz."

THE HOLLIES

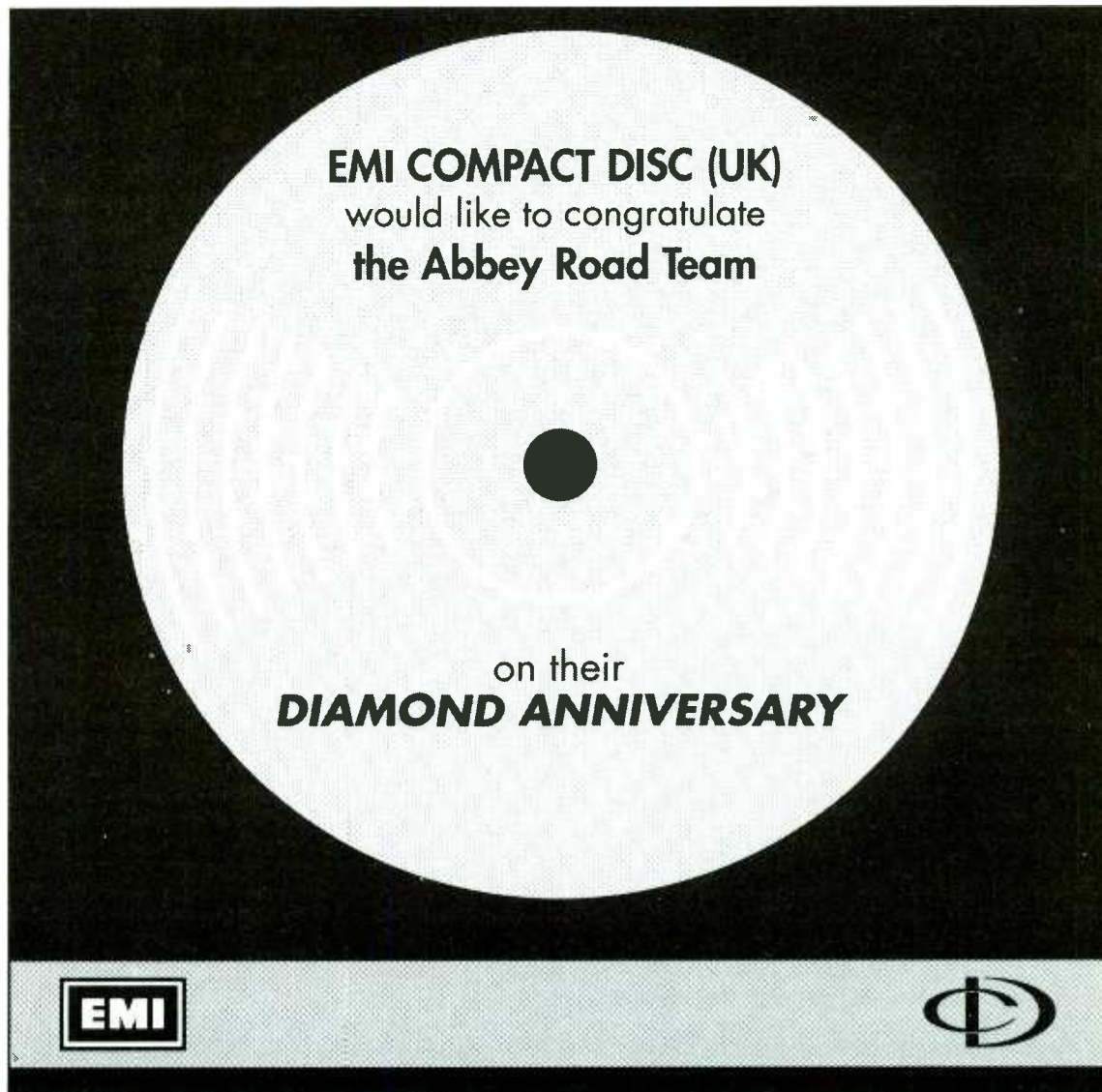
was quite amusing to see him come in and record these things.

"I remember him saying once, 'I've got to think of this microphone as my girlfriend and that I'm really in love with her.' And he'd sing his songs. He used to have about 500 copies made and give them away as Christmas presents to all his friends."

But Abbey Road, like every other studio owned by a major label, opened its doors to "outsiders." The studio runs as an autonomous division of EMI, with its own profit-and-loss columns and levels of performance to maintain as a business in its own right, so the ratios have changed dramatically.

Says Townsend, "In the classical field, we have a much higher percentage of EMI art-

(Continued on page AR-8)



KEN AND WYCOMBE WANDERERS F.C.
LOVE
LENNY ZAKATEK
Lenny
CONGRATULATIONS
SENJI KASUYA
Senji



abbey road

STUDIO CHIEF

(Continued from page AR-7)

ists than we do on the pop side. Overall, our third-party work is probably 60%-70%.

"In fact, on the pop side over 90% is third-party work. But we've always had a strong allegiance with the EMI classical artists. We have very strong links with them and we hope to continue that in the future."

The Beatles presence at Abbey Road made it the most famous studio in the world and increased its cachet. And even though it all ended over 20 years ago, the wall surrounding the studio's parking lot is covered with graffiti from fans of the Fab Four.

So was there a down side to being so closely associated with the Beatles? Did it ever work against the studio?

Townsend: "It's frequently worked against us. Even now a lot of people think the only artists we ever recorded here were

the Beatles. And they say, 'Oh, Abbey Road—the Beatles' studio.' It immediately comes out as a comment.

"It's very difficult for us because, obviously, the Beatles are very much a part of our history. We made 191 of their 210 songs here, after all, and they were very much a part of Abbey Road in the '60s.

"But bear in mind that during that period there was a tremendous number of other artists who were making successful records for EMI: the Hollies, who made 24 hit singles here, Gerry & the Pacemakers, Matt Monro, Shirley Bassey and then, Pink Floyd made 'Dark Side Of The Moon.' All these artists, very famous artists, who have made records here and yet, because the Beatles have this name, they always think of it as the Beatles' studio.

"It's been a bit of a drawback in some ways, but we're very proud of the fact that we did record the Beatles."

Townsend says, "We continue



"I've seen grown men reduced to tears upon setting foot in Studio Two. Every musician in the world wants to work in 'The Beatles' Studio' and I'm so pleased I got to do so."

CHRISSIE HYNDE

repainting that wall outside every so often. You wouldn't believe, even after just three weeks, the amount of writing on it. We get people from all over the world writing on that wall.

"From Russia even—more and more Russians are traveling now—and the Chinese, Japanese and Americans in particular. But from all over the world, people come up to write their names. So we paint it white ev-

ery now and again, to give them a clean blackboard so to speak."

Then there's the frequent screech of brakes as motorists avoid tourists taking photographs on the crossing outside. "It's got to run to millions now, the people who've had their pictures taken on that zebra crossing.

"Some artists get involved, (Continued on page AR-12)



"Not only is Abbey Road one of the greatest studios in the world, it's the most accommodating. When I recorded with Roger Daltrey there in 1984, we were nervous about meeting and working with each other. The kind folks there sensed this. Knowing Roger and I are avid ping-pong players, they dragged out a table—we had a great time and our recording sessions were fantastic."

MEATLOAF

"Congratulations on the 60 years. Abbey Road gave me my first opportunity to 'sit between the speakers' and since then I've been hooked. I should have got a proper job, like my dad said!"

**JOHN LECKIE,
Producer**

**WITH LOVE FROM US TO YOU!
CONGRATULATIONS...
ON YOUR FIRST 60 YEARS OF SUCCESS**



MOTOWN U.K. AT ABBEY ROAD 1963 - 1991

Working for the Future Together

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FOR OVER SIXTY YEARS

YOU'VE CONTINUED

TO LEAVE AN OUTSTANDING IMPRESSION

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We applaud you for always staying one step ahead.

ABBAY ROAD

STUDIOS



Capitol

CAPITOL-EM MUSIC, INC.



abbey road

THE BEATLES

(Continued from page AR-1)

"Memories of Abbey Road will remain special because of what we achieved there."

WILLARD WHITE, Opera Star

to shake our heads in disbelief if we look back to 1962, when the Beatles entered a studio more accustomed to dealing with traditional tasks like recording classical musicians or comic acts or the well-behaved, if somewhat lame artists which passed for British rock'n'roll prior to the arrival of the Fab Four.

The time frame is important, because growing up alongside the Beatles was "real time" and you could watch (or, rather, hear) the metamorphosis from mere pop band to "Troubadours of the Gods." It's only when you look back and realize that the move from "Please Please Me" to "A Day In The Life" was a mere four years.

To put that sort of evolution into perspective, think of what, say, Madonna released in 1987 and what she's doing now. Or, if you want a real shock comparison, liken the mere 12 months from "Michelle" to "Strawberry Fields Forever" versus U2's growth over an entire decade.

The Beatles' adventures at Abbey Road, recounted as anecdotes in—literally—hundreds of biographies, are familiar to the faithful. George Martin's initial reactions to a bunch of independent young men in an era of near-puppets, the substitution of another drummer for Ringo Starr during the "Love Me Do" sessions, employing 40 outside musicians just to play the fade-out of "A Day In The Life," images of Yoko Ono lurking in the studio—it's the history of the band, not just their time at Abbey Road. Because, touring apart, they all but lived there.

The statistics best illustrate this inseparability; why the equation is: Beatles = Abbey Road. The Beatles' catalog is the crown jewel, the most impressive body of work in all of popular music. And with the exception of their pre-"Love Me Do" recordings and the "soundtrack" which became "Let It Be," everything they produced was recorded in London North West Eight. Or, for the numbers freaks, 191 out of 210 songs.

Perhaps the benefits were mutual. Whether or not Abbey Road represented the state of the art at any time during the 1960s is not important. What does matter is that the Beatles quickly earned the right to exploit everything at their disposal.

With George Martin's experience, guidance and willingness to give the Fabs free rein, they were able to produce such masterpieces as "Sgt. Pepper" on a four-track machine which, by today's standards, barely merits the description "primitive."

There's no doubt that the atmosphere at Abbey Road benefited the Beatles: how did they benefit Abbey Road? According to Ken Townsend, with what may be an apocryphal tale, there was an episode toward the end of the Beatles career which changed forever the working conditions at Abbey Road.

The lads were grouped in the control room of Studio Two, when someone asked, "Is everything all right?" John Lennon—who else?—said: "No."

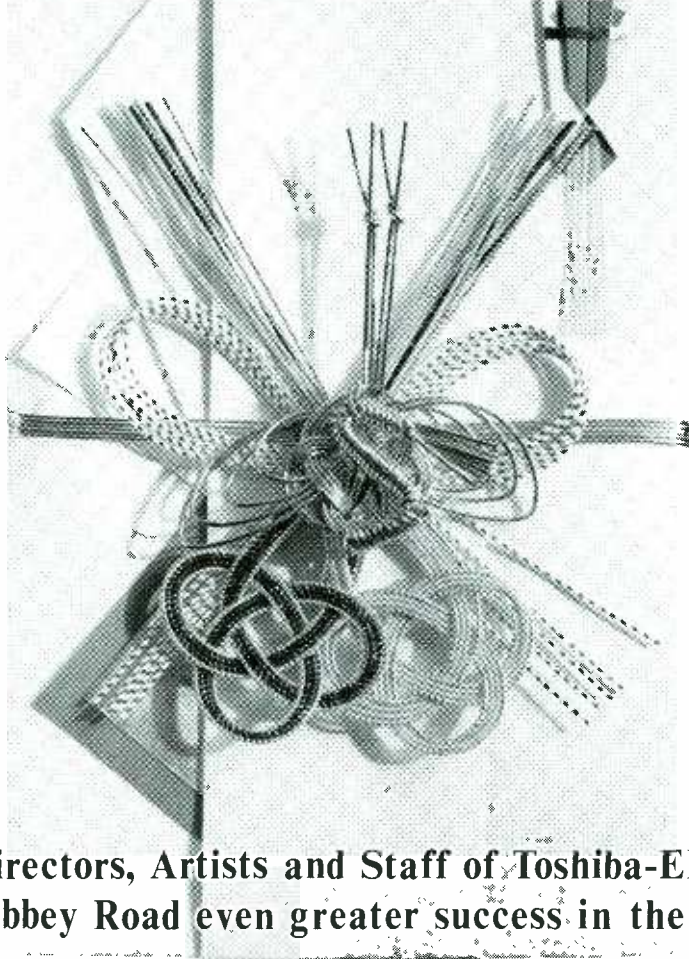
"What's wrong?"

"The toilet paper. It says EMI on every sheet and it's hard and shiny."

Since then, Abbey Road has fitted its facilities with only soft toilet tissue.

祝

Congratulations to Abbey Road Studios on their Diamond Jubilee.



The Directors, Artists and Staff of Toshiba-EMI Ltd. wish Abbey Road even greater success in the future.

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The Beautiful South

T H E
T O T A L
S E L E C T I O N

“ The road is long,
with many a winding
turn...

Most of our Hits
came out of
Abbey Road Studios
1963 to the present day.

**CONGRATULATIONS
TO KEN AND ALL
OUR FRIENDS.**

...so on we go.”

**Bobby
Elliott**

**Tony
Hicks**

**Allan
Clarke**

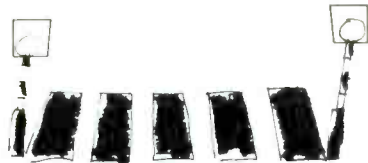


Abbey Road - you and me
still standing -

Rock on!

Luv

Cliff Richard

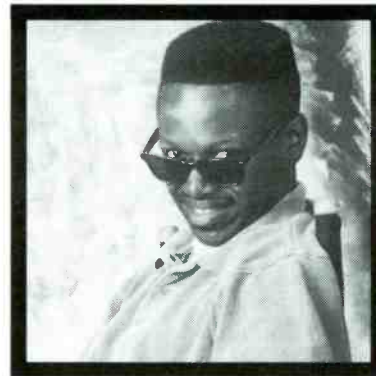


abbey road



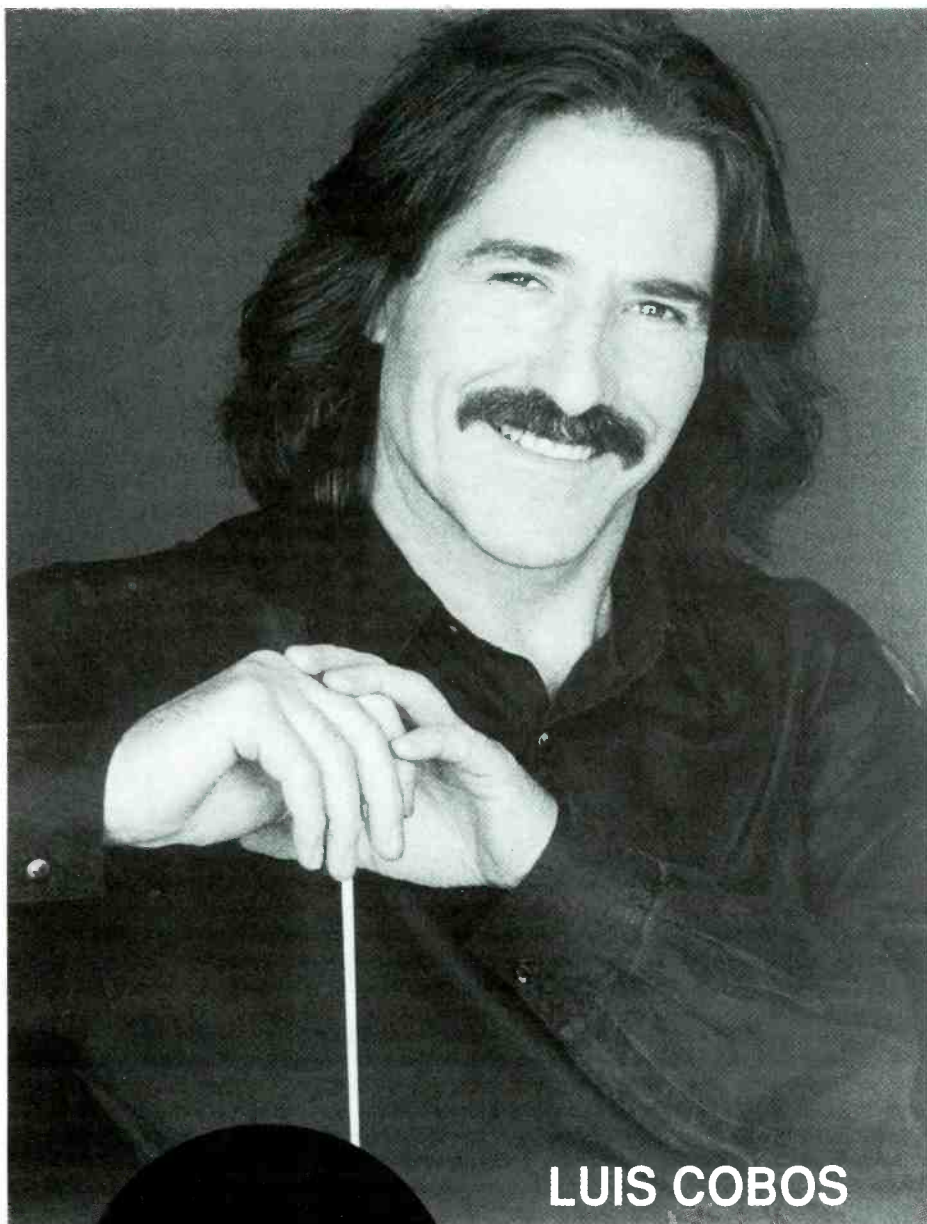
"I really appreciated the creative atmosphere and professionalism at Abbey Road while I was creating the score for 'The Last Emperor'."

RYUICHI SAKAMOTO



"Working at Abbey Road was one of the most enjoyable experiences of my career—I'll be back."

FEMI JIYA,
Producer



LUIS COBOS

CONGRATULATIONS for 60 years of SUCCESS

Thanks to Ken, John Kurlander, Colette and all my very good friends of Abbey Road Studio.

STUDIO CHIEF

(Continued from page AR-8)

too. The Red Hot Chili Peppers did it totally in the nude—just ran across there in broad daylight. We heard screams from the neighbors. And they weren't actually recording at Abbey Road, either, though they are EMI artists."

Townsend says, "We find all this rather amusing. You can knock them [tourists] over, because it happens to be 'the Abbey Road zebra crossing.' You hear the screech of brakes a couple of times a day and the motorists are wondering what on earth those people are doing. There are less tourists this year due to the recession, but there's still a lot of them around."

"Interest is still very strong. I'm very mindful of the fact that if we weren't a recording studio, we could probably open our doors and be a tourist attraction. Maybe in 30 or 40 years time when studios decline a bit, that's what EMI might decide to do."

"We certainly don't want to do that now, and it's why we don't want to dramatically change Studio Two."

Even so, Abbey Road supports the cutting edge of studio technology, having undergone major changes especially during the last 10 years.

He says the major overhaul was in 1988. "A substantial overhaul, that. The biggest upheaval was when we totally gutted the front part of the building and built a new Studio Three. We installed a Sonic Solutions room, revamped reception—there are those people who still like the old pokey reception area, but we have to move with the times."

"But before that we were always updating mixing desks, equipment, control rooms and so on, and what we're doing now, almost every other month, is re-doing another one or other of our 22 operational rooms. Currently we're working on Room Four, one of the re-mixing rooms."

"I look forward to the day when we haven't got a builder's skip parked out in front."

Ken Kessler is a freelance writer and Contributing Editor to Hi Fi News & Record Review.



Abbey Road's Success Formula: STATE-OF-THE-ART TECHNOLOGY LINKED TO STAFF EXPERTISE

By RICHARD ELEN

There can be very few recording studios with such a unique image as that of EMI Abbey Road Studios. Thanks to the Beatles, the vast majority of whose hits were made inside these walls (generally, in fact, in Studio Two), not only the facility but also the familiar crosswalk outside have passed into music industry history.

Such fame is entirely justified but, by the same token, it can give the wrong impression. If historical notoriety leads you to think of Abbey Road as an old building steeped in London fog, where great hits were made by the Fab Four and other EMI artists in the 1960s, then you know a part of the story, but only a small one.

The history of Abbey Road Studios is six times as long as

can be varied according to need.

IN THE BEGINNING

The EMI recording facility at Number 3, Abbey Road, St. John's Wood, was opened by famed British composer Sir Edward Elgar on Nov. 12, 1931. Ken Townsend has been general manager at the facility for some years but not that long. However, he knows the story well. "At that point in time," says Townsend, "it was a unique facility as it was based so near to Central London.

"Until the growth of multitrack recording in the 1960s, Abbey Road was purely an in-house recording facility for EMI artists. But with the rapid expansion of popular music in the '60s, independent studios began to appear in Britain and the major record companies started using them in addition to their own studios."

EMI, like many other British labels, started off as a classical record company. But as different types of music emerged on record, the material recorded at Abbey Road changed. Today, around 75% of the music recorded at the facility is in the contemporary rather than the classical field.

Says Townsend, "When Ab-

(Continued on page AR-14)

"Happy birthday to Abbey Road. Thanks for the many happy memories."

SIMON RATTLE

the decade of the '60s; the times when men in white stood behind huge control knobs on the front panels of antiquated tube tape machines, behind the glass in clinical gray-green rooms, have passed into history no less than horse-drawn carriages that rattled along this wide airy street to the northwest of London when this fine building was constructed over a century and a half ago.

Instead, Abbey Road has moved with the times—is often one step ahead of them. Today, Abbey Road is as well-equipped as any recording facility in the world—better than most. The list of gear in the complex of four main studios and a host of editing, CD pre-mastering and disc-cutting rooms is so long, so extensive, that to print it here would take up the entire supplement.

Indeed, it isn't even possible to say exactly what piece of equipment "lives" in which room. Every smaller piece of gear, and most larger ones, can be quickly and efficiently moved from a central "pool" to exactly where it's wanted. Only the consoles stay in one place and even then the number of channels

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abbey road



From its start in 1931, Abbey Road Studios has had mobile recording units—here's the first in a long line.

TECHNOLOGY

(Continued from page AR-13)

Abbey Road opened, there were three studios. Studios One and Three were for classical recording, while Studio Two was designed for dance bands and singers like Gracie Fields."

Sixty years later, there are four studios on site. "Three are devoted almost completely to popular repertoire, while Studio One is used not only for classical recording, but also for orchestral recording of pop work and major motion pictures," says Townsend.

LOCATION RECORDING

In addition to the four main studio areas, there is a thriving location recording division—dating back to the very beginnings of the studios—which specializes in classical recording and the coverage of special events.

On Aug. 2, 1990, for example, a special concert was held for the Queen Mother's 90th birthday. Recorded entirely digitally by an Abbey Road location team, it took place in the ballroom at Buckingham Palace, with the temperature in the '90s, with Ray Leppard conducting the English Chamber Orchestra in a program of music by English composers. Included in the program was an unusual rendition of Britain's National Anthem, coupled with a cello suite by Rostropovich!

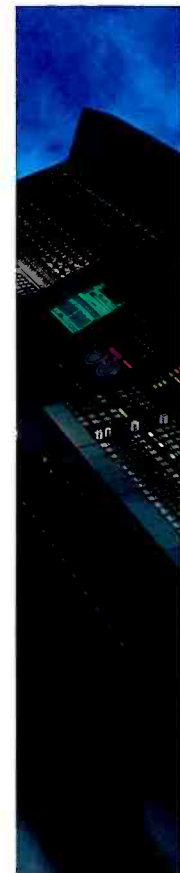
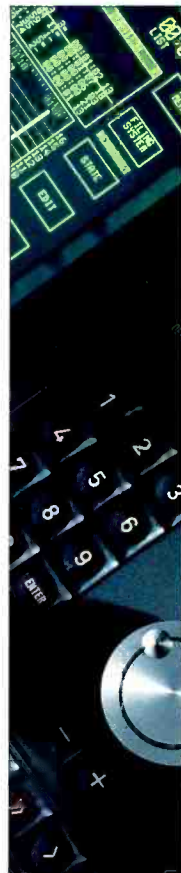
Abbey Road's local recording teams have access to the entire range of equipment available at Abbey Road, analog and digital, as well as having four of their own DDA consoles. Unlike some "mobile" recording facilities, which are essentially mobile control rooms, Abbey Road's location facilities mean just that: the gear is loaded into one of the studios' two Mercedes trucks and unloaded at the recording location, where it's set up in a suitable room, with monitors, mixing consoles, recorders and the rest. This is a common method of recording classical music in Britain, but Abbey Road's trucks have also travelled from St. John's Wood to the far corners of the world.

THE STUDIOS

Studio One is the enormous room in which Elgar actually opened the facility 60 years ago, and in which he conducted many of his own compositions for recordings on the HMV label in the 1930s.

The equipment in the studio, however, has been changed many times since then—and, in fact, a whole new control room was built in the mid-1980s. Today it contains a 56-channel Solid State Logic SL4000E console with the latest G-series automation: a setup that is regarded by many as industry standard all over the world.

Multi-track recordings can be made on essentially any equipment. (Continued on opposite page)



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TECHNOLOGY

(Continued from opposite page)

ment you like: digital or analog, 16, 24, 32, 48 or more tracks, and there's digital stereo or analog half-inch and quarter-inch at any speed. This is the case in any of Abbey Road's rooms.

Chances are that the equipment required is owned by the studio and, if it isn't, it can be rented in. The standard monitoring is a set of 808 speakers by Bowes and Wilkins, one of Britain's leading loudspeaker manufacturers. Their products are renowned for their performance in the orchestral recording environment. But you can have any monitors you like, large and small.

The standard configuration is for surround recording, as one of Studio One's main features is the ability to record music to picture, with a 44-foot screen. Extensive video facilities and 35mm film projection are available from a room upstairs along with synchronisation systems, its own DDA console and transfer machines for virtually any

(Continued on page AR-16)



Paul Young

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at
Abbey Road
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**Ken Townsend, General Manager
Abbey Road Studios, London, England**



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abbey road

TECHNOLOGY

(Continued from page AR-15)

normal format, plus a few unusual ones. Dolby Surround is a standard requirement in Studio One, for example.

The room itself is vast: the floor area is 94 feet by 58 feet, and it's over 42 feet high. It'll accommodate 150 musicians with ease. A full orchestra and chorus is no trouble. The reverb time of 2.4 seconds makes it an ideal acoustic for orchestral work. "Strings, brass and other orchestral sounds are really enhanced," says Townsend.

Studio Two is rather more restrained in size—58 feet by 37 feet and 28 feet high—but it is still airy and full of space, designed originally as it was for dance music recording. De-

pending on the type of the music being recorded, it will handle up to 55 musicians.

Here, too, the studio has been re-designed in the last few years and today is very little like the room in which the Fabs recorded their massive hits. In the upstairs control room is another SSL 4000E with up to 56 inputs but here, reflecting the primary usage of the room for contemporary recording, the monitors are by Roger Quedstedt. But once again, what is needed for use on a session is essentially unlimited.

About 100 recordings made in Studio Two have reached No. 1 in the U.K. charts, and there have been literally thousands of hits made there, beginning with Eddie Calvert's "Oh Mine Papa" in 1954.

(Continued on page AR-17)

"I've produced many artists at Abbey Road, including Siouxsie & the Banshees, Marc Almond, Beautiful South and Everything But The Girl. I like the studio so much I bought the gear."

MIKE HEDGES, Producer

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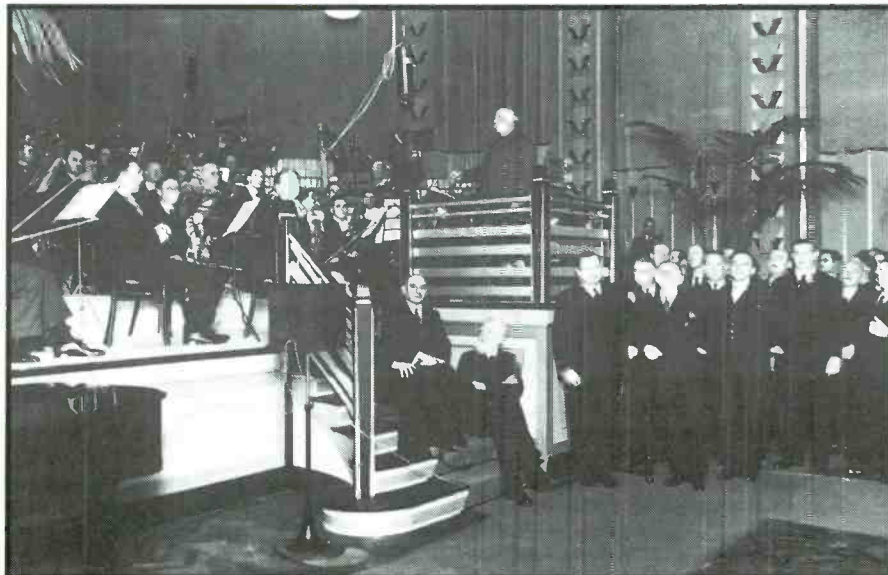
TECHNOLOGY

(Continued from page AR-16)

Studio Three is the most recently re-designed of the studios at Abbey Road. It features a unique two-level construction, with a balcony overlooking the studio area situated over the control room. The studio is very comfortable, at around 40 feet by 30 feet, with a height of 18 feet—enough for some 30 musicians, although in fact the usual number is a good deal less than that. The console here represents a break from tradition in a sense: the manufacturer of this impressive 64-input board is Lancashire-based Calrec, well-known for their broadcast and custom recording consoles. It features AMS automation. Again, the monitoring is Quested, this time in a three-speaker configuration.

Upstairs at Abbey Road is the most recent of the four studio areas, the Penthouse Suite. The impression gained on entering the room is of being in a comfortable, rural, residential facility like many scattered around the British countryside.

Leafy views lie outside the windows and it's easy to forget that you're just minutes from the bustle of Central London. In fact, Abbey Road truly is a residential facility, with rooms available in the building next door for easy access to the studio complex. The Penthouse Suite houses a 32-input Neve 8128 console and JBL monitors. Its size and facilities make it ideal for rock bands and hi-tech recording with MIDI and sequencing systems.



A break in the very first recording session held, 1931, in Studio One.

DIGITAL MASTERING & PREMASTERING

If thinking of Abbey Road as the world's top studio in the 1960s is only half the story, simply thinking of it as four studios, fully-equipped for the 1990s, is still not the whole tale. In addition to the main rooms and the location recording facility, there are literally dozens of other rooms. Very often these are used for audio post-production of some kind. Ten years ago, these rooms were limited to a few disc-cutting suites and a specialized room for rejuvenating old recordings and 78s. But the advent of digital audio in general, and compact disc in particular has changed all that.

Digital techniques have come into their own at Abbey Road to such an extent that today virtually all the stereo master tapes

(Continued on page AR-18)

"It's my 10th anniversary of recording at Abbey Road—10 albums selling more than 10 million around the world. Abbey Road is, in fact, the best studio in the world and my second home. I've worked there with Placido Domingo, Julio Iglesias, the Royal Philharmonic and the London Symphony, among others."

LUIS COBOS

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JEFF JARRATT, Producer



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TECHNOLOGY

(Continued from page AR-17)

produced at the studios are digitally recorded. The process has taken a little over a decade and, of course, there are some areas where analog is still the order of the day.

Abbey Road has four Mitsubishi 32-track machines and two Sony 24-track digital recorders for example, but in the present economic times a good 50% of clients still prefer to use analog multi-track with the advantage of the third-generation noise reduction systems like Dolby SR, of which the facility possesses over 32 channels.

On the stereo front, Abbey Road has the latest Mitsubishi 20-bit open-reel machines with Philip Drake converter technology for additional quality but by far the most common format for mastering is the Sony U-Matic based 1610/1630 system, still the standard for CD premastering.

There are simply dozens of these Sony processors at Abbey Road, some attached to editing systems like the DAE-1100 and DAE-3000 and Philips PQ-subcoding systems, others available for mixing and conventional lacquer of DMM disc-cutting. There are also a lot of DAT (Digital Audio Tape machine around—although it's usually used for making reference copies, some people do master on DAT.

Latest of all are the computer-based hard-disc editing systems like the Sonic Solutions Sonic System, which runs on Apple Macintosh computers and offers one of the most sophisticated mixing and editing front-ends around. There are three Sonic Systems at Abbey Road, one of which has the full "NoNoise" facility for reconstructing old or damaged recordings and removing their noise content. In addition, there are two of the British-made Cedar systems, especially suited to noise removal in the reprocessing of 78rpm discs.

When Abbey Road first got into digital audio, it was through the efforts of EMI's Central Research Laboratory. In the very early 1980s, there was an experimental digital mixing console at Abbey Road with some innovations that have still to appear on commercial products. The recording system was a vast converted data tape transport, affectionately referred to as "Daleks" after the popular "Doctor Who" BBC television series.

There is still a "Dalek" at Abbey Road, and old CRL-format tapes can still be transferred to more modern media, but the experimental console is no more. From the "Daleks," Abbey Road went on to acquire a number of JVC U-Matic based processors. Very quickly these became the standard medium for EMI classical recording, straight to stereo, and in just a few years no less

(Continued on page AR-20)





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David Flower Sound Engineer Abbey Road Studios

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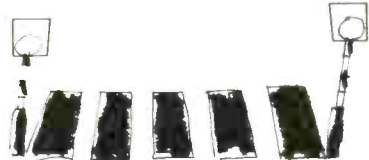
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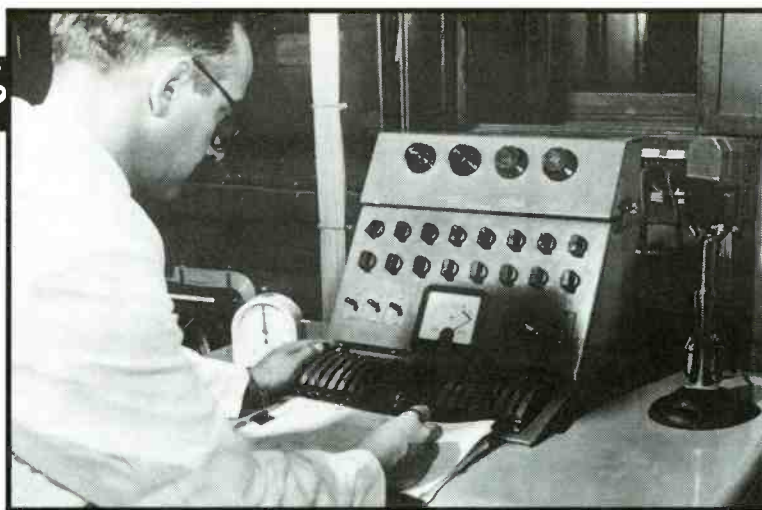




a b

"Until the growth of multitrack recording in the 1960s, Abbey Road was purely an in-house facility for EMI artists. But the rapid expansion of popular music, and the arrival of independent studios, changed things dramatically."

KEN TOWNSEND



TECHNOLOGY

(Continued from page AR-18)

than 100% of EMI classical recordings, either on location or in the studio, were being made entirely digitally.

Initially the JVC system was chosen because of its superior editing facilities, but it quickly became obvious that the Sony 1610 was becoming the standard for stereo, and particularly for CD premastering. This year, the JVC systems are being donated to a charity school for recording and the performing arts near London.

The cutting lathes are still there, of course, and so is the room for 78 transfers—the latter now boasts a Cedar system along with its drawer of styli and its backwards EMT turntable (sometimes better quality playback from a 78 can be obtained by transcribing the disc in reverse). One room has a DMM lathe and a full Sonic Solutions system, plus Sony digital EQ, so recordings can stay in the digital domain until the very last minute, while another room offers both DMM and traditional lacquer cutting and also has a Sony DAE-1100 digital editor.

Completing the vast gamut of facilities at Abbey is a unique real-time cassette transfer room, featuring no less than 60 three-head cassette recorders and virtually any source machine that could be requested.

All the recorders are hooked up to an automatic sensing system that continually monitors the quality of each cassette and allows all the machines to be controlled from a central point. A computer running software designed in-house allows for computer-generation of cassette labels for a totally professional finish.

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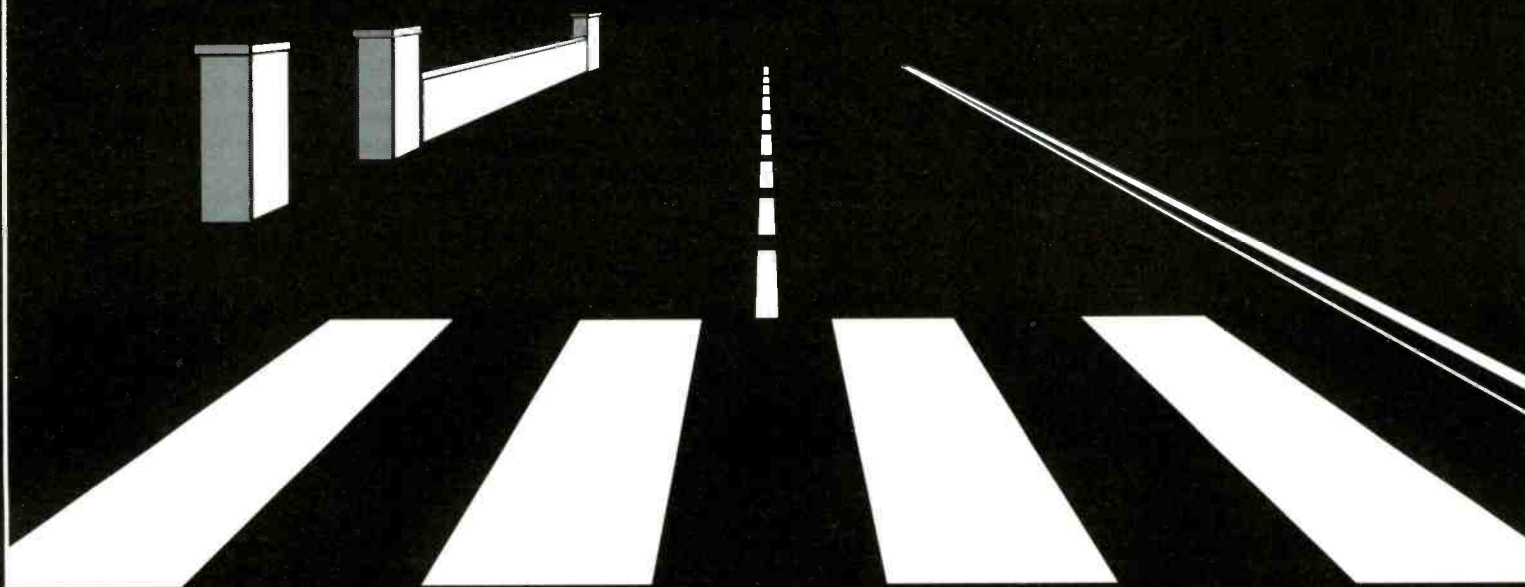
Last but not least, the studio is full of staff who know exactly what they're doing. It's a tradition that goes back to the days of the men in white coats, of course. But today, the engineers and assistants have to know the ins and outs of the latest consoles and digital recording systems—without losing sight of the music.

Office and booking people have to know what's going on in all the rooms in the building, shuffling sessions and equipment around so that everyone can work in the room they want, with the gear they want, and the people they want.

Downstairs there's a full restaurant and bar to complete the picture. That unique combination of people and facilities is what makes Abbey Road Studios great. And it's one of the few things, apart from the building itself, that hasn't changed in 60 years at the top.

Richard Elen, a partner in Creative Technology Associates, a Somerset-based consultancy organization, is a former editor of Studio Sound magazine.

Congratulations Abbey Road On 60 Years Of Success



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My sincere thanks to everyone who has contributed to the first sixty years of Abbey Road Studios ... artists, musicians, engineers and producers ... writers, bookers, piano tuners, ... designers, suppliers and all those behind the scenes ... not of course forgetting the Abbey Road staff, who over the years have devoted so much energy and expertise to the jobs they love doing.

Very best wishes to all.

Ken Townsend

Director of Operations

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Music Video

Much Ado About MuchMusic's Canadian Awards

BY LARRY LeBLANC

TORONTO—The second annual Canadian Music Video Awards, presented by the MuchMusic national video channel Sept. 28 at the CHUM/CITY building complex here, turned out to be a boisterous, three-and-a-half hour block party with Crash Test Dummies emerging the big winner.

A crowd of more than 2,000 milled outside the building, and 1,500 industry people partied inside, during the nationally televised awards.

Continuing its tradition of being nontraditional, MuchMusic's awards program didn't utilize a proscenium stage or a single host. Instead, artists performed and trophies were presented from three different areas on the grounds.

Such action is on par for the 7-year-old Canadian video service, which last year broadcast the event

The channel gave a 'For No Particular Reason Award' to absent Bryan Adams

from a national, whistle-stop train ride across the country that featured performances by top domestic acts.

"The hardest thing to do was to marry rock'n'roll to an awards show," John Martin, MuchMusic's director of music programming, said afterward. "It was a logistical nightmare, of course, but it's something our building is designed to do, so that helped a lot. We'd never done it before. It was a real rock'n'roll."

There were two components to the event. One was a set of industry awards, judged by MuchMusic staff, which recognized the behind-the-scenes creative process of music video. The other component, the Popular Choice awards, were, as the name connotes, chosen by viewer vote. For the last few weeks, viewers could cast ballots for their favorite performers and videos by mail or by accessing 900- and fax numbers.

The lineup of presenters included MuchMusic hosts Steve Anthony, Master T, Terry David Mulligan, Ziggy, Michael Williams, Denise Donlon, and Erica Ehm, as well as a parade of celebrity hosts, among them Maestro Fresh-Wes, Lee Aaron, Chrissy Steele, Mitsou, John James, Sons Of Freedom, Jane Siberry, Margo Timmins of Cowboy Junkies, members of Blue Rodeo, and Prairie Oyster.

The party actually started several hours before the awards show,

while the feisty dance program "Electric Circus," on Much's local sister station CITY-TV, threw an "Outdoor Rave" in the complex's parking lot to celebrate its third birthday. The bash attracted more than 1,000 people to see popular host Monika Deol and such Canadian acts as Dream Warriors, Kish, Errol Blackwood, and Dance Appeal perform on the outside stage. Most people stayed for the awards.

At 6 p.m., MuchMusic announcer Mike Williams, from the outdoor parking lot stage, welcomed an already revved-up crowd to the Canadian Music Video Awards. The evening kicked off with a sizzling version of "Can't Repress The Cause"—which lambasted local radio for shutting-out dance artists—featuring such top acts of the city's potent dance/hip scene as Dance Appeal, Kish, and Maestro Fresh-Wes. To nobody's surprise, the song, originally recorded by Dance Appeal, won best dance video.

Several strong performances from the three separate areas—in the front window of the much-wired MuchMusic building, in a patio area, and the parking lot stage—marked the evening, which was topped by PolyGram's hard rock band Bootsaucers' performance. The band started with 40 seconds of its hit "Play With Me" (which won as best alternative video) before jumping into a bombastic rendition of "Master Stroke."

Other performers included such top Canadian artists as Blackwood, Dance Appeal, Dream Warriors, Crash Test Dummies, Gregory Hoskins & the Stick People, Colin James, the Jeff Healey Band, the Grapes Of Wrath, and Sue Medley.

Among some of the memorable moments of the award's event:

- Local rappers Dream Warriors, dressed in heavy-quilt parkas to keep them warm in the 40-degree weather, performing "My Definition Of A Boombastic Jazz Style" on the terrace stage.
- Preppy-looking director Philip Kates, accepting the best-heavy-metal-video award for Helix's "Running Wild In The 21st Century," drily thanking band members for "seeing past the facade to see that burning in my soul was a guy who wanted to rock'n'roll."
- MuchMusic's Ehm saying on-camera to skimpily-clad Quebec star Mitsou, "Where didn't you get your wardrobe?"
- MuchMusic's Mulligan announcing a "For No Particular Reason Award" for the absent Bryan Adams, a jibe at the federal government's classification of Adams' album "Waking Up The Neighbours" as non-Canadian.
- The world premiere of the Air Pirate's video "Love Is," a devastatingly funny parody of Phil Collins with Ian Thomas of WEA Canada's group the Boomers superbly portraying the singer.

Here's a full list of Canadian Music Video Awards winners:

PEOPLES' CHOICE AWARDS

- Most popular male video: "Conductin' Thangs," Maestro Fresh-Wes (Director: Chica Bruce).
- Most popular female video: "Path Of Thorns," Sara McLachlan (Philip Kates).
- Most popular group video: "I Am Here," Grapes Of Wrath (Curtis Wehrfritz).
- Most popular video: "Superman's Song," Crash Test Dummies (Dale Heslip).
- Most popular video artist: Crash Test Dummies.

MUCHMUSIC AWARDS

- Best director: Curtis Wehrfritz, "I Am Here,"

GRAPE OF WRATH

- Best director of photography: Dennis Beachamp, "Searching," Susan Aglukark.
- Best editor: Ron Berti, "Kiss Me You Fool," the Northern Pikes.
- Best video: "Superman's Song," Crash Test Dummies (Dale Heslip).
- Best rap video: "My Definition," the Dream Warriors (Joel Goldberg).
- Best R&B/soul video: "Arrested," Errol Blackwood, (David Straiton).
- Best dance video: "Can't Repress The Cause," Dance Appeal (Walter Woloschuk).
- Best alternative video: "Play With Me," Bootsaucers (Roy Pike).

- Best heavy metal video: "Running Wild In The 21st Century," Helix (Philip Kates).
- Best adult contemporary video: "Path Of Thorns," Sara McLachlan, (Philip Kates).
- Best country video: "Margo's Cargo," Stompin' Tom Connors (David Storey).
- Hall of fame: Don Allan, Revolver Productions.
- Videofact award: "Beauty & the Beast," Tony Papa (Tony Papa).
- Animation award: "Jour de Plaine," Daniel Lavoe (Real Barard and Andre LeDuc).
- Best live director: Tom O'Neill, MuchMusic, and Musique Plus.

THE EYE



by Melinda Newman

I WANT MY PAR—O—D: Watch for "MTV, Give Me Back My Life: The Harvard Lampoon Parody" on Comedy Central this week. Harvard Lampoon was up against a pretty tough idea: spoofing an entity whose reality comes perilously close to a parody every day. However, it rises to the challenge. Wrapped around the countdown of the top 10 videos of the decade (which are all parodies) are "interviews" with major figures such as MTV founder Bob Pittman (played perfectly deadpan by Mark Blum), an evangelical preacher Rev. Bobby Bob Epps (done with relish by Al Franken), and British director Trevor Fynche Hutton Finch, done with Spinal Tap innocence by Robert Joy. The parody hits much more often than it misses thanks to the participation of MTV VJs past and present—the Kari Wurher spring break extravaganza is a classic. We don't want to give away too many of the gags, but an MTV spokesperson admitting that the "Do The Road Crew" contest may have been a mistake is just one of the highlights. The initial airing was set for Oct. 4. Subsequent showings are slated for Sunday (6), Monday (7), and Thursday (10).

POLYGRAM VIDEO must be proud of itself for beating Playboy to the punch on its new longform music video, "Rock Video Girls." Maybe it was my mistake watching it right after the MTV parody (however, those passing by my desk kept asking if this was still part of the parody, so my confusion was shared by others), but this outrageous display of T&A made the videos in which these girls first gained fame look like The Disney Channel. The videos are actually just a guise to shoot footage of the girls, many of whom are clad in lingerie, while they talk about their video-making experiences. Most of the women appear pretty harmless (read: brain dead), and shallow enough that they won't recognize, much less be able to pronounce, the difference between exposure and exploitation.

As if the interview snippets (sometimes they actually show the girls' faces instead of just the cleavage) weren't insipid enough, the tape dips into the shameless when the director supposedly goes on a talent hunt for more video girls and does a total T&A shoot with a sweet young thing working at a bait and tackle shop who just happens to have a pair of see-through baby-doll pajamas at the ready (what self-respecting girl doesn't?). Don't even get me started about the topless girl humping the statue.

Just the other day I found myself once again defending music videos and their exploitation of women, explaining that most of it was just good clean fun and shouldn't be taken so seriously—after all, it's only rock'n'roll. Then along comes this video, which made me totally embarrassed to have anything to do with music videos. This is all that someone like Sen. Robert

Byrd needs to go off on another tirade against music video. As noted in last week's Inside Track, Byrd, captured in the Congressional Record, comments that "one particularly reprehensible television influence on children is music video programming . . . The central message of most of these music videos is clear: Human happiness and fulfillment are experienced by becoming a sociopath and rejecting all responsibility."

My suggestion: Don't waste your money on this. Go out and get a porn flick; you'll get more bang for your buck, so to speak.

THEY ALWAYS COME BACK: After shunning the camera for clips promoting "Listen Without Prejudice," George Michael is taping his first appearance in a video since "Faith." The tune, a cover of "Don't Let The Sun Go Down On Me," features Michael and Elton John performing the song in an airport hangar. The track, actually recorded during a Wembley concert this summer, will appear on "Listen Without Prejudice, Vol. II," which will feature five live tracks as well as seven studio tunes. The video, directed by Andy Morahan of RSA USA, and single will be released in late October.

MORE OF A GOOD THING: If video production companies are struggling, you couldn't tell it by the amazing number of companies that have entered the business in the past month. Randi Wilens, formerly of Visualize, is now heading up the L.A. division of British-based production company Quick On The Draw. The directors roster includes Tom Trbovich, Michael Oblowitz, Peter Lauer, and Michael and Jonathan Kahn.

Production studio Broadcast Arts has started its own music video division named Pop Arts. Music video director Richard Metzger has been named executive producer of the division. Among the directors on staff are photographer Janette Beckman, James DiSalvio, Kurt Swanson & Bart Mueller, and Vivian Goldman. Broadcast Arts has been making a name for itself for years by creating "Pee-wee's Playhouse," as well as the Bud Bowls I & II commercials.

Finally, there's Red Hots, an all-female production company based in Burbank, Calif. The company is run by partners Hope Manna, who is also a director, and Amy Miller, who also serves as an editor. Other key players include producer/editor Travis Miller; directors Geri Lucas, Beyhan, Sara Hickman, Sondra Locke, Sally Kirkland, and editor Traci Alexander.





IN THEIR ONGOING commitment to promoting environmental causes, VH-1 is co-sponsoring the "Ban The Dam" concert series at the Beacon Theater in New York, Oct. 7-12. The concerts, produced by Concerts For The Environment, are being held to raise awareness of the danger of destruction of Canada's James Bay. Among the artists appearing are Jackson Browne, Indigo Girls, Dan Fogelberg, Rosanne Cash, and David Byrne. Interviews with participating artists will air on "VH-1 Inside Music," the channel's music news series.

The AES Spotlight follows page 48

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 Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
EXCLUSIVE	ADDS	ADDS	ADDS
EXCLUSIVE Mariah Carey, Emotions *Marky Mark & The Funky Bunch, Wildside John Mellencamp, Get A Leg Up R.E.M., Radio Song	Prince & The N.P.G., Cream Flack/Priest, Set The Night... Robbie Robertson, What About Now Zucchero/Young, Senza Una...	Kid N' Play, Ain't Gonna Hurt Nobody Rhythm Syndicate, Hey Donna Lamont Dozier, Love In The Rain TKA, Louder Than Love BeBe & CeCe Winans, I'll Take You There Prince, Gangster Glam Gladys Knight, Superwoman Damian Dame, Right Down To It Prince & The N.P.G., Cream	Pirates Of The... Fighting... Mark Collie, She's Never Coming Back Mark O'Connor, Bowtie JJ White, Heartbreak Train Texas Tornados, Is Anybody... Jim Lauderdale, Maybe Project H.O.S.S., Let's Open Up...
BUZZ BIN	FIVE STAR	HEAVY	HEAVY
B.A.D. II, Rush EMF, Lies Nine Inch Nails, Head Like A Hole PM Dawn, Set Adrift On Memory Bliss Red Hot Chili Peppers, Give It Away White Trash, Apple Pie	Smokey Robinson, Double...	Color Me Badd, I Adore Mi Amor Vanessa Williams, Running... Brand New Heavies, Never Stop Phyllis Hyman, Don't Want To... Ex-Girlfriend, Why Can't You... B Angie B, So Much Love Luther Vandross, Don't Want... Whitney Houston, My Name Is... Karyn White, Romantic Prince, Gett Off	Sawyer Brown, The Walk Doug Stone, I Thought It Was You Diamond Rio, Mirror Mirror Ricky Van Shelton, Keep It... Lorrie Morgan, A Picture Of Me Travis Tritt, Anymore Alan Jackson, Someday B.B. Watson, Light At The End... Marty Stuart, Tempted Pam Tillis, Put Yourself In My Place Whitley/Conley, Brotherly Love McBride And The Ride, Same Old Star Trisha Yearwood, Like We Never... Davis Daniel, For Crying Out Loud Patty Loveless, Hurt Me Bad...
HEAVY	ARTIST OF THE MONTH	HEAVY	HEAVY
Bryan Adams, Can't Stop This... Bell Biv DeVoe, Word To The Mutha Extreme, Hole Hearted Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Metallica, Enter Sandman Motley Crue, Primal Scream Naughty By Nature, O.P.P. Tom Petty, Into The Great Wide... Prince & The N.P.G., Cream Van Halen, Runaround	Vanessa Williams, Running...	Color Me Badd, I Adore Mi Amor Vanessa Williams, Running... Brand New Heavies, Never Stop Phyllis Hyman, Don't Want To... Ex-Girlfriend, Why Can't You... B Angie B, So Much Love Luther Vandross, Don't Want... Whitney Houston, My Name Is... Karyn White, Romantic Prince, Gett Off Naughty By Nature, O.P.P. Tevin Campbell, Just Ask Me To Boyz II Men, It's So Hard To Say... Lisa Fischer, Save Me J.T. Taylor, Long Hot Summer Night Jennifer Holliday, I'm On Your Side Guy, D-O-G Me Out Jodeci, Forever My Lady Lenny Kravitz, It Ain't Over Till It's Over Tracie Spencer, Tender Kisses Special Generation, One Night Lover Daktown 3.5.7, Turn It Up Marc Nelson, I Want You Sounds Of..., The Pressure... Johnny Gill, I'm Still Waiting	George Jones, You Couldn't Get... Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Great Plains, A Picture Of You Little Texas, Some Guys Have All... Ricky Skaggs, Life's Too Long Sammy Kershaw, Cadillac Style Dean Dillon, Don't You Even... Desert Rose Band, You Can... 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
HEAVY	GREATEST HITS	HEAVY	HEAVY
Bryan Adams, Can't Stop This... Bell Biv DeVoe, Word To The Mutha Extreme, Hole Hearted Firehouse, Love Of A Lifetime Jesus Jones, Real Real Real Metallica, Enter Sandman Motley Crue, Primal Scream Naughty By Nature, O.P.P. Tom Petty, Into The Great Wide... Prince & The N.P.G., Cream Van Halen, Runaround	Paula Abdul, Promise Of A New Day Michael Bolton, Time, Love &... Gloria Estefan, Live For Loving You Commitments, Try A Little... Aaron Neville, Everybody Plays... Bonnie Raitt, Something To Talk About Rod Stewart, The Motown Song	Color Me Badd, I Adore Mi Amor Vanessa Williams, Running... Brand New Heavies, Never Stop Phyllis Hyman, Don't Want To... Ex-Girlfriend, Why Can't You... B Angie B, So Much Love Luther Vandross, Don't Want... Whitney Houston, My Name Is... Karyn White, Romantic Prince, Gett Off Naughty By Nature, O.P.P. Tevin Campbell, Just Ask Me To Boyz II Men, It's So Hard To Say... Lisa Fischer, Save Me J.T. Taylor, Long Hot Summer Night Jennifer Holliday, I'm On Your Side Guy, D-O-G Me Out Jodeci, Forever My Lady Lenny Kravitz, It Ain't Over Till It's Over Tracie Spencer, Tender Kisses Special Generation, One Night Lover Daktown 3.5.7, Turn It Up Marc Nelson, I Want You Sounds Of..., The Pressure... Johnny Gill, I'm Still Waiting	George Jones, You Couldn't Get... Highway 101, The Blame Neal McCoy, This Time I Hurt Her More Great Plains, A Picture Of You Little Texas, Some Guys Have All... Ricky Skaggs, Life's Too Long Sammy Kershaw, Cadillac Style Dean Dillon, Don't You Even... Desert Rose Band, You Can... 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
STRESS	WHAT'S NEW	MEDIUM	MEDIUM
Commitments, Try A Little... Alice Cooper, Love's A Loaded Gun D.J. Jazzy Jeff, Ring My Bell *Queensryche, Another Rainy Night Bonnie Raitt, Something To Talk About Salt-N-Pepa, Let's Talk About Sex Richie Sambora, Ballad Of Youth Siouxie/Banshees, Kiss Them For Me Tesla, Edison's Medicine Karyn White, Romantic	Dire Straits, Calling Elvis Billy Falcon, Power Windows Buddy Guy, Mustang Sally Russ Irwin, My Heart Belongs To You Chris Isaak, Blue Spanish Sky Tuck & Patti, Dream	S.O.S., Sometimes I Wonder James Brown, Move On Crystal Waters, Makin' Happy D.J. Jazzy Jeff, Ring My Bell Gene Rice, You're A Victim Shanice, I Love Your Smile	Firehouse, Love Of A Lifetime BeBe & CeCe Winans, I'll Take You There Curtis Stigers, I Wonder Why Robyn Hitchcock, So You Think... B.A.D. II, Rush Simply Red, Something Got Me Started Bad English, Straight To Your Heart Boyz II Men, It's So Hard To Say... Taj Mahal, Don't Call Us Dr-N-More, Everyotherday Dire Straits, Calling Elvis
ACTIVE	THE JUKE BOX	MEDIUM	MEDIUM
Alice In Chains, Sea Of Sorrow Chesney Hawkes, The One And Only Crowded House, Fall At Your Feet The Cult, Wild Hearted Son Dire Straits, Calling Elvis Billy Falcon, Power Windows The Farm, Groovy Train *The KLF, What Time Is Love? *L.L. Cool J, Who's Afraid Of The... Lenny Kravitz, Stand By My Woman Ziggy Marley, Good Time MC Skat Kat, Skat Strut Natural Selection, Do Anything Ozzy Osbourne, No More Tears Public Enemy, Can't Truss It Shabba Ranks/Maxi Priest, House Call The Smithereens, Top Of The Pops Vanilla Ice, Cool As Ice	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	S.O.S., Sometimes I Wonder James Brown, Move On Crystal Waters, Makin' Happy D.J. Jazzy Jeff, Ring My Bell Gene Rice, You're A Victim Shanice, I Love Your Smile	Firehouse, Love Of A Lifetime BeBe & CeCe Winans, I'll Take You There Curtis Stigers, I Wonder Why Robyn Hitchcock, So You Think... B.A.D. II, Rush Simply Red, Something Got Me Started Bad English, Straight To Your Heart Boyz II Men, It's So Hard To Say... Taj Mahal, Don't Call Us Dr-N-More, Everyotherday Dire Straits, Calling Elvis
ON	ADDS	ADDS	ADDS
*Crash Test... Superman's Song *Robyn Hitchcock, So You Think... Four Horsemen, Nobody Said It... *Russ Irwin, My Heart Belongs To You Martika, Love... Thy Will Be Done Nirvana, Smells Like Teen Spirit *Psychedelic Furs, Until She Comes Tin Machine, One Shot	3rd Bass, Portrait Of The Artist... Army Of Lovers, My Army Of Lovers B.O.X., Low Down Starleana, I'll Take You There Blue Train, All I Need Is You Chubb Rock, Just The Two Of Us Commitments, Try A Little... Compton's Most... Straight... Crystal Waters, Makin' Happy D.J. Jazzy Jeff, Ring My Bell Eleven, Rainbow's End Escoffery's, Look Who's Loving Me F.S. Effect, I Wanna B U re Lover Follow For Now, Holy Moses Hen-Gee & Evil-E, Li'l Trig Honeys, How Low (Can You Go) Jesse Jaymes, Body Heat Kool Moe Dee, Death Blow Leeway, Kingpin MC Pooh, Life Of A Criminal Marc Nelson, I Want You Public Enemy, Can't Truss It Lisa Fischer, Save Me Sybil, Let It Rain Syk Smoov, Klientele Vanilla Ice, Cool As Ice Who Am I?, Nickel Slick Nigga	Matraca Berg, It's Easy To Tell Nanci Griffith, Late Night Grande Hotel Rogers/Black, Hold On Partner Sweethearts Of The Rodeo, Devil... The Remingtons, Long Time Ago Tom Wopat, Back To The Well	Urban Dance... Bureaucrat... Public Enemy, Can't Truss It The Cult, Wild Hearted Son Nirvana, Smells Like Teen Spirit Thompson Twins, Come Inside Follow For Now, Holy Moses Salt-N-Pepa, Let's Talk About Sex
RECORD GUIDES	AMERICA'S NO. 1 VIDEO	ADDS	ADDS
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	2 Live Crew, Pop That Coochie	Matraca Berg, It's Easy To Tell Nanci Griffith, Late Night Grande Hotel Rogers/Black, Hold On Partner Sweethearts Of The Rodeo, Devil... The Remingtons, Long Time Ago Tom Wopat, Back To The Well	Urban Dance... Bureaucrat... Public Enemy, Can't Truss It The Cult, Wild Hearted Son Nirvana, Smells Like Teen Spirit Thompson Twins, Come Inside Follow For Now, Holy Moses Salt-N-Pepa, Let's Talk About Sex
CURRENT	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Baby Animals, Painless Simply Red, Something Got Me Started The Blue Aeroplanes, Your Own World Blur, There's No Other Way Bulletboys, Talk To Your Daughter The Farm, Groovy Train Richie Sambora, Ballad Of Youth MC Lyte, When In Love Dr-N-More, Everyotherday Motley Crue, Primal Scream Young M.C., That's The Way Love Goes Crash Test... Superman's Song Metallica, Enter Sandman Queen, These Are The Days Of... Another Bad Creation, Jealous Girl Stevie Wonder, Gotta Have You	Another Bad Creation, Jealous Girl Boyz II Men, It's So Hard To Say... Color Me Badd, I Adore Mi Amor Jodeci, Forever My Lady MC Breed & DFC, Ain't No Future... N.W.A., Always Into Somethin' Naughty By Nature, O.P.P. Prince, Gett Off TKA, Louder Than Love Tim Dog, F**k Compton (Edit) Whitney Houston, My Name Is...	Matraca Berg, It's Easy To Tell Nanci Griffith, Late Night Grande Hotel Rogers/Black, Hold On Partner Sweethearts Of The Rodeo, Devil... The Remingtons, Long Time Ago Tom Wopat, Back To The Well	Urban Dance... Bureaucrat... Public Enemy, Can't Truss It The Cult, Wild Hearted Son Nirvana, Smells Like Teen Spirit Thompson Twins, Come Inside Follow For Now, Holy Moses Salt-N-Pepa, Let's Talk About Sex
CURRENT	FRIDAY NIGHT VIDEOS	ADDS	ADDS
Baby Animals, Painless Simply Red, Something Got Me Started The Blue Aeroplanes, Your Own World Blur, There's No Other Way Bulletboys, Talk To Your Daughter The Farm, Groovy Train Richie Sambora, Ballad Of Youth MC Lyte, When In Love Dr-N-More, Everyotherday Motley Crue, Primal Scream Young M.C., That's The Way Love Goes Crash Test... Superman's Song Metallica, Enter Sandman Queen, These Are The Days Of... Another Bad Creation, Jealous Girl Stevie Wonder, Gotta Have You	1 hour weekly 888 7th Ave, NY, NY 10106	Matraca Berg, It's Easy To Tell Nanci Griffith, Late Night Grande Hotel Rogers/Black, Hold On Partner Sweethearts Of The Rodeo, Devil... The Remingtons, Long Time Ago Tom Wopat, Back To The Well	Urban Dance... Bureaucrat... Public Enemy, Can't Truss It The Cult, Wild Hearted Son Nirvana, Smells Like Teen Spirit Thompson Twins, Come Inside Follow For Now, Holy Moses Salt-N-Pepa, Let's Talk About Sex
CURRENT	ADDS	ADDS	ADDS
Bryan Adams, Can't Stop This... Rhythm Syndicate, Hey Donna Prince & The N.P.G., Cream Vanessa Williams, Running... Tin Machine, One Shot	1 hour weekly 888 7th Ave, NY, NY 10106	Matraca Berg, It's Easy To Tell Nanci Griffith, Late Night Grande Hotel Rogers/Black, Hold On Partner Sweethearts Of The Rodeo, Devil... The Remingtons, Long Time Ago Tom Wopat, Back To The Well	Urban Dance... Bureaucrat... Public Enemy, Can't Truss It The Cult, Wild Hearted Son Nirvana, Smells Like Teen Spirit Thompson Twins, Come Inside Follow For Now, Holy Moses Salt-N-Pepa, Let's Talk About Sex

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

JACK COLE OF Flashframe Films brings Roy Rogers and Clint Black back to the Old West in their duet "Hold On Partner," the first video for RCA's "Tribute To Roy Rogers" album. Cole filmed the "partners" singing the song while supposedly riding their horses through western ranges in an old black-and-white TV western, intercut with black-and-white scenes from vintage westerns. The clip was produced by **Robin Beresford** and executive-produced by **Len Epanand**.

NEW YORK

EPOCH FILMS director Jeff Preiss recently completed "Emotions" for Columbia recording artist **Mariah Carey**. Shot in black-and-white with some tinted colors, the clip features Carey riding in a convertible and having a good time at a party. **Joanna Mattingly** produced the clip; **Debbie Samuelson** served as executive producer.

NASHVILLE

DIRECTOR CLARKE GALLIVAN has just completed two music videos for **Studio Productions**. Gallivan shot **Holly Dunn's** "No One Takes The Train Anymore" in various Nashville locations on a rainy day. The video features Dunn's emotional performance of the intense ballad, a song from her **Warner Bros.** album "Milestones... Greatest Hits." **Joan French** produced.

Gallivan teamed once again with producer **French**, as well as **Jim May**, to shoot **Warner Bros.** artist **Dawn Sears'** "Good Goodbye." This is an upbeat adventure story featuring Dawn and her best friend on the road in a vintage Mustang convertible. The video was shot with a light-hearted, fun approach, emphasizing fast action.

OTHER CITIES

DIRECTOR MARIUS PENCZNER of Flashframe Films has completed "Fightin' For You" for **Capitol Nashville** recording act **Pirates Of The Mississippi**. The clip shows a young, unmarried couple facing the wrenching dilemmas of an untimely pregnancy. Intercut into the piece is a performance of the band that was filmed at Memphis' 35 Park studio. **Len Epanand** and **Nancy Penczner** served as producers.

Studio Productions director **Steve Boyle** and **PolyGram** artist **Sammy Kershaw** recently visited New Orleans to film Kershaw's first video, "Cadillac Style." Boyle filmed Kershaw romping through the streets of New Orleans and combined this with fast-paced editing and unique visuals of the city.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Karen O'Connor**, New Videoclips, Billboard, 1515 Broadway, New York, N.Y. 10036.

ROBERTA FLACK with MAXI PRIEST
Set The Night To Music/Atlantic
Set The Night To Music/Picture Vision
Jon Small/Steven Saporita

THE KENTUCKY HEADHUNTERS
It's Chittin' Time
Electric Barnyard/Mercury
Sherman Halsey/The Jim Halsey Co.
Sherman Halsey

KATHY MATTEA
Asking Us To Dance
Time Passes By/Mercury
Jack Cole/Flashframe

THE OAK RIDGE BOYS
Change My Mind
Unstoppable/RCA
Larry Boothby/Scene Three
Rock Ford

RICHIE SAMBORA
Ballad Of Youth
Stranger In This Town/Mercury
Wayne Isham/The Company
Joey Piewa/Curt Marvis

SCORPIONS
Send Me An Angel
Crazy World/Mercury Records
Meiert Avis/Windmill Lane Productions

VICIOUS RUMORS
Children
Atlantic
Gore Verbinski/Nitrate Films
Ben Whittaker

ABC
Say It
Abracadabra/MCA
Marcus Nispel/Portfolio Artists Network
Lorraine Williams/Anouk Frankel

FRANCESCA BEGHE
Something About Your Touch
Francesca Beghe/SBK
Peter Israelson/Picture Vision
Jon Small/Steven Saporita

MARIAH CAREY
Emotions
Emotions/Columbia
Jeff Preiss/EPOCH Films
Debbie Samuelson

TERRY HART
Can't Go On
Can't Go On/J.A.G. Records
Dwayne Coles/Utopia/Premiere Films
Sidney Whitfield/Andre Castro/Jennie Pless



Private Party. Leo Kottke celebrates the release of his first-ever all-vocal album, "Great Big Boy," at a Los Angeles party thrown in his honor by Private Music. Shown, from left, are singer Mark Lindsay of Paul Revere & the Raiders; recording artist Lyle Lovett, who guests on Kottke's album; blues musician John Mayall; singer Maggie Mayall; Carla Olson of the Textones; singer/songwriter Dwight Twilley; Margo Timmins of Cowboy Junkies, who duets with Kottke on the new album; and Kottke.



Acoustic Scream. Members of Hollywood recording group the Scream relax after performing an acoustic set in the WEA Home Office. The group is currently touring in support of its label debut, "Let It Scream," and single, "Man In The Moon." WEA executives shown in the back row, from left, are executive VP of marketing George Rossi; senior VP/director of national sales Fran Alberte; VP of product development Jody Raithe; president Henry Droz; product development coordinator Bobbie Miller; and product development coordinator Pam Bannister. In front row, from left, are band members Walt Woodward III, Bruce Bouillet, John Corabi, and John Alderete.



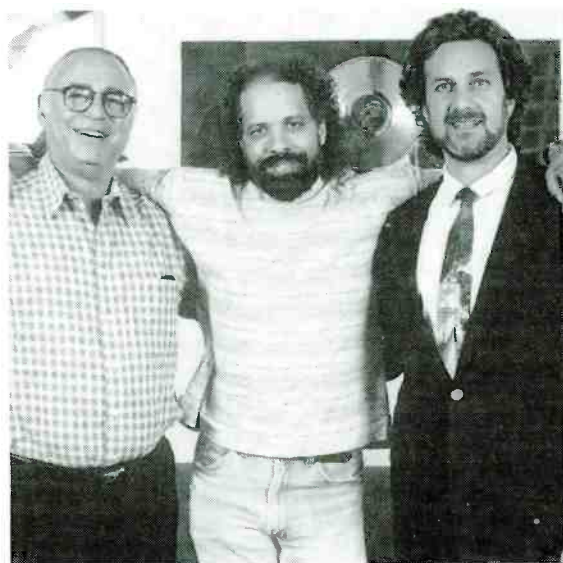
EMI Fiesta. EMI executives gather for EMI Music's Latin American conference, held July 29-31 at the Sonesta Beach Hotel in Miami. Highlights included artist showcases by key Latin American acts, business sessions, and appearances by Richard Marx, Chesney Hawkes, and Or-N-More. Shown, from left, are David Stockley, managing director, international; artist Ednita Nazario; Francisco Nieto, regional director, EMI Latin America; artist Selena; Jose Behar, VP/GM, Capitol/EMI Latin; artist Lunna; Enrique Noriega, managing director, EMI Mexico; artist Lissette; Mario Ruiz, VP of A&R and marketing, EMI Latin America; artist Alvaro Torres; Francisco Vitale, managing director, EMI Chile; and Roberto Play, managing director, EMI Argentina.



They Write The Songs. Unsigned songwriters performed Sept. 12 at New York's Lone Star Roadhouse at the fourth Songwriter Showcase, sponsored by the National Academy of Popular Music, parent of the Songwriters Hall of Fame. The songwriters, all members of NAPM, were selected from nearly 100 who submitted tapes. The audience included major-label A&R execs, producers, and publishers. Shown, from left, are Walter Parks; Jane Kelly Williams; NAPM projects director/master of ceremonies Bob Leone; Lorraine Ferro; Regine Urbach; Stewart Francke; Julie Gibbons; Libby Johnson; Kim Lesley; and Bob Duncan.



Bash For Beverley. Topping her 10-city U.S. promotional tour of the Sony Music branch system, Epic recording artist Beverley Craven is honored at a New York reception celebrating the release of her self-titled debut album, featuring the single "Holding On." Shown, from left, are Epic VP of sales Pete Anderson; Epic executive VP Richard Griffiths; Sony Music senior VP of sales and distribution Danny Yarbrough; Craven; Epic senior VP of marketing Larry Stesse; Epic president Dave Glew; Epic senior VP of promotion Polly Anthony; manager John Glover; and Sony Music VP of sales and distribution Craig Applequist.



An Artist Of Quality. Quality Records president/chief operating officer Russ Regan, left, announces the signing of Canadian singer/songwriter Dan Hill, center, to a worldwide multirecording contract. Hill, whose credits include the hit "Sometimes When We Touch," has also written for George Benson, Jeffrey Osborne, and Celine Dion, among other artists. His duet with Vonda Sheppard, "Can't We Try," was a top 10 hit in Billboard in 1987. His label debut is due this month. Shown at right is Howard Rosen, Quality's dance manager.



Here She Is. Singer/songwriter Beth Nielsen Chapman is honored by ASCAP with its "#1 Club" award, in recognition of "Here We Are," a song she penned with Vince Gill for Alabama that reached No. 1 on the country chart. Shown, from left, are Pete Fisher, ASCAP's publishing manager for the WEA labels; RCA Nashville's Eddie Mascolo; Chapman; Gill; and Connie Bradley, ASCAP's Southern regional executive director.

Pro Audio

GEARING UP FOR AES: A CONFERENCE PREVIEW

Select Seminars, Papers, Workshops In Motion At Meet

NEW YORK—A plethora of papers, workshops, and seminars are planned for the 91st Audio Engineering Society Convention at the Hilton and Towers here, Oct. 4-8.

Off-site, both the National Academy of Recording Arts and Sciences and the Society of Professional Audio Recording Services will be holding conferences during the convention.

In addition, Electric Lady Studios is hosting a "shootout" between several analog-to-digital and digital-to-analog converters on Oct. 5 and 6.

Included in the AES schedule is a seminar on women in audio chaired by Julie Perez, engineer at NBC Inc. The panel will include Maxine Chrein, owner of Master Sound Astoria, New York; Los Angeles-based music editor Lori

Eschler; Leslie Anne Jones, recording engineer with Capitol Records, Los Angeles; Shirley Kaye, executive director of SPARS, Lake Worth, Fla.; Martin Polon, Polon Research International; Judy Reeves, chief of maintenance at Axis Recording; New York-based producer/remixer Yvonne Turner; and Craig Anderson, West Coast editor, EQ magazine.

Other seminars include sessions on recordable CDs, chaired by Russell Hamm, president of Gotham Audio Corp. and featuring J.P.J. Heemskark of Philips Consumer Electronics; digital audio broadcasting, chaired by David Bialik; and audio restoration, chaired by Steven Smolian, Smolian Sound Studios.

(Continued on page 47)

Pros Eyeing New-Product Bounty But Window-Shopping On Many Agendas

■ BY SUSAN NUNZIATA

NEW YORK—Audio professionals attending the 91st Audio Engineering Society Convention, Oct. 4-8 at the Hilton Hotel and Towers here, are enthusiastic about the many new products they expect to see. Digital recording, editing and mastering equipment, recordable disc systems, advances in consoles and signal processing equipment, and new generations of wireless gear are just some of the areas that have pros talking.

Attendees are also hopeful that the redesigned Hilton will make the show more user-friendly and convenient. Previously split between the Hilton and the Sheraton Center, this year's meet will occur completely within the Hilton.

However, several recording and live-sound professionals note that, although they expect to do a lot of window-shopping at this year's meet, they do not necessarily plan to follow up with a great deal of high-ticket purchases. Instead, industry observers say they expect lower-ticket items, such as outboard gear, to experience sales growth following the show.

"I'm not going with a company check," says David Hoover, East Coast regional manager with Burns Audio in Alexandria, Va. "I do intend to give some things a real good look, because it's all in one place, and then

make my purchasing decisions based on that rather than on what some salesman says. I'm going to do a lot of window-shopping. I'm not going up there to buy, merely to compare and decide what to buy next year."

Some studios, like RPM Recording in New York, are in the process of ex-

'I don't think a direct sale pertains to the convention itself'

panding and will be looking to take advantage of a slow market. "It's a good time to buy because there's great deals out there," says Doreen Stair, studio manager at RPM. "We've been able to put some money aside so that we can make some purchases in order to upgrade and keep the studio state-of-the-art. With outboard gear there's some small stuff, \$5,000-\$6,000 pieces of equipment that studios can buy that wouldn't put them into bankruptcy."

Although Quad Recording in New York is rebuilding one of its rooms, studio manager Carla Cifarelli says, "At AES... we're going to look at general equipment, but we've got enough stuff here already."

Purchasing decisions made earlier in the year will also impact the way some attendees approach the conven-

tion. "We just bought a Sony APR 24 recorder and we're in the process of buying another one, so between those two machines that's \$70,000," says David Lotwin, owner of D&D Recording in New York. "I pretty much spent my money for the year. But I like to go [to AES] and see what's up. It's more of a schmooze than anything else for me."

Some industry professionals, like Greene Street Recording owner Steve Loeb, are attending AES with a specific purpose. Loeb is in discussions with Amek consultant and renowned console maker Rupert Neve for development of a new board based on Neve's earlier, classic designs (Billboard, Oct. 5).

"I only want to see what Rupert Neve is going to build," says Loeb. "Buying equipment today for me is more like going antique-hunting. I don't need a console where I can change the EQ from the bar across the street."

Loeb notes that he does not think manufacturers will be overly pleased with postshow sales. "They'll feel business is bad but it's not bad," he says. "It's just that a lot of people are equipped up at least enough to do business and compete right now."

Steve Stephens, operations manager at New York's Soundtrack Studios, notes that AES primarily provides users with an opportunity to preview

(Continued on page 47)

NEW PRODUCTS AND SERVICES

The 91st Audio Engineering Society Convention at the New York Hilton & Towers Oct. 4-8 will be the site of many new-product introductions. Here is a preview of just some of the year's new gear.

A NEW analog studio mastering tape from Ampex will debut at the convention. Dubbed 499 Grandmaster Gold, the tape is being introduced to complement a new generation of tape machines and take advantage of the increased headroom, electronic design, and recording head design on new units, according to the company's marketing manager, Steve Smith.

PANASONIC/RAMSA is debuting the new WP-1000 series of amplifiers and the WR-S4400 series of mixing consoles. In addition, the Los Angeles-based company will display its SV-3900 DAT machine with the new Software Developers Toolkit for IBM and Macintosh.

SOUNDRAFT is debuting Europa, its newest live sound reinforcement console available in frame sizes ranging up to 40 inputs. Standard are four-band parametric EQ, integrated noise gate, eight VCA subgroups, and eight mute groups. Also exhibited by Soundcraft, Northridge, Calif., will be the Sapphire in-line recording and postproduction console, the Spirit range of affordable recording and live boards, and the Delta monitor board.

A RANGE of new products will be demonstrated by Studer Revox America Inc., Nashville. Included will be the D740 WORM CD recorder, the Studer Dyaxis removable optical disc drive and signal processing automation software, and the Studer A7623 powered two-way broadcast monitor speaker.

THIS year marks the first showing at a U.S. AES of the Ultimatum G Series console automation system from Solid State Logic, Begbroke, U.K. The system has three modes of operation: either dedicated VCA system, dedicated moving faders, or a combination of both (Billboard, March 23). The company will also present its Screensound and Soundnet digital audio systems and its full console line.

CONCEPT DESIGN, Graham, N.C., is launching a new generation of its DAAD digital master system for analog cassette duplication. Details on the system were unavailable at press time.

MAKING its industry launch at AES is the ES52000 digital controller from JBL. Also new to the AES is JBL's MR Series sound-reinforcement systems geared toward performing musicians, DJs, and others. The line includes 10 separate models, and was introduced earlier this year (Billboard, July 20). Also on display will be the company's expanded Control series of loudspeaker systems with the addition of the Control Micro loudspeaker and SB Micro sub-

(Continued on page 58)

Scharff Weisberg Projecting Success

NEW YORK—Scharff Weisberg, a rental and communications support company here, is providing large-screen projection and PA for the more than 200 hours of papers presentations and workshops at this year's Audio Engineering Society Convention here.

The company is also formally announcing its new sales division at the convention. The division will be geared primarily toward RF wireless production and communications equipment.

For the AES sessions, a staff of 25, including the entire Scharff Weisberg crew and several freelance sound-reinforcement engineers, will handle the 14-hour-a-day, four-day undertaking, according to company president Peter Scharff.

"The list of free-lancers reads like a 'who's who' of television audio engineers," says Scharff. Included are Andy Stauber, Mark Cedar, Tim Lester, Mike Shoskis, Al Centrella, Roger Stauss, and Bruce Kramer. Shoskis engineers the "Live From Lincoln Center" performances, Stauss provided audio for "Kate And Allie," Lester handles audio on "Sesame Street," and Andy Stauber was part of the Grammy audio

team.

Scharff Weisberg is providing large-screen video and computer projection systems and PA gear for the six primary meeting rooms and smaller meeting sites at the Hilton Hotel & Towers. Two complete Apogee sound systems are being used in each room, one for vocal PA and one for music. Soundcraft 200 Delta and Yamaha PM-3000 mixers will be used on audio.

"We have two systems per room because PA needs to be equalized differently than music playback," says Scharff. "A lot of these papers require very high-quality playback from CDs and DAT machines and very often require things like stereo and stereo imaging, which we don't do with voice. The AES wanted the audio to be perfect."

Several wireless microphones will be used, interfaced with a Vega wireless system, along with an array of Countryman wired mikes.

Scharff Weisberg will also supply a portable video control room and three cameras, along with image magnification, in one meeting room, with single-cameras and image magnification in two others.

The large-screen projection sys-

tem is designed to either display data direct from a computer or from the cameras to magnify the presenters as they speak.

"We're going to use a lot of image magnification in the workstation demo," says Fred Torchio, director of the Large Screen Computer and Video Display Division. "Either we'll have cameras on the presenter and you'll see him magnified on-screen. Or, if the person up front is demonstrating on-screen, we can hook up the output of his computer display to our projector and we can assign a camera on the keyboard so that people in the back of the room can get a good view of what's going on."

In addition to wireless systems, Scharff Weisberg's new sales division will offer production and sound-reinforcement gear from a variety of manufacturers. Equipment will be available from Comtek, Motorola, RTS, Gentner, JBL, Apogee, QSC, Ampex, and Beyer, among others.

Scharff Weisberg was founded as an audio company in 1979. This marks the company's first efforts at providing meeting support at an AES convention. SUSAN NUNZIATA

Bob Ludwig

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Randall Wallace

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PRO AUDIO

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 5, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	RAP
TITLE Artist/ Producer (Label)	GOOD VIBRATIONS Marky Mark/ D.Wahlberg (Interscope)	RUNNING BACK TO YOU Vanessa Williams/ K.Hairston,T.Cale (Wing)	WHERE ARE YOU NOW Clint Black/ J.Stroud (RCA)	MAKIN' HAPPY Crystal Waters/ Basement Boys (Mercury)	O.P.P. Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	CHAPTOWN (Roxbury,MA) Leo Okeke	D&D/MARATHON (New York) Kieran Walsh/ C.Demers W.Schillinger/ M.Wells	DIGITAL SERVICES (Houston,TX) Lynn Peterzell	BASEMENT BOYS (Baltimore) Jay Steinhour	UNIQUE (New York) Angela Piva
RECORDING CONSOLE(S)	N/A	MCI 636/Neve V Series	SSL 6000 G Series	Allen Heath Saber	SSL 4056 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	N/A	Sony APR 24/ Otari MTR-90	Otari MTR-90	Tascam MS16	Studer A-800 Mark III
STUDIO MONITOR(S)	N/A	UREI 813/Tannoy SSMU	Yamaha NS10	UREI 813	Westlake
MASTER TAPE	N/A	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	NORMANDY (Warren,RI) Tom Soares	PLATINUM ISLAND (New York) Bob Rosa	DIGITAL RECORDERS (Nashville) Lynn Peterzell	TANGLEWOOD (Chicago) Steve Hurley	UNIQUE (New York) Angela Piva
CONSOLE(S)	SSL 4000 E Series	SSL 4000 E/G Series	Neve VR 48	MCI 652	SSL 4056 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony JH24	Studer A-800 Mark III	Mitsubishi X-850	Akai S-1000	Studer A-800 Mark III
STUDIO MONITOR(S)	Gauss Modified	UREI 813B Tannoy DMT 12	Yamaha NS10	Tannoy System 8	Westlake
MASTER TAPE	Ampex 456	Ampex 456	JVC	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	HIT FACTORY DMS Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	HIT FACTORY DMS Cris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	PDO	JVC	PDO	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	HTM	Sonopress	HTM	WEA Manufacturing

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COLOR ME BADD BEBE & CECE WINANS TOM PETTY GLADYS KNIGHT LISA FISCHER LATIN ALLIANCE DAMIAN DAVE 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 LALA+ HATHAWAY



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FUTURE DISC SYSTEMS

AES SEMINARS

(Continued from page 45)

NARAS is presenting two workshops Oct. 5 at the Equitable Center Auditorium.

The first, moderated by Murray Allen, will explore the audio aspects of the Grammy Awards and will feature members of the Grammy production team, including Randy Ezzrati, Ed Greene, Kooster McAllister, Hank Neuberger, and Andy Stauber.

The second NARAS panel, "A Master Class in Modern Engineering and Production Techniques," moderated by Bruce Swedien, will feature producers Phil Ramone and Hugh Padgham, and engineer Roger Nichols.

SPARS is hosting an educational conference Oct. 4 at which it will distribute a draft of guidelines for audio recording studio organization, intended for use by studio managers and educators in planning curricula (Billboard, Sept. 28).

More than 140 technical papers will be presented on a wide range of subjects, including digital electronics and technology, architectural acoustics, psychoacoustics, sound reinforcement, measurements, loudspeakers, signal processing, and microphones.

A workshop on digital workstation power users will be chaired by John Monforte of the Univ. of Miami in Coral Gables, Fla., and feature equipment from approximately 14 workstation manufacturers.

Workshops on forensic audio and new cable designs will also be presented.

Six technical tours will run during the course of the convention, including WQXR's new broadcasting and production facilities, the Lincoln Center sound archives, Video Mix postproduction facility, and the Consumers Union audio testing labs.

SUSAN NUNZIATA

PROS EYE NEW PRODUCTS

(Continued from page 45)

new gear. "All the [purchasing] decisions are made on actually having a piece of gear in your facility and how it pertains to your facility," says Stephens. "I don't think a direct sale pertains to the convention itself. It's a good promotional tool and it's good to meet the sales people you're speaking with. It makes things a little warmer."

Stephens is looking forward to some of the new digital technology expected on the exhibit floor, as well as new generations of direct-to-disc recording systems and CD recorders.

"I'm also hoping to be able to find the booth I want to see," quips Stephens. "Last time it was in New York I was only able to spend about an hour viewing what I wanted to see and the rest of the time trying to find the booths."

Tony Arfi, owner of Power Play Studios in Long Island City, N.Y., plans to keep an eye on digital. "I'm very excited about AES," says Arfi. "I'm looking into more digital recording, editing, and mastering. Studer is showing its recordable CD, and I think it would be a very desirable piece of equipment in the studio. It would be great to have a client be able to

(Continued on page 58)

The fact that Allen Sides bought our digital multitrack may be a good reason for you to consider buying one. Why he bought it is an even better reason.

According to an old bit of conventional wisdom, having a famous



Sony's PCM-3348 gives you 48-tracks in one machine. So you have a lot more options than ever before.

celebrity endorse our product should convince everyone to simply run out and buy one.

But in the case of legendary recording engineer,



producer and studio owner, Allen Sides, and the Sony PCM-3348 DASH 48-track recorder, the wisdom of buying one could hardly be called conventional.

After all, the 3348 offers a unique, 48-track capability. "Believe it or not, 32 tracks just aren't enough

anymore. Now you can get all 48 without synchronizers and all

the other problems associated with locking up two or more decks."

Its transport is uncommonly fast.

"The 3348 has the fastest transport I've ever used.

Functionally, it's spectacular, and it punches impeccably."

Its user-friendly design is totally unique. "The 3348 is an ergonomic dream. Compact, easy to move around and extremely well-laid out.

I just took a quick look at it and got a good idea of how it functions."

It also has

You can see Allen Sides' love for quality sound in both his renowned collection of vintage microphones and in his PCM-3348.

Sony's reputation for reliability. "I've always had great experiences with Sony. In fact, I can hardly recall a time when a Sony machine wasn't functioning at a session. And that's a plus for any studio owner."

Rather impressive reasons, we



The PCM-3348's truly unique transport mechanism features a predictable response, consistent reliability and incredible speed.

think, to consider buying a 3348. To find out even more, call the Sony Professional Audio Group at 1-800-635-SONY, ext. 904.



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PRO AUDIO

George Martin's Long & Winding Career Ex-Beatles Producer Keeps Sound Fresh At AIR Studios

BY BEN CROMER

LONDON—"I've never been one of those guys who sits in the middle of the room and says, 'Listen to that cymbal, isn't that a fantastic sound!' I think music is the most important thing of all," says producer George Martin. "And I think if you can do service to music through your techniques, through your technology, then that's what your aim should be."

To Martin, technology is only a means to an end.

Awarded a C.B.E. (Commander of the British Empire) for his contribution to British music, Martin views record production as a painter would a blank canvas. "I like to paint aural pictures. I always think in terms of seeing my sounds."

Martin has seen technology change dramatically from his early days of recording the Beatles on two-track to his present state-of-the-art AIR Studios. Now firmly rooted in the digital future, Martin retains a fondness for the analog past.

A classical musician trained at the Guildhall School of Music, Martin's career began in 1950 as assistant to the head of A&R at EMI's Parlophone Records. By 1955, Martin was head of the Parlophone label, a weak stepchild to EMI's powerhouses: the HMV (His Master's Voice) and Columbia labels.

It was there that Martin signed and began producing the Beatles, but it was not until 1964, and "Sgt. Pepper's Lonely Hearts Club Band," that the group began using four-track.

"I tended to put the bass and drums together [on one track] and the guitars together on another track and keep two tracks for voices so that one track would be lead vocal and the second track would be backing vocals plus guitar solos or whatever," he recalls. "But we'd generally start off with the backing on two tracks and then elaborate it from there. When we wanted anything more complicated than that, either we compressed more onto one track to begin with or we went from a four-track to another four-track, which is what we did mainly on 'Pepper.'"

That visionary album demonstrated how far the Beatles and George Martin had come. For in-

stance, to evoke a circus atmosphere in "Being For The Benefit Of Mr. Kite," Martin had to satisfy John Lennon's desire to "smell the sawdust." So, as he often did, Martin improvised. "I wondered how we'd actually get a steam organ playing the sounds but you couldn't so we just sort of faked it on various organs at different speeds, me playing one, John playing another."

To increase the effect, Martin transposed recordings of stem organs playing Sousa marches to create a musical kaleidoscope. "I got [recording engineer] Geoff Emerick to cut them up into 15-inch pieces roughly a second each. I said, 'Now throw them up in the air, pick them up again, and stick them back together,' and made up a kind of melange of sound that when you played it

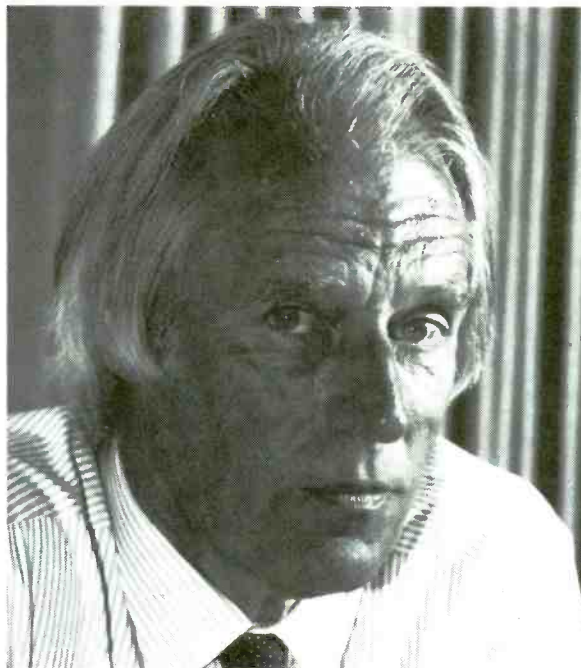
with AIR Monserrat, a recording studio à la resort that was destroyed by Hurricane Hugo in 1989. The new AIR London, scheduled for completion in 1992, will be three times larger than the present facility.

"I think that the way that recording studios have been going is that the medium studios are being squeezed out of the market because there are too many of them. On the bottom end of the market there are far too many home studios which are doing what professional studios used to do, so what is lacking is a place where a big orchestra can make really good ambient sounds efficiently."

He cites Abbey Road and CTS Studios in Wembley as numbering among the few remaining big rooms, but notes that these places are always in demand.

AIR London's new studio will use Mitsubishi 32-track and Sony 48-track digital recorders, as well as Martin's beloved Neve desk. The console is one of three boards designed by Rupert Neve specifically for Martin, and the only one still in Martin's hands. "Those three desks were unique and I don't think there'll ever be anything like it again because they were so labor-intensive you couldn't possibly produce one now without spending an absolute fortune."

Martin is ambivalent about current recording technology. "I do really prefer the sound of the old



George Martin, heading up the expanding AIR Studios. (Photo Phil Dent)

valve [tube] operated desks, they had a warmth, it wasn't a true sound; I'm not sure today's sound is even more true, to be honest. I think we've gone a bit the other way; it's a bit too clinical but there was a warmth with valve recording that you cannot get with transistors."

Not surprisingly, Martin also prefers the old Neumann valve microphones. "They're like gold dust now. And we still use them. Funnily enough, there hasn't been a great advance in microphones, nothing like there has been in tape."

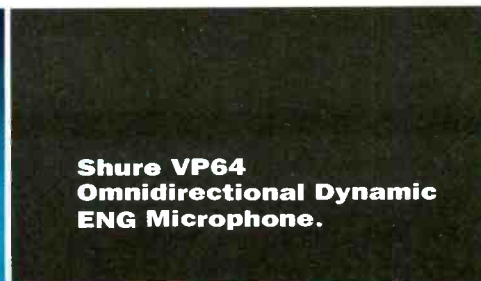
While acknowledging his preference for analog, Martin praises the cleanliness of digital recording. "I think inevitably the future has got to be digital. I think digital has got to improve, we've got to have more headroom or a way of finding more headroom within our present sampling rate. I think that will happen and we'll get a better sound and I think analog will eventually die."

In 1969, Martin and company invested in a companion venture: AIR Studios in London. The success of AIR London led to expansion to the West Indies in 1979

By SUSAN NUNZIATA



AMS AudioFile PLUS
16-output hard disk
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Advance of Digital
Technology Accents
the Onrushing Age
of Change.**

The attitude is upbeat for this year's Audio Engineering Society Convention at the Hilton Hotel in New York, an annual meet that is acknowledged by the industry as one of the most important trade shows of the year.

Overall, however, most industry observers note a more conservative business attitude in the professional audio arena this year, with recession and corporate consolidation combining to make businesses more cautious.

Although for manufacturers of pro audio gear 1991 has been a flat year in business, some have reported increases as high as 20% over 1990. And the outlook for the next year in business holds more of the same, with many companies looking to expand their products into a wider variety of niche markets within the pro audio industry, such as commercial sound, radio, and musical instruments.

"We're expecting not so much growth in the existing markets but in markets that we can expand into," says Ron Remschell, marketing manager with Sony Pro Audio, Teaneck, N.J. "Wherever audio is used, we want to get in there. Like most manufacturers of professional gear, there had been a slump [for us] in the first quarter but things have been improving in the last few months."

Although the Costa Mesa, Calif.-based QSC Audio Products, Inc., reports a 20% increase for fiscal 1991, which ended Aug. 31, the company's Greg McVeigh notes, "A lot of manufacturers are going to have to scramble to keep their heads above water. Nineteen ninety-one for many was not a banner year."

AMS president John Gluck agrees. "Nineteen ninety-one's been a hard year for people generally. It was very slow at the beginning of 1991; the [Persian Gulf] War affected purchasing power throughout the economy in general. For us '91 has been a year for incredible change."

AMS, in Bethel, Conn., is one of the many companies that became part of the "merger mania" that has been sweeping the audio industry for the last two years. The company was purchased earlier this year by Siemens, which also owns Neve Inc.

Many industry observers expect the trend of consolidation to continue for some time. "We'll see more mergers and acquisitions," says Steve Cunningham, president of JLCoeper Electronics, Los Angeles, Calif., "and that's going to result in two things that will be reflected at the convention. One is a slightly more conservative business outlook, with fewer new product introductions, a little less money spent on ads, trade shows, and promotion items than was spent in the past, and, ultimately, fewer trade shows. The other is that, in terms of technology, new products that are introduced will be more aggressive than ever, specifically identifying interesting niches in the marketplace, and applying what are becoming less expensive and more plentiful technologies to those areas."

Cunningham anticipates a more technically aggressive environment with fewer "me-too" products. "The audio industry is still kind of looking for the next big thing," he says, "and I suspect that those products that are going to be introduced will be more technically aggressive because the R&D dollars that were put into two or three products will be put into one."

Digital technology is the name of the game for the future, according to most manufacturers, although advances in this area are largely dependent upon development of standards. "We do see tremendous potential for digital technology-based products and their associated control devices," says McVeigh. "And although these products have the ability to revitalize the industry, without industry-wide standards for the control of the total audio chain, these potentials may go unfulfilled."

Many industry observers agree with Gluck that the introduction of read/write optical drives will be seen as a stepping stone to change in the way people work. "Removable media is key to development of digital recording in the future," he says.

An outcropping of the further development of digital will be further integration of audio gear, according to Gil Griffith, sales manager with Eventide, Little Ferry, N.J. "The days of people buying equipment from all different sources and trying to fit it in a small [control room] space are coming to a close," says Griffith. "Eventually large console companies will put Eventide, Lexicon, and Klark-Teknik products inside consoles, or larger computer companies will have all our stuff as cards inside mainframes which you'll access right through the software," he says.

However, the integration of the recording studio is not expected to happen overnight. "A lot of big studios have been loathe to go to computers for tracking and mixing," says Griffith. "They like to have a big desk and two 24-track [recorders]. Hard disc recording medium taking over may never happen. If it does it's

(Continued on page A-10)

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FROM THE COMPANY that brings you Ampex Grand Master® 456—the tape more gold albums are recorded on than all other tapes combined—comes some gold of its own. Ampex 499 Grand Master® Gold, our newest high-performance analog mastering tape.

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JERRY BRUCK
Chairman
1991 AES Convention

This fall the bustle of a New York October will be augmented by a gathering of the best minds in professional audio. Their mission is to ponder and illuminate the

theme of the Audio Engineering Society's 91st Convention: "Audio Fact And Fantasy: Reckoning With The Realities."

The title reflects a growing concern among audio professionals in analog recording's twilight years, in today's transitional environment. The ready availability of high-quality digital recording and playback media brings conventional measurement techniques and methods of evaluating the subjective performance of these new media under scrutiny as never before.

Simply put, the question is, "How do we know what we know?" In the course of its 140 papers, a dozen seminars and workshops, with additional technical committee meetings and books, this AES Convention tackles the thorny issues raised by new technology and reassesses the continuing value of older concepts, theories, and practices.

Issues to be explored in the technical papers include, in a double session on "listening tests," a consideration of double-blind "A/B/X" testing: Is it as reliable and revealing as normally supposed? How do we cope with the unique challenge of data-compressed and processed audio where conventional spectral and dynamic characteristics are deliberately altered in a frantic search for usable real estate in the compact consumer media now on the horizon?

Then, at audio's "high end," a workshop on special cable designs undertakes the task of separating hip from hype. A paper session on "auralization" explores the computer-assisted world of designing both public and private listening spaces in hopes of predicting acoustical performance before the mortar is mixed.

Other sessions deal with the latest developments in "digital technology," "sound reinforcement," "architectural acoustics," and yes, the familiar topics of "microphones" and "recording."

Of interest to many will be an all-day workshop devoted to an examination and demonstration of the latest in "digital workstations power users," opening the gateway to the highly-sophisticated manipulation of audio in the small-studio environment. Other seminars and workshops explore "forensic audio," "the restoration of older recordings," "new audio media," "acoustics of musical instruments," "surround sound," "recordable CDs," "digital audio broadcasting" and "women in audio."

A special session, "Educational Opportunities In Audio," is open to everyone, whether registered at the convention or not.

A major attraction is always the professional exhibits, the showcase for the latest products from giants like Sony and Studer, to the small independents making specialized components and software.

On the social side, at the annual banquet on Monday evening October 7th, the society pays its respects to outstanding researchers and achievements in audio with its coveted awards. Nor will its roots be neglected, for the banquet speaker and entertainment will be none other than audio pioneer Les Paul, whose acerbic wit and observations, abetted by his flying fingers, will titillate minds and ears alike.

For those who claim a serious interest in pro audio, this convention is surely a must!



ROBERT PABST
President
Mark IV Audio Inc.

As the old saying goes, "there's strength in numbers." Mark IV Audio, a group of major manufacturers of professional audio equipment, is putting

that saying to the test with the launch of a new product development and marketing strategy. We term the new tactic the "multi-brand concept."

Since its inception, Mark IV Audio has operated within a strategy calling for separate and independent marketing programs among its companies. When customers deal with

THE EXPERTS SPEAK

**Industry Leaders Introduce New Products
Bowling at This Year's AES and Telescope
the R&D Pipeline for Technological
Changes Affecting the Pro Audio
Landscape Through the Year 2000.**

one of our companies, Altec Lansing for example, they are offered a product line, services, support and other facilities which are designed specifically for their market segment, according to the way Altec sees it. Other than seeing the tag line "a Mark IV Company" by each company's logo, customers may as well be dealing with free-standing suppliers.

However, this strategy has called for a different story behind the scenes with Mark IV companies sharing engineering, manufacturing and administrative resources. Each of our companies has its own body of expertise, and its own organization of facilities and equipment. They have individual strengths, and by sharing these special capabilities, each company becomes much more effective than it could be individually. The strategy has also permitted Mark IV Audio to pool investments in facilities that a smaller, stand-alone company could not afford.

The separate product lines and marketing plans have been the key to success for some of the Mark IV companies, and this strategy is fiercely guarded.

But at the same time, some audio products tend to be "generic" in nature. Cables, racks and microphone stands are good examples. Some of these products are of excellent quality, some are not. However, the difference between sound system installations, or stage PAs, that set one apart from another are not likely to be affected much by these products.

This idea can be extended to certain active components. We see that some power amplifiers, mixing consoles and other components fall into a "workhorse" category—they have the right set of inputs, outputs, controls and indicators, but there is no special invention and innovation in their design and performance. This kind of product, one that fills a need but doesn't set a system apart from others, should be available to everyone.

This is the essence of the "multi-brand concept"—the sale of "workhorse" products under two or more Mark IV Audio brands. The product, model name or number is the same, with only the brand name being different.

Dealers and contractors are able to select the brand based upon distribution agreements, a good business relationship, a high regard for the brand's image, or some other reason. When you decide that you want Model X, we are making it possible for you to buy it from your favorite supplier.

This concept achieves two objectives. We make certain categories of products widely available without upsetting established distribution patterns, and we also extend the resource sharing strategy of Mark IV Audio to a new dimension.

We're pioneering this concept in the audio industry. Private label programs have been around for some time, but this is different. By acknowledging that the same product is offered with more than one brand, we avoid the wasteful expense of disguising that fact through cosmetic changes or the meaningless changing of features. By multi-branding a very good, solid "workhorse" product which fills a widespread need, we avoid the hassle and expense of designs merely for the sake of brand differentiation.

What boils down to is this: why reinvent the wheel? Why not develop the best available product in every aspect and make it available to everyone?

This concept will only be applied to certain products. Each Mark IV company must continue to develop and market these unique products that characterize its line. Each company serves its own customers and markets, each has its own heritage and credo. It wouldn't make sense for each company to offer exactly the same product line as the others.

Mark IV Audio Inc. of Buchanan, Mich. is a subsidiary of Mark IV Industries Inc. (NYSE), Amherst, N.Y. Mark IV Audio companies include Altec Lansing, DDA, Dynacord, Electro-Voice, Gauss/Electro Sound, Klark Teknik, Midas, University Sound and Vega.



BARRY ROCHE
President
Neve Inc.

Neve has been in the forefront in the development of technological advances—from Necam automation in the mid-'70s to fully-digital, highly-automated con-

soles in the mid-'80s. These developments didn't come about simply because it was this company's desire to produce new technology. They came about in order to satisfy the demands of the industry who wanted more productivity out of their equipment, the ability to do more in less time. And demands since the mid-'70s have been primarily for more levels of automation.

The relationship between technology and the user is one that feeds on itself. Market demand fosters new applications of technology. New technologies allow artists and engineers to exercise their creativity in areas they never knew were open before to their creative influence. Once users are on friendly terms with new technologies, and understand what they can accomplish with them, they push for improvements and refinements. And soon they are anxiously awaiting the next level of advancement.

Our principal objective to our customers is equipment that delivers a final product as close to the original sound source as possible—whether by developing circuitry that doesn't produce distortion (we never used earlier VCAs because they produced unsatisfactory audio quality), or by improving the conversions from analog to digital.

Our new HRC-1 High Resolution Converter is a prime example of the effort we put forth in product research and development. The HRC-1 is an offshoot of our digital development for our large digital consoles for the broadcast industry in Europe. Major "Golden Ears" around the country reviewed the HRC-1 (a process we go through with all our products) before we went into production.

Our eventual aim is to produce digital products that are less expensive than current top-of-the-line analog products.

Only through the digital medium can you deliver what the market demands: higher levels of automation (like complete dynamic automation), instant reset of total console configurations, no cross-talk no-distortion mixing—all of which digital can accomplish, and cannot be done economically with analog. And because you have to enter the digital domain to take advantage of these new capabilities, we've had to insure that the A-D/D-A converters are of the highest possible quality.

Neve has been taking maximum advantage of new technological advances, and we've been contributing some advances of our own. A group of Neve engineers was recently honored as the "ASIC Design Team of the Year" by Texas Instruments. (An ASIC is an Application Specific Integrated Circuit, a custom designed chip made to perform a specific task. ASIC geometry sizes are typically of 1 micron, or 1 millionth of a meter.)

The use of new highly sophisticated technologies like ASIC's is absolutely necessary to keep costs down of advanced digital products.

In keeping with the theme of this year's AES show, "Audio Fact & Fantasy: Reckoning with Realities,"... Fact: Digital technology is here to stay, and it's going to become more and more evident in all studios. Another fact is that the elements of digital technology will become more and more integrated as time goes on, such as digital consoles being integrated with workstations, like the AMS Logic 1.

Fact: Development of digital technology for such a small industry is very expensive, and it is going to require a commitment from a large portion of the industry before it can become less expensive.

Fact: The sound through a high-quality, properly designed digital product has to be better than the sound through an analog product. But in order for digital sound and processing to be embraced by 100% of the industry, the industry has to recognize that such products must be the result of superior design.

Fantasy: Because the general technology is readily available, just about any manufacturer can throw together a few chips sets, and come up with a low-cost digital product that competes head-to-head with current state-of-the-art products.

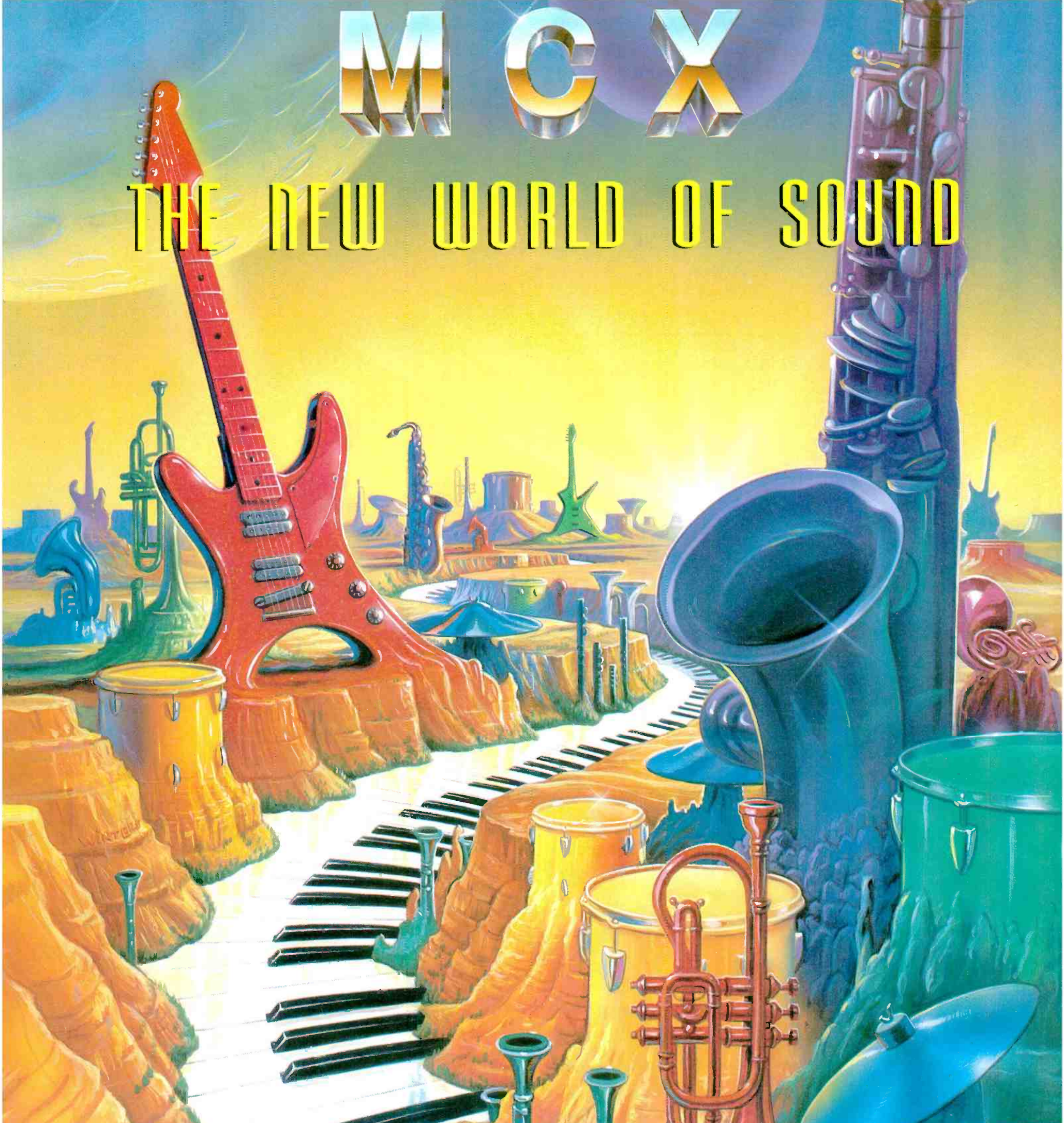
Every year products like these come along, often amid a great deal of hype.

But the fact is, most of these products are compromises. And they simply cannot do the job that the industry requires. The fact is that these low-cost products do not have the man-years of development behind them that our digital products have in establishing the undesirable digital artifacts that are a natural

(Continued on page A-6)

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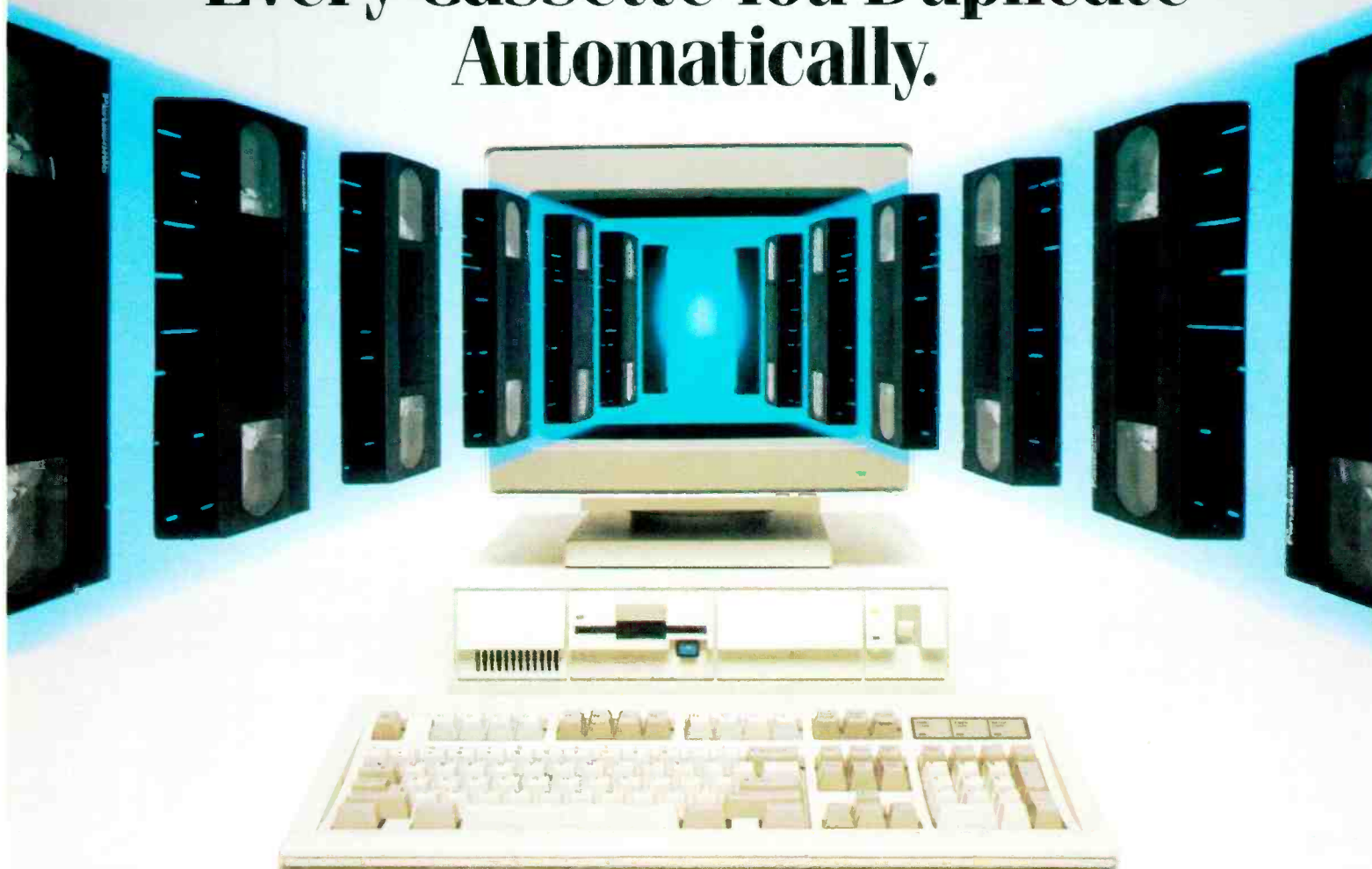
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Panasonic

EXPERTS

(Continued from page A-4)

by-product of chopping up a signal into very small bits and then reassembling them. These artifacts must be eliminated or kept to an absolute minimum. The difference between various digital designs is how this problem has been addressed in product design.

The extremely high standards established by such products as the Neve VR and Flying Faders must be met or exceeded by a new product in order to satisfy industry demands. Neve, like AMS, makes no-compromise digital products.

Fact: In order to embrace some of the new technologies, some of today's operational techniques will have to change. If you produce a digital console with all the capabilities and more of a large analog board, but with a smaller surface so that controls are assignable, or programmable (as in the AMS Logic 1 and Logic 2 consoles), you can't expect this physically smaller board to have the same number of knobs as the analog board.

You have to accept some kind of change in operational philosophy. If you can't change, then you can't reap the benefits of some of the emerging high technology.

As yet, we haven't come upon an insuperable barrier to engineers changing their operating techniques. Take the example of Neve's Flying Faders Automation, compared to our own Necam I of 15 years ago. Operators have evolved magnificently, embracing the new technology, and reaping its benefits. If, on the other hand, operators had been unable to accept concepts like linking, grouping and the like, they never would have been able to improve upon their end product.



ANDY WILD
VP Sales & Marketing
Euphonix

The Euphonix Crescendo System II is a digitally controlled analog mixing console. Based on the original Crescendo system, the new console has been extensively revised to include additional controls and to improve sonic performance. Like the first systems, the new CSII has been specifically engineered for Total Automation of every control on the console.

Unlike conventional consoles, the CSII comprises a digital Mix Controller and a remote Audio Tower which contains all the analog electronics. The control surface resembles a traditional console in some respects

(Continued on page A-8)

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It's the tape. And it's why Sony is so totally in-sync with every aspect of digital recording. Because we pioneered virtually every major digital tape format: 1630. FI. DASH. DAT. And since we also developed the digital hardware they perform on, we didn't merely learn each tape's parameters through trial and error.

Moreover, each Sony tape is designed to capture the ultimate in digital sound. Which is precisely why we're as committed to digital audio tape as we are to digital recording itself. So if you're committed to the quality of what people hear, just think Sony. The Leader In Digital Audio.™

SONY
PROFESSIONAL TAPE

EXPERTS

(Continued from page A-6)

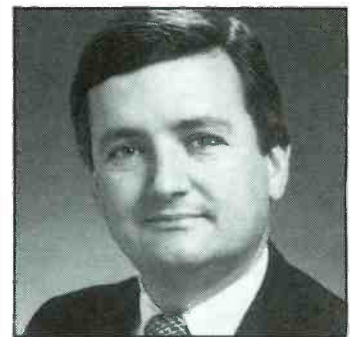
with familiar knobs and faders. These are read by high-speed processors which then control the remotely located analog electronics. As a result of this unique architecture, EVERY control and switch can be automated.

There are two levels of automation:

1. SnapShot Recall, which allows all console settings to be stored to 99 memories. These can be recalled within 1/30th second and include routing, EQ settings, fader levels etc.
2. Dynamic Mix Automation, which allows every function on the console to be changed with reference to time-code.

The digital Mix Controller is very compact, a 96 fader system only seven feet wide by two feet six inches deep and seven inches thick, reducing audio reflections from the console and greatly reducing heat generation in the control room.

Each channel strip has two full-throw automated faders, two mic inputs, four line inputs and two, four band, parametric equalizers. Each fader can control either a mono or a stereo signal path, and can source from any or all of the six inputs. The equalizers may be stereo linked and assigned to either fader path.



STEVE SMITH
Marketing Manager,
Ampex Recording Media Corp.

There is no segment of the professional industry in which change is not a factor. The economics and technology of the recording industry, its client base and even listener expectations all represent challenges which are reshaping professional audio and which show few signs of abating.

As the world's leading supplier of professional audio tape products, at Ampex Recording Media we anticipate and respond to those changes through new products, improved procedures and the close relationship we have established with customers which allow us to serve the industry's needs and solve problems as they emerge.

The technology of recording has undergone rapid, significant change and development in the past several years which has had a broad impact on the economics of the industry. Technology which in the past was prohibitively expensive for all but the largest operations in many instances is now accessible to even the smallest studio.

At the same time, increasing sophistication regarding audio reproduction among those served by the industry has made state-of-the-art an absolute necessity for many seg-

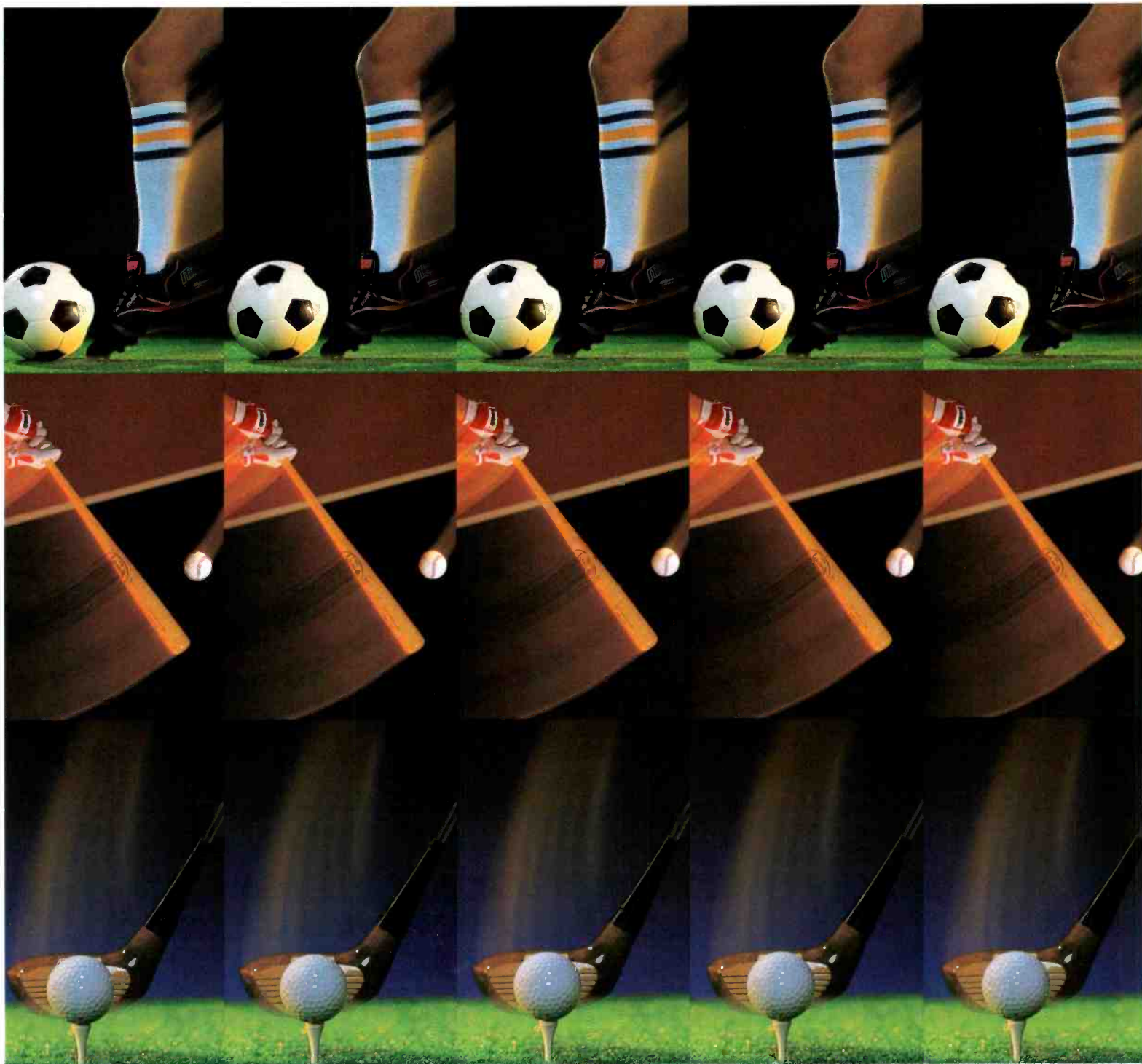
ments of professional recording. Technological change in the music and broadcast industries also interacts with the technology of recording and becomes another factor in the transformation of the economics of the studio.

One measure of Ampex's success in meeting these challenges is found every week in Billboard; the Pro Audio section's "Studio Action" chart giving production credits for the week's No. 1 singles. Week, after week and month after month, Ampex Grand Master 456 is the master tape of overwhelming choice in all types of music, irrespective of studio, producer, engineer, label or country of origin. The continuing acceptance of 456 underlines our commitment to continuous engineering and product refinement, not just in the development of new products, but in our existing product lines.

At this year's AES, building on the strength and tradition of 456, we are introducing what we consider the ultimate in analog recording tape, Ampex 499 Grand Master Gold, a premium mastering tape which provides the best electrical performance available today. A mastering tape which optimizes the tape-machine interface, Grand Master Gold is very much a response to the challenge currently facing the industry.

The advent of state-of-the-art, high-performance analog machines has created a need for an equally sophisticated high-performance mastering tape engineered to excel in the most critical applications. Further, 499 is designed to fulfill the needs of specific industry segments and applications. These include but aren't limited to: Studio use in which noise reduction is not desired, broadcast applications requiring cost-effective technologies to produce audio compatible with digital acquisition systems and in film recording where low print-through and wide dynamic range are required.

Our exclusive focus on the professional market, and our working relationship with hardware manufacturers around the world, enable us to develop a product like the new 499 with the knowledge that we are fulfilling the needs of our customers and that its design is optimized for complete machine/tape functionality. Quite simply, that is what the industry has come to expect from us and that is what manufacturers must do to keep pace with the changing economy and technology of contemporary professional recording.



PERFECT EXECUTION EVERY TIME

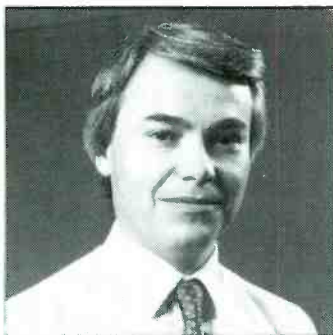
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COLIN PRINGLE
Marketing Dir., Solid State Logic

It was Dick Lester and the Beatles who first excited us with the kind of lively movie footage which
(Continued on page A-10)

EXPERTS

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seemed so appropriate to the music. Certainly, one of the reasons we all felt such a deep rapport with the group (apart from the excellence of their songwriting), was our familiarity with them through TV, radio and film. The lessons of "A Hard Days Night" and "Help!" were quickly learned by the entertainment industry, and the same techniques were used with great commercial success in the TV series "The Monkees." Since then, music and picture have been almost inseparable companions.

While music and picture got together on TV, the cinema was seeing a decline at the box office. Theaters needed to offer something more than viewers could get at home. Sound came to the rescue, with theatrical audio formats like Surround used to transport the viewer, and add an extra dimension to the entertainment experience. Music sounds great on a cinema sound system too, and tracks by major recording artists have been a feature of many of the biggest grossing pictures of recent years. This in turn has helped the record industry, where movie soundtrack albums have become an important source of revenue. The pop video, records and movies have developed a commercially dependent relationship—the success of one helping the success of the other.

All of this means that the producer and engineer are not only concerned with how a mix will sound in mono, stereo, on AM and FM, in the car and in the nightclub. They need to think about theatrical formats too. As home entertainment hardware evolves, with cable distribution, advanced VCRs, combined CD, CDV and laserdisc players, there is a major opportunity to take audio in the home beyond stereo.

SSL works very closely with the engineers and producers who are leading the way in this field. CD has shown that new audio formats are a major opportunity for the entertainment industry. We want to encourage both the creative experimentation and commercial success this evolution promises by allowing a simple transition between formats. Our contribution, which will be shown for the first time at AES, New York, is a

unique Multi-Format Production System—the SL 8000 G Series.

The SL 8000 allows the engineer to choose which audio format he wants to work in. It also provides the kind of sophisticated facilities only previously available on custom-built film consoles. Many of the most popular features of our music mixing systems are also included, allowing the engineers and mixers whose skills are so essential to the success of a work, to use a familiar control surface. We regarded this as essential because, as the boundaries between music, audio-to-picture, home and theatrical standards blur, we need to ensure that the skills of our best music mixers are easily transferred to any format.

Beyond stereo? If it all seems too far in the future, think about this. At the time of this writing, Bryan Adams is riding the chart with one of the most successful singles in years. The track comes from a movie—from which the video borrows generously—and the audio in all of them, and on the record, sounds great. It should be, it was mixed by Bob Clearmountain. The movie version was Bob's first Surround mix.



WILLIAM MEAD
Director Of Marketing
Dolby Laboratories Inc.

Two years ago, I wrote in this column about Dolby's efforts to improve both analog and digital technology, on the premise that both will continue to have a viable place in the sun. Nothing has happened since to change that view.

On the analog front, this past year

has seen the first single-chip iteration of Dolby S-type for consumer cassette recorders, a new reference encoder for duplicating S-type cassette recordings, and a continuing professional commitment to the sound quality of analog with Dolby SR, with 55,000 channels now in use worldwide.

On the digital front, we recently demonstrated to the film industry a new 35mm release print format, Dolby Stereo SR-D, featuring a six-channel digital optical soundtrack in addition to a conventional analog track. We also saw our AC-2 coding system regularly employed for sending high-quality audio over economical T1 lines, and we are just now introducing the first all-digital studio-to-transmitter link for FM broadcasters.

Reluctant as I am to predict the future, I think two of these developments are of particular importance to the music business. The first, of course, is the Dolby S-type cassette. Two years ago, when DAT was the buzzword, I said that an analog cassette that sounds as good as the CD to most listeners, requires no major changes in duplication procedures, play back on existing cassette machines, and maintains the current cassette's price advantage makes a lot of sense. This year, I would substitute DCC for DAT—but I wouldn't change anything else! None of the advantages of the Dolby S-type cassette have gone away, including the consumer's ability to buy and enjoy S-type cassette recordings in advance of purchasing an S-type machine. I therefore encourage the industry to look at improving the analog cassette at very little cost and without the need for double inventory as a separate issue from DCC, in all practicality an entirely new format which places many of the same burdens on the industry and the consumer as DAT.

Our newest technology with potential widespread impact is the coding system we have developed for the digital soundtrack on Dolby Stereo SR-D movie prints. It delivers discrete, multiple digital channels so efficiently that it could also be applied in the not-too-distant future so soundtracks on laserdiscs and CDs, let alone DAB and HDTV formats still being planned. It could thus become the basis for a logical evolution of Dolby Surround, with left, center, and right front channels; separate left and right surround channels; and even an optional subwoofer channel. Used for music-only recordings, the multiple channels could capture and recreate the acoustic ambience of actual recording venues, rather than the generic venues synthesized by playback-only DSP units. Used for video and television sound as Dolby Surround is today, both feature film and video programming producers would have to create only one soundtrack mix, rather than the several required today for different playback contexts. This is because the digital data can be reconstructed in the format best suited to any particular listening situation: mono, two-channel stereo, three-channel stereo (left-center-right), with a single surround channel as with today's Dolby Surround, or with full-bore "stereo surround." The listener could even choose a dynamic range tailored spe-

cifically to the listening environment and its noise level.

But as I said two years ago, success or failure of a new development takes place in the marketplace, not magazine articles. About all we can be sure of is that analog and digital formats will continue to co-exist, and that we will continue to do our best to improve both technologies.

AES 2000

(Continued from page A-1)

going to take five to 20 years, but I do see one or two rooms in a multi-room facility being equipped with hard disc for projects that benefit from it."

Digital technology is not limited to the recording studio, and many expect it to impact all segments of the industry, including sound reinforcement and duplication.

"The sound reinforcement business is a big niche, and within this segment you're going to see a lot of application of computers and automation of the various sound reinforcement processes," says Cunningham. "That's going to extend to everything from the automation of reinforcement mixing consoles becoming more sophisticated to the whole issue of system control. This branches into permanent installations, where system control, whereby one microprocessor controls a whole building's sound equipment, is heating up."

Digital has already had an impact on the duplication industry, where some of the first digital bin loop systems are in operation at WEA Manufacturing and BMG's Sonopress plant.

"I do see a larger number of companies going to digital loop bins," says Robert Farrow, president of Concept Design, Graham, N.C. "It'll ultimately be less expensive per cassette to produce product because of the reduction in master making costs, scrape, and downtime. Add to that, the logical reduction in cost of these systems; as memory chips go down [in price] why shouldn't digital bins go down? You'll see our prices realign every time chip prices go down, and you'll see more features implemented in software to help production line."

Concept Design manufactures the DAAD system which is in use by WEA and Sonopress. Farrow notes that this technology can also be adapted to new consumer digital tape formats such as Philip's Digital Compact Cassette.

BASF, which supports DCC and is an "official DCC licensee," expects that format, as well as digital bins and improved tape formulations, will bring about a better-sounding, technologically advanced audio cassette.

Slated for introduction in the first half of next year, the backwardly-compatible DCC players will be able to play both the new digital cassettes and existing analog cassettes. "Because of the deep penetration of the analog cassette, it makes sense to adapt it to digital technology," says Teri Sosa, marketing communication manager with BASF, Bedford, Mass. "The compatibility issue will have long-term impact with consumers."

Most manufacturers note, however, that it will be some time before

data compression technologies like those employed by DCC can be adopted for the professional user. "I'm not convinced at this time data compression is viable in terms of pro audio industry in terms of recording, editing, mixing," says Gluck. "Improvements in data compression techniques and devices will continue, and in five years I wouldn't be surprised to see it used widely. At the moment it doesn't provide the quality that the pro audio industry is looking for."

Cunningham adds that the difficulty with audio data compression technology is the same difficulty facing digital audio on computers: standardization. "We haven't figured out how to set it up so you can take sounds recorded in an NED system and set them up in Digidesign pro tools without [downloading] into DAT," he says.

The acceptance of digital multitracks by professional studios is used as a barometer by many industry observers to forecast the growth of future digital formats.

Remschell reports that in fiscal 1991, which started for Sony in April, the company sold more 48-track digital machines than it has since the product's introduction. Approximately 20 of the recorders were sold in the U.S. in that time, and sales of the company's 24-track digital recorders are also right on target.

Sales information on Mitsubishi's digital multitracks were unavailable at press time, although Barry Roche, president of Neve, Mitsubishi's North American distributor, says "We expect the industry as a whole to take a much greater interest in digital technology, both in recording and mixing."

However, according to Steve Smith, marketing manager with Ampex, Redwood City, Calif., the industry's embrace of digital has been much slower than expected. "Digital tape's growth rate is still good, but it's less than 20% now, where three to four years ago it was growing by 60%-70%," he says. "It's directly measurable by equipment sales. There's no question that the top 20% of studios worldwide have made those equipment purchases, and obviously the base of equipment is there to use a fair quantity of tape. But, in 1984 our projections said that 70% of studios would have digital multitrack capabilities and in reality it's more like 23%."

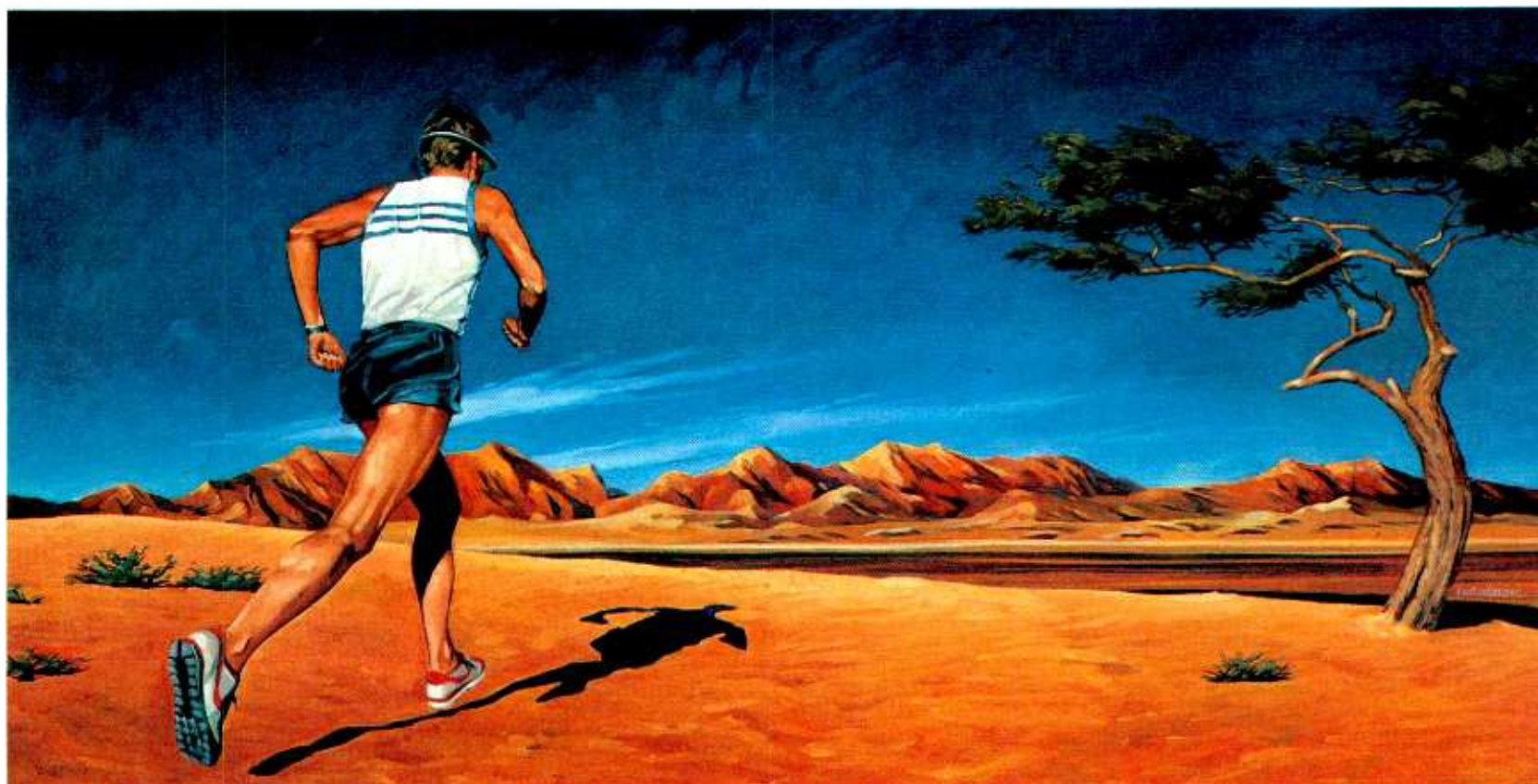
The cost of digital versus analog recording, as well as improvements in analog brought about by Dolby's SR noise reduction and a new generation of analog multitrack recorders, are part of the reason digital is moving ahead slower than expected. But, there are less obvious issues at stake.

"Old habits die hard and analog still serves very well," says Smith. "One thing that's more subtle and hard to quantify is analog sound; there are things that are more subtle. When you hear pure digital sound it doesn't have the sonic warmth of analog. People were too quick to say that 100% undistorted pure sound was perfect; we're used to hearing the distortion that comes with analog. There's a studio in L.A. that recently told me they're selling their digital machines."

Adds Griffith: "[The industry] has digital recorders and we have people paying to outfit them with digital filters that make them sound more like analog."

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THE APPEAL OF AN ALL-OUT EFFORT

He who wants to reach the top, shall not spare himself. Look at the triathlon athlete heading for a new record. A man giving everything he has got, drawing on all his reserves. And whose success will make him forget all hardships endured. What remains is the challenge to go even further. This is an attitude that OD&ME (Optical Disc & Memory Engineering) can relate to. The company is not satisfied with practical feasibility. Its stated objective is: the ultimate achievement in the production processes of optical storage media systems. The result: an innovative range

of equipment for mastering, electroforming, replication and packaging systems based on a revolutionary concept, featuring as main benefits: saving on labour, reject rate, investment and production time.

The OD&ME concept uniquely integrates all production stages for the manufacture of optical storage media. This concept is characterized by built-in cleanrooms, robotization, central control units, automation, integrated inspection stages and a turn-key approach including all required equipment, consumables, service and training.



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Retail

Viva Virgin: Milan Megastore Opens Expected To Reshape Local Retail Scene

BY DAVID STANSFIELD

MILAN—With the help of dried flowers, Virgin Retail has extended its reach deeper into Europe. On Sept. 19, the company opened its first megastore in Italy, a 16,000-square-foot site in the new Duomo Center complex of Milan's Piazza del Duomo. The outlet is expected to galvanize—or at least reshape—the local music and home entertainment retail market.

Virgin, which is selling flowers to help it get around local blue laws, already operates megastores in the U.K., France, and Ireland, and is developing a Berlin site. The Milan store opened the same week that the company announced the sale of a 50% stake in its U.K. retail division to W.H. Smith (Billboard, Sept. 28). Virgin's Continental European operations are unaffected by that deal, however.

The Milan megastore devotes about 14,000 square feet of its total selling space to prerecorded music and home video. Compact discs account for 43% of the inventory, followed by cassettes (25%), LPs (13%), and singles (2%). Home video, with more than 4,000 titles, is about 16% of stock. The store shares its site with the Autogrill, a restaurant offering food services ranging from coffee and pizza snacks to full-scale meals.

The megastore is open until midnight several nights and from noon to 8 p.m. on Sundays—the latter requiring a compromise. "I didn't want to sell flowers to open up on Sundays," explained Virgin Group chairman Richard Branson, who was present to cut the tape at the opening ceremonies. "But that's what we had to do." In addition to dried flowers, the megastore sells razors and other toiletries in the mezzanine, to conform to local trading statutes.

Ceremonial tape was not the only kind Branson and his team had to snip for Virgin's first Italian outlet. The opening was originally to have coincided with the June 1990 World Football Championships, staged in Italy, but problems with the local bureaucracy prevented that.

Branson acknowledged the difficulties. "If you wanted to open a

store in the most famous square in the U.K., there would be problems, too," he says. "I would have liked more space than we've got [in Milan] to sell records, but compromises have been made." The Virgin chief also

'It will certainly help push the market up'

hinted that Milan represents a test that, if successful, will be followed by megastore openings in Rome and elsewhere.

Celeste Pietro Milani, managing director of Virgin Retail Italy, says the company aims to change the small-shopkeeper mentality, which, he says, exists throughout the local market. He also predicts that the arrival

of the megastore marks a new phase in the development of the music retail business.

Paolo de Toma, marketing services manager at WEA Italy, believes Milani may be right. "Virgin will certainly help push the market up to the European standard. They talk of opening up in other cities, and if the chain-store mentality works—and rubs off onto other companies—I can see opportunities for joint advertising campaigns, signing parties, and other in-store promotional activities, particularly if retailers stay open at night."

HOME VIDEO COMMITMENT

Milani also claims the retailer's home video commitment will expand what Milani calls a niche market, currently reliant on rental merchants. (Continued on next page)



Just Like Vinnie James. Show Industries president Lou Fogelman, right, congratulates RCA recording artist Vinnie James, who received a standing ovation when he performed at a recent Music Plus managers meeting.

Waking Up A Fan Base For Adams' Album

BY PAUL VERNA

NEW YORK—For what is probably the first time in the history of the business, a record company finds itself in the peculiar position of releasing an album 15 weeks after its leadoff single has sold more than 3 million units in the U.S., topped the Hot 100 chart for seven weeks, and broken the U.K. chart record for most weeks at No. 1—12 (Billboard, Oct. 5). In addition, the same cut appears on a platinum soundtrack issued by a competing label.

The label is A&M Records and the album, of course, is Bryan Adams' "Waking Up The Neighbours," released Sept. 24.

The question is whether the new release will benefit from the prior success of "(Everything I Do) I Do It For You," or whether sales of the single and/or the Morgan Creek "Robin Hood" soundtrack will ultimately cannibalize "The Neighbours."

A&M executives are confident that the album will only benefit from the momentum generated by "Everything I Do."

"The success of the single has given us much greater confidence in

our potential for the album," says A&M Records president Al Cafaro. "I've been listening to ['Neighbours'] in one form or another—beginning with rough demos—for about a year, and we're confident that we're going to be able to deliver a number of big hits from the album, because it just has it."

The charts seem to support Cafaro's claims. "Neighbours," which shipped 1.2 million units ahead of street date, enters The Billboard 200 Top Albums chart at No. 6 this week, while "Everything I Do" was still strong at No. 13 on the Hot 100 last week, and the second single from the album, "Can't Stop This Thing We Started," last week stood at No. 17 with a bullet.

One retailer agrees that the success of the single will help the album, but he says the timing of the releases could have been better. At 35-store, Beltsville, Md.-based Kemp Mill Music, executive VP Howard Appelbaum says he would have bought fewer copies of the album if Adams had not had an earlier No. 1 single. "Conversely, had that single been No. 1 this week, I would have bought more [copies of the album] than I did," he adds.

Cafaro admits that, ideally, the single and album would have been released in much closer succession—at the most a few weeks apart. However, "'Neighbours' had already been recorded before 'Everything I Do' even existed, but the tracks hadn't been mixed yet," he says. So when he was presented with a skeletal demo of the hit song as performed by Adams and Michael Kamen "literally with a mike stuck in their faces," Cafaro knew it would be a hit and wanted it released, even if it meant putting it out ahead of the album.

Also, the inclusion of the song on the Morgan Creek soundtrack—the timing of which A&M could not control—sped up the release of the single.

Under normal circumstances, says A&M senior VP of sales and distribution Bill Gilbert, a single would be deleted long before it had a chance to sell the kinds of numbers "Everything I Do" logged. Gilbert admits that A&M was "nervous about allowing the single to be put out. Why would we have a single months before the album? We got the album out as quickly as we (Continued on next page)

Revenues Up, Profits Down At Spec's

BY DON JEFFREY

NEW YORK—Spec's Music Inc., the music and video retailer, reports that revenues went up but profits went down for both the fourth quarter and the fiscal year.

For the 12 months that ended July 31, Spec's says revenues climbed 20.2% to \$59.3 million from \$49.3 million last year, but net profit fell 11.4% to \$1.76 million from \$1.99 million.

In the fourth quarter, net income was off 21.8% to \$250,000 from \$320,000 in the same period last year, while revenues rose 13.7% to \$14.1 million from \$12.4 million.

Peter Blei, chief financial officer, says profits fell because of "pressure on gross margins." His list of reasons: higher shrinkage, a faster change in the music sales mix toward the lower-margin (Continued on page 50)

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Sox'er Sales Pitch; Gyuto Tantric's Antics; Whale Works; Auto Audio

PERFECT PITCH: Chicago White Sox pitcher Jack McDowell knew he'd get "a lot of flack" when he created Quality Start Records to release "Extendagenda," a jangly, alternative pop debut by Chicago-based rock act V.I.E.W.

But since V.I.E.W.—a name that doesn't stand for anything—was McDowell's own project, he didn't really care. As the band's singer/songwriter and rhythm guitarist, McDowell discovered early on that music filled a void in his life, especially when he joined forces with V.I.E.W. mates Wayne Edwards of the White Sox and Lee Plemel of the St. Louis Cardinals.

"We lead a kind of double life," McDowell says. "We probably do present a different image, but it's a natural selling point, as far as I'm concerned."

McDowell takes his guitar on the road and promotes "Extendagenda" in the nation's acoustic clubs when he's excused from the pitcher's mound. And once the season has wrapped, V.I.E.W., with newly added lead guitarist Mike Harder in tow, plans to record a second album.

Through self-distribution, McDowell has succeeded in getting V.I.E.W.'s debut into about 70 Chicago stores. Quality Start is based in Studio City, Calif., and Chicago's Comiskey Park is the band's unofficial mail-order headquarters.

ECCLECTIC ELECTRIC: Gyuto Tantric Choir, whose "Freedom Chants From The Roof Of The World" is out on Cambridge, Mass.-based Rykodisc's World imprint, has taken its "multiphonic sacred chanting" to the

stage. Fans from Boston to Seattle can catch the live, ritualistic, Tibetan experience through the end of November... Meanwhile, fans who favor music of the humpback whale can pick up American Gramophone's "Sounds Of The Humpback Whale," produced by Dr. Roger Payne in 1970 and released on CD for the first time by the Omaha, Neb., label... Speaking of whales, City Hall Records of San Rafael, Calif., is distributing The Nuclear Whales Saxophone Orchestra title, "Thar They Blow." The all-



by Deborah Russell

saxophone orchestra, which includes a 6-foot, 8-inch contrabass sax, performs a mix of classic jazz favorites and originals... Seattle-based indie Parnassus Associates has launched

the Car Tape Series with Alex Johnson's "The Traffic Jam Suite." Talk about niche marketing: This is "ambient" music created specifically for use in auto sound systems as background for various driving conditions... And for you patriots, Van Nuys, Calif.'s Bainbridge Records marks the 500th anniversary of Christopher Columbus' maiden voyage to the Americas (next year) with "Hello Columbus," a musical chronicle of America's history as performed by

the Mantovani Orchestra. Stanley Black conducts. The release shipped in late September.

SIGN ME UP: The roster at Atlanta-based Ichiban now includes the legendary Ben E. King, who's in the studio recording an album for an early-'92 release. Ichiban also signed the Fat Boys, minus Prince Markie D. Expect a new album in late October... Chicago-based poet Martin Jack

(Continued on page 51)

WAKING UP A FAN BASE FOR BRYAN ADAMS' ALBUM

(Continued from preceding page)

could, but we would have taken it a lot sooner if it had been ready."

Yet both men say the plan worked in their favor. Gilbert notes, "We were taken absolutely by surprise. We never would have guessed 3 million. As things worked out, it was great." Cafaro adds, "We knew it would be a hit, and we even knew it would probably be No. 1. But no one had any idea it would be such a sales phenomenon."

A&M's marketing strategy for the album is essentially the same as it would have been notwithstanding the smash single, with the difference that the label will be extra "aggressive on the street level, with sales prices and prime locations [in stores] across the country for as long as possible," says Cafaro. "We're going to be in radio's face with a third single, a fourth, a fifth, a sixth. I really believe we're talking six to eight singles on this."

In addition to "Everything I Do"

and "Can't Stop This Thing We Started," the other singles possibilities from the album, according to Cafaro, are "Thought I'd Died And Gone To Heaven," "Not Guilty," "Depend On Me," "There Will Never Be Another Tonight," "Do I Have To Say The Words," and "All I Want Is You."

He adds that three other tracks—"House Arrest," "Touch The Hand," and "Vanishing"—might bring "surprises."

Cafaro says the worldwide marketing approach will mirror the U.S. campaign. He indicates that "Everything I Do," in addition to its record-breaking performance in Britain, has also topped the charts in several other countries.

"Factor in Bryan touring across the world in the next 18 months, with the potential for a couple of big in-stores and maybe some surprise shows," and the possibilities for the album are endless, he says.

VIVA VIRGIN: MILAN MEGASTORE OPENS

(Continued from preceding page)

small retail outlets, and newsstands. Martin "Timmy" True, managing director at Warner Home Video, welcomes Virgin, but disagrees on that point. "The megastore will provide easy access to a public which often doesn't know where to buy tapes. But it won't have a major impact on a market which is already based roughly on 70% sell-through."

True notes that the Megastore carries music video imports, mostly from

the U.K. "That's OK as long as it doesn't start importing Warner English-language movies from Turkey, Albania, or wherever," he says.

Virgin's is not the first music superstore in Italy, however, nor in Milan. Ricordi launched a 13,000-square-foot outlet there two years ago, a short distance from where Virgin is now located.

Matteo Rignano, managing director of Ricordi's retail division, says,

"We will feel Virgin's presence during the store's initial phase, and its major asset will be the fact that Italians are influenced by all things from the U.S. or the U.K. But I think the novelty will wear off in time."

Nevertheless, Virgin's Sunday trading move appeals to Rignano. "It's a great idea," he says, "and one we've thought about for a long time. It is the future—but it's a big problem for staff. Sundays are still seen as they used to be, like August when everything closed down. But we must change, and take time off midweek. Our firm will change. I don't know when or how, but we'll have to."

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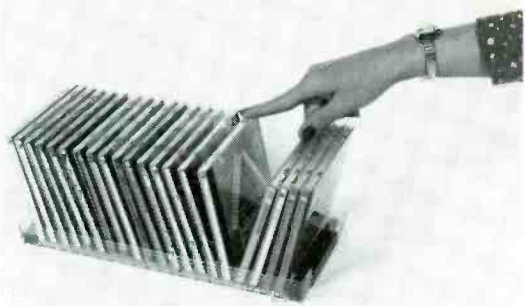
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RETAIL

Epic Scolded For Using 'Illusion' Hype

ANYBODY reading the papers or watching television over the last month is aware that Geffen Records pulled off one of the year's publicity coups with its successful launch of the new Guns N' Roses albums. That's why Eddie Gilreath, Geffen VP of sales, is a little annoyed with Epic Records, which rode on the Guns N' Roses coattails in New York by having Ozzy Osbourne do in-store appearances at the two HMV and the two Tower Records stores that opened at midnight Sept. 17 to sell the "Use Your Illusion" albums.

Also in Northridge, Ill., right outside Chicago, the first 103 people to buy Osbourne's album were given both Guns N' Roses CDs for free at

RETAIL TRACK



by Ed Christman

Rolling Stones Records, according to Gilreath. Store manager Wally Symansky says his store didn't give away anything; WWBZ (The Blaze), the Chicago radio station that sponsored the event, gave away the Guns N' Roses albums.

"I think it was unethical," Gilreath says. "We planned all the events and [Epic] shouldn't have come along and taken advantage of

the steam we built up. Osbourne is a big enough star in his own right and Sony has enough money that they didn't have to do that. It was hitting below the belt."

Epic officials didn't return phone calls but a label employee confirms that the hoopla surrounding the Guns N' Roses release was a factor in deciding to set up the Osbourne in-stores in New York.

For their part, Steve Harmon and Howard Cespedes, managers of Tower's uptown and downtown Manhattan stores, respectively, and Steve Barrett, retail manager of HMV's 86th Street outlet, say the Osbourne appearance just added to the excitement of the night. In fact,

(Continued on next page)

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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CA 510151-4

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REVENUES UP, PROFITS DOWN AT SPEC'S FOR QUARTER, YEAR

(Continued from page 48A)

compact disc format, an accelerated depreciation of video inventory, increased customer discounts through couponing, and higher returns to vendors of audio product.

Operating income—profit before interest charges and taxes—fell 3.61% in the year to \$2.9 million from \$3.01 million. For the fourth quarter, it declined 19.8% to \$311,000 from \$388,000.

Revenues rose primarily because of the addition of new stores. The company says same-store sales—a measurement of sales from outlets open at least one year—increased only 1% in the fourth quarter and 3% in the year.

PaineWebber analyst Craig Bibb

acknowledges that music sales were "slow" in the past year, but believes that Spec's is poised for positive results in the new fiscal year. Bibb has doubled his estimate of the year-to-year increase in same-store sales for the second quarter, which will include Christmas, to 10%.

The good news from the company is that costs went down. The selling, general, and administrative expenses as a percentage of total revenues fell to 32.9% in the fourth quarter from 34% the year before.

Bleb cites these cost controls: reduced use of outside services, rent concessions from landlords, corporate layoffs, and slower unit growth for the chain. "Toning down the ex-

pansion has brought SG&A costs back into line," he says.

As of July 31, the Miami-based company operated 57 music and video stores, all in Florida. Thirty-eight of the units rent videos in addition to selling them.

Spec's opened no new stores in the fourth quarter and only two in the entire fiscal year. In the second quarter of the new fiscal year, Spec's plans to open two stores. One, in Puerto Rico, will be its first outside Florida. The other will be in Tampa.

In the days after the results were announced, Spec's stock rose to a yearly high of \$5.50 a share before falling to \$5 in over-the-counter trading at press time.



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Which is a good thing, provided you're prepared: Make sure you have his album, **Foote Prints**, in your stores. Because if Norman's in town and you didn't stock **Foote Prints**, consumers may remember your Foote pas the next time around.

Norman Foote's *October/November calendar* includes concerts in Norfolk and Martinsville, VA; Los Angeles and Ventura, CA; Ann Arbor, MI; Corpus Christie, TX; and Florence and Columbia, SC.



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RETAIL TRACK

(Continued from preceding page)

at the HMV outlet, according to Barrett, the Guns N' Roses fans snapped up the albums and then drifted off into the night, while a hardcore crowd of about 250 people stayed around waiting for Osbourne, who finally arrived at 1:45 a.m.

WHILE BOTH Geffen and Uni Distribution deserve applause for the tremendous retail setup for "Use Your Illusion," the incredible amount of publicity surrounding what became the event of the month, and the phenomenal sales the two Guns N' Roses albums generated out of the box, Retail Track finds hard to believe the widely publicized claim that 1,000 U.S. stores opened their doors at 12:01 a.m. Sept. 17 to sell the two titles.

By most industry estimates there are between 9,000 and 10,000 music specialty stores in the U.S. Of that total, about 3,000 are in enclosed malls, which precludes most of them from opening their doors at midnight since shopping centers generally close by 10 p.m. and don't like the security hassles of having mobs of kids running through the center afterhours. Also, for the same reasons, it is highly unlikely that the thousands of discount department stores that carry music would open at midnight.

That leaves, on the conservative side, some 6,000 music specialty stores, either freestanding or in strip centers, that could open at midnight. But many of them are independent retailers that buy from one-stops, which means that they don't have access to the co-op advertising funds that are essential to publicizing the late-night openings. Even if co-op advertising was available to all 6,000 stores, the claim that 1,000 stores opened their doors at midnight would mean that one out of every six freestanding music stores in the U.S. participated in the event.

"Beforehand, we approximated that 700 to 900 stores would open at midnight, and then afterward we kept hearing about additional stores that opened at midnight," says Gilreath. "But who cares if it was 900 or 1,000 stores that opened, it was a great success."

In the end, of course, Gilreath is right as the Guns N' Roses launch established itself as the one against which all other subsequent superstar releases will be measured.

GRASS ROUTE

(Continued from page 49)

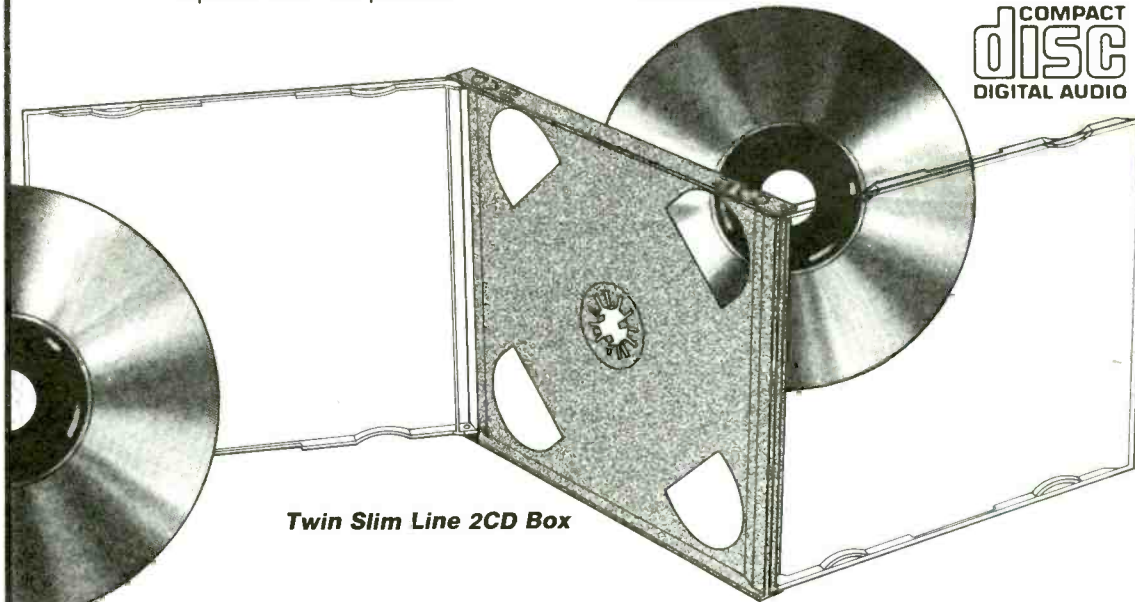
Rosenblum, aka the **Holy Ranger**, has inked a deal with Chicago's **Flying Fish**. "The Holy Ranger's Free Hand" features songs, poetry, and music produced by **Victor De Lorenzo** of the **Violent Femmes** and session musician **Jim Eannelli**. . . Zion, Ill.-based **Black Vinyl Records** recently signed North Carolina-based rockers the **Spongetones**. The band's debut, "Oh Yeah," is out now. . . Netherlands-based **Provogue Music Productions**, home to **Omar & the Howlers**, **Walter Trout**, and **D.A.M.N.**, recently signed **Dan Snyder & Range War**. **Dan Hickey** and **Kenny Aaronson** will contribute to the band's debut.

WHO'S ON FIRST: **Edwin Stonefelt** is now chief financial officer at Hollywood's **Higher Octave Music**. He formerly was treasurer and executive VP/chief financial officer at Santa Barbara, Calif.'s County Bank.

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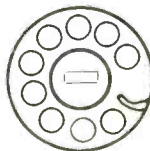
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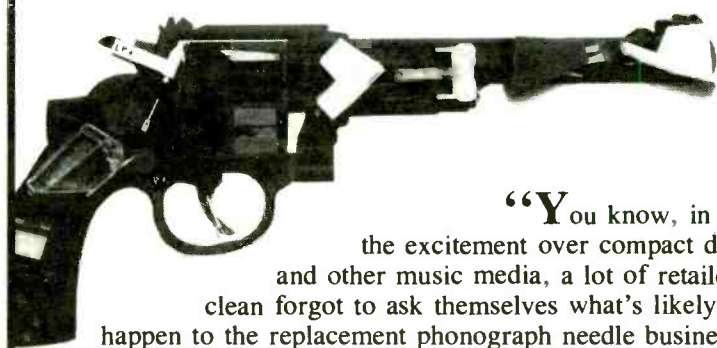
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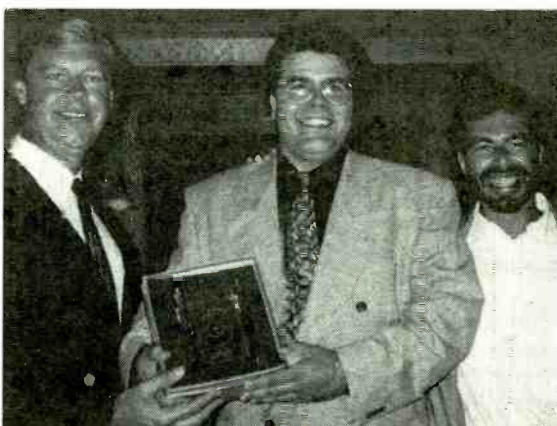
PGD Making 'Music In The Mountains'



PGD executives congratulate Andy Cass of the Northeast branch, who was named PGD's sales representative of the year. Shown, from left, are VP of national accounts David Fitch; president/CEO Gary Rockhold; Cass; executive VP Jim Caparro; and Northeast branch manager Paul Wernik.



Robin Luine-Kirby of Los Angeles is congratulated after being named PGD's sales representative of the year. Shown, from left, are Los Angeles sales manager Rick Rieger; president/CEO Gary Rockhold; Luine-Kirby; Los Angeles branch manager Bill Follett; and executive VP Jim Caparro.



After being named PGD's account service representative of the year, New York's Stan Miller, center, is congratulated by president/CEO Gary Rockhold, left, and New York branch manager Ron DiMatteo.



Company executives congratulate PGD's singles-sales-specialist-of-the-year Susan Hulscher, of the Midcentral branch. Shown, from left, are Midcentral sales manager Bill Twyman; president/CEO Gary Rockhold; Hulscher; Midcentral branch manager Bill Schulte; executive VP Jim Caparro; and VP of field marketing Rick Rogers.

ASPEN, Colo.—“Music in the Mountains” was the theme of the recent PGD branch and label summit, held in the mountains here. Attendees celebrated PGD's fourth-quarter releases, which include albums by U2, Tin Machine, Bryan Adams, Barry White, Candide, Soundgarden, Maceo Parker, John Mellencamp, Little Feat, Vanessa Williams, Two Rooms, and Richie Sambora. The highlight of the conference was the gala dinner celebration and awards ceremony, featuring the presentation of awards for 1990 branch of the year and other sales awards.



Sharon Fields of the Southwest branch is named PGD's urban product development representative of the year. Shown, from left, are director of urban sales and development David Alexander; president/CEO Gary Rockhold; Fields; Southwest branch manager K.P. Mattson; executive VP Jim Caparro; and VP of field marketing Rick Rogers.



President/CEO Gary Rockhold, left, and executive VP Jim Caparro, right, present New York branch manager Ron DiMatteo with the plaque naming New York PGD's branch of the year.



Robert Tangle of the New York branch wins the award for PGD's alternative product development representative of the year. Shown, from left, are president/CEO Gary Rockhold; Tangle; director of alternative sales development Jim McDermott; executive VP Jim Caparro; and VP of field marketing Rick Rogers.

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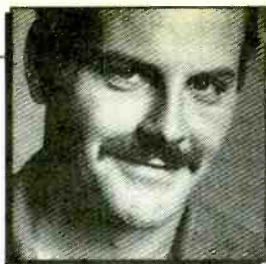
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Latin Notas



by John Lannert

WHEN CELIA CRUZ TOOK THE stage at Ralph Mercado's annual salsa extravaganza, held Sept. 28 at the Brendan Byrne Arena in East Rutherford, N.J., everyone in the house knew the effervescent sonera was going to run through time-tested favorites, including "Yerberero Moderno" and "Bemba Colora."

Yet it didn't matter . . . and doesn't matter. Cruz puts on a riveting show that unflinchingly ignites an audience, regardless of its age.

Her 20-minute set was by far the most incendiary of the shows performed by the 15 or so acts that comprised the too-long, six-hour megaconcert. This is not to say there were not other strong sets: There were. José Alberto "El Canario," Tito Nieves, and Orquesta de la Luz were but a few of the acts that turned in crowd-pleasing segments.

But Cruz possesses a magnetic, charismatic stage persona—not to mention an astonishingly powerful voice—that always allows her to take refuge in the familial warmth of her enamored audience's collective embrace. And her fervent following, which at this concert numbered about 10,000, cannot seem to get enough of their beloved "queen of salsa." Soon after concluding her own performance, Cruz lit up the venue once again during "Cucula," a sizzling duet she crooned with the Luz's charm-endowed lead vocalist, Nora.

"Azucar" never tasted so good at a concert. And by the way, her greatest-hits collection, "The Best" (Globo), recently hit retail.

The salsa event itself generally was crisply paced and well-organized with the brief exception of Joe

Arroyo's abridged, confused performance. Only the concert's length prevented the entire audience from enjoying an otherwise smooth affair.

WHAT IS THIS THING CALLED Bachata Bachata? According to Sonotone's hot singer/songwriter Victor Victor—author of "Mesita de Noche" and the current fast-rising single "Ando Buscando Un Amor"—bachata is a rhythmic cross between bolero and son that surfaced 60 years ago in the poor neighborhoods in rural Dominican Republic. Victor claims he and Luis Diaz helped bring the music to the Dominican forefront before Juan Luis Guerra took it worldwide last year. A reluctant performer,

Celia Cruz sizzled at annual salsa extravaganza

Victor says he prefers producing and writing to performing. He has penned songs for the likes of Luis Enrique, Mijares, Dyango, and Angela Carrasco. The low-key balladeer recently performed on the national OTI songwriting competition with label mate Yordano, who says his next album will move closer toward a Caribbean-based sound.

ALBUM UPDATE: WEA Latina's superstar vocalist Luis Miguel is set to release his next album, "Romances," Nov. 19. Other WEA acts scheduled to ship new product later this year are Julian, Glenn Monroig, and Wilkins . . . Spain's high-flying rock act Locomia is looking for mainstream stateside distribution of its latest Hispavox album, "Locovox" . . . Gloria Estefan's backing vocalist Jon Secada is expected to release his first English-language album in January on SBK.

WEA LATINA crooner Miguel Bosé capped the "Juventud-Divino Tesoro" telethon Sept. 30 at the Miami Arena with a set highlighted by "Los Chicos No Lloran."

for and that are irrefutable in the face of his myriad achievements. Man, there was nothing that Miles could ever do or say that was hipper than his burnt sienna ruminations on "Sketches Of Spain."

On that, as on every recording he ever made, Miles blew notes that illuminated the very darkness he seemed to thrive on. And, as if to remind all that the darkness was not an empty hole, but rather a safe place pregnant with the light of opportunity, he revealed in those spaces between notes—those pouts of shaped silence that protected him like a womb.

The man needed protection, if not from a chilly world, then from himself, from the very stance of aloofness that once served his interests but now disconnected him from the adoration he coveted. At age

Miles settled on the simplest of farewells at Montreux

65, Miles must have known that the clock was running down.

Maybe that's why, at the Montreux Jazz Festival this summer, he did the unimaginable. Standing before Quincy Jones and a huge orchestra, he turned back time, reliving his collaborations with Gil, waxing soulful and seductive with the charts from "Sketches" and "Miles Ahead" and "Porgy & Bess." He did what he promised he would never do. By all accounts it was the experience of a lifetime. Maybe even for Miles.

After decades of altering the face of modern music, then attempting to fend off the ravages of high and hard living with a faux-peacock posture of relevancy, Miles settled on the simplest of farewells—he played the music that mattered most, the music that captured his soul. It was a fitting exit, brave and generous.

Rest easy, Miles. The moments of silence are yours.

Warner Bros. recorded Miles in Montreux, though no release date has been announced.

Jazz BLUE NOTES



by Jeff Levenson

IT WAS SO TYPICAL OF MILES. At a press conference in Holland a few years back, someone asked him if he would ever consider playing with his contemporaries again, reprising the magic of his associations with Max Roach or Sonny Rollins or Gil Evans.

The question was a good one, though I don't think Miles wanted us to know that he thought so. He sat stone-faced, in a silent way, staring down the innocent questioner for what seemed like an eternity. "Now, why would I want to do that?" he challenged, making it unmistakably clear that the mere suggestion was off-limits, especially to an artist committed only to the here and now.

In truth, a nerve had been touched, the nerve that probably triggers memory and desire and self-definition, all of which pulse in that existing gap between who we are and who we're expected to be. Miles occupied that precarious void from 1981 on; that was the year he returned to public view, after a five-year retirement.

From that moment until his death on Sept. 28 he was engaged in pure theater—playing the improbable role of Miles Davis. The sounds from his trumpet had already told us that he was enigmatic, vulnerable, princely in his solitude. Now, he was acquiescing to his myth, preening, acting contemporary, and only occasionally making brilliant music as he vainly unraveled his silken cocoon, determined to both reinforce and refute his legend.

Miles' creative drive, it seemed, was being supplanted by a more basic need—an overarching desire to communicate hipness and badness, those cool-to-the-touch distinctions that Miles has always been known

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	12	VIKKI CARR Y ANA GABRIEL SONY	◆ COSAS DEL AMOR 7 weeks at No. 1
2	2	2	12	ANA GABRIEL SONY	◆ AHORA
3	3	5	10	PANDORA CAPITOL-EMI LATIN	POPURRI
④	11	13	5	RUDY LA SCALA SONOTONE	PORQUE SERA
5	5	6	10	LUCERO MELODY	◆ ELECTRICIDAD
6	8	9	10	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO
7	6	8	6	MIJARES CAPITOL-EMI LATIN	QUE NADA NOS SEPARE
8	7	3	20	RICARDO MONTANER TH-RODVEN	◆ DEJAME LLORAR
9	9	11	6	YNDIO CAPITOL-EMI LATIN	MELODIA DESENCADENADA
⑩	18	27	5	RICARDO MONTANER TH-RODVEN	SERA
11	4	4	21	DANIELA ROMO CAPITOL-EMI LATIN	◆ TODO TODO TODO
12	10	7	14	VICTOR VICTOR SONOTONE	◆ MESITA DE NOCHE
⑬	21	20	6	LISSETTE CAPITOL-EMI LATIN	MAL SUENO
14	14	14	8	MARISELA ARIOLA	YA TE OLVIDE
15	15	26	3	ANGELES OCHOA SONY	COMO QUE NO
				★★★ POWER PICK ★★★	
⑬	30	35	3	EDDIE SANTIAGO CAPITOL-EMI LATIN	ME FALTAS TU
17	16	16	12	ALEJANDRA GUZMAN MELODY	HACER EL AMOR CON OTRO
18	12	12	9	AZUCAR MORENO SONY	TU QUIERES MAS
⑲	28	29	5	LOS CAMINANTES LUNA	DOS CARTAS Y UNA FLOR
20	17	18	12	LOS BUKIS FONOVISIA	CHIQUILLA BONITA
21	13	10	14	LISA LOPEZ DISCOS INTERNACIONAL/SONY	◆ DIME QUIEN ES
⑳	27	36	3	GLORIA TREVI ARIOLA	TU ANGEL DE LA GUARDA
23	22	23	4	ILAN CHESTER SONY	SABE A CALIDAD
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW▶		1	VICTOR VICTOR SONOTONE	ANDO BUSCANDO UN AMOR
25	24	17	11	GIPSY KINGS ELEKTRA	BAILA ME
26	19	15	6	BEATRIZ ADRIANA FONOVISIA	NO VOLVERE JAMAS CONTIGO
27	20	19	6	TITO NIEVES RMM	DE MI ENAMORATE
28	26	32	3	MENUDO SONOTONE	BESAME EN LA PLAYA
29	33	33	3	NINO SEGARRA M.P.I.	ERES LA UNICA
30	29	31	4	VICENTE FERNANDEZ DISCOS INTERNACIONAL	EL CHARRO MEXICANO
31	32	30	9	LOS BUKIS FONOVISIA	DOS
32	31	24	17	SERGIO DALMA TH-RODVEN	◆ BAILAR PEGADOS
33	25	21	15	YURI SONY	◆ TODO MI CORAZON
⑳	34	—	2	EDNITA NAZARIO CAPITOL-EMI LATIN	ERES LIBRE
⑳	NEW▶		1	SERGIO DALMA TH-RODVEN	COMO ME GUSTA
⑳	NEW▶		1	CHAYANNE SONY	◆ DARIA CUALQUIER COSA
37	36	—	2	SUSY GONZALES WEA LATINA	ADIOS
38	37	—	2	ALEX D'CASTRO TH-RODVEN	PERDIDO
39	39	38	4	PIMPINELA SONY	ESA CHICA Y YO
40	23	22	11	LOS TIGRES DEL NORTE FONOVISIA	HOY NO ES MI DIA

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Classical KEEPING SCORE



by Is Horowitz

BALANCING ACT: Koch International Classics continues an active recording program even though the label expects to trim monthly release numbers next year. Koch president **Michael Koepfle** believes cutbacks are mandated by a sluggish retail market still belabored by product glut.

Among Koch recording initiatives is an agreement with **James DePreist** and the Oregon Symphony Orchestra, with first sessions scheduled in May. **Michael Fine**, label A&R chief, says works being considered for this initial project include Menotti's "Apocalypse" and Dello Joio's "Meditations on Ecclesiastes."

In another first-time venture for the label, Koch will record the Moscow Chamber Orchestra next March in a program of Schnittke and Shostakovich. **Andrew Schenck** will be in Moscow to conduct, with Fine as producer. A bit closer to home, Koch returns to Phoenix in November to record the city's orchestra in Bernard Herrmann's Symphony No. 1 and Schuman's "New England Triptych."

Still in doubt, however, is Koch's Oct. 24 live recording of the Chicago Symphony, under Schenck, of the Barber cantatas "The Lovers" and "Prayers of Kierkegaard." Although the project was firmed some time ago, there is no assurance that the strike by the orchestra, which has already scuttled some Erato recordings, will be settled in time.

PROGRESS REPORT: It's only about a year since Albany Music Distributors, sister operation of Albany Records, began a serious push into wholesaling, but it already has 29 labels on its roster. And, says Albany's **Susan Bush**, "we're looking for more."

In addition to its own label, which has featured the works of British composer George Lloyd and has been an outlet for selected titles of the Louisville Orchestra series of contemporary works, Bush cites Finlandia, Opus 111, Audiofon, and O.M. Records among labels it represents. In October Albany takes on Laurel Records and the Spanish label Discobi.

PASSING NOTES: Omega/Vanguard has added Rock Bottom, based in David, Fla., to its roster of indie distributors. Its wholesaler web now numbers seven. Label president **Seymour Solomon** says his reissue program, started in January, is being stepped up to hit 100 titles by year's end. The catalog currently numbers about 70 Vanguard reissues and some 20 Omega items.

Telarc steps into the period-instrument arena with the signing of Banchetto Musicale, the Boston-based early-

Koch International keeping active despite cutbacks

music ensemble directed by **Martin Pearlman**. First recording, in January, will be a set of Handel Concerti Grossi.

Mezzo **Janet Baker** will be soloist in Respighi's "Aretusa" and "Il tramonto," to be recorded by Collins Classics in November with the City of London Sinfonieta conducted by **Richard Hickox**. Other Respighi works will flesh out the disc.

A late-September recording by the Manhattan Chamber Orchestra, conducted by **Richard Auldren Clark** for Newport Classic, featured **Eugenia Zukerman** as soloist in the Ibert Flute Concerto. Label chief **Larry Krauman** produced.

Composer/pianist **Easley Blackwood's** second recording for Chicago label Cedille is an Ives/Copland program featuring the former's "Concord Sonata" and the latter's Piano Sonata. Label head **James Ginsburg** says he'll be recording a program of 20th century works with harpsichordist **David Schrader** and the Rembrandt Chamber Players.

Top Classical Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	55	IN CONCERT ▲ LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	★★ NO. 1 ★★ 53 weeks at No. 1
2	2	7	BERNSTEIN: CANDIDE DG 429 734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
3	3	19	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
4	NEW		PART: MISERERE ECM 847 539-2*	HILLIARD ENSEMBLE
5	4	35	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
6	NEW		HOROWITZ THE POET DG 435 025-2*	VLADIMIR HOROWITZ
7	6	11	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
8	7	7	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
9	5	75	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
10	15	5	IVES/SCHUMAN/MENNIN MERCURY 432 755-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
11	8	19	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
12	9	21	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742* MIDORI	
13	10	13	HANDEL: SONATAS RCA 60441-4-RC* KEITH JARRETT, MICHALA PETRI	
14	12	39	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
15	11	65	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
16	NEW		HANSON: SYMPHONY NO. 4 DELOS DE 3105* SEATTLE SYMPHONY (SCHWARZ)	
17	NEW		TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC* YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN	
18	13	19	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2* MARGIONO, GILFRY (GARDINER)	
19	NEW		WAGNER: GOTTERDAMMERUNG DG 429 385-2* BEHRENS, GOLDBERG, STUDER (LEVINE)	
20	23	3	MOZART: CONCERTOS FOR 2 & 3 PIANOS SONY CLASSICAL SK 44915* MURRAY PERAHIA, RADU LUPU	
21	14	9	BLOCH: SCHELOMO RCA 60757-2-RC* HARNOY, LONDON PHILHARMONIC (MACKERRAS)	
22	16	17	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
23	18	19	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
24	NEW		COPLAND: EL SALON MEXICO DG 431 672-2* NEW YORK PHILHARMONIC (BERNSTEIN)	
25	25	3	HAIL, GLADDENING LIGHT COLLEGIUM 113* JOHN RUTTER, CAMBRIDGE SINGERS	

TOP CROSSOVER ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	SPIRITUALS IN CONCERT DG 429 790-2* BATTLE, NORMAN (LEVINE)	★★ NO. 1 ★★ 27 weeks at No. 1
2	2	7	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELL	
3	NEW		PAVAROTTI SONGBOOK LONDON 433 513-2*	LUCIANO PAVAROTTI
4	3	13	HOLLYWOOD DREAMS PHILIPS 432 409-2* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
5	4	15	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
6	NEW		THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
7	NEW		AMAZING GRACE PHILIPS 432 546-2*	JESSYE NORMAN
8	13	3	THE MUSIC MAN TELARC CD-80276* NOBLE, BRETT, CINCINNATI POPS (KUNZEL)	
9	NEW		ANNIE GET YOUR GUN ANGEL CDQ-54206* CRISWELL, HAMPSON (MCGLINN)	
10	5	23	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL)	
11	6	17	I LOVE A PARADE SONY CLASSICAL SK 46747* BOSTON POPS (WILLIAMS)	
12	8	13	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2*	JOSE CARRERAS
13	9	21	CINEMA ITALIANO RCA 60706-2-RC* MANCINI POPS (MANCINI)	
14	10	5	THE SYMPHONIC LLOYD WEBBER TELDEC 73742-2* ROYAL PHILHARMONIC (STRATTA)	
15	7	43	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK

● 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. 7

RED SEAL IS RED HOT!

10 new releases from RCA Victor Red Seal arrive in stores in October, and they are RED HOT! Nero may have fiddled while Rome burned, but ITZHAK PERLMAN and PINCHAS ZUKERMAN could have started the fire in an album of duos by Mozart and Leclair (60735-2/4-RC). Fireworks, musical and otherwise, highlight a TCHAIKOVSKY GALA IN LENINGRAD (60739-2/4/3/6-RC) in audio and video formats, while America's hottest orchestra—the Saint Louis Symphony—and conductor Leonard Slatkin perform the music of Walter Piston.

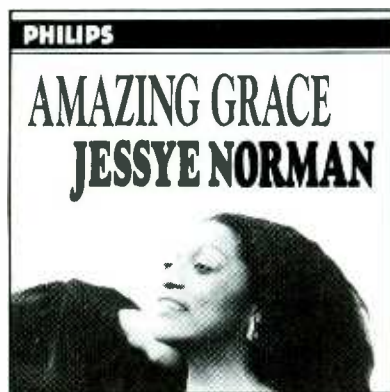
That's not all—Alicia de Larrocha, Sir Colin Davis, Barry Douglas, Evgeny Kissin, Claus Peter Flor, and Vladimir Spivakov are featured in the hottest group of Red Seal releases yet!

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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH 1 week at No. 1
2	2	15	NATALIE COLE ▲ ELEKTRA 61049	UNFORGETTABLE
3	1	13	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
4	4	13	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
5	5	11	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
6	10	7	WYNTON MARSALIS COLUMBIA 47976	UPTOWN RULER
7	8	11	CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
8	11	7	WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MOAN
9	NEW ▶		DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
10	6	13	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD
11	9	13	JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
12	7	23	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
13	13	7	ANTONIO HART NOVUS 3120*/RCA	FOR THE FIRST TIME
14	18	3	JACKIE MCLEAN TRILOKA 188*	rites of passage
15	NEW ▶		MARK WHITFIELD WARNER BROS. 26659*	PATRICE
16	17	5	THE BENNY GREEN TRIO BLUE NOTE 96485*/CAPITOL	GREENS
17	19	3	SONNY SHARROCK AXIOM 848 957*/ISLAND	ASK THE AGES
18	12	17	STAN GETZ EMARCY 838 770*/POLYGRAM	SERENITY
19	NEW ▶		OSCAR PETERSON TRIO TELARC 83306*	SATURDAY NIGHT AT THE BLUE NOTE
20	14	11	MCCOY TYNER ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN
21	15	9	CLEO LAINE RCA 60548*	JAZZ
22	25	3	HERB ELLIS JUSTICE 1001*	ROLL CALL
23	23	3	BOBBY HUTCHERSON LANDMARK 1529*/FANTASY	MIRAGE
24	NEW ▶		MACEO PARKER VERVE 068*/POLYGRAM	MO' ROOTS
25	NEW ▶		STEPHEN SCOTT VERVE 849 557*/POLYGRAM	SOMETHING TO CONSIDER

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	5	THE RIPPINGTONS GRP 9651*	CURVES AHEAD 1 week at No. 1
2	3	5	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK
3	5	5	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
4	1	13	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
5	6	5	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
6	NEW ▶		FOURPLAY WARNER BROS. 26656*	FOURPLAY
7	4	13	CANDY DULFER ARISTA 8674*	SAXUALITY
8	10	17	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
9	13	11	KIM WATERS WARLOCK 2726*	SAX APPEAL
10	16	5	AL DI MEOLA TOMATO 79750*/MESA-BLUEMOON	WORLD SINFONIA
11	14	7	WARREN HILL NOVUS 3117*/RCA	KISS UNDER THE MOON
12	NEW ▶		MIKE STERN ATLANTIC JAZZ 82297*/ATLANTIC	ODDS OR EVENS
13	8	23	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
14	7	23	JON LUCIEN MERCURY 848 532	LISTEN LOVE
15	11	11	MICHEL PETRUCCIANI BLUE NOTE 95480*/CAPITOL	PLAYGROUND
16	9	17	SPYRO GYRA GRP 9642*	COLLECTION
17	19	7	SADAO WATANABE ELEKTRA 61120*	SWEET DEAL
18	NEW ▶		ERIC MARIENTHAL GRP 9655*	OASIS
19	18	9	TONY GUERRERO NOVA 9137*	ANOTHER DAY, ANOTHER DREAM
20	22	3	BLUESIANA II WINDHAM HILL JAZZ 10133*	BLUESIANA II
21	17	21	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
22	23	3	DOTSERO NOVA 9136*	JUBILEE
23	24	3	PHIL SHEERAN SONIC EDGE 80037*	STANDING ON FISHES
24	NEW ▶		ALEX BUGNON ORPHEUS 47979*/EPIC	107 DEGREES IN THE SHADE
25	NEW ▶		NESTOR TORRES VERVE FORECAST 028*/POLYGRAM	DANCE OF THE PHOENIX

○ 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.

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(Continued on page 58)

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NEW PRODUCTS AND SERVICES

(Continued from page 45)

woofer.

LOGIC 2, a large-format, all-digital recording/mixing console, is making its industry debut from **AMS Industries**, a Siemens company based in Bethel, Conn. According to the company, the board features total dynamic automation of all functions up to 256 channels

A PORTABLE analog-to-digital converter is being introduced by **Apogee Electronics Corp.**, Santa Monica, Calif. The **AD-500** converter is a stereo unit with a discreet front end that accepts up to +27 dBu input levels with low distortion and typically 100 dB common mode rejection. Sample rates of 32, 44/056, 44.1, and 48 kHz are provided.

TIMELINE is launching the **Micro Lynx** low-cost machine control system designed to synchronize audio and videotape transports and MIDI. The system consists of a compact rack unit and keyboards, and supports two transports plus MIDI. Slated to ship in November, the system has a suggested list price of about \$2,500.

THE Instant Recall automation system from **JL Cooper Electronics**, Los Angeles, is making its debut. The external system is designed to work with any audio mixing console or as a stand-alone mixer and list prices range from \$750-\$1,500. The company is also presenting its **Mixmaster MIDI** controlled mixer, the **CS-10** control station, two new MIDI line amplifiers, and updated software for its **MAGI** automation system.

SHOWN for the first time at AES is the **EX Series** of power amplifiers that made their debut earlier this year at the **National Assn. of Music Merchants** convention in Anaheim, Calif. (Billboard, Feb. 9).

MEYER Sound Labs, San Francisco, is demonstrating a new generation of its **Source Independent Measurement** system with a live performance by **Windham Hill** jazz artists **Tuck & Patti** Oct. 6 at The Ritz. The concert will also showcase the new **DS-2** arrayable midbass loudspeaker and **USM-1** ultra stage monitor. The

products will also be on display at the company's booth, along with updated versions of its **UPA-1A** and **UM-1A** loudspeakers that work with the **M-1A** control electronics unit.

GENELEC is introducing the **1031A** two-way active monitoring system and presenting its full line of monitors.

TECHNICAL Audio Devices, a division of **Pioneer Electronics**, is introducing the **TL-1801** low-frequency loudspeaker designed for use as either a woofer or subwoofer in multiway systems. Developed using proprietary transducer technology, this is the first TAD driver to employ **Kevlar** fiber cone material.

ALONG with the formation of its professional audio division, **Korg USA** is announcing a digital audio production system called **Sound-Link**. The system combines an eight-track hard disc recorder/editor with an automated digital mixer and provides 110 minutes of recording time at 48 kHz sampling rate, expandable to more than 11 hours. **Rod Revilock** will head up the division, along with **Dave Goldberg** in New York and **Mike Haprov** in Canoga Park, Calif.

A 16-channel version of **New England Digital's DSP** mixer for the **PostPro** line of digital audio workstations is being unveiled. The mixer provides 24-bit mixing and is the first **NED** product to incorporate the com-

pany's **MultiArc** multitasking platform. In addition, the company is reconfiguring its entire **PostPro** line to meet a broader variety of needs.

STUDIO designer/architect **John Storyk** and **Walters-Storyk** in-house CAD consultant **Malcolm Young** developed an AutoCAD-compatible acoustic design program titled **CART** (Computerized Acoustic Ray Tracing). Designed to calculate and graphically display acoustic ray behavior, the process was developed exclusively for in-house use. **Walters-Storyk Design Group** will demonstrate the software at the **AES** convention.

BILLBOARD'S International Recording Equipment & Studio Directory is having its initial distribution at the **AES**. The directories, which include market study information as well as studio listings, are also available for \$37 from **Billboard Directories** in Lakewood, N.J., or by phoning 800-223-7524 or 908-363-4156.

THE new **PD-464** disc-based digital recording/editing system is being introduced by **Otari Corp.'s Digital Systems Group** in Foster City, Calif. The system is expandable from four to 64 tracks in four-track increments. Features include unlimited nondestructive editing, and unlimited cross-fades across any type of edit, individual track slipping, and auto punch in/out.

PROS EYEING NEW-PRODUCT BOUNTY

(Continued from page 47)

walk out with rough mixes on CD."

The open-minded approach recommended by **Sound On Sound** owner **David Amlen** may be the best road to take. "I don't really have any expectations anymore," he says. "I'm going in kind of like the very first time I went to **AES**, hoping to be wowed by something I hadn't previously thought about."

Sound On Sound is in the process of adding a second, **John Storyk**-designed room to its **New York** facility. The new room is slated

to open early next year.

Amlen adds that he would like to see what is going on in areas in which he does not specialize. "Not that I'm planning to do anything connected with it, but I've always had a fascination with film and video and, this time, part of what I'll do is talk to film and video people a little more and try to understand what they do."

The redesigned **Hilton** has **Amlen** optimistic. "I like not having to move from location to location," he says. "This way I can be inundated all in one location, rather than two."

MAJOR GERMAN CAMPAIGN AIMS TO ESTABLISH CASSETTE SINGLE

(Continued from page 4)

Germany is almost three per household. "This means that there must be a substantial potential for the two-track cassette configuration," he says.

The cassette single will be offered at a suggested retail price of 6.95 DM (about \$4) and the campaign is being limited initially to top 30 repertoire.

"We want to see if the consumer takes to the format and we are therefore concentrating on hit product," says **Peter Zombik**, director of the German branch of **IFPI**, the global label trade group. "If the response is good, the participating companies will expand the repertoire to include new releases by established and developing artists."

The German industry is also keen to see whether joint campaigns can succeed in a highly competitive market. It is closely monitoring the results of similar

campaigns in France and Benelux.

However, not all **IFPI** companies are participating in the scheme. Among the abstainers is independent label **Intercord**, whose managing director, **Herbert Kollisch**, is adopting a "wait and see" policy. He says, "We believe that Germany is not an appropriate market for single cassettes, as compared to the U.S. and U.K. But should the campaign have positive results, we are ready to enter the market with the configuration."

As a test operation, **Intercord** is releasing the new Erasure single "Love To Hate You" on two-track cassette.

Supporters of the cassette single campaign are aware that there has long been a resistance in Germany to the cassette format. Cassettes pulled ahead of LPs in terms of unit sales only in 1988, and dealers have traditionally been cool toward the format, part-

ly because of its pilferability.

Also, an attempt to launch the two-track single in neighboring Switzerland some 18 months ago proved unsuccessful.

But in Germany the cassette format enjoyed a nearly 30% increase in unit sales last year, much of the boost coming from the five former East German states where the cassette is the dominant carrier. And in the first half of this year, cassette sales are up a substantial 44% over the first half of 1990.

Says **Gebhardt**, "It is vital that this cassette-single campaign is a success. We really need this configuration, and we intend to do everything possible to get it established in Germany."

George Martin's long and winding career
... see page 48

Billboard® Home Video

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Home Ad-vantage: '90s Vid Tactics Biz Ponders Future Advertising Campaigns

BY JIM McCULLAUGH

LOS ANGELES—Almost two years into its second decade, the once soaring home video industry has begun to scrutinize its consumer advertising tactics more closely.

With the VCR no longer a novelty, once zealous movie renters have become lethargic and indifferent. Business is often said to be "flat."

At the same time, competition for the home entertainment dollar continues to heat up as any number of newer technologies—including new generation video and computer games, Compact Disc-Interactive, CD-ROM, and cable—are gearing up for more attention in the '90s.

Factoring in the recession—the industry's first—how home video shapes its advertising and marketing strategies in the next year or so, according to many observers, may well determine its health and vitality for the rest of the decade.

How those strategies will ultimately be shaped, however, will turn on the resolution of an inherent conflict between the industry's need to combat consumer apathy, and the studios' natural instinct—and even their fiduciary responsibilities to the producers—to focus their advertising and marketing strategies on maximizing revenues on particular titles.

In order to help rekindle America's love affair with renting more videos more often, the Video Software Dealers Assn. is now set to launch an industrywide, generic advertising test campaign during the first quarter of 1992. However, the means of funding a full campaign remains unresolved.

Kevin Wolcott, the Washington, D.C.-based consultant hired by VSDA to implement the campaign says: "It's not an awareness campaign. That's what the studios do. We'll be doing a traffic-building campaign."

VSDA insiders say radio, a seldom exploited medium for home video advertising, will play an important role in the test.

But VSDA's impending campaign—whether it is labeled traffic building, awareness, or a hybrid—is also posing a number of related questions about how the industry advertises and just how effective any of its techniques really are anymore. The industry has changed, say observers, but so have consumers.

Related to the generic ad debate are such topics as:

- Should the studios begin advertising home video more as a "festive social experience" by integrating images of consumers at home or in the

store as part of their ads?

- Should the studios shelve the movie "trailer" formula for home video campaigns and take more daring, alternative, creative approaches?

- Should the Hollywood studios deviate more from "title-specific" advertising for major releases?

- Should a different media mix—apart from TV and print—be used to push home video?

According to sources, the studios remain somewhat cool to participating in a generic ad campaign, preferring to spend dollars against their

Should the studios shelve the movie 'trailer' formula for video campaigns?

own product. To date, only Walt Disney—because of the uniqueness of its product line—has engaged in "brand" awareness with its TV ads.

Central, of course, to any discussion on how the studios advertise home video is the way in which the blockbuster A-title business works.

As a general rule, retailers will buy more copies of a blockbuster rental title if the studios blanket the airwaves just prior to street date and keep advertising long after the title is in the store.

Since the late '80s, broadcast and print media have become the prime vehicles creating and supporting "longer legs" for a major release.

But as many video retailers are quick to point out, since TV ad cam-

paigns are as much designed to hike retailer buying patterns as they are to create consumer awareness, they tend to lack much creative flair.

Typically, say many retailers, studios methodically follow the theatrical trailer paradigm in their home video advertising with only slight variations.

"It happens all the time," says Mitch Lowe, owner of Video Droid, a successful, independent three-store chain in the San Francisco area. "Just prior to order cutoff date, a few customers come in asking about a title. Why? Because they've just seen some pre-street-date advertising a week before the actual street date. They may only represent an infinitesimal amount of your customer base. But you do start thinking that you don't have enough rental copies on hand. Then you bump up your order. That's pretty well planned by the studios the way it happens."

John Thrasher, video merchandise manager for the Sacramento, Calif.-based Tower chain, acknowledges the broadcast ad effort on the part of the studios, but wonders, "Who sees them? Are they all on the David Letterman and Bob Costas early-morning shows? Or 'Good Morning, America,' and the 'Today' show? I know it's costly but let's get the TV ads into some normal time frames. I don't think consumers see them to a great degree."

Lowe says, "I would love [studios] to stress the 'at home' or 'in store' experience more. You need to differentiate home video more from the theatrical release."

He recalls a Paramount spot sever-

(Continued on next page)

LIVE Fit To Stretch Limits Of Special-Interest Programming

LOS ANGELES—LIVE Home Video plans to step up its special-interest video involvement both in terms of funding productions and making acquisitions.

The recent acquisition of the Vestron catalog—which includes the well-respected National Geographic, Nova, and Audubon series, has considerably broadened the company's nontheatrical offerings in the educational, sports, physical fitness, comedy, and music areas.

At the same time, the company has created the new post of director of production and acquisitions, filling it with Catherine Allin-Cruce, who comes from the Phoenix-based Achievement Video Network, where she was VP of product development overseeing video acquisitions and development.

According to Ronna Wallace, senior VP of production and acquisi-

tions, expanding the special-interest area has "been part of a long-term business plan. Originally, the company was focused on strong theatrical features, as well as putting the children's video line, Family Home Entertainment, on the map.

"We've done both those things, as well as build a strong marketing and distribution mechanism," she adds.

She also points out that LIVE has been consistently cultivating the sell-through market, as evidenced by last holiday season's success with Family Home Entertainment product.

"The next logical area from an acquisitions and marketing point of view was special interest," she says. "We've increased staff in all areas so special-interest will be given full attention."

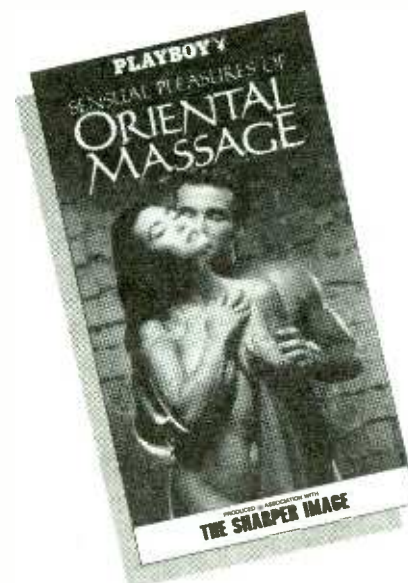
Another example of increased staffing is the recent addition of Beth Bornhurst, formerly head of specialty merchandise, including video, with the Waldenbooks chain. Bornhurst joined LIVE recently as

(Continued on page 62)



WALLACE

PRESS HERE.



Playboy's Sensual Pleasures of Oriental Massage. A soothing journey into the art of touch for couples. It's the third in our best-selling massage collection, and sure to stimulate your sales! Order Code: PBV0703.

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'Slick' Move. New Line Home Video kicks off its "City Slickers" video release campaign by presenting a check for \$50,000 to actor Billy Crystal and to the Comic Relief foundation. Shown at a Los Angeles press conference, from left, are Michael Karaffa, senior VP of sales and marketing, New Line; Stephen Einhorn, president, New Line; Crystal; and Bob Zmuda, Comic Relief president. "Slickers" will hit the the street Dec. 4.

HOME VIDEO INDUSTRY LOOKS TO AD TACTICS FOR FUTURE SURVIVAL

(Continued from preceding page)

al years ago where the camera was the salesman's eye as numerous consumers come into a store asking for the latest "Star Trek" release. Finally, actor James Doohan, who plays Scotty in the series, enters and requests the title.

"Somehow," says Lowe, "when studios bring in celebrities to their ads it seems that customers remember them more. It's more special, not a second-class experience. It's too easy to pass on the same thing that was done in the theater to video marketing."

Notes industry analyst Bob Alexander of New York-based Alexander & Associates: "My guess is that so much work is done on the theatrical trailer that it captures what the studio wants to say about the film. They got it right to begin with. It's the nature of the beast that advertising is title specific, whether in movies or on video."

"Advertising movies as a festive social experience? The studios might do it. But it's not how they make money. They make money by selling more copies of movies to video stores. Hollywood builds stars, recognition, and promotion. That's been at the heart of the business for 30-40 years. I would not expect to see that change a lot."

Yet he does agree that the "more times we treat the home video market as its own, the better off we are and the more sophisticated it will be-



Kurt Russell, left, and William Baldwin in MCA/Universal Home Video's "Backdraft." "We are trying to sell a visual experience," says MCA/Universal's Andrew Kairy. "We need to communicate it that way. It's imperative that we show quick memorable things that consumers can recall."

come. The [rental] industry doesn't do that much creative advertising as we do rely on the theatrical release to carry us into the video market."

Says MCA/Universal Home Video marketing VP Andrew Kairy, "Sell-through lends itself more to creativity because more often than not you have a promotional partner. You're complementing one another's advertising and you try to match creatives as much as possible. A classic example of that now is 'Home Alone.'"

On the rental side, however, he notes, it is more a "title specific" business. "We're all a function of product. And it's imperative we get a return on investment as to what we are do-

ing at one time."

With the studio's most current rental release, "Backdraft," he says, "We are trying to sell a visual experience. We need to communicate it that way. It's imperative that we show quick memorable things that consumers can recall. It's important we hit those points that refresh people's memory with the experience of the first time."

Says Ron Castell, senior VP of Blockbuster Entertainment, the largest U.S. consumer video store: "Studios tend to show clips because that's what people want to see; that's what you identify with. The studios don't look at their job to create a 'home vid-

eo experience.' What they are saying is the movie is here. It's not up to Colgate or Crest to tell you that going to the drug store is good. They say we have this product and it's probably available everywhere. It comes down to what the role each player has—studio, supplier, and retailer."

Blockbuster TV ads, he says, often show families coming in to experience the store and then leaving with several tapes. "But that's our role," he says.

Speaking to the creative content of home video advertising, Castell says a movie is "not a piece of soap that's a parity product. Every movie is discrete with different ingredients. You're not picking between five soaps or five fast-food places. In a sense, every movie is a brand unto itself. The film itself provides the creative elements."

"For home video," he continues, "advertising on the tube is great. It sells imagery. That's what motion pictures are. For the last 30 years guys have been coming into the business trying to change the way it should advertise. But they still end up showing clips. There may be other ways to do it, such as testimonial ads, but movies are not fungible."

Says Ira Mayer, president of EPM Communications Inc., producer of the EPM Entertainment Marketing Con-

ference and publisher of Entertainment Marketing Letter and The Licensing Letter: "The movie industry has tried to come up with promotions and advertising campaigns that would promote more moviegoing for a long time. A number of movie chains are strongly behind the idea. But the Motion Picture Assn. of America is saying, 'why?' Paramount doesn't want to promote Disney's movies. I don't think there's a whole lot of promise for generic campaigns for either theatrical or home video unless you've got a Valentine's Day promotion and you can put together four or five films. I don't think you can do it on new releases."

Like many other observers, he also notes that there are "a number of legitimate reasons" why home video picks up, by and large, the same campaign as theatrical, including production cost considerations, a carryover 'familiarity factors' effect, and the desire to take advantage of an umbrella campaign.

"To the extent that synergy exists anywhere in the world, that's one aspect of it," he says.

"The studios have to look at in the sense of where are those advertising dollars spent best," he continues. "On something generic or on a specific title, to maximize the sales of that par-

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VSDA Meets With Screening Success

ADD VSDA VALUE: With the regional Video Software Dealers Assn. fall meetings in full sway, many retailers are pushing programs that have a good deal of excitement and value, says Rick Veingrad, head of the South Florida Chapter and of three-store Video Connection in Miami.

An example is the Oct. 16 meeting at the Movico, a local theater often used by film critics. "We're screening 'Highlander II,' a movie that hasn't been released theatrically yet, and we hope to have a couple of stars from the film on hand also," says Veingrad. A previous meeting drew 125 people when the chapter presented a panel of 10 studio and distributor execs... The Los Angeles Chapter boasted one of its best turnouts for a recent meeting at Walt Disney Studios with a showing of "Fantasia" as a main attraction.

According to Linda Plaks, president and head of single-store Moorpark Video, the chapter will donate material to the video library at the Tarzana Regional Medical Center, which deals with terminal cancer patients. Admission to the chapter's Nov. 20 "Twelve Days Of Christmas" event at the Sheraton Universal Hotel will be one donation videocassette. The chapter is also working now on its Oscar party, following the initial success of one in March.

HOT-SEAT SESSION: "Ask him anything," even why the warehouse clubs get such juicy deals on sell-through. That was the billing for Richard Cohen, executive VP worldwide for Disney, when he was introduced by Jim Beaumont, district sales director and an associate member of the Los Angeles VSDA chapter, at the Sept. 25 meeting on the Disney backlot in Burbank, Calif. With mike in hand, Beaumont roamed the vast main screening theater, "where Walt Disney himself" viewed "Fantasia" in 1940.

On the warehouse-club front, Disney is initiating a program that will curtail or eliminate "the false racks," firms that receive a discount but do not perform the

functions required of rackjobbers, Cohen explained.

Of all the topics that came up, Cohen was pushed hardest on pay-per-view. Noting that PPV is not currently a big threat, he was asked to project on whether the window of protection for stores would change if PPV became more popular. "There are a lot of ifs," he said, but he emphasized that the studios' objective is to maximize revenues. Home video is "by far" the most important source of revenue now, "two times, three times" that of theatrical, "depending on how you do calculations," he said. "Simply as a matter of self-interest and self-preservation, the film companies would be suicidal and stupid to damage something as valuable as the home video industry. Every new technology for the past 40 years—television, cable, satellites, video, PPV—[has presented the question], is there a way to deliver films through the new technology without cannibalizing, without reducing, without damaging existing revenue streams. So PPV is interesting to the studios only insofar as additional business; its worse use would be cannibalizing other busi-



by Earl Paige

ness."

LASERDISC FUTURE: One of the most touchy questions for Cohen was when Disney would end its laserdisc licensing pact with Image Entertainment and commence distributing on its own. "I really shouldn't address that issue," said Cohen. "The terms of the agreement are too complicated. I will say it's a finite period." Cohen added that the format's future is much brighter "than the way it looked two years ago. We feel it was artificially constrained" by high-priced hardware. "Now there are more attractive prices."

MORE LASER: The laserdisc gets another shot with the entry of primarily music-oriented Bassin Distributors in Miami, according to Bunky Wilson, VP of sales for the giant one-stop. "It was like a natural for us,"

(Continued on page 68)

NEWSLINE

Republic's 'Cadence' Marches Into Firm's Record Book For Pre-Orders

Republic Pictures Home Video reeled in record orders for "Cadence," a title starring Charlie Sheen, which arrived in video stores Oct. 3. According to Steven Beeks, executive VP of Republic Pictures Corp. and president of the Home Entertainment Group, pre-order sales of video and laserdisc units were 155,000, the largest number for any title since the home video division was formed in 1985. The company is supporting the tape with a \$2 million marketing campaign, including TV and radio advertising.

Wood Knapp's New 'Direct' Approach

Wood Knapp & Co. says it has formed Wood Knapp Direct Inc., a direct-response division, while at the same time acquiring the assets of New York-based cataloger Special Interest Video. Among assets acquired by Wood Knapp are a mailing list containing the purchasing patterns and consumer profiles of more than 250,000 active video buyers, videocassette inventory, all rights to the catalog, and the use of the SI Video name and logo. According to Betsy Wood Knapp, president of CEO of Wood Knapp & Co., the acquisition will expand Wood Knapp's special-interest video marketing efforts. Wood Knapp, formed in 1986, has accumulated 200 special-interest video titles of its own, including fitness tapes from Angela Lansbury and Rita Moreno. The company recently formed a production entity, Wood Knapp Productions.

Ms. Smith Goes To Europe On Promo Jaunt

Health and fitness queen Kathy Smith recently went to Europe to promote her Media Home Entertainment "Workout" tapes. Screen Entertainment Ltd., based in the U.K., has licensed the "Kathy Smith's Workout" series from Media Home Entertainment for distribution in the U.K., Ireland, Denmark, Norway, Iceland, Sweden, and Finland. Three tapes, all available now, will be promoted, including "Kathy Smith's Starting Out," "Kathy Smith's Fat Burning Workout," and "Kathy Smith's Pregnancy Workout." Smith's tapes have also been licensed for distribution in Japan as Media is looking to expand distribution into additional foreign markets.

VSDA Preps Houston 'Magic' Video Expo

The Video Software Dealers Assn. will hold the fifth of its six 1991 "Be Part Of The Magic" video expos Oct. 13-14 at the J.W. Marriott Houston Hotel Galleria in Houston. Among the highlights will be seminars on loss prevention, hosted by Commtron safety and security expert Mike Cavett, and employee motivation, led by Steve Hart of the Entertainment Co. Call VSDA at its new headquarters in Moorestown, N.J., for more information.

CBS/Fox Knows Nike: 2 Team For Bo Jackson Vid

BY JIM McCULLAUGH

LOS ANGELES—CBS/Fox Video and Nike have joined forces to create "Bo Knows Bo: The Bo Jackson Story."

The tape is the first-ever production of Nike Sports Entertainment, a new division of the Beaverton, Ore.-based athletic-shoe and sportswear manufacturer. The tape also marks the beginning of a long-term relationship with CBS/Fox Video.

According to Sal Scamardo, marketing manager for CBS/Fox Video, the 45-minute tape will be released Nov. 27 at a suggested list price of \$19.98.

Both CBS/Fox and Nike will support it through advertising and promotional efforts, as the tape will be marketed through CBS/Fox Video as well as Nike's sports-apparel channels.

"It's an integrated campaign," says Scamardo. "It's a combination of heavy promotion with print advertising and in-store, including theatrical posters and counter cards, while Nike is putting together a print campaign in publications such as Entertainment Weekly, Rolling Stone, The Sporting News, and Sports Illustrated For Kids."

Jackson will make cable and network TV appearances on behalf of the videocassette. "It will seem like Bo is all over the place promoting this project," says Scamardo.

From a programming perspective, C.J. Howe, director of sports impressions for Nike, says the tape "begins where our family-reunion commercial with Bo ended—the spot with the different Bo's. At the end of the commercial, Bo comes in as a director. With the video, we pick up from that point and go forward."

The biographical video, she says, shows Jackson playing a sports writer who interviews the different Bo's. In turn, Jackson's life story is told. Howe says the program, which has a professional look, is contemporary and will have a "strong entertainment quality."

"It's not just another sports highlight tape," adds Scamardo. "It's an entertainment product, whether the viewer is into sports or not. That's why video specialty stores should make room for it. The demand will be there."

Narrated by sportswriter/broadcaster Dick Schaap, the tape also features footage from Jackson's career, including his days at Auburn Univ. and his professional football and baseball stints with the Los Angeles Raiders football team, and Kansas City Royals and Chicago White Sox baseball franchises.

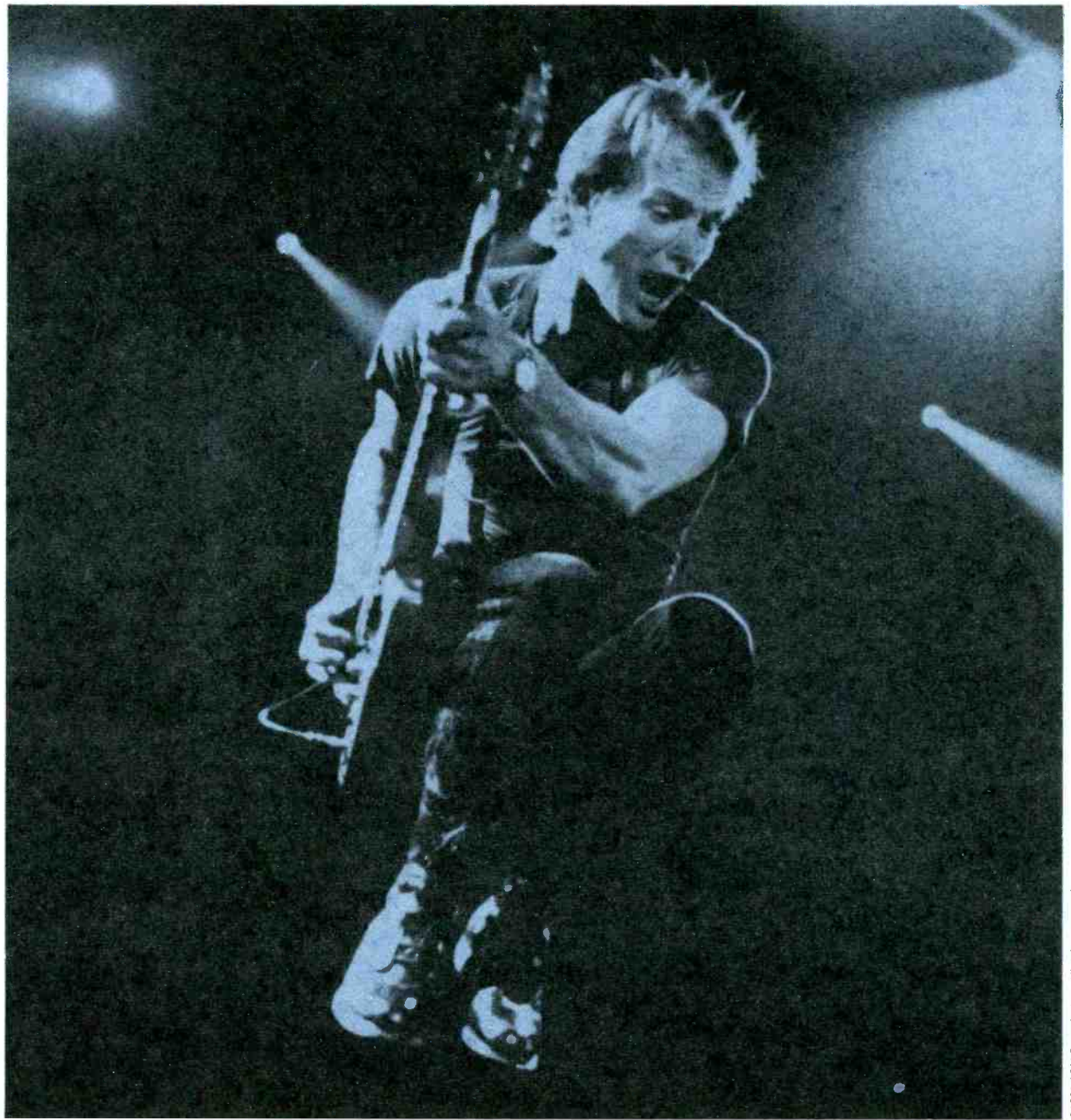
Newton says Nike's commercial presence on the tape will be "low key," as the introduction will remind viewers of a past Bo Jackson Nike commercial while the end of the tape will feature a 30-second commercial of the latest Jackson Nike spot, which features dancers and singers.

Howe says the new Sports Entertainment division of Nike plans to do more programs with athletes for home video.

NOW EVERYONE CAN ENJOY STING FROM THE BEST SEATS IN THE HOUSE!

STING

THE SOUL CAGES



CONCERT

[75026-1742-3; 83603-8411-1]

Last May 10,000 fans were captivated by Sting and The Soul Cages band at Staten Hall in The Hague, Netherlands. Captured with eight cameras by director Larry Jordan, the performance includes hits from Sting's solo albums, his days with The Police, and some surprising cover songs.

90 minutes • Audio mixed by producer Hugh Padgham • Available on VHS and laser disc • Street date October 8



MUSIC VIDEO REVIEWS

Public Enemy, "Tour Of A Black Planet," Def Jam/Sony Music Video, 65 minutes, \$19.98.

Released simultaneously with the rappers' new album, "Apocalypse '91: The Enemy Strikes Black," this hour-long program contains three new clips plus earlier videos, live segments, and ample interview footage. It follows the group's platinum long-form, "Fight The Power—Live."

The tape was directed by "Yo! MTV Raps" producer Moses Edinborough and produced by Debra Bolling for Griot Filmworks. Aside from being well-shot, well-edited, and well-paced, it carries a social message of black empowerment delivered with unquestionable conviction. Group leader Chuck D opens the video with the statement, "What I am is a dispatcher of information. Rap is communication, so if we can communicate to a lot of people who's who and who's important in our community, I

think that's what we're here for."

The rest of "Tour" proves Chuck ain't kidding. He's got plenty to say, and he's gonna put it in your face.

The group's posture is undeniably militant and provocative. For instance, group member Sister Souljah says to a TV talk-show audience, "Black people have the power. I refuse to give the power to white people, whether they have it or not. We can win."

On the other hand, Chuck D professes unity among people of all races in the much-touted collaboration with Anthrax, "Bring The Noise," which has split time on MTV between "Headbangers' Ball" and "Yo! MTV Raps."

The rappers also deserve plenty of credit for showing the viewer the dark side of their own story. Headlines alleging anti-Semitism by the group members are flashed across

(Continued on page 64)



LIVE Action. Madonna expresses herself in the controversial film "Truth Or Dare," set for Wednesday (9) release by LIVE Home Video at \$92.95.

LIVE FIT TO STRETCH LIMITS OF SPECIAL-INTEREST PROGRAMMING

(Continued from page 59)

director of special markets.

Apart from the Vestron acquisitions, LIVE itself had been cultivating the nontheatrical field with such recent programs as hockey superstar Wayne Gretzky's "Above And Beyond."

But Wallace agrees that the

"amazingly strong Vestron catalog widens our offerings in special-interest considerably. Now we want to add to that catalog in two major areas with strong, durable catalog product and the new creative hits."

Wallace says that LIVE will continue to focus on the five major sub-

ject areas of educational, sports, physical fitness, comedy, and music.

"We'll be doing a lot of production funding," she adds, "in terms of original programming, particularly in the areas of health, physical fitness, sports, and exercise. In terms of series like National Geographic or Audubon, there will be more acquisitions. We'll do a mixture of both, whatever is required."

While LIVE picked up a number of music-based titles from Vestron—including longforms featuring such artists as the Rolling Stones, Elton John, Michael Jackson, Bette Midler, Billy Idol, and Queen—Wallace says the least emphasis will be placed on music because "that's the most tied-up rights business there is now. There are some rare occasions where a group is so big it retains its own rights so there is some opportunity for us. But that's not normally the case. I think we are set up to distribute a music title very well. But that business is a lot more difficult from the acquisitions side."

She also points out that the record labels have increasingly staked out that area for themselves, effectively shutting out traditional home video suppliers.

Currently, says Wallace, LIVE is working on "several special-interest projects which are very large in nature. We're really looking at a few key titles which will put on the map in the same way a number of key titles put Family Home Entertainment on the map."

Wallace says the special-interest business, particularly in the areas of exercise, health, and fitness is like the "publishing business, where there is a continuing desire on the part of consumers for fresh product. "There are always changing ideas and changing trends. In many ways, special-interest is still a new business where you can develop programs that no one has thought of before. There's still room for new areas of programming."

Wallace says LIVE hopes to have between one and three new titles per quarter in the area of original programming.

JIM McCULLAUGH

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FOR WEEK ENDING OCTOBER 12, 1991

Top Music Videos™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	25	3	GETT OFF Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
2	1	9	GARTH BROOKS Capitol Video 40023	Garth Brooks	SF	14.95
3	2	53	THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	LF	24.95
4	3	9	PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98
5	6	3	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
6	NEW		UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	12.98
7	4	17	PHOTOGRAFFITTI PolyGram Music Video 75026 17140-3	Extreme	SF	14.95
8	5	11	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
9	15	3	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
10	9	7	O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	Ice-T	LF	16.98
11	7	45	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
12	12	5	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.95
13	NEW		THE SOFT PARADE The Doors Video Company MCA/Universal Home Video 81097	The Doors	LF	19.95
14	13	3	VIDEO SCRAPBOOK 1991 Giant/Warner Reprise Video 3-38265	Color Me Badd	SF	14.98
15	8	17	WELCOME HOME HEROES ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
16	16	3	HARVEST OF SEVEN YEARS Warner Reprise Video 3- 38265	k.d. lang	LF	19.98
17	10	5	PRIME CUTS Castle Music Pictures PolyGram Music Video 083631	Alice Cooper	LF	19.95
18	11	17	COMING OUT OF THE DARK SMV Enterprises 19V- 49088	Gloria Estefan	LF	19.98
19	18	33	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
20	NEW		SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF	15.99
21	27	5	SUMMERTIME & OTHER HITS Jive/Zomba Video 41002	D.J. Jazzy Jeff	LF	16.95
22	20	5	GUY MCA Music Video 10326	Guy	LF	14.95
23	NEW		STRANGE BREW A*Vision Entertainment 50257	Cream	LF	19.98
24	28	118	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
25	22	13	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
26	14	41	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
27	30	19	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98
28	NEW		FOREVER AND EVER Warner Reprise Video 38257	Randy Travis	LF	19.98
29	NEW		THIS FILM IS ON Warner Reprise Video 3-38254	R.E.M.	LF	19.98
30	17	17	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98

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

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Ingram Arrives On Sacramento Distrib Scene

LOS ANGELES—Ingram Entertainment has opened a second front in the California distributor wars, unveiling a new, full-shipping branch in Sacramento. The LaVergne, Tenn.-based wholesaler now has 12 full-service branches and three will-call-only locations.

Ingram's arrival in Sacramento—where it will go up against VPD, which is based there, and a branch of the newly merged Major Video/Video Trend—is another jolt to home video distributors up and down the West Coast where competition has been increasing for the past year. Ingram had already established itself in the Southern California market.

In the past year, for example,

*Competition has
been increasing
for the past year*

VPD added three branches in California, but recently shut one of them down in what appears a continuing distributor blood bath, to quote one other source.

Most wholesalers in California trace the roots of the scramble to Des Moines, Iowa-based Commtron Corp., which had branches in Van Nuys and Santa Ana for years before moving into Ontario, where VPD had traditionally held forth.

At the same time, Ingram expanded in 1990 from a branch in Walnut and one at LAX Airport to a will-call outlet in Buena Park.

In quick succession, ETD came up from San Diego and opened a large branch in Santa Fe Springs while VPD opened a few blocks away from Commtron in Santa Ana (the branch VPD just shuttered). Sacramento-based VPD also opened new branches in San Jose, San Diego, and Redmond, Wash., near Seattle, to add to its older outlets in Long Beach and Ontario.

Only one distribution firm, Baker & Taylor, has stuck to its original representation in California, a single branch in Sunland.

The most recent expansion saw Video Trend open a branch in Chatsworth, prior to its acquisition by Major Video Concepts.

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Promotions Distributor Services	RCA/Columbia Pictures Home Video
Rhino Home Video	Sony Music Video
West Coast Video Duplicators	

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New CD-ROM Releases Display Format's Potential

INTERACTIVE VIDEO: Warner New Media and Voyager Co. have three new CD-ROM releases—"A German Requiem," "Mozart: The 'Dissonant' Quartet," and "Franz Schubert: The 'Trout' Quintet"—that illustrate the potential of this new optical format, a close cousin to laserdiscs and compact discs. This year and next will see a major push behind CD-ROM, which offers interactivity with audio and video programs, and is read by a CD-ROM drive in-

LASER SCANS

by Chris McGowan

side or connected to a personal computer (Billboard, April 27). CDTV and CD-I are similar formats, although they are played on dedicated hardware that hooks up to a television set; both are also being aggressively marketed in 1991.

Warner's latest release, "A German Requiem," is a double-disc title retailing for \$66. To be played, it requires a Macintosh PC with at least 1MB of memory, and a compatible CD-ROM drive. The title includes a complete, nearly 70-minute performance of the Johannes Brahms piece, with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus. Included are the complete English and German texts of the choral work, two "real-time" analyses of the music, a "Requiem timeline," a full index, and glossary.

In addition, 50 "excursions" offer biographical, historical, and musical insights into the "German Requiem." All of these features are interactively accessible during the program. Voyager has just launched "Mozart: The 'Dissonant' Quartet" in

CD-ROM and CAV laserdisc/CD-ROM editions in late September. The CD-ROM version retails for \$59.95, plays on a Macintosh with a compatible CD-ROM drive, and includes a performance of the quartet by the Angeles Quartet. A scholarly audio commentary, biographical information, extensive graphics, and an on-screen music glossary are among the features that accompany the music and provide interactive possibilities.

The CAV laserdisc/CD-ROM edition (\$149.95) of the title includes all the above features, and also has visuals of the Angeles Quartet's performance, plus audio/visual demonstrations of all terms in the CD-ROM glossary section.

It, too, requires a Macintosh, but IBM-compatible versions for both editions will be released later.

Voyager will also bow a CLV laserdisc of the "Dissonant Quartet" that includes the performance and audio commentary.

Due this week from the label is the CD-ROM "Franz Schubert: The 'Trout' Quintet" (\$59.95), which will feature a performance by Elisabeth Leonskaja and the Alban Berg Quartet, and extensive interactive features. Coming in 1992 from Voyager are three other CD-ROMs: "Richard Strauss: Three Tone Poems," "Heart And Soul: A CD Companion," and "Dvorak: Symphonic No. 9—From The New World."

The Santa Monica, Calif.-based label has previously released the CD-ROM titles "Igor Stravinsky: The Rite Of Spring CD Companion" and "Ludwig Van Beethoven: Sym-

(Continued on page 66)



'Doors' Opening. MCA executives and ex-Doors keyboardist Ray Manzarek celebrate the Sept. 12 video release of "The Doors: The Soft Parade—A Retrospective" at Noa Noa in Beverly Hills. Shown, from left, are Louis Feola, executive VP of MCA/Universal Home Video; Manzarek; and Robert Blattner, president of MCA Home Video.

MUSIC VIDEO REVIEWS

(Continued from page 62)

the screen, along with damning comments from the general public. The result is a candid documentary, warts, glitches, controversy and all.

"Tour Of A Black Planet" includes, in addition to the P.E./Anthrax duet, two other new clips, "Get The F-k Outta Dodge" and "Can't Truss It," the leadoff single from the current album. Also included are "911 Is A Joke," "Brothers Gonna Work It Out," and "Anti-Nigger Machine."

Awareness of the group is especially high these days given the album release and a Sept. 28 appearance on the season premiere of NBC-TV's "Saturday Night Live." Followers of the acclaimed rappers are certain to want to own this tape.

PAUL VERNA

Billboard®

FOR WEEK ENDING OCTOBER 12, 1991

Top Videodisc Sales™

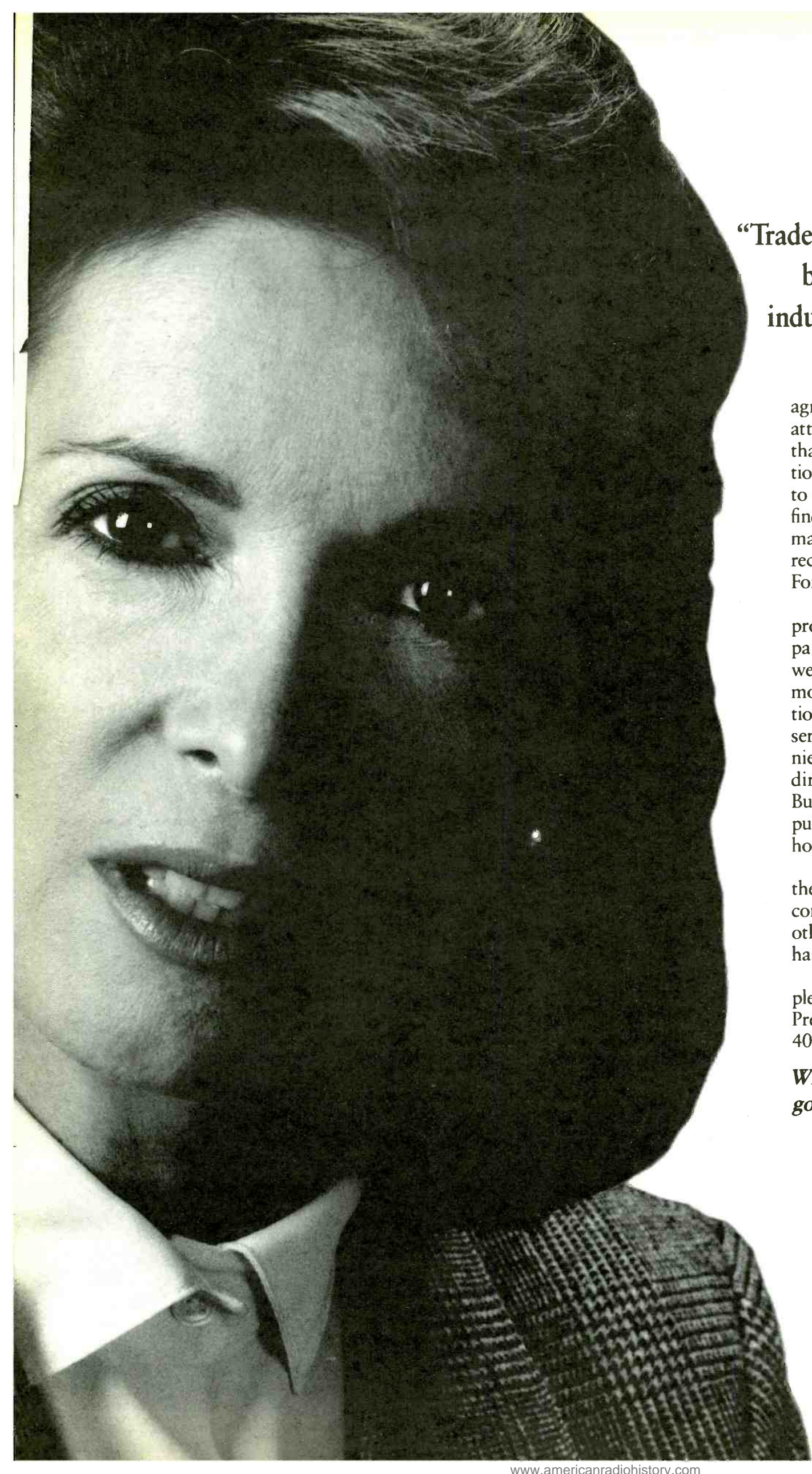
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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	5	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
2	2	16	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
3	NEW ▶		STAR TREK COLLECTOR'S EDITION GIFT SET	Paramount Pictures Pioneer LDCA, Inc. LV12954-7WS	William Shatner Leonard Nimoy	1991	NR	149.95
4	10	3	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/JA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
5	5	13	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
6	9	27	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
7	4	11	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
8	6	7	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	34.98
9	3	7	AWAKENINGS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
10	21	3	PINK FLOYD: THE WALL	MGM/JA Home Video Pioneer/Image Ent. ML102214	Bob Geldof	1979	R	24.98
11	7	18	PREDATOR	FoxVideo Image Entertainment C1515-85	A. Schwarzenegger	1987	R	39.98
12	11	7	THE RUSSIA HOUSE	MGM/JA Home Video Pioneer/Image Ent. ML102229	Sean Connery Michelle Pfeiffer	1990	R	29.98
13	NEW ▶		THE HARD WAY	Universal City Studios MCA/Universal Home Video 41079	Michael J. Fox James Woods	1991	R	34.98
14	8	9	EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
15	NEW ▶		PREDATOR 2	FoxVideo Image Entertainment 1853	Danny Glover Gary Busey	1990	R	39.98
16	19	3	THE WAR OF THE ROSES	FoxVideo Image Entertainment C1856-85	Michael Douglas Kathleen Turner	1989	R	69.98
17	15	9	L.A. STORY	Live Home Video Image Entertainment ID8246IV	Steve Martin Victoria Tennant	1991	PG-13	39.95
18	16	3	STAR TREK II: THE WRATH OF KHAN♦	Paramount Pictures Pioneer LDCA, Inc. LV1180-WS	William Shatner Leonard Nimoy	1982	PG	34.95
19	RE-ENTRY		STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044-WS	William Shatner Leonard Nimoy	1989	PG	34.95
20	25	3	STAR TREK: THE MOTION PICTURE♦	Paramount Pictures Pioneer LDCA, Inc. LV8858-2WS	William Shatner Leonard Nimoy	1979	G	39.95
21	23	5	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R	29.98
22	NEW ▶		THE ADVENTURES OF ROBIN HOOD	MGM/JA Home Video Pioneer/Image Ent. ML101377	Errol Flynn Olivia de Havilland	1938	NR	24.98
23	18	25	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
24	12	5	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R	29.98
25	14	15	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum 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 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 (Tri-Star)	7,067,908	1,214 5,822	1	7,570,360
2	Necessary Roughness (Paramount)	6,513,130	1,695 3,843	—	6,513,130
3	Deceived (Buena Vista)	4,316,719	969 4,455	—	4,316,719
4	Freddy's Dead (New Line)	3,422,098	1,860 1,840	2	26,896,857
5	Dead Again (Paramount)	1,913,758	940 2,036	5	30,154,775
6	Late for Dinner (Columbia)	1,654,176	1,013 1,633	1	6,193,015
7	Terminator 2: Judgment Day (Tri-Star)	1,252,960	1,312 955	12	195,572,034
8	Doc Hollywood (Warner Bros.)	1,143,292	1,465 780	8	50,249,492
9	Robin Hood (Warner Bros.)	1,116,435	1,177 948	15	159,282,457
10	Rambling Rose (New Line Cinema)	1,105,468	227 4,870	1	1,550,973



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VIDEO PEOPLE

Janis Durr, formerly director of national accounts, has been promoted to VP, distributed video lines, at Uni Distribution Corp. in Los Angeles. At the same time, **Dan Gant**, formerly Uni regional video director, Midwest, has been promoted to director of national sales, video, while **Gary Pogachar**, formerly sales representative, Midwestern region, has been named regional video director, Midwest.

Karen Daniel has been promoted to director of Hanna-Barbera Direct Marketing in Los Angeles. The new division, formed last March, is the in-house direct-marketing organization of Hanna-Barbera Productions Inc., which is designed to implement all direct-marketing programs utilizing Hanna-Barbera Home Video product with possible additions from other Hanna-Barbera divisions. Daniel had been manager of advertising/marketing for Hanna-Barbera Home Video.

Mel Layton has been appointed senior VP, acquisitions and production, for Republic Pictures Corp. in Los Angeles. He had been VP of acquisitions.

Terry Moloney, formerly an in-house creative executive with Walt Disney's Buena Vista Home Video division, has departed to start Proletariat Creative, a full-service advertising, design, and creative consulting agency in Los Angeles.

Russ Kamalski, formerly VP of special markets, has been promoted to VP of marketing for Media Home Entertainment, Los Angeles. At the same time, **Judy McGuinn**, formerly head of domestic publicity and promotion, is upped to VP of communications and international sales. Also, **David Bergantino**, who joined Media last January from MCEG/ Virgin Vision, has been promoted to communications manager.

LASER SCANS

(Continued from page 64)

phony No. 9 Companion" (\$99.95 each).

MGM/UA WILL launch "Delirious" with John Candy on disc in December for \$24.98, as well as "The Bette Davis Collection" (four-film boxed set, \$99.98), which includes the movies "In This Our Life" (1942), "The Great Lie" (1941), "A Stolen Life" (1946), and "Dangerous" (1935). Also from MGM/UA that month: "Quo Vadis" (restored, \$39.98); "Little Women" (\$34.98); "The Long Goodbye" (widescreen, \$34.98); King Vidor's "The Big Parade" (\$39.98); "The Wonderful World Of The Brothers Grimm" (widescreen, \$34.98); "That's Entertainment, Part II" (partial widescreen, partial CAV, \$49.98); and the laserdisc exclusives "Moonfleet" (widescreen, \$34.98), directed by Fritz Lang, and "The Prodigal" (widescreen, \$34.98), with Lana Turner.

MUSIC VIDEO: Pioneer Artists has four new titles ready for the fall: "Whitney Houston: Welcome Home Heroes" (\$34.95) and "Sinead O'Connor: The Year Of The Horse" (\$29.95), both due in October; and "Duran Duran: Arena" (\$24.95) and "Jesus Jones: Big In Alaska" (\$29.95), due in November.

Warner Reprise will launch "K.D. Lang: Harvest Of Seven Years" (\$29.98) and "Randy Travis: Forever" (\$24.98) in October, while **Warner Home Video** is releasing "Woodstock: Lost Performance" (\$34.98) that month as well. The latter title has performances by Joan Baez, Crosby, Stills & Nash, Janis Joplin, and Richie Havens from the legendary concert that were not included in the film "Woodstock."

In November, **Teldec** will release "Music Of The Night: Jose Carreras Sings Andrew Lloyd Webber" (\$49.97); the Richard Strauss opera "Salome" with Berlin's Deutsche Opera and singer Catherine Malfitano (\$39.97); and three Christopher Nupen films—"Modest Mussorgski: Pictures At An Exhibition," "Here To Make Music," and "The Ghost" (\$34.97 each).

WARNER is launching "Guilty By Suspicion" on laserdisc Nov. 6. Directed by Irwin Winkler, the drama starring Robert De Niro, Martin Scorsese, and Annette Bening delves into the tragic period of Hollywood blacklisting in the '50s. Several victims of the communist witch-hunting of that era play characters in the movie. The disc retails for \$29.98 (the day-and-date VHS edition is \$92.99).

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	6	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
2	22	2	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
3	2	44	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
4	4	22	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	3	8	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
6	6	4	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
7	5	25	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
8	13	2	PRINCE AND THE N.P.G.: GETT OFF	Warner Reprise Video 38259	Prince And The N.P.G.	1991	NR	14.98
9	9	72	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
10	12	52	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
11	10	25	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
12	8	6	PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
13	7	50	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
14	RE-ENTRY		GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
15	15	13	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
16	20	3	STAR TREK: ENCOUNTER AT FARPOINT	Paramount Pictures Paramount Home Video 40270-721	Patrick Stewart Jonathan Frakes	1987	NR	19.95
17	11	10	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
18	14	52	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	16	4	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	99.98
20	19	13	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
21	23	36	DUMBO◆	Walt Disney Home Video 24	Animated	1947	G	24.99
22	18	8	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
23	34	7	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	99.95
24	33	3	STAR TREK: THE NAKED NOW	Paramount Pictures Paramount Home Video 40270-103	Patrick Stewart Jonathan Frakes	1987	NR	14.95
25	39	3	STAR TREK: CODE OF HONOR	Paramount Pictures Paramount Home Video 40270-104	Patrick Stewart Jonathan Frakes	1987	NR	14.95
26	28	28	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
27	24	21	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
28	35	2	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	12.98
29	37	50	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
30	17	54	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
31	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: MORGAN FOX	Playboy Home Video HBO Video 90624	Morgan Fox	1991	NR	19.98
32	RE-ENTRY		BILL & TED'S EXCELLENT ADVENTURE	New Line Home Video RCA/Columbia Home Video 8741	Alex Winter Keanu Reeves	1988	G	19.95
33	21	6	MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
34	RE-ENTRY		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.99
35	29	20	THE MIND'S EYE	Miramir MPV6001	Computer Animated	1991	NR	19.95
36	32	5	PLAYBOY: SECRETS OF MAKING LOVE	Playboy Home Video HBO Video 90477	Various Artists	1991	NR	29.98
37	27	179	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
38	25	264	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
39	NEW▶		K.D. LANG: HARVEST OF SEVEN YEARS	Warner Reprise Video 3-38265	k.d. lang	1991	NR	19.98
40	NEW▶		KATHY SMITH'S INSTANT WORKOUT	Media Home Entertainment FoxVideo M032835	Kathy Smith	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. ◆ IFA 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. ◇ IFA 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.



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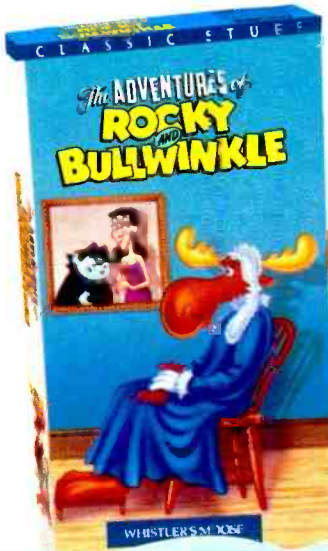
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Buena Vista Home Video

HOME VID LOOKS TO AD TACTICS FOR SURVIVAL

(Continued from page 60)

ticular title, the latter wins hands down everytime.

"But I do think there's room for a lot more creativity in home video advertising. The studios really haven't figured out how to differentiate movies from video."

Says David Bishop, senior VP of marketing and sales for LIVE Home Video, "Generally, there is a lack of innovation in consumer TV advertising in our industry. We do rely too heavily on clips and a lot of times I feel there may be some confusion as to whether we are advertising a theatrical release or home video."

"A lot of manufacturers, and this includes us," he continues, "will slap a box on at the beginning of an ad and/or at the end to distinguish it as a home video ad."

"My personal preference would be to move to more identifiable situations with the product; in other words, show a consumer in a store selecting a copy of 'The Doors,' or else show consumers at home watching a movie."

For LIVE Home Video's "Terminator 2: Judgment Day" campaign, a spot at the beginning of the tape encouraging consumers to purchase used rental copies of the movie shows a family in its living room enjoying the "T2" experience.

In fact, Bishop, like others in the industry, says that spots promoting the sale of used—or "previously-viewed," in the industry's preferred parlance—tapes, now showing up with regularity at the head of blockbuster titles, may offer new creative frontiers for home video advertising.

Previously viewed spots are meant to encourage consumers to consider buying a high-priced rental at a reduced price after viewing it.

Retailers like them since they apparently help clear out rental inventory when demand begins to taper. Suppliers like them because they encourage retailers to buy more copies. Observers say that while creative,

such spots are not designed, per se, to lure consumers into stores.

But Bishop says creative approaches to previously viewed spots could translate one day into consumer broadcast advertising.

"There are different combinations of things that could be done," he says. "But you wouldn't want to radically change the images of a 'T2' home video campaign where you had almost 100% awareness level of the movie."

"Nor would you want to change the key art with Arnold Schwarzenegger on the motorcycle and the red eye. To lose that would probably be a mistake. You have to show clips to show what an exciting movie it is."

Moreover, matters such as key art and other marketing issues are often incorporated into the contracts with stars, directors, and others associated with a film. Thus, altering the key art, for example, can present a studio with complicated legal questions.

Nonetheless, Bishop continues, "We do have to reach beyond the product and sell the experience and the value. We've fallen primarily into this pattern of trying to get consumers into the stores to influence the retailer to buy more product. How much that does that is sometimes difficult to quantify."

Bishop like others says the industry challenge in video for the next few years is to stimulate the apathetic renter.

While the home video market has matured, he sees other leisure time activities as "chief competitors."

Yet Blockbuster's Castell takes a different perspective: "I don't buy into the notion of the apathetic renter," he says. "Everybody is just busy. Renting movies competes with bowling. Blockbuster doesn't necessarily compete with other video stores. We compete with bowling, talking to your spouse, walking the dog, doing chemistry with your kid, a baseball game, or just plain vegging out and doing nothing."

STORE MONITOR

(Continued from page 60)

says Wilson, citing evolution on two fronts; first, involvement with music video on tape and then the ongoing link to the compact disc's steady growth. "We eased into it, but now we are set up through Image [Entertainment] and Pioneer [LCDA] and have everything available. Peaches is going to test videodiscs in four stores," he says. Another one-stop that jumped on videodisc early is Pacific Coast One-Stop in suburban Los Angeles, where president Steve Kall reports heavy activity in "the past year and a half. We offer everything. We're one of Pioneer and Image's largest accounts. We also buy direct from MCA and WEA. It was natural for us because we acquired Nickelodeon," a store in Century City that has offered laser for 10 years.

ONCE MORE: The retail story for laserdisc varies from market to market. In many regions, the configuration's growth is steady but slow. In Miami, where Spec's Music & Video has long featured the product, the video specialty stores have not

jumped in, says Veingrad. He is considering videodiscs. Activity is also mixed between sales and rental, too, says Herb Weiner, co-owner of Home Video Plus Music/Discount Entertainment in Austin, Texas. Home Video has laser in just one store for sell-through only. "I don't think you can make money renting videodiscs," Weiner says, though rental is available in some Austin chains. "Sound Warehouse and Tower Records/Tower Video are also sales only," Weiner reports.

ADULT ACTION: With the Adult Video Assn. and the relatively new Free Speech Legal Defense Fund now more active than ever on the trade front, another new group is being heard from, this one emerging on the consumer side, says William Margold, who heads Fans Of X-Rated Entertainment, set for a rally Dec. 15 at the Toybox in Upland, Calif. F.O.X.E. is publicizing the poster released by AVA that depicts actresses raising the American flag in a pose reminiscent of the famous Iwo Jima World War II scene.

Top Video Rentals™

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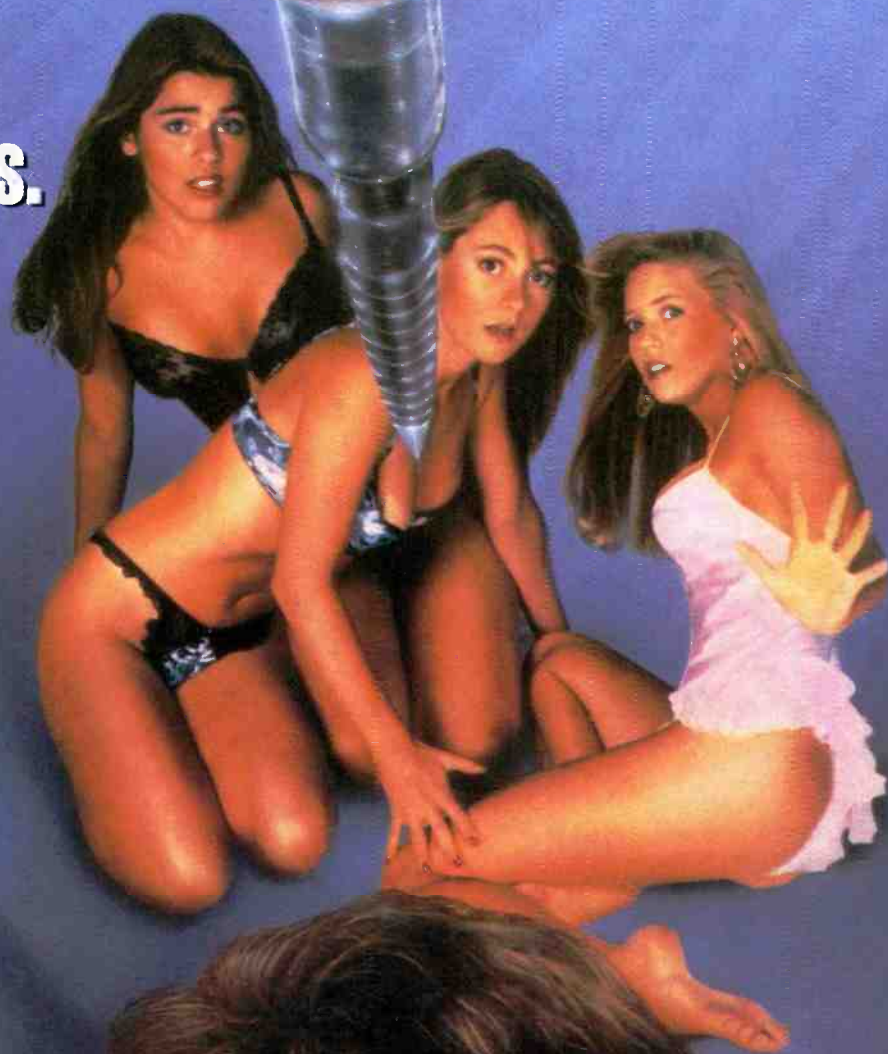
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	5	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
2	2	5	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
3	3	8	AWAKENINGS	RCA/Columbia Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
4	5	8	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
5	4	9	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
6	8	2	THE HARD WAY	Universal City Studios MCA/Universal Home Video 80123	Michael J. Fox James Woods	1990	R
7	7	7	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
8	6	11	MISERY	New Line Home Video RCA/Columbia Home Video 7777	Kathy Bates James Caan	1990	R
9	12	2	OSCAR	Touchstone Pictures Touchstone Home Video 1203	Sylvester Stallone	1991	PG
10	9	6	HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
11	11	10	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
12	NEW ▶		THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G
13	10	15	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
14	14	5	TRUE COLORS	Paramount Pictures Paramount Home Video 9736	John Cusack James Spader	1991	R
15	15	3	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
16	22	2	THE FIVE HEARTBEATS	FoxVideo 1868	Robert Townsend Michael Wright	1991	R
17	20	2	EVE OF DESTRUCTION	New Line Home Video 7753	Gregory Hines Renee Soutendijk	1991	R
18	16	13	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
19	17	16	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
20	NEW ▶		PERFECT WEAPON	Paramount Pictures Paramount Home Video 32519	Jeff Speakman	1991	R
21	13	6	SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
22	23	15	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
23	19	10	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
24	18	10	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
25	21	9	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude van Damme	1990	R
26	NEW ▶		TWIN PEAKS	Warner Bros. Inc. Warner Home Video 35198	Kyle MacLachlan Michael Ontkean	1990	NR
27	33	2	THE COMFORT OF STRANGERS	Skouras Pictures, Inc. Paramount Home Video 12900	Christopher Walken Natasha Richardson	1991	R
28	24	14	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
29	NEW ▶		THE JOSEPHINE BAKER STORY	HBO Video 90571	Lynn Whitfield Louis Gossett Jr.	1991	R
30	NEW ▶		WAITING FOR THE LIGHT	Epic Home Video RCA/Columbia Home Video 59283	Shirley MacLaine Teri Garr	1990	PG
31	25	6	QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R
32	28	16	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
33	27	11	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
34	39	8	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG
35	26	6	IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
36	30	3	PARIS TROUT	Viacom Pictures FoxVideo (Media) M122863	Dennis Hopper Barbara Hershey	1991	R
37	36	10	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
38	31	11	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
39	29	3	ROBOT JOX	Epic Home Video RCA/Columbia Home Video 59363	Gary Graham	1990	PG
40	RE-ENTRY		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.

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International

MIPCOM Is Big Draw For U.K. Vid Firms

BY PETER DEAN

LONDON—MIPCOM '91, the international film-program market for TV, video, cable, and satellite that takes place Oct. 10-14 in Cannes, is becoming increasingly important to the expanding U.K. video sell-through companies.

Of the 87 British-based companies exhibiting at this year's show, PolyGram Video International, Picture Music International, Pickwick Video, and Video Collection International, among others, are finding that the spring MIP-TV market together with MIPCOM are events helping them make a mark on the international video scene.

Video companies have been attending MIPCOM since it started seven years ago but mainly for acquiring product rights. The change in the last three years is for these companies also to be selling rights to programs they have been producing in-house.

Pickwick Video, for example, is acquiring U.K. video rights but also selling TV and video rights to a range of programs that it has produced in the U.K.: its controversial sex-education program "The Lovers' Guide" (Billboard, Oct. 5), "Popskool," animated classics and nursery rhymes, opera from Glyndebourne, and the Rugby World Cup, to which it has exclusive rights.

Melvin Simpson, Pickwick group marketing manager, says, "Selling and buying at markets can turn into an auction, so most final deal-making is done before or after, but it's essential to be there. You've got to make sure you are seen there, get the right contacts, and also announce that you're now selling rights."

Negotiations for the European video rights to "In Bed With Madonna" were initiated at MIPCOM '90. Kevin Lagdon, Video Collection International's director of international sales, says that it is now essential to be a maker-and-seller as opposed to simply acquiring.

"You have to get into your own productions and position yourself for the European Community, not because of 1992 but simply because of growth in countries like France, Italy, Germany, and Benelux," he says. "We're great believers in international co-productions."

This is the third year that VCI has been exhibiting at MIPCOM and the company's growth is measured by taking 12 stands. Programs being sold through its rapidly expanding subsidiary, VCI Programme Sales, include the worldwide video rights to classic "Lassie" features, new music such as the Paul Weller Movement and the Alarm (an area primed for expansion by VCI), Prime Network sports broadcasting, of which it has recently acquired 3,500 hours, and new Thames TV product, such as "Victor & Hugo." VCI has also appointed a new director of acquisitions to beef up its buying department.

"With us it's also a two-pronged attack," says Will Evans, managing director of PolyGram Video International. "We're there this year with a bigger stand and a higher profile because we're acquiring nonmusic product for the 23 territories we dis-

tribute in and we've also got TV programs to sell like 'INXS Live At Wembley' and Elton John's 'Two Rooms,' which are handled through our new division, PolyGram TV International. MIPCOM is more important to us now both in TV and video, and both in acquisition and sales."

Evans says the reason behind appointing a new head of nonmusic acquisitions prior to MIPCOM '91 was so that the success in nonmusic programming achieved in the U.K., France, and Australia can be duplicated in PolyGram's 20 other territories.

"While we're the leading worldwide music video distributor, we realize the importance of nonmusic programs," he says. "In these three territories at least 50% of the revenue comes from nonmusic, so we're trying to make it a worldwide thing. We have to diversify. In France and the U.K., for example, sports, classic TV, and local comedians achieve impressive sales."

"'Inside The Helmet,' a program featuring a local U.K. comedian, Roy Chubby Brown, and produced by us, has already sold well over 150,000 and that's an act which

many other territories would never have heard of." Evans adds that PolyGram is also using MIPCOM to set up live TV events of pop and classical music—"an important part of our future strategy."

For emerging U.K. labels like Sunset + Vine, headed up by former Warner Home Video U.K. chief David Rozalla, MIPCOM is a selling lifeline. "We release videos in the U.K. but we're primarily a program maker so, for us, MIP-TV and MIP-COM are of equal importance and seem to have much the same primary custom—they're merging together somewhat into becoming a spring market and an autumn market."

Rock Sport, a Pepsi-sponsored sports special that Sunset + Vine launched at MIP-TV this year, will be up for grabs again at MIPCOM. Other titles include international horse racing, the Ryder Cup, and World Sports Special.

An indication of the growth in the video companies is reflected in the overall feel of the market, argues Gill Seels of Guild Television. "It's more a video than TV market now. There's a lot of merging and, to some extent, it's losing some of its identity."

P'Gram Survey: Aussie CD Prices Vary Widely Says Results Contradict PSA's 'Too High' Charge

BY GLENN A. BAKER

SYDNEY—A survey commissioned by PolyGram into CD retail prices here is taking on a new significance in the wake of the furor surrounding the findings of the Prices Surveillance Authority. PolyGram says the survey reveals that, despite public and PSA opinion, prices of CDs and cassettes vary widely between stores, sometimes by the equivalent of \$8 a unit.

The PSA is calling for an open-door policy on record imports as a means of curbing what it sees as the

too-high cost of CDs in the stores (Billboard, Aug. 17).

"The results of the survey will produce some controversy," says PolyGram managing director Michael Smellie, who commissioned the report from the Immedia! organization. Research for the document was done by four unidentified buyers who visited 12 Sydney record retailers.

One highlight from the report is the Bon Jovi "Slippery When Wet" CD, which PolyGram sends out at a dealer price of \$9.97. One store in the Brashs chain in midcity sold it for \$21.84, while a suburban branch priced it at \$18.95.

The same Brashs city store sold the "Grease" soundtrack CD that it bought from PolyGram for \$14.97 at \$21.84, while the same suburban outlet sold it for \$13.24. The lower pricings were not part of a special

sale.

In contrast, the Brashs city store sold the Beatles' "White Album" CD for \$31.21 while Chandlers, Powerstation, and Edels outlets sold it for \$39.02. Another vintage double, "The Best Of The Doors," went for \$31.21 or \$31.99 in 10 sampled stores, but \$39.05 in Edels' mid-city store and Chandlers' Newtown outlet.

Smellie says of the survey, "We initiated it independently of any other labels and without notice to either retailers or the Australian Record Industry Assn." He argues that the variety of prices is encouraging and is a sign of a wealth of competition, which is to the advantage of consumers.

"In some cases, it's a case of caveat emptor—let the buyer beware—where careful price-shopping and

(Continued on page 72)

IIMS Puts Irish Bands In Spotlight But Speaker Says Northern Acts Ignored

BY KEN STEWART

DUBLIN—Alan Parker's critically acclaimed movie "The Commitments," which dramatically reflects the Dublin music scene, is already inspiring a new wave of interest in this city's emerging artists and their music.

In an address at the three-day third Irish International Music Seminar here, Niall Stokes, editor of Hot Press magazine, which organized the event, said, "The next five years could see Ireland established as the crucial center for music. I don't think the international record industry is in a particularly

healthy state and certainly it's taking less risks.

"A lot of people are looking to Ireland as a potential rescue source."

Martin Heath, managing director of U.K. indie Rhythm King, is moving into Ireland with a new label that will sign only local acts, the first being IRG and the Sultans Of Ping F.O. He said, "Though I've been blown away by the musicality in Ireland, I'm also blown away by the lack of resources."

Rhythm King successes have included S-Express and Bomb The

(Continued on page 74)

U.K. Vid Biz Attempts To Seal Out Piracy

LONDON—The U.K.'s \$1.75 million video piracy drain could soon be halted if a new anti-piracy seal has its desired effect. Starting with all October releases, a trade and consumer advertising campaign will be hitting home the message that "without a seal, it isn't real."

The holographic seal fits onto the cassette spine with the reverse bearing the initials of the Federation Against Copyright Theft.

Unlike similar seals currently used, this is a larger standard size and design. FACT's director of op-

erations, Reg Dixon, says that 10% of the market lost to pirates is through organized crime and this new seal will help the fight.

"It's easier for the customer to spot and cancels the retailer's argument, if caught, that he didn't know it was a pirated cassette."

Virtually all of the U.K.'s rental video distributors are FACT members, with an increasing number of sell-through labels joining the anti-piracy body as a result of increasing sell-through piracy.

PETER DEAN

EUROPEAN NEWS EDITOR

Jeff Clark-Meads, Billboard, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

CHIEF EUROPEAN CORRESPONDENT

Mike Hennessey, Billboard, Im Tobel 2, 7201 Durchhausen, Germany; Phone: 49 7464 3061; Fax: 49 7464 3195.

INTERNATIONAL CORRESPONDENTS

ARGENTINA—Paul Kleinman, Suipacha 1322, Suite a, 1011 Buenos Aires, CF.; Phone: 54 1 803 9830; Fax: 54 1 223 823.

AUSTRALIA—Glenn A. Baker, PO Box 261, Baulkham Hills 2153; Phone: 61 2 639 3709; Fax: 61 2 639 1441. Katherine Tulich, 11/17 Moruben Road, Mosman, New South Wales 2088; Phone: 61 2 969 7579; Fax: 61 2 969 9670.

AUSTRIA—Manfred Schreiber, 1170 Wien XVII Neuwaldeger Str. 38A; Phone: 43 222 450 1775.

BELGIUM—Marc Maes, Kapelstratt 41, B 2040 Antwerp; Phone/Fax: 32 3 568 8082.

BULGARIA—Chavdar Chendov, Liulin Complex, b210, vhad A, 1345 Sofia.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

CZECHOSLOVAKIA—Peter Belohlavek, Kafkova 10, 16000 Prague 6; Phone: 42 2 268 141.

DENMARK/NORWAY/SWEDEN—David Rowley, West End 16, 4th, 1661 Copenhagen; Phone/Fax 45 31 219 149.

FINLAND—Kari Helopaltio, SF-01860, Perttula; Fax: 35 80 27618 36.

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GERMANY—Wolfgang Spahr, PO Box 1150, Keltlingstrasse 18, 2360 Bad Segeberg; Phone: 49 45 518 1428; Fax: 49 45 518 4446; Telex: 261656. Ellie Weinert, Wilhelm-Dull Str. 9, 8000 Munich 19; Phone 49 89 157 3250; Fax: 49 89 157 5036.

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INDIA—Jerry D'Souza, B/18 Khosravi Esate, 825 S K Bole Road, Dadar, Bombay 400 028; Phone: 91 22 430 0798; Fax: 91 22 422 6428.

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ITALY—David Stansfield, via Guglielmo Marconi 3, 20060 Cassina De' Pecchi, Milan; Phone/Fax: 39 2 953 43714.

JAPAN—Steve McClure, Coop Kiku 302, 1-11-28 Miharadai, Nerima-Ku, Tokyo; Phone: 81 3 3867 0617; Fax: 813 3867 0216.

JAMAICA—Maureen Sheridan, PO Box 775, Ocho Rios; Phone: 809 974 2803; Fax: 809 974 5943/809 974 5014.

NETHERLANDS—Willem Hoos, Bilderdijklaan 28, Hilversum; Phone: 31 35 43137.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9 483 7258.

POLAND—Roman Waschko, Magiera 9m 37, 01-873, Warsaw; Phone: 48 22 298071; Fax: 48 22 290 856.

PORTUGAL—Fernando Tenente, R Santa Helena 122 R/c dto, 4000 Oporto; Phone: 351 2 2002253; Fax: 351 2 319506.

ROMANIA—Octavian Ursulescu, Str. Radu de la La, Afumati, Nr 57-B, Sector 2, Bucharest.

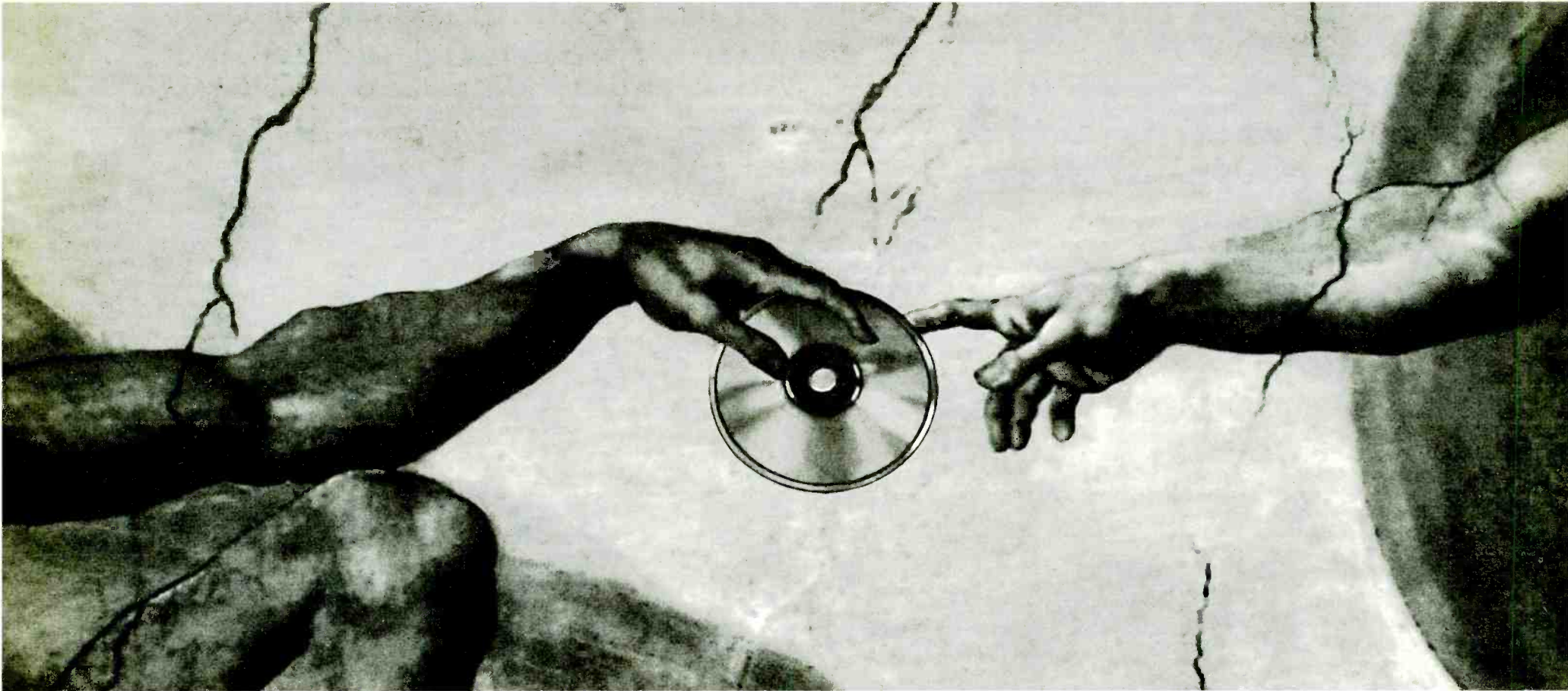
SINGAPORE—Christie Leo, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 65 337 5060; Fax: 65 339 1709.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstick, P.O. Box 93309, Yeoville 2143, Johannesburg; Phone: 27 11 331 1712; Fax: 27 11 331 7540. John Miller, PO Box 1014, Johannesburg 2000; Phone: 27 11 633 9111.

SOVIET UNION—Vadim Yurchenkov, P.O. Box 110, Leningrad 195268; Phone: 7 812 3151832/7 182 2253588; Fax: 7 812 3150659; Telex: 121449/121395. Nikolai Kovarsky, Bolotnaya 16, Apt. 74, 194021 Leningrad; Phone: 7 812 247 1387; Fax: 7 812 247 13 87.

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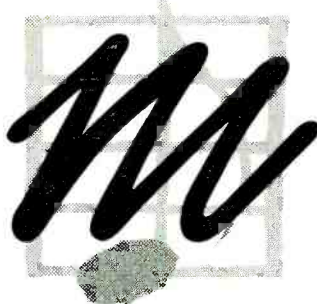
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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

ITALY: In a country that has long nurtured the latest Euro-house trends, and where local DJs boast that rave parties attracting regular crowds of 3,000 are still the hottest in Europe, the dance scene seems to be changing direction. Many clubs are forsaking the pulsating techno-rhythms and ambient bleep noises of modern dance music in favor of original Italian hits of the '60s. Club DJs have been scouring the land for second-hand copies of long-deleted classics such as "24,000 Baci" by Adriano Celentano, "Dati Mi Un Martello" by Rita Pavone, and "I Prenderi I Latti" by Gianni Morandi. So great is demand that the Full Time company has launched a new label, Italian Dance Graffiti, for the purpose of rereleasing such old recordings in a series of 12-inch maxisingles. Meanwhile, clubs all over the country are taking even more radical steps in their quest for a traditional dance-floor beat and are featuring live musicians who perform cover versions of '60s rock, dance, and beat music.

DAVID STANSFIELD

AUSTRALIA: Although Aboriginal rock bands have been recording quality albums for more than a decade, not one of them has ever reached the pop charts, until now. Yothu Yindi, a group from Arnhem Land led by schoolteacher and tribal elder Mandawuy Yunupingu, has achieved the elusive goal with its top 10 single "Treaty," taken from its second album, "Tribal Voice" (Mushroom). The song deals with a treaty between the Aborigines and the Australian government, which was publicly promised by Prime Minister Bob Hawke, but never delivered. "Words are easy, words are cheap promises can disappear like writing in the sand," it says. Using the ethereal, unfamiliar, and sometimes discordant throb of didgeridoo and clapsticks intertwined with tight and strident electric rock instrumentation, Yothu Yindi achieved with its debut album, "Homeland Movement," what one reviewer described as "the first state-of-the-art recordings of some of the world's oldest existing songs, songs in the Gumatj and Rirratjingu dialects that have been passed down from father to son over thousands of years." Those lucky enough to witness the group's shows have been fascinated by the musicians' dramatic, warrior movements and exhilarated by the strange, seductive rhythms that reverberate in the dark recesses of the mind long after the stage lights dim.

GLENN A. BAKER

SPAIN: The sound of the summer in Spain has been salsa, or rather the soft-form first cousin of salsa known as merengue, which originates from the Dominican Republic. The leading light has been Juan Luis Guerra, a U.S.-educated Dominican who arrived in Spain in February as a near-unknown, and has since sold 530,000 copies of his album "Bachata Rosa," which was No. 1 on the Spanish chart for eight weeks... A grand salsa concert marked the opening night at Seville's Palenque Theatre, where cultural events will be held during the 1992 World's Fair. Star of the show was Spain's own king of salsa, Caco Senante, who comes from the Spanish Canary Islands in West Africa.

HOWELL LLEWELLYN

JAPAN: Move over Spike Jones: the latest band to be accused of murdering the classics is Tokyo's Kryzler And Kompany. Following the September 1990 release of their eponymous debut album (Epic/Sony), the band's three members have become Japan's unlikeliest pop idols, attracting hordes of screaming female fans at their concerts, a far cry from the decorum and reserve usually shown by Japanese classical music audiences. Their music consists of classical themes like Dvorak's "Humoresque" set to the pounding funk beat of bassist Yoshinobu Takeshita. The talented violinist Taro Hakase works up the crowd, while keyboardist Tsuneyoshi Saito's grandiose flourishes sometimes recall the excesses of Keith Emerson. The decision to funk up the classics has paid off. Their first album has sold 74,000 copies and their second, "Kryzler And Company #," has sold 81,000 copies. No fewer than five pieces from the second album have been used as theme music for various TV commercials.

STEVE McCLURE

GERMANY: The first-ever recording by an East German group to enter the official Musikmarkt singles chart is a song about a pair of unhappy lovers called "Gabi Und Klaus" (Hansa). The single, by a group from Leipzig called Die Prinzen, has sold 40,000 copies and is unique both in its origin and because it is sung a cappella. The five-man vocal group (average age 25) were all members of the Thomaner Kinderchor in Leipzig, which performs the work of Johann Sebastian Bach. As such they were among the very few East Germans able to travel the world. As adolescents they formed a German-language rock group called Herzbuben (Knives Of Hearts) and have now risen to the rank of princes (Die Prinzen) in the reunited Germany. The group's album "Das Leben Ist Grausam" ("Life Is Cruel") has been rush-released and a German tour is imminent.

ELLIE WEINERT

INTERNATIONAL

CD Pricing At Issue In South Africa

Locally Made Discs Often Tagged Same As Imports

BY ARTHUR GOLDSTUCK

JOHANNESBURG—This year, for the first time, compact discs will out-sell vinyl albums in South Africa. CD shipments are projected to reach 2.5 million units for the full year, while LPs will decline to 2 million units. Prerecorded cassettes are expected to remain dominant at around the 10-million mark.

Yet there has been controversy over CD price levels, and some music retailers, including one of South Africa's largest, appear to have been charging import prices for domestically pressed merchandise.

Compact disc pricing remains a spiky issue in several other world markets. Most of the controversy elsewhere has focused on supplier price levels, however, and not on retail practices.

In South Africa, there were no CD manufacturing facilities until the February opening of Compact Disc Technologies, jointly owned by the three largest record companies, EMI, Tusk (formerly WEA), and Gallo. It is the first CD plant on the African continent.

Up to then, all CDs sold were imports, retailing at between \$19.30 (55 rand) and \$27 per disc—exchange rate taken as 2.85 rand to the dollar. Almost half the price comprised government taxes and import duties.

When CDT opened for business, the word from the record industry was that CD prices would have to remain high to recoup the \$5 million factory investment. This drew considerable public protest. Eventually the three record companies announced that locally manufactured CDs would cost retailers 17% less than the imports.

Now many of these local pressings have filtered onto the market, and the record industry is aggressively marketing the format. But the campaign has been undermined by the apparent reluctance of retailers to pass along the savings.

Mike Edwards, managing director of EMI South Africa, says, "The locally produced CDs are selling at anywhere between R49 [\$17.20] and

R64 [\$22.45] for the same disc. They're all coming from the same source, and I would think everyone is paying the same at wholesale. There might be a 5% range of discount, but there are no major discrepancies between what the major chains and the small stores pay."

Mike Oldfield, managing director of Tusk, puts the ideal selling price at about R55 (\$19.30). At this level, he says, CDs may be expensive at present, but it is the industry's intention to keep prices stable for several years.

Since the CDT factory can press discs only when labels place their orders, initial demand for new albums still has to be met by imports. The de-

lay is only a week or two, but results in locally pressed titles being sold alongside imported CDs.

To ID a local package, a purchaser has to find one or all of the following: the seal of approval of the Assn. of the South African Music Industry, the logo of a South African record company on the back cover, or the name of a South African packaging company. Final proof lies in the disc itself, which says either "Made in RSA" or "Manufactured by CDT."

A Billboard survey, based on 20 albums charted during the summer, found that one of the country's largest retailers of prerecorded music, the 320-store Central News Agency, (Continued on page 75)

HMV Targets Youth Market With 3rd Japanese Outlet

BY STEVE McCLURE

TOKYO—Continuing its expansion into the Japanese market, HMV Group opened its third store in Japan Oct. 5. The 7,100-square-foot outlet is located in Sendai, a city of 1 million people, 200 miles north of Tokyo.

Like HMV's Yokohama store, which opened April 26, the Sendai outlet will be situated in the same building as a Vivre department store, in this case on the sixth floor. The Vivre chain is owned by Nichii, Japan's fifth-largest supermarket group.

"The building has been there for some time and it's owned by Nichii, but now they're changing it and bringing in the Vivre concept, which is a different tenant mix and a younger target market," says Chris Walker, HMV Japan president.

He adds, "We'll have something like 15,000 titles in all genres. It's a chance to try out a smaller store in a market where you can provide

media support that is a little more effective than with the two stores in the Tokyo area."

Although there have been more concerts by international acts in Sendai recently, Walker points out that brand awareness in terms of international product is still low in the city. While HMV's other two Japan outlets have a 60%/40% international/domestic title mix, Walker says the new store will have a 55%/45% mix.

HMV's Sendai store will be the fast-growing city's second-biggest record shop. The other major record retailers currently represented in the city are Tower Records, whose store will be about 8,200 square feet when renovations are completed in early November and Japanese chain Shinseido, which has a shop of just more than 2,000 square feet in Sendai.

Like other Japanese outlets, HMV's Sendai store will have in-store foreign DJs, while its classical section will have a separate entrance.

POLYGRAM SURVEY: AUSTRALIAN CD PRICES VARY WIDELY

(Continued from page 70)

taking advantage of sales and special offers would produce bargains," he continues. "But most record shoppers buy on impulse without planning their purchase, as they would if it was for an appliance, car, or even a better price for a case of beer."

Many retailers, particularly those specializing in a wide range of recorded product, see the survey as a confirmation of their longstanding disquiet over the pricing policies of large department-store chains. Victor Stent, marketing director at Virgin Retail in Australia, says, "The major thing that emerges as I see it is that the big department stores, through either a lack of attention to detail or a conscious profit desire, are not passing on budget-and mid-pricings to consumers. The two examples I saw which confirm this are Bon Jovi's 'Slippery When Wet' and

Carole King's 'Tapestry,' which are going out through stores such as ours, HMV, and Brashs for less than [\$15.62] but through department stores such as David Jones and Grace Brothers for [\$21.05], which is absolutely absurd.

"Virgin has always attempted, within all reasonable bounds, to observe the recommended retail price on all stock and to reflect preferential or introductory pricings," he continues. "We are also among the last to put up prices. That is why we, like all the other specialist chains, resent the fact that the department stores are allowed to operate by creaming off the market."

"They have no requirement to hold inventory and to offer a wide range of product, and yet they receive rebates and are rewarded in many ways for effectively taking the bread and butter out of the

mouths of those outlets which are prepared to stock large amounts of back catalog and sit on it for a long time."

Reflecting the growing public sensitivity toward record pricing, fostered by publicity given to the continuing PSA inquiry controversy, Virgin has introduced a permanent discount on chart titles, knocking \$2.34 off CD prices. Stent insists, though, "Retail in this country really is tough going. Dealer margins haven't changed since 1959 and there is only so much retailers can do to bring about any real change to prices."

"At the moment, a priority might be to ensure that lower-priced releases are in fact priced lower by outlets which make considerable profits on vast sales of rebated chart titles."

HITS OF THE WORLD



EUROCHART HOT 100 10/5/91 MUSIC & MEDIA

Rank	Artist	Title	Label
1	BRYAN ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	A&M
2	DIRE STRAITS	CALLING ELVIS	VERTIGO
3	GUNS N' ROSES	YOU COULD BE MINE	GEFFEN
4	HEAVY D. & THE BOYZ	NOW THAT WE FOUND LOVE	MCA
5	PRINCE & THE N.P.G.	GETT OFF	PAISLEY PARK
6	KATE YANAI	BACARDI FEELING	WEA
7	GUNS N' ROSES	DON'T CRY	GEFFEN
8	ERASURE	LOVE TO HATE YOU	MUTE
9	FRED TUGHER	I'M TOO SEXY	RIGHT SAID
10	ZUCCHERO	SENZA UNA DONNA (WITHOUT A WOMAN)	FORNACIARI & PAUL YOUNG
ALBUMS			
1	VERTIGO	DIRE STRAITS ON EVERY STREET	VERTIGO
2	WARNER BROS.	R.E.M. OUT OF TIME	WARNER BROS.
3	GEFFEN	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
4	GEFFEN	GUNS N' ROSES USE YOUR ILLUSION I	GEFFEN
5	VERTIGO	METALLICA METALLICA	VERTIGO
6	COLUMBIA	GIPSY KINGS ESTE MUNDO	COLUMBIA
7	GEFFEN	CHER LOVE HURTS	GEFFEN
8	MERCURY	SCORPIONS CRAZY WORLD	MERCURY
9	EMI	ROXETTE JOYRIDE	EMI
10	COLUMBIA	PAUL YOUNG FROM TIME TO TIME-THE SINGLES COLLECTION	COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 10/6/91

Rank	Artist	Title	Label
1	BRYAN ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	POLYDOR/POLYGRAM
2	MARTIKA	LOVE... THY WILL BE DONE	COLUMBIA
3	MELISSA PHONOGRAM	SEXY (IS THE WORD)	MELISSA
4	UB40	HERE I AM (COME AND TAKE ME)	VIRGIN/EMI
5	TONI CHILDS	I'VE GOT TO GO NOW	POLYDOR/POLYGRAM
6	COLUMBIA	RUSH BIG AUDIO DYNAMITE II	COLUMBIA
7	HEAVY D. & THE BOYZ	NOW THAT WE FOUND LOVE	MCA/BMG
8	SCORPIONS	WIND OF CHANGE	PHONOGRAM/POLYGRAM
9	WARNER	PUMP IT HARD (NICE AN' HARD)	ICY BLU
10	GEFFEN/BMG	DON'T CRY	GUNS N' ROSES
11	GEFFEN/BMG	YOU COULD BE MINE	GUNS N' ROSES
12	YOTHU YINDI	TREATY (FILTHY LUCRE REMIX)	MUSHROOM/FESTIVAL
13	EXTREME	MORE THAN WORDS	POLYDOR/POLYGRAM
14	WARNER	BREAK IN THE WEATHER	JENNY MORRIS
15	POLYDOR	ENTER SANDMAN	METALLICA
16	MUSHROOM/FESTIVAL	I GOTCHA	JIMMY BARNES
17	BRYAN ADAMS	CAN'T STOP THIS THING WE STARTED	POLYDOR/POLYGRAM
18	WARNER	GETT OFF	PRINCE
19	WARNER	UNFORGETTABLE	NATALIE COLE
20	WARNER	I WANNA SEX YOU UP	COLOR ME BADD
ALBUMS			
1	GEFFEN	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN
2	POLYDOR/POLYGRAM	BRYAN ADAMS WAKING UP THE NEIGHBOURS	POLYDOR/POLYGRAM
3	COLUMBIA	GUNS N' ROSES USE YOUR ILLUSION I	COLUMBIA
4	WARNER	COLD CHISEL CHISEL	WARNER
5	PHONOGRAM/POLYGRAM	DIRE STRAITS ON EVERY STREET	PHONOGRAM/POLYGRAM
6	POLYDOR/POLYGRAM	TONI CHILDS HOUSE OF HOPE	POLYDOR/POLYGRAM
7	IMG/BMG	BEASTS BABY ANIMALS	IMG/BMG
8	COLUMBIA	SOUNDTRACK WAR OF THE WORLDS	COLUMBIA
9	WARNER	NATALIE COLE UNFORGETTABLE	WARNER
10	POLYDOR	METALLICA METALLICA	PHONOGRAM/POLYDOR
11	WARNER	ROD STEWART VAGABOND HEART	WARNER
12	COLUMBIA	HARRY CONNICK JR. IT HAD TO BE YOU	COLUMBIA
13	BMG	ELVIS PRESLEY ALL TIME GREATEST HITS	BMG
14	EMI	JOHN WILLIAMSON WARATAH ST.	EMI
15	EMI	EDITH PIAF 20 'FRENCH' HIT SINGLES	EMI
16	MCA/BMG	SOUNDTRACK THE COMMITMENTS	MCA/BMG
17	MUSHROOM/FESTIVAL	YOTHU YINDI THE TRIBAL VOICE ALBUM	MUSHROOM/FESTIVAL
18	COLUMBIA	MARTIKA MARTIKA'S KITCHEN	COLUMBIA
19	COLUMBIA	GRACE KNIGHT STORMY WEATHER	COLUMBIA
20	POLYDOR/POLYGRAM	SOUNDTRACK GREASE	POLYDOR/POLYGRAM

GERMANY (Der Musikmarkt) 9/24/91

Rank	Artist	Title	Label
1	WEA	BACARDI FEELING	KATE YANAI
2	BRYAN ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	A&M
3	KREBS, DIETHER & GUNDULA	ICH BIN DER MARTIN	WEA
4	HEAVY D. & THE BOYZ	NOW THAT WE FOUND LOVE	MCA
5	SCORPIONS	WIND OF CHANGE	MERCURY/PHONOGRAM
6	WEA	ALoha HEYA HE	ACHIM REICHEL
7	GEFFEN	YOU COULD BE MINE	GUNS N' ROSES
8	MATTHIAS REIM	ICH HAB' MICH SO AUF DICH	GEFR
9	VERTIGO/PHONOGRAM	CALLING ELVIS	DIRE STRAITS
10	P.M. DAWN	SET ADRIFF ON MEMORY BLISS	ARIOLA/BMG
11	A&M	MORE THAN WORDS	EXTREME
12	THE FRESH PRINCE	SUMMERTIME	D.J. JAZZY JEFF
13	WARNER	GETT OFF	PRINCE
14	EMI	THE BIG L.	ROXETTE

Rank	Artist	Title	Label
15	METALLICA	ENTER SANDMAN	VERTIGO/PHONOGRAM
16	VIRGIN	PANDORA'S BOX	O.M.D.
17	HAPE	DAS GANZE LEBEN IST EIN QUIZ	KERKELING
18	COLUMBIA	BAILA ME	GIPSY KINGS
19	WHITE	DO THE LIMBO DANCE	DAVID HASSELHOFF
20	VIRGIN	BOW DOWN MISTER	JESUS LOVES YOU
ALBUMS			
1	VERTIGO	DIRE STRAITS ON EVERY STREET	PHONOGRAM/POLYGRAM
2	GEFFEN/BMG	GUNS N' ROSES USE YOUR ILLUSION II	GEFFEN/BMG
3	PHONOGRAM	METALLICA METALLICA	VERTIGO/PHONOGRAM
4	EPIC	GUNS N' ROSES USE YOUR ILLUSION I	EPIC
5	PHONOGRAM	SCORPIONS CRAZY WORLD	MERCURY/PHONOGRAM
6	COLUMBIA	GIPSY KINGS ESTE MUNDO	COLUMBIA
7	WARNER BROS.	R.E.M. OUT OF TIME	WARNER BROS.
8	ELECTROLA	BAP AFFROCKE!!	ELECTROLA
9	BMG/ARIOLA	TONY CHRISTIE WELCOME TO MUSIC	BMG/ARIOLA
10	ELECTROLA	ROXETTE JOYRIDE	ELECTROLA
11	GEFFEN	CHER LOVE HURTS	GEFFEN
12	VIRGIN	O.M.D. SUGAR TAX	VIRGIN
13	EAST WEST	PETER MAFFAY	38317
14	MCA	TOM PETTY & THE HEARTBREAKERS	INTO THE GREAT WIDE OPEN
15	WEA	PUR NIGHTS OHNE GRUND	INTACORE/WEA
16	WARNER BROS.	ROD STEWART VAGABOND HEART	WARNER BROS.
17	UND	ACHIM REICHEL MELANCHOLIE	STURMFLUT
18	POLYDOR	SOUNDTRACK ROBIN HOOD: PRINCE OF THIEVES	POLYDOR
19	RCA	EURHYTHMICS GREATEST HITS	RCA
20	A&M	EXTREME EXTREME II	PORNOGRAFFITTI

JAPAN (Music Labo) 10/7/91

Rank	Artist	Title	Label
1	PONY CANYON	SAY YES	CHAGE & ASKA
2	SONY	HITOSUJI NI NARENAI	KOME KOME CLUB
3	WEA MUSIC	DONNA TOKI MO	NORUYUKI MAKIHARA
4	BROTHERS	WON'T BE LONG	THE BUBBLE GUM
5	VICTOR	KAETA MEDLEY 2	TATSUO KAMON
6	APOLLON	LOVE IS ALL	HIDEAKI TOKUNAGA
7	SONY RECORDS	SILENT JEALOUSY X	SONY RECORDS
8	EPIC/SONY	KAKKOWARUI	FURAREKATA SENRI OE
9	PONY CANYON	MRS. MERMAID	CHECKERS
10	SONY RECORDS	SAYANARA	YESTERDAY TUBE
ALBUMS			
1	SONY	TOSHINOBU KUBOTA	KUBOJAH
2	MCA/VICTOR	GUNS N' ROSES USE YOUR ILLUSION I	MCA/VICTOR

HITS OF THE U.K.

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Rank	Artist	Title	Label
1	BRYAN ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	A&M
2	SALT-N-PEPA	LET'S TALK ABOUT SEX	MCA/POLYGRAM
3	DEAD DEAD GOOD	INSANITY	OCEANIC
4	MUTE	LOVE TO HATE YOU	ERASURE
5	VERTIGO	WIND OF CHANGE	SCORPIONS
6	ROZALLA	EVERYBODY'S FREE (TO FEEL GOOD)	PULSE
7	TUG/BMG	I'M TOO SEXY	RIGHT SAID FRED
8	EASTWEST	PEACE	SABRINA JOHNSTON
9	M&G/POLYGRAM	SUNSHINE ON A RAINY DAY	ZOE
10	VIRGIN	SALTWATER	JULIAN LENNON
11	SIMPLY RED	SOMETHING GOT ME STARTED	EASTWEST
12	UTAH SAINTS	WHAT CAN YOU DO FOR ME	PHONOGRAM
13	VINYL SOLUTION/SOUTHERN	SUCH A FEELING	BIZARRE INC.
14	BROTHERS IN RHYTHM	SUCH A GOOD FEELING	4TH & BWAY
15	WARNER	CAN'T STOP THIS THING WE STARTED	ADAMS
16	I.R.S.	THE ONE I LOVE	R.E.M.
17	WARNER MUSIC	JACKY	MARC ALMOND
18	MUSIC	CHARLY	PRODIGY
19	PAISLEY PARK	CREAM	PRINCE & THE N.P.G.
20	BELINDA CARLISLE	LIVE YOUR LIFE BE FREE	VIRGIN
21	PJB F/HANNAH & HER SISTERS	BRIDGE OVER TROUBLED WATER	DANCE POOL/SONY MUSIC
22	COOLTERPO	BEST OF YOU	KENNY THOMAS
23	TINA TURNER	NUTBUSH CITY LIMITS (THE '90S VERSION)	CAPITOL
24	PAISLEY PARK	GETT OFF	PRINCE & THE N.P.G.
25	LONDON	I THINK I LOVE YOU	VOICE OF THE BEEHIVE
26	COLUMBIA	LOVE... THY WILL BE DONE	MARTIKA
27	COLUMBIA	TRY	BROS
28	MARC	20TH CENTURY BOY	MARC BOLAN & T-REX
29	GEFFEN	DON'T CRY	GUNS N' ROSES
30	MONTY PYTHON	ALWAYS LOOK ON THE BRIGHT...	VIRGIN
31	PERFECTO	I WANT YOU (FOREVER)	DJ CARL COX
32	EPIC	NO MORE TEARS	OZZY OSBOURNE
33	EPIC	LIVE FOR LOVING YOU	GLORIA ESTEFAN
34	EMI	DRY LAND	MARILLION
35	COLUMBIA	WORLD IN UNION	KIRI TE KANAWA
36	PWL	GET READY FOR THIS	2 UNLIMITED
37	POLYDOR	TWO MANY WALLS	CATHY DENNIS
38	EPIC	LOVE'S A LOADED GUN	ALICE COOPER
39	OLETA	DON'T LET THE SUN GO DOWN ON ME	ADAMS
40	ELECTRONIC FACTORY	FEEL EVERY BEAT	ELECTRONIC FACTORY

Rank	Artist	Title	Label
3	MCA/VICTOR	GUNS N' ROSES USE YOUR ILLUSION II	MCA/VICTOR
4	FOR LIFE	MIKI IMAI	LLUVIA
5	SONY	SHOGO HAMADA	EDGE OF THE KNIFE
6	EPIC/SONY	TMN EXPO	EPIC/SONY
7	EPIC/SONY	MIMORI YUSA	MOZAIC
8	SONY	NEW KIDS ON THE BLOCK	THE DIAMONDS
9	PONY CANYON	ASKA	SCENE II
10	PONY CANYON	YUKIE NISHIMURA	DEMANDE EN MARIAGE POUR LA 101 EME FOIS

FRANCE (Nielsen/Europe 1) 9/28/91

Rank	Artist	Title	Label
1	CARERRE	LA ZOUBIDA	LAGAF
2	YOUNG	SENZA UNA DONNA	ZUCCHERO & PAUL
3	POLYGRAM	DEJUNER EN PAIX	STEPHEN EICHER
4	POLYDOR	REGRETS	MYLENE FARMER ET JEAN LOUIS MURAT
5	COLUMBIA	DANCA TAGO MAGO	KAOMA
6	SONY	AUTEUIL, NEULLY, PASSY	LES INCONNUS
7	WEA	LOSING MY RELIGION	R.E.M.
8	COLUMBIA	TELL ME BONITA	DANA DAWSON
9	TOUCH OF GOLD/POLYGRAM	LE DORMEUR	PLEASURE GAME
10	CARRERE	MISERY	INDRA
11	MANDIANO	J'AI DES DOUTES	SARA MANDIANO
12	PHONOGRAM	CALLING ELVIS	DIRE STRAITS
13	PHONOGRAM	HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT)	MECANO
14	SONY	DIS MOI BEBE	BENNY B.
15	CARERRE	SAGA AFRICA	VANNICK NOAH
16	VIRGIN	HERE I AM	UB40
17	CRYSTAL	GYPSE WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS
18	WEA	FUTURE LOVE PARADISE	SEAL
19	WILLIAM SELLER	UN HOMME HEUREUX	WILLIAM SELLER
20	WEA	I WANNA SEX YOU UP	COLOUR ME BADD
ALBUMS			
1	WEA	R.E.M. OUT OF TIME	WEA
2	BMG	PATRICK BRUEL	ALORS REGARDE
3	POLYGRAM/POLYDOR	MYLENE FARMER	L'AUTRE
4	BAR	STEPHANE EICHER	ENGELBERG
5	COLUMBIA	JEAN-JACQUES GOLDMAN	FREDERICKS, GOLDMAN & JONES
6	POLYGRAM/POLYDOR	ZUCCHERO	ZUCCHERO SUGAR FORNACIARI (VERSION ANGLAISE)

Rank	Artist	Title	Label
7	POLYGRAM	WILLIAM SELLER	EN SOLITAIRE
8	BGM	FRANCOIS FELDMAN	MAGIC BOULVARD
9	VIRGIN	UB40	LABOUR OF LOVE PART II
10	BGM	MECANO	DESCANSO DOMINICAL
11	VIRGIN	ERIC SERRA	ATLANTIS
12	COLUMBIA	THIERRY HAZARD	POP MUSIC
13	VIRGIN	LENNY KRAVITZ	MAMA SAID
14	DORMIR	ELMER FOOD BEAT	JE VAIS ENCORE
15	COLUMBIA	DANA DAWSON	PARIS, NEW YORK AND ME
16	COLUMBIA	KAOMA	TRIBAL PURSUIT
17	COLUMBIA	GIPSY KINGS	ESTE MUNDO
18	BGM/TALAR	FELIX GRAY & DIDIER BARBELIVIER	LES AMOURS CASSEES
19	EMITREMA	MICHEL SARDOU	BERCY 91
20	WEA	SEAL	SEAL

ITALY (Musica e Dischi) 9/23/91

Rank	Artist	Title	Label
1	EPIC	RAPPUT	CLAUDIO BISIO
2	CRYSTAL	GYPSE WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS
3	GEFFEN	YOU COULD BE MINE	GUNS N' ROSES
4	PROFESSOR MEDIA	WE GOTTA DO IT	ZAPPALA & DJ PROFESSOR
5	VERTIGO	CALLING ELVIS	DIRE STRAITS
6	RCA	A... AMARE	SCIALPI
7	FLYING	ROCKIN' ROMANCE	JOY SALINAS
8	CGD	SIAMO SOLI NELL'IMMENSO VUOTO CHE C'E'	RAF
9	GEFFEN	DON'T CRY	GUNS N' ROSES
10	POLYGRAM	LE AMICHE	PAOLO VALLESI
ALBUMS			
1	VERTIGO	DIRE STRAITS	ON EVERY STREET
2	PARADISO HEINZ MUSIC	ANTONELLO VENDITTI	BENVENUTI IN PARADISO
3	GEFFEN	GUNS N' ROSES	USE YOUR ILLUSION II
4	GEFFEN	GUNS N' ROSES	USE YOUR ILLUSION I
5	WEA	R.E.M.	OUT OF TIME
6	WEA	GINO PAOLI	MATTO COME UN GATTO
7	RICORDI	MARCO MASINI	MALINCONIA
8	RICORDI	LIAGNA NANNINI	GIANNISSIMA
9	POP CORN	L'ABIGU	LAMBRUSCO COLLETTI ROSE & POP CORN
10	CGD	VARIOUS	E PENSO A TE

SPAIN (TVE/AFYVE) 9/7/91

Rank	Artist	Title	Label
1	GEFFEN/BMG	YOU COULD BE MINE	GUNS N' ROSES
2	AREA	ASI ME GUSTA	CHINO BAYO
3	BERIC	CALLING ELVIS	DIRE STRAITS
4	MAX	WE NEED FREEDOM	ANTICO
5	CRYSTAL	GYPSE WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS
6	RCA	ALL MY LOVING	LOS MANOLOS
7	THE BOYZ	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ
8	BLANCO Y NEGRO	LAST TRAIN TO TRANSCENTRAL	THE KLF
9	ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
10	ANON	NOTHING LIKE YOUR LOVE	ANON
ALBUMS			
1	BMG/ARIOLA	MECANO	AIDALAI
2	BACHATA ROSA KAREN	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA
3	WARNER BROS.	R.E.M.	OUT OF TIME
4	RCA	LOS MANOLOS	PASION CONDAL
5	KAREN	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE
6	POLYGRAM	SOUNDTRACK	GREASE
7	HORUS	SERGIO DALMA	SINTIENDONOS LA PIEL
8	POLYDOR	SOUNDTRACK	ROBIN HOOD
9	POLYGRAM	STATUS QUO	ROCKING ALL OVER THE YEARS
10	WARNER	MIGUEL BOSE	DIRECTO 90

CANADA (The Record) 10/7/91

Rank	Artist	Title	Label
1	BRYAN ADAMS	(EVERYTHING I DO) I DO IT FOR YOU	A&M
2	METALLICA	ENTER SANDMAN	ELEKTRA/WEA
3	GEFFEN	YOU COULD BE MINE	GUNS N' ROSES
4	ELEKTRA/WEA	UNFORGETTABLE	NATALIE COLE
5	THE FUNKY BUNCH	GOOD VIBRATIONS	MARKY MARK & THE FUNKY BUNCH
6	THE FRESH PRINCE	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE
7	LENNY KRAVITZ	IT AIN'T OVER 'TIL IT'S OVER	VIRGIN/A&M
8	PAULA ABDUL	THE PROMISE OF A NEW DAY	VIRGIN/A&M
9	C&C MUSIC FACTORY	THINGS THAT MAKE YOU GO HMMMM	C&C MUSIC FACTORY
10	NOMAD	(I WANNA GIVE YOU) DEVOTION	CAPITOL/CAPITOL
ALBUMS			
1	GEFFEN	GUNS N' ROSES	USE YOUR ILLUSION II
2	GEFFEN	GUNS N' ROSES	USE YOUR ILLUSION I
3	ELEKTRA/WEA	METALLICA	METALLICA
4	VERTIGO/WEA	DIRE STRAITS	ON EVERY STREET
5	ELEKTRA/WEA	NATALIE COLE	UNFORGETTABLE
6	ARISTA/BMG	CRASH TEST DUMMIES	THE GHOSTS THAT HAUNT ME
7	WARNER BROS./WEA	R.E.M.	OUT OF TIME
8	A&M/A&M	EXTREME	EXTREME II
9	MCA/MCA	TOM PETTY	INTO THE GREAT WIDE OPEN
10	C		

Govt. Aid Found Wanting For Netherlands' Domestic Music/Vid Biz

With the European single market now little more than a year away, the approaches of the governments of the 12 countries involved are becoming clearer. In the Netherlands, the government contributes some \$38 million each year, but that has to cover all types of music activity. The main spending emphasis is on building Dutch music's reputation abroad. For the emergent video industry, there's virtually no state support, and it is evident from this latest survey in Billboard's ongoing EC series.

BY WILLEM HOOS

AMSTERDAM—The official line is that the Dutch music industry and video business are completely independent of the national government—which means they don't receive any financial support.

However, there are instances where the government does provide help for promotional pushes at such international events as MIDEM in France, the New Music Seminar in New York, and sundry video trade get-togethers. For these, money comes from the ministry of economic affairs.

Dutch IFPI group NVPI has regular contact with four ministries, these meetings mainly handled by Leo Boudewijns, secretary general since 1989, though he retires this month.

Prospects of legislative change

provide his main link with the government. After a 10-year campaign, parliament has finally agreed to a blank-tape levy in Holland, and the details are being finalized despite opposition from FIAR, the blank-tape industry's trade group.

And Boudewijns believes that Holland, one of the last European countries to do so, will soon sign the

Parliament has finally agreed to a blank-tape levy

Rome Convention on neighboring rights. NVPI is currently lobbying, too, for rental-right legislation—the IFPI arm is deeply concerned about the 500-600 outlets, mainly video shops, involved in renting CDs.

NVPI has for years lobbied for a low value-added tax tariff on audio/video equipment—the low rate is 6% and the high is 18.5%. Books and magazines are rated low. Boudewijns hopes that single market actuality will produce a "low" EC harmonization of VAT.

Since 1983, NVPI has also represented the video industry, and Ruud Lamers (managing director, Warner Home Video Holland) is president of NVPI Video. The video industry was 70%-80% piracy-dominated some 10-15 years ago, but now it's down to less than 10%. The video in-

dustry thinks the single-market concept won't much change things. But Lamers hopes for EC agreement on the damaging effects of parallel imports within the community.

Since 1983, the culture ministry has provided some \$38 million annual support for music of all kinds—and symphonic music is currently the main benefactor. The film industry gets substantial help; video gets nothing. From the music fund, money goes to such events as the multicultural Holland Festival, the North

Sea Jazz Festival, and similarly prestigious international events.

There's also support for the Dutch Music Award, which in turn supports upcoming talent in a scholarship sense.

Pressure group for the Dutch pop/rock scene is the Dutch Rock Music Foundation, set up in 1975 to improve the quality of national product. It gets roughly \$750,000 annually from the government's overall "allowance."

This group has set up a national

pop archive, initiated a "pick of the week" single selection for local radio, is publishing an "Up-Date" magazine, and supports local talent on foreign tours.

There is a jazz action group, too, the Dutch Jazz Foundation, and it gets \$1.2 million annually from the culture ministry. It hands out its own awards for new talent and service to the music—and was involved in setting up the Europe Jazz Network, headquartered in Ravenna,

(Continued on page 76)



Voices Of Asia. A panel composed of world music experts from the four corners of the globe takes a break after judging the more than 30 groups and performers who competed in the Voices of Asia music festival in Alma Ata, capital of the Republic of Kazakhstan. The judges, from left, were Rick Sanjek, VP of writer/publisher relations, BMI New York; Tim Wiperman, senior VP, Warner/Chappell Music Nashville; Bhaskar Chandavarkar, composer/producer, India; Pete Rugolo, composer/arranger, Los Angeles; Raimo Henriksson, Fazer Music Inc., Finland; Maisa Castach, Radio France; Simon Nipier-Bell, Attuned Management Ltd., U.K.; Vladimir Davidenko, music editor, Soviet Central Television, U.S.S.R.; Zamanbek Nurkadilov, mayor of Alma Ata and chairman of the judges panel; Manfred Buhner, Bertelsmann Music, Germany; Rosalie Goldstein, festival promoter, Canada; Hasan Araibi, composer, Libya; and Hans Thomas, composer and air personality, Germany.

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IIMS PUTS IRISH BANDS IN THE SPOTLIGHT

(Continued from page 70)

Bass. Said Heath, "Until recently, I've only recorded friends of mine. Betty Boo was my receptionist. But I challenged the majors' ideas on what sells. CDs make a lot of money, and the majors no longer have to break new acts.

"The key to getting hits is understanding the musicians' intentions as well as the music. The people I admire, like Island's Chris Blackwell, are always fresh."

Dave Sinton, organizer of the three-day event "Belfast Rocks Again," told seminar attendees that Northern Ireland, which has produced such talent as Van Morrison, Stiff Little Fingers, and the Undertones, "suffers severely from both financial and political problems.

"It's hard to get record companies to check out Northern talent. There are more British people who won't come to Belfast than American. Our 'Belfast Rocks' showcase doesn't offer bands a fee, or expenses, and we've no money for hotels. We say, come along and play your hearts out and somebody might like it."

He tried to break Ghost Of An American Airman in the U.S., where the band was on Atlantic for a year, "and we spent \$273,000 of Atlantic's money on an album. But they didn't like it and it wasn't released."

Sinton said that although the talent and determination of Northern Ireland bands in the face of formi-

dable odds makes him optimistic, "financial backers are thin on the group, despite the fact that in Dublin, less than 100 miles south, there thrives a multimillion-pound industry, respected the world over."

One highlight of 1991, often cited at the seminar, was "Bringing It All Back Home," a five-part TV series about Irish music shown by the BBC. But producer Philip King told IIMS delegates that the BBC double-album, with 37 acts involved, got a cool reception from the Irish majors, who refused to distribute it because they were convinced it wouldn't sell more than 2,000 units.

"It sold 22,000, which shows that consumers know better than record companies sometimes and won't be browbeaten. Raising the \$1.7 million budget for the project took five years. Banks weren't interested. It wasn't profitable enough for them and businessmen aren't in love with music."

King said he was upset that Bob Dylan would not agree to be interviewed for the series, particularly in light of his friendship with the Clancy Brothers & Tommy Makem in New York in the '60s and because of the influence of Irish music on his work. His lawyer turned down the offer and, when told the title of the series, said there was an album of that name in 1965 and that "Mr. Dylan invented the phrase."

"I told him it was an old Irish

phrase and that Dylan had probably got it from Ireland," said King. "He said if we retitled it 'Taking It All Back Home,' he'd let us use a BBC film clip, a version of 'With God On Our Side' from the '60s, for a fee. I declined that offer."

David Glick, a partner in London-based law firm Eatons, which represents Eric Clapton, the Bee Gees, and Madonna's U.K. interests, said at IIMS: "Young bands need a game plan. Do you want fame, artistic respect, the money? Do you have a political motive? Or it is all of them. You need to know your objectives then get a decent team of advisers.

"The reason professional advisers are so expensive is that they are incredibly valuable. Use them wisely. If an artist doesn't understand something, it's my fault. It's my job to explain."

Some Irish lawyers have become involved in band management—one example being Lorraine Compton, manager of Hidden Focus. She told IIMS of problems generated by bands' international relationships. "A band is a partnership and dealings with each other are covered by partnership law. But what happens if one leaves? Who has the band's name? If they write songs together, who can use the material in the event of a split? Members of a group should respect and be upfront with each other. No double-dealing."

'501' Jeans Jingle Singles Being Packaged As Album

AMSTERDAM—Can Levi's turn jingle singles into a hit album?

At least three European record companies are betting that way, with the release of a compilation featuring oldies used in TV commercials for Levi's 501 jeans.

The tunes include "20th Century Boy" by Marc Bolan & T-Rex, "Should I Stay Or Should I Go?" by the Clash, "Stand By Me" by Ben E. King, "I Heard It Through The Grapevine" by Marvin Gaye, and "Wonderful World" by Sam Cooke.

Those and other evergreens have all been featured in European TV spots for the 501 brand—and some have become hit singles as a result of the exposure. The Bolan/T-Rex recording was recently in the U.K. top 20, for instance, and earlier this year the Clash oldie was a hit in several markets. In the '80s, the jeans genie also sprinkled chart dust on the Cooke, Gaye, and King oldies. All the 501 commercials have been originated by London-based advertising agency Bartle Bogle Hegarty.

In several territories, the compilation will be known as "The Hitsounds Of 501." The Benelux release is being handled by TV merchandiser Magnum, which is a joint venture between Sony Music, PolyGram, and Warner Music. Distribution is through Sony, where marketing manager Henk Penseel initiated the album in the first place.

Penseel acknowledges that others have thought of assembling an album featuring music used in the 501 commercials. "But apparently they were only thinking about it," he says. "I decided just to do it. I discussed the matter with Magnum general manager Jan Groenewoud, who was

immediately enthusiastic. It took him about six months to clear the copyrights for the Benelux."

In addition to the 12 songs from the TV spots, the Benelux release of "The Hitsounds Of 501" will include eight tracks by James Brown, Ray Charles, and others. "Although those haven't been used by Levi's," says Penseel, "they have the same American flavor so characteristic of the TV spots. So we thought it would be a good idea to include them as a kind of bonus."

Magnum is promoting the album with TV and radio commercials through mid-November. Levi's Europe will link its current campaign—including posters, billboards, and movie theater advertising—with the "Hitsounds" promotion. Penseel is confident of the compilation's sales potential, noting that first-week pre-orders were around 25,000.

In Germany, EastWest Records issues the album in November, and is adapting the Magnum TV commercial for its own use. A substitute recording of Cooke's "Wonderful World" is being employed there.

In Sweden, Norway, Denmark, and Finland, TV merchandiser EVA is shipping the package as "The Originals," with 10 of the Levi's dozen songs. Distribution is through Virgin.

Sony's Penseel recently initiated another successful Magnum package, "Fido's Choice—17 Cool Dance Trax." It ties in with the cartoon character of that name, currently used by various consumer-goods advertisers, including Seven-Up. The album has sold more than 40,000 copies in the Netherlands, and will be released later this year in France, Portugal, and Denmark. **WILLEM HOOS**



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It's not a Hit until it's a Hit in Billboard.

CD PRICING AT ISSUE IN SOUTH AFRICA

(Continued from page 72)

was consistently charging the same price for locally manufactured CDs and imports. Two versions of a massive local hit, Phil Collins' "Serious Hits . . . Live," were on sale at CNA: an import, made in France, and a local pressing. Both were R74.99 (\$26.30). The same applied to other hits.

Haydn Watkins, manager of CNA's sound division, says the chain does not mark up local pressings. They sell at a uniform R59.99, against the import price of R74.99. He acknowledges, however, that some local pressings would sell at R66.99 (\$23.50)—designed to average out the cost of imported versions of the same CDs.

"Some record companies cannot simultaneously release CD as well as LP and cassette," Watkins continues. "We would then take imported CDs brought in by the record companies, so that we could sell the CD the same time as other chains. EMI took the decision that they would have one pricing point for these CDs."

Watkins adds that he does not believe a chain like CNA can sell CDs at R49 (\$17.20), as some supermarkets do, since the margins would be too narrow. He says it is not possible for local and imported versions of the same CD to be selling at the top-end

import price.

A smaller music chain, Look & Listen, has been retailing local pressings with two price tags, one giving a "Special Reduced Import Price" and the other reflecting a "Special" discount price. A local branch manager says 70% of stock was still imported, and that CDT provided only new releases and top sellers.

The most popular CD outlets in Johannesburg, Hillbrow Records and CD Warehouse, sell most local CDs at between R48 (\$16.85) and R59 (\$20.70). The nationwide Musica chain sells all local CDs at R59.99 (\$21.05). Supermarkets and discount stores were selling most CDs at about R48.99. However, this is regarded as a loss-leader.

The South African music industry has yet to take steps toward consumer education of the public it is wooing to CD, but it does accept some responsibility for protecting that public. The companies behind CDT have decided all discs made at the plant must now carry the identification, "Made In South Africa," on the disc itself, alongside the ASAMI logo.

Another solution would be price controls, but that could be even more controversial in an economy that aspires toward free-market conditions.

Connick Riding With J-WAVE Japanese Firm Gets All Pub Rights

■ BY STEVE McCLURE

TOKYO—Harry Connick Jr. has signed a publishing contract with J-WAVE Music Inc. The Japanese company's deal, which followed keen competition among local publishers, is for Japan only and covers all Connick's previously written and recorded material.

Also included are Connick's new album, "Blue Light, Red Light," and his next jazz album.

Until now, the U.S. singer/pianist has had no subpublishing deal in Japan. J-WAVE, the FM radio station that owns the publishing company, has been giving him heavy airplay in recent months and is sponsoring his six sold-out concert dates in Tokyo this fall. Connick also composed a special song to mark the station's third anniversary.

Katsumi Nishimura, GM of J-WAVE Music's creative department, says, "The promotional effort has paid off." Connick's last album, "We Are In Love," has sold 50,000 copies in Japan, and the artist was recently featured in a series of commercials for Suntory whiskey.

Competition for Connick's publishing here was intense with his record label's Sony Music Publishing, Fujipacific Music, Toshiba-EMI Music,

Watanabe Music, and Nichion among the bidders, say industry sources.

J-WAVE, which has become the trend-setting broadcaster in Japanese radio, playing lots of foreign music and using bilingual DJs, is the No. 1 FM station in the current Tokyo-area ratings. It is the only FM station in Japan with a music publishing unit—though many AM stations and TV companies have publishing arms.

Connick's anniversary song for J-WAVE is "Let Me Love You, It's O.K." Nishimura is reportedly seeking a record release.

J-WAVE Music Inc., founded last year, seeks to sign foreign rather than domestic artists to publishing deals, though it does have four local acts on its roster. Among the foreign artists signed are Sweden's Dr. Alban, Argentina's Los Fabulosos Cadillacs, and Hong Kong's Sandy Lam.

Says Nishimura, "Some of J-WAVE's programs are produced in the U.S. and Europe and the songs played are very new—either not yet released in Japan or available only on import records. The radio station gets inquiries from listeners asking where the records can be bought, so naturally we're thinking we should be bringing this product into Japan."

BMG Is Germany's Top Singles Label

HAMBURG—In an analysis of the German national charts for the first nine months of 1991, the Bertelsmann Music Group (BMG) emerges as top singles company with 24.58% of the action, with Warner group at No. 2, while Warner heads the album listing with 22.49%—and BMG is runner-up.

In a label breakdown of the singles charts (calculated on points basis for positions held), BMG Ariola comes first with a 15.10% share, followed in the top five by WEA, 12.53%; EMI, 11.97%; Polydor, 10.90%; and Virgin, 9.48%.

Next come Electrola, 9.23%; Sony Music, 8.68%; Phonogram, 5.57%; EastWest, 4.41%; Intercord, 3.98%;

Metronome, 3.61%; and Mikulski, 2.19%.

Top singles artists over the nine-month chart survey were Roxette (Electrola), Enigma (Virgin), Dr. Alban (BMG Ariola), the Scorpions (Phonogram), and KLF (Intercord).

In the long-play label list, WEA is first with 17.44%, followed by BMG Ariola (15.21%); EMI Germany, 10.53%; Electrola, 7.78%; Virgin, 6.79%; Polydor, 6.55%; Polystar, 5.64%; EastWest, 5.05%; Phonogram, 4.43%; Metronome, 2.90%; and Intercord, 2.43%.

Top album artists: Phil Collins (WEA), Roxette (Electrola), Scorpions (Phonogram), Bee Gees (WEA), and Eurythmics (BMG Ariola Hamburg).

HOLLAND MUSIC/VID BIZ GETS SCANT GOVT. FUNDING

(Continued from page 74)

Italy. And Nederlands Impresariaat is the classical music scene's representative group, receiving \$875,000 each year out of the government's music fund. The Stichting Organisatie Oude Muziek (STOOM) gets an annual \$200,000 from the government kitty for use in the "ancient music" sector. And the Gaudeamus Foundation receives \$4,000 for its work on behalf of contemporary classical music.

As with the music/video industry, authors' rights society BUMA/STEMRA is also held to be financially independent of the government, though there are "handouts" for spinoff organizations BFO (annual grant \$560,000), which promotes classical/contemporary music in Holland and abroad, and the Conamus Foundation, which does the same job for light music (backed by a government grant of \$600,000).

A key aim of Conamus is building airplay time for national music—it gets some 33% now as against a mere 13% five years ago.

That's seen as good progress, considering Holland is heavily dominated by Anglo-American popular music.

Conamus handles the Dutch industry interests at MIDEM, and is planning (with foreign trade agency EVD) a showcase for Dutch music in Japan in coming months. But all Dutch ministries have to cut their budgets by the end of this year, so the long-term future of EVD is uncertain.

But the situation on government support in Holland is that the main backup comes in international, rather than domestic, action. The help is appreciated but the music and video industries are convinced more could be done.

Industry Takes Stock Of The 'Single' Life Retailers, Record Companies Discuss Format's Future

■ BY LARRY LeBLANC

TORONTO—At the request of the Retail Music Assn. of Canada, the Canadian Recording Industry Assn. has begun ongoing discussions among its members concerning the future of the singles format in this market.

"We want to know what's going to happen to the cassette single configuration," says Leonard Kennedy, president of RMAC. "Is it going to be something that is no more?"

Cassette sales have plummeted 52% from 3.549 million in the period of January-August 1990 to 1.697 million in the same period this year. There are several reasons for the plunge. Not all cassette-singles product is available for the length of time the song is charted nationally. Some labels release 7,000-20,000 units before cutting it off (sometimes not letting retailers know). Others labels do not release a cassette single at all. Furthermore, the major labels here have differing policies on the number of tracks to be made available on cassette-single releases.

"The cassette-singles buyer has to be confused," says Don Oates, senior VP of sales and marketing at Sony Music Canada. "They go into a store where the top 30 chart listings [are offered] and they see, maybe, 21 pockets full and nine pockets empty, which they'll never be able to get."

"There's a lot of skepticism about the future of the singles market," says Brian Robertson, president of CRIA. "The two-track single, I think, is a dying form."

"Most companies would like to see the single format done away with, but they also know it's a great promotional vehicle," says Paul Orescan, president of I.R.S. Records Canada.

"I don't know if there's a singles market," says Doug Chappell, president of Virgin Records Canada. "The ones that sell seem to be a result of hit singles without albums available. And how can I price them at an efficient price which would attract the public given all the costs involved. I can't really get the price down."

Noting that Bryan Adams' A&M cassette single of "(Everything I Do) I Do It For You" has sold 220,000 units and the CD-5 has racked up 30,000 sales to date, Gerry Lacoursiere, chairman of PolyGram Group Canada, says, "Up until then I was very skeptical about the cassette singles market but those [numbers] show the consumer will buy if you have the right thing."

"The Adams cassette single showed a lot of people what the cassette could do but we haven't had the opportunity to do that with any other cassette single," says Kennedy.

"The biggest factor hurting the cassette single is its actual retail price, which ranges from \$3.50 to \$4 and upward," says Orescan. "It's not a good value to the consumer. They are a promotional tool; I don't mind losing money if, in the loyalty chain, you've gotten one step to turning people onto the band."

"I'm not opposed to the [cassette single], but let's make money on it," says Stan Kulin, president of Warner Music Canada. "If there's going to be a single format, whether it's CD or cassette, then we're going to have to

charge more for that so we make money on the single again. So the single does become a profit center not a promotional tool."

"We believe there has to be a universal format within Canada that deals with a promotional/sales item to stimulate album sales," says Oates. "I believe there's still two buy-

The biggest factor hurting the cassette single is its retail price'

ers out there. There's the singles buyer and there's an album buyer."

Counters Kulin, "We have a habit in this industry of making such a statement as, 'There's a separate consumer for singles.' I suspect there is, but how big is that group?"

"On a lot of the dance records we put the cassette single out and sell a good quantity, then we release the regular cassette and we can't give it away. The single has got the airplay, we made [it] available, 25,000 people have gone out and bought the song. The album then comes out, radio doesn't hear another single on it, and kids say, 'That's the only song I want. Why should I pay \$8 for this? I've already got the hit.'"

"Singles have always been, and will continue to be, a promotional item," says Stephen Tennent, VP of marketing at MCA Records Canada. "If we manage our sales and inventory properly, we won't lose money. We won't make money either, but I maintain we have to give the public something less expensive to buy."

At this point, Canadian companies primarily import or manufacture CD-5 in limited numbers only as a service for retailers.

"When you're dealing with an \$8 or a \$10 price point, CD-5 would affect album sales," says MCA's Tennent. "They are somewhere between being a promotional item and a sales item. The thing we have to have on the CD-5, to make it palatable, is to have something special to give people certain value. Not just something for the collector but something unique like live and demo versions or a real remix."



Platinograffiti. Members of A&M act Extreme receive double-platinum plaques for their album "Extreme II Pornograffiti" at the A&M (Canada) convention, held in September at Rocky Crest Resort in the Muskokas in Canada. Shown, from left, are guitarist Nuno Bettencourt; A&M/Island executive VP Lee Silversides; bassist Pat Badger; A&M president Joe Summers; vocalist Gary Cherone; drummer Paul Geary; A&M VP of promotion Randy Wells; and A&M executive VP Bill Ott.

"At the moment, [CD-5] doesn't seem to be a volume business," says Kulin. "There's recognition that certain titles collectors go after, so there might be a limited market for it. At the price we would have to sell these at, that would dictate against this being a high-volume item. Whether or not this is a business on an import basis is open to debate."

"The biggest problem is pricing," agrees Bill Ott, executive VP of marketing at A&M Records Canada. "Based on our costs of manufacturing, there is no relief in putting four tracks on a CD except in royalties."

"If we go forward with the CD-5 and one or two record companies don't want to go ahead, we may have two fragmented formats of singles in the marketplace," warns Oates.

MAPLE BRIEFS

BENOIT TOUPIN of Montreal has received the 1991 Gordon F. Henderson Copyright Award from the Society of Composers, Authors and Music Publishers of Canada, for a paper titled "Moral Rights in Canadian Copyright Law: In Search of Their True Nature." Toupin is a graduate of the Univ. of Montreal and is currently articling with the Montreal law firm Martineau Walker.

TORONTO-based singer Rita Chiarelli was voted winner of the national Molson Canadian Rocks Showdown '91 Sept. 20 by a panel consisting of members of the Jeff Healey Band, Colin James, Lee Aaron, Glen Stace, and Stewart Copeland.

HMV Canada is the recipient of the 1991 HMV Group Business Excellence Award. "HMV has seen tremendous development over the last few years and it is very exciting to see them win our award of excellence," said Stuart McAllister, chairman and CEO of HMV Group Ltd.

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. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.

Oct. 3-5, **Fourth Annual Foundations Forum**, Los Angeles Airport Marriott, Los Angeles. 212-645-1360.

Oct. 4-8, **Audio Engineering Society Convention**, New York Hilton & Towers, New York. 212-661-8528.

Oct. 4-9, **NARM Wholesalers Conference**, Hyatt Newport, Newport Beach, Calif. 609-596-2221.

Oct. 5, **SPARS Annual General Membership Meeting**, Gallagher's, New York. 407-641-6648.

Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York. 207-865-1128.

Oct. 7-9, **Interentainment '91**, conference on interactive entertainment, Century Plaza Hotel, Los Angeles. Alexander & Associates, 212-382-3929.

Oct. 9, **IRTS Foundation Dinner**, Plaza Hotel, New York. 212-867-6650.

Oct. 9, **Current Copyright & Trademark Issues in Entertainment & Advertising**, New York Hilton, New York. 800-356-8630.

Oct. 12, **Latin Music Expo**, Hyatt Wilshire Conference Center, Los Angeles. 800-645-2846.

Oct. 12, **Music Submission Second Annual Rappathon**, New Regal Theater, Chicago. 312-645-0300.

Oct. 14, **Academy of Country Music Ninth Annual Celebrity Golf Classic**, proceeds to benefit the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for children's cancer, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Oct. 17, **BMI-Sponsored Los Angeles Songwriters Showcase 20th Anniversary Dinner**, honoring founders Len Chandler and John Braheny, Beverly Wilshire Hotel, Los Angeles. Stephanie Perom, 213-467-0531.

Oct. 17, **"Freelancing in the Communications Industry,"** given by IRTS, NBC Conference Room A, New York. 212-867-6650.

Oct. 17-18, **NARM/VSDA Operations Conference**, the Greenville Hilton & Towers, Greenville, S.C. NARM members call Gail Hoffstein, 609-596-2221; VSDA members call Joanna Baker, 609-231-7800.

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. 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, **SMPTA Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27, **Mid-Atlantic Music Conference**, one-day seminar for musicians and songwriters seeking careers in the music industry, presented by Platinum Music Network, Hyatt Regency Crystal City, Arlington, Va. 908-842-6842.

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. 29-31, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 30-Nov. 1, **Interfest '91**, int'l convention for organizers of jazz, blues, folk, and other festivals, Clarion Hotel, New Orleans. 504-522-0031.

Oct. 30-Nov. 1, **Eighth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, presented by Law Journal Seminars-Press, New York Hilton Hotel, New York. 212-463-5509.

Oct. 31-Nov. 2, **CMJ Music Marathon Convention and 1991 New Music Awards**, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 1, **Sixth Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Nov. 2-3, **Doing Music & Nothing Else**, Hyatt Regency, Cambridge, Mass. 800-448-3621.

Nov. 6-8, **13th Annual Billboard Music Video Conference**, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.



On The Road Again. David Weyner, president of PolyGram Classics & Jazz, takes his department heads to New York's Prop Gallery as part of the third annual PC&J Road Show. On this year's trip, Weyner and his staff visited Chicago, Boston, Washington, D.C., Los Angeles, and New York, where they met with local retail and media representatives to discuss upcoming projects from the labels. Shown, from left, are Verve VP Richard Siedel; PolyGram Classics & Jazz senior VP of marketing and sales Debbie Morgan; Verve recording artist Winard Harper; ECM director Seth Rothstein; Verve recording artist Abbey Lincoln; Weyner; Verve recording artists Joe Henderson and Philip Harper; Billboard associate publisher/marketing and sales Gene Smith; London Records artist Joshua Bell; Philips Classics VP Nancy Zannini; and London Records VP Lynne Hoffman-Engel.

LIFELINES

BIRTHS

Girl, Adison Taylor, to **Rick and Eilyn Essig**, Aug. 21 in Paramus, N.J. He is a mastering engineer at Frankford/Wayne Mastering in New York.

Boy, Tyler Richard, to **Barry and Jewel Coburn**, Aug. 25 in Nashville. He is president of Ten Ten Management, representing Arista artist Alan Jackson. She heads Ten Ten Music Group.

Boy, Xavier, to **Edward and Maritza Alicea**, Aug. 26 in Newark, N.J. He is national director of R&B marketing for Best Performances Inc.

Girl, Molly Judith, to **Jim and Mindy Steinblatt**, Sept. 5 in Ocean-side, N.Y. He is an ASCAP licensing marketing manager. She is a former WEVD New York newscaster/newswriter under the name Mindy Steinberg.

Boy, Zack Aureliano Leive, to **Victor and Jane Arencibia**, Sept. 6 in Westwood, N.J. He is a lyricist for A&M recording group the West End Girls.

Boy, Tyler Mladen, to **Bob and Marilee Skoro**, Sept. 7 in New York. He is senior VP of A&R for Mercury Records.

Girl, Hilary Lynne, to **Frank and Sandy Bell**, Sept. 9 in Augusta, Ga. He is VP of programming for Key-market Communications. She was formerly promotions director of WRXR Augusta.

Boy, Marcus Clayton, to **Phil and Maria Raney**, Sept. 15 in Los Angeles. He is a songwriter/producer and personal manager for MCA recording artist Troy Hinton.

Boy, Graham Everett, to **Brad and Karen Whitford**, Sept. 20 in Brookline, Mass. He is guitarist of the

group Aerosmith.

Boy, Roman Christian, to **Dennis and Denise Austin**, Sept. 24 in Atlanta. He is musical director, co-producer, and co-writer with MCA artist Bobby Brown, and a producer and recording artist for Word Records.

MARRIAGES

Sante Scorgia to Nancy Brizzi, Sept. 8 in Long Island, N.Y. He is manager of information technology at EMI Music Worldwide. She is director of production for EMI Records USA.

Mark Goodman to Alexandra Emanuelle, Sept. 18 in Los Angeles. He is an air personality on KROQ Los Angeles and a former MTV VJ. She is a producer.

Brian Moreno to Aileen Gram, Sept. 21 in Maui, Hawaii. He is VP of marketing and advertising for Warner Home Video. She is produc-

er for Entertainment TV.

DEATHS

Deborah Jean Loughran, 34, of apparent heart failure, Aug. 31 in Seattle. Loughran held a number of positions in the music industry, including promotion coordinator for the Philadelphia branch of CBS Records (now Sony Music) and assistant to the VP of public relations for WEA International. She is survived by her parents and three sisters. Donations in her memory may be sent to Greenpeace.

Miles Davis, 65, of pneumonia, respiratory failure, and stroke, Sept. 28 in Santa Monica, Calif. Davis was a genius of the jazz trumpet and a founder of such innovative styles as cool jazz and hard bop. (See story, this issue.)

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

FOR THE RECORD

An item in last week's Inside Track on Next Plateau Records incorrectly identified the ownership of Midland Records. It was owned by Bob Reno.

An article in the Sept. 28 issue incorrectly identified rap artist Ali-Dee. He works with the production team of Hank Shocklee's Bomb Squad, but is not a full-time member of the group.

Desmond Child's deal with RCA Records, described in an Oct. 5 photo caption, is a label deal for acts signed by Child and his partner, Winston Simone. It is not a production deal.

Jim Fifield's title was listed incorrectly in a story in the Oct. 5 issue. He is president and CEO of EMI Music; also, Bud O'Shea is senior VP of catalog and video planning for Capitol-EMI Music.

Duplicator ElectroSound To Close At Month's End

BY DON JEFFREY

NEW YORK—Hobbled by sagging demand for its products, ElectroSound Group Inc., a duplicator of prerecorded music and music video products, has said it will cease operations and liquidate its assets.

The company has been hurt by the virtual elimination of vinyl recordings and the decline in demand for audiocassettes. The move follows the closing this summer of the company's vinyl manufacturing facility in Shelbyville, Ind.

Operations at ElectroSound's other plant, located near its headquarters in Hauppauge, N.Y., will cease at the end of this month, the company announced after a board of directors meeting Sept. 26.

That plant's role as a major industry supplier is indicated by the fact that it has a capacity of 150,000 cassettes per day.

The company says in a state-

ment that it decided to halt operations after analysis of "continuing trends in the phonograph record and audiotape duplicating business" and of the "continuing demand for, and reducing prices of, the company's products and services."

Richard Projain has resigned as president, but will stay on as a director and consultant. The board appointed Robert J. Barone, executive VP, to take over as president. About 95 people are employed by the company, a spokeswoman says.

The company says it had undertaken "extensive efforts" for several years to "explore other options, including pursuit of related businesses," but that these moves had failed.

ElectroSound, which was begun in 1945, did not benefit from the surge in sales of the CD format in recent years. Two years ago, it

sold its interest in a CD plant it owned as a joint venture with Mitsubishi.

For the nine months that ended Feb. 28 (the last fiscal period for which the company has disclosed results), ElectroSound reported a net loss of \$165,000 on a 25% drop in revenues to \$14.6 million. The previous year's net loss was \$99,000.

The board of directors says it concluded that continued operations "can only result in additional losses."

Still in question is what common shareholders will receive in the liquidation of assets. According to the company: "Because of uncertainties associated with the proposed liquidation, it is not possible to estimate whether and to what extent, if any, a distribution to shareholders will be possible."

ElectroSound's shares were selling at 18.75 cents each in recent

American Stock Exchange trading. The stock's high price in the past 52 weeks has been only 37.5 cents.

As for creditors, the company says it has "reached an understanding with its principal lender" to restructure a credit facility and mortgage loan. The restructuring is necessary to "accommodate the planned shutdown and liquidation."

The company adds that it will "take appropriate steps to avoid any interruption of supply for its customers."

Gloria Danielsen, assistant secretary, says ElectroSound is "not going through bankruptcy proceedings. It will be an orderly liquidation of assets." She adds that a liquidation plan will be presented to shareholders for approval, but that no date has been set for a meeting.

FEW PRODUCERS, ENGINEERS ARE WOMEN, BUT ODDS ARE IMPROVING

(Continued from page 1)

work with female producers or engineers, but she has collaborated with recording artist/producer Angela Winbush. She notes that there are so few women in these roles "because they are intimidated, and they really shouldn't be."

"There are very few women actually working in the studio in production or engineering," agrees Nancy Jeffries, senior VP of A&R at Elektra Records. "I know several women artists who would like to work with women producers, but finding them is difficult."

There are no female producers who have attained the recognition of a Bob Clearmountain or a Hugh Padgham. But a handful of female producers and engineers are gaining attention, including Gail Sky King, Roma Baran, Susan Rogers, and Tena Clark. Observers also note that an increasing number of women are getting staff jobs at recording studios as assistant engineers.

Women seeking to engineer and produce still encounter resistance from artists or other colleagues, but most of the pro audio women interviewed by Billboard say they find support more frequently than opposition in the studio.

Most women note that they are being paid as much as their male counterparts, although some report they have had problems with equal pay and feel that women need to be more assertive when it comes to seeking the salaries they want.

FOCUS OF AES PANEL

A panel at this year's Audio Engineering Society Convention, being held at the New York Hilton and Towers Oct. 4-8, will discuss "Women In Audio." Panel chair Julie Perez, an engineer at NBC, hopes the session will promote greater networking between men and women in the business, which will lead to broader opportunities and awareness of women in it.

The Audio Engineering Society, one of the primary industry trade groups, has no data on how many of its members are women. The Society of Professional Audio Recording Services, whose executive director is a woman, tracks its members by company or facility name, but does not break out any other information about them.

SPARS executive director Shirley Kaye says that the industry has changed a great deal since 1978, when her position as a recording studio owner and operator was chronicled in a Billboard article headlined "What's A Little Lady From Upstate New York Doing In A Business Like This?"

Kaye is one of several pro audio industry members, male and female, participating in the "Women In Audio" panel Monday (7). (See story, page 45). She notes that women are not as aware of opportunities in production as men are, although she has been receiving a greater number of requests for information from female high school students.

"I'd heard of a few women engineers while I was in school and I thought, 'Wow, when I get out there, these trailblazers will have made it easier,'" says Perez, who mixes audio for NBC's "Saturday Night Live." "When I got out there, I realized I'm the trailblazer—all because people think women aren't technical."

Sources agree with Perez that, although many inroads have been

made, women are still generally not brought up to pursue technical careers. Such stereotypes play a part in keeping women out of the control room, and many industry observers note that recording studios still have a reputation for being boys' clubs.

But perception is not the only reason for the scarcity of women in pro audio. The grueling and irregular hours for engineers and producers can preclude a family or social life, and the low pay and hard work involved in entry-level positions are discouraging to men and women alike.

"The main thing I've noticed is that I see a lot of male engineers that have families because they have a wife at home taking care of the kids," says independent engineer Judy Clapp. "But I don't see any female engineers with kids. You have to make big choices about having a family, because for women it's much more of an either/or position than it is for a man."

When classical producer Wilma Fine worked on her first project in the '50s, she was a pioneer, one of few, if any, other women producers. She took a hiatus in 1964 to raise a family, and returned to the studio in 1989. She is now producing the Mercury Living Legacy reissue series.

"The business, altogether, has changed a great deal and I have been delighted," says Fine. "During those years [of hiatus], there was a complete turnaround; women are everywhere now."

Susan Planer, GM of BMG Studios in New York, was also one of a few women in recording studios when she



Among the women who have made a foray into the recording industry, from left, are engineers Susan Rogers, Julie Perez, and Angela Piva.

began her pro audio career at National Recording and Media Sound. In the '70s, Planer was a partner in Media-sound, a facility that closed in the early '80s.

"I was the first person at Media to hire women engineers," says Planer. "I had three women assistant engineers and I would say most of the clients were rebellious about it. They just did not want to work with women."

Now, Planer says, although only a few of the engineering resumés she receives are from women, "there are still 100% more women trying to be producers and engineers than there had been when I started."

Despite their enthusiasm for the industry they work in, female engineers and producers report that there is still prejudice against them. An oft-recounted experience for a woman in pro audio is to have a client walk into the control room, see her at the console, and inquire as to the whereabouts of the engineer or producer.

More disturbing to most women in these positions is the sexist or mi-

sogynistic comments that fly around the control room during a project, which Kaye feels are aimed at destabilizing women.

"When something like that happens, you have to decide if what you're doing is going to be helpful for your career, regardless of how hostile the environment might be," says Rogers. "If you can walk away from it and not be scathed professionally, by all means walk away from it. If it will hurt you professionally to walk away, you have to stay in that project, finish it, and then make your displeasure known."

MUST BE ON GUARD

On top of the technological and artistic challenges faced by any engineer or producer, some industry observers also feel that women have to be extra careful about their behavior and social reputation. However, actual cases of sexual discrimination or harassment are difficult to uncover.

Producer/remixer King recalls an incident early in her career when she was assisting a male engineer who

Angela Winbush Is Overcoming Obstacles

NEW YORK—Recording artist/producer Angela Winbush sees credit-stealing as one of the clearest examples of sexism in the music industry.

"You may write a song and in order for it to get on an album, you have to put a couple of guys' names on it, whether they worked on it with you or not," she says. "In production, it's the same thing. There's a lot of credit-stealing, and it's really bad for women."

Now producing a reunion album for the Isley Brothers, Winbush says her first shot at getting credit for her production work was the Isley Bros.' 1990 Warner release, "Smooth Sailing."

Her 1987 debut solo album on Mercury, "Sharp," was Winbush's debut as a producer, and she also collaborated with Janet Jackson, Jimmy Jam, and Terry Lewis on Jackson's first album.

"There's a lot of credit-stealing, and it's really bad for women"

Being a female leader in a predominantly male industry is a particular challenge, says Winbush. "You have to be careful about how you give orders. Most

guys tell me it's strange to take orders from a woman. There are times when you hit a gravel path and it feels funny to them when you have to do a General Patton."

Winbush sees hesitancy among record-company executives to back women as one reason why so few are producers: "I work with fairly large budgets and the men in power aren't excited about giving a lot of money to a woman."

However, Winbush notes that progress is being made. "I'm one flicker of hope; some other women taking charge are flickers of hope. It's gotten so much better for women, but it is slow going."

SUSAN NUNZIATA

Women Are Big Winners At OTI Songwriting Awards

MIAMI—"Que Pasa Fe" ("What Little Faith")—a ballad/salsa torch entry belted out by Elsa Ozuna—was the winner of the 1991 National OTI Songwriting Festival, held here Sept. 19. Ozuna was one of three women who topped this year's competition.

Apart from taking the best-song category, "Que Pasa Fe" scored a best-singer honor for Ozuna, as well as best-composer prize for Lucho Neves, who also arranged the number.

Ozuna, whose expressive voice, animated delivery, and flamboyant stage persona resembled the second coming of Cuban chanteuse

Olga Guillot, advances to the 20th annual International OTI Songwriting Festival, slated to take place Dec. 13-14 in Acapulco, Mexico.

The national OTI (Organization of Ibero-American Television Organization) festival—which featured 25 singers and composers from 14 U.S. cities—is one of the largest Hispanic songwriting competitions in the country. Contestants advanced to the national finals by winning OTI song festivals in their respective cities.

Ozuna will compete against more than 20 other vocalists from Latin America, Spain, and Portu-

gal at the international finals. The Dominican-born nightclub performer will represent Washington, D.C., and Univision, the biggest Spanish-language network in the U.S.

Univision, which aired the national competition live from Miami's Gusman Theatre of the Performing Arts, will offer live coverage of the international contest as well.

Second place went to the lively "Latinoamerica, Sos Gitana" ("Latinoamerica, You Are a Gypsy"), performed by San Francisco's Alma Rocio and written by Patricia Leal and Hernan Moreno.

gave her an exceptionally hard time. When she asked him what the problem was, he explicitly told her that he felt women had no place in the studio.

In some cases, women have gotten support from their male colleagues or employers. Rogers recalls that, in her first position in the industry as a maintenance technician with Audio Industries, a pro audio manufacturer, a client refused to have a woman come and fix his tape machine. Rogers' employer sent her anyway. The machine was up and running in an hour, and the client was impressed.

Overall, however, most female engineers and producers are extremely positive about their experiences. While some feel a "glass ceiling" exists for women hoping to advance past the position of assistant engineers, others feel there is nothing standing in the way of their taking the traditional route from assistant to first engineer to producer.

Engineers like Angela Piva, who recently engineered Color Me Badd's hit "I Wanna Sex You Up," and Sally Browder, who has worked with Great White and Poison, both say there is nothing to stop them from moving ahead.

HARD TO MAKE LEAP

Others disagree. "It's hard to make the next step," says Perez. "People are very comfortable with women in support positions, assistant engineers, assistant producers. That's a comfortable place in a lot of guys' minds. The step from that position to the main-mix position is phenomenal. The reasons women aren't in these positions or finding it difficult are social, cultural, and political."

Most observers agree that women seeking engineering and production careers need confidence in their abilities and, like anyone, need to excel in order to succeed.

"There are more women involved now than five years ago, and women are rising through the ranks to higher positions in record companies, as technicians, engineers, and producers," says Rogers. "What I'd hope to see happen, when I'm approached by young women second [engineers], is that they approach and ask me 'What's your favorite limiter?' or what mike to use on a kick drum, not what's it like to be a woman. Women engineers have to face the challenge of being a great engineer or producer, and it's a lot harder to be a great producer or engineer than it is to break down any gender or sexual stereotypes."

Landing third-place honors was an emotive slow number, "Asi Yo Lo Amo" ("That's How I Love Him"), sung by Maria Pilar, who represented Phoenix, and composed by Feli Acevedo and Eda Myrick.

The three finalists were selected by a panel of Hispanic celebrities including Guillot, Braulio, Kiara, Yordano, Fernando Allende, Lourdes Robles, and Betty Pino.

Yordano—along with Nino Segarra and Victor Victor—turned in crowd-pleasing performances that perked up a ballad-laden competition.

JOHN LANNERT

ALBUM REVIEWS

POP

▶ ROBBIE ROBERTSON

Storyville
 PRODUCERS: Robbie Robertson, Stephen Hague & Gary Gersh
 Geffen 24303

Robertson's second solo album, much of it recorded in New Orleans, creates a magical, mystical mood that ties many of the tracks together, although each song is perfectly crafted to stand alone. Robertson is a master at creating evocative, multilayered, haunting rock-based songs with intricate rhythms and provocative lyrics. He tries a few new tricks here, such as using backup female vocalists on "Go Back To The Woods," a horn-laden, funky slice written with Bruce Hornsby, that complement, rather than detract from, his raspy vocals.

▶ SIMPLY RED

Stars
 PRODUCER: Stewart Levine
 EastWest Records 91773

Latest from Mick Hucknall and company is a tasty collection of funky grooves, such as first single "Something Got Me Started" and midtempo crooners like the title track.

NEW & NOTEWORTHY

RAY CHARLES
The Birth Of Soul
 REISSUE PRODUCERS: Yves Beauvais, Kim Cooke, & Bob Porter
 Atlantic 82310

The crowning jewel of Atlantic and Atco's Remasters Series, this three-CD/cassette collection looks at Charles' career during his pivotal Atlantic years from 1952-59. From the sassy blues of "The Sun's Gonna Shine Again" to the slow grind of "I Believe To My Soul" 52 tracks later, this is a loving homage to Charles' formidable talent as a singer and pianist. Charles' fans will delight in the variety of styles he takes on here, from his trademark throaty vocals and call-and-response to silky-smooth Nat King Cole-style crooning. Though the accompanying book is skimpy compared with most boxed sets, Charles' bio, chronicled by Robert Palmer, is both illuminating and fascinating.

D'BORA
 E.S.P.
 PRODUCERS: Steve "Silk" Hurley, Manny Mohr, Troy Patterson, Maurice Joshua, Larry Strum, Joe Smooth
 Smash 848325

Singer who wooed clubs fronting the Freestyle Orchestra's 1990 hit, "Keep On Pumpin' It Up," bows with a well-conceived solo debut that blends her dance roots with radio-friendly R&B influences. Title tune and "Keep On Givin' Lovin'" show impressive vocal range and style, while "Love Desire" and "Better Life" reverently recall the disco heydays of Vicki Sue Robinson and Gloria Gaynor. Any of these tracks would be a fine follow-up to recent dancefloor hit "Dream About You."

SPOTLIGHT



JOHN MELLENCAMP
Whenever We Wanted
 PRODUCER: John Mellencamp
 Mercury 510151

Mellencamp follows up the somber "Big Daddy" with this guitar-driven rave-up that deals with relationships and disillusion, temptation and the slim hope of salvation. Musically, this marks a return to his harder rock albums, such as "Scarecrow." Lyrically, it's filled with clever lines that strike deeper and deeper with repeated listenings. First single, "Get A Leg Up," is already airborne at top 40 and album rock. Other top cuts include gently delivered "Now More Than Ever," melancholic "Last Change," and rollicking "Again Tonight." Should carry album rock radio through '92.

As always, Hucknall's voice is a pleasing blend of blue-eyed soul and grit. Though instantly recognizable as Simply Red, this album takes a slightly harder edge than past efforts. However, the faithful will be very pleased. Looks like a winner at both top 40 and AC.

▶ LITTLE FEAT

Shake Me Up
 PRODUCERS: Bill Payne & George Massenburg
 Morgan Creek/PGD 20005

Newly signed to Morgan Creek, Little Feat just keeps on rolling along in its own inimitable way, making it look effortless when you know damn well it's not. This gumbo of delights includes the horn-driven "Things Happen," funky "Spider's Blues," delightfully wacky "Boom Box Car," and heartbreaking "Loved And Lied To." Album rock should embrace this, as will the legion of Little Feat fanatics.

▶ VAN MORRISON

Hymns To The Silence
 PRODUCER: Van Morrison
 Polydor 849026

The Man's greatest-hits package is still on the charts more than a year after release, and that bodes well for this sprawling new two-CD, 21-track opus. It's typical Morrison, alternately spiritual and carnal, framed in equal parts of rock, blues, R&B, and gospel. Programmers will have a field day picking through this one; choice items include "I'm Not Feeling It Anymore," "Ordinary Life," "I Need Your Kind Of Loving," and wonderful cover of Ray Charles' hit "I Can't Stop Loving You." A feast for Van fans.

▶ RICKIE LEE JONES

Pop Pop
 PRODUCERS: Rickie Lee Jones & David Was
 Geffen 24426

Miss Jones moves into jazzbo terrain on this largely engaging album of standard covers and swing-inflected material. Songs here, which range from Cahn-Van Heusen to Jimi Hendrix and Jefferson Airplane tunes, give Jones lots of room to move stylistically; while some performances are excruciatingly mannered, sidemen such as Robben Ford and Dino Saluzzi add kick, and tracks such as "Second Time Around," "I'll Be Seeing You," and "Dat Dere" have some emotional and musical impact. Could lock in with

B I L L B O A R D

SPOTLIGHT



PRINCE & THE NEW POWER GENERATION
Diamonds And Pearls
 PRODUCERS: Prince & The New Power Generation
 Paisley Park/Warner Bros. 25379

Inside the spiffy holographic cover of the Minneapolis maestro's latest lies a band project that emanates more heat than most of his recent endeavors. Prince is jamming back to the roots here, and many of the numbers have a strong R&B feel that could kick both sides of the charts. Besides well-lubricated "Gett Off," title cut and "Cream" sound like numbers with top 40 potential. And, while we're at it, when is the Rosie Gaines solo album coming, Mr. Nelson?

fans of Natalie Cole's homage to her father.

R&B

▶ COOKIE CREW

Fade To Black
 PRODUCERS: Various
 FRRR/London 828251

British femme rap duo kicks hard on sophomore effort, which benefits

VITAL REISSUES

BILLIE HOLIDAY
The Legacy (1933-1958)
 PRODUCER: Michael Brooks
 Columbia/Legacy 47724

Three CDs/cassettes distill the essence of Lady Day's tenure with Vocalion, Okeh, and Columbia, from early triumphs with Count Basie and his men through the chilling finale of "Lady In Satin." The 70 numbers here, which include seven unreleased alternates, are hard to top, and Brooks' erudite notes are a pleasure. A few quibbles do arise (Where's "I Cover The Waterfront"? Why does Columbia persist in identifying the rehearsal for Holiday's 1957 "Sound Of Jazz" appearance as the broadcast take?), but in the end everyone except the sternest archivist will succumb to the beauty of this nonpareil jazz vocalist's great art.

THE MONKEES

Listen To The Band
 PRODUCERS: Bill Inglot & Andrew Sandoval
 Rhino 70566

The Monkeemaniacs at Rhino do the Prefab Four proud with this four-CD/cassette box charting the group's history from its early days as a TV and record smash through its late-'80s revival. All of the group's big chart successes are here, as well as a number of terrific tunes popularized by the TV show (you'll be amazed how many of them you remember note-for-note) and the usual high complement of alternates and unreleased songs. A fat booklet with entertaining photo rarities and track-by-track annotation is a major bonus. The ultimate collection for anybody who has a yen to Monkee around.

SPOTLIGHT



REBA McENTIRE
For My Broken Heart
 PRODUCERS: Tony Brown, Reba McEntire
 MCA 10400

This is one of the finest country albums to come along in years. While its attitudes are country, its themes, instrumentation, and even McEntire's style are all universal and beyond format. Contributing to the collection's richness are pointed and truly poetic lyrics and McEntire's exceptionally strong and dramatic voice. Forsaking the twangy, and annoying, vocal gymnastics that marred many of her earlier efforts, McEntire sings straightforwardly and with exquisite sensitivity about subjects as diverse as the marriage trap ("Is There Life Out There"), neglect and abandonment ("All Dressed Up"), and even mercy killing ("Bobby"). Stunningly intense.

from the guiding production hands of Gangstarr, Dancin' Danny D, and Main Source's K-Cut, among others. Potent grooves inspire Debbie Pryce and Susan Banfield to drop intelligent rhymes that tackle topical issues like world peace, poverty, street crime, and education. First single, "Secrets (Of Success)," is primed to score with purists and club DJs, while "The Power Of Positive Thinking" and "Going Freestyle" are waiting in the wings.

DANCE

▶ ABC

Abracadabra
 PRODUCERS: Dave Bascombe, Mark White, Martin Fry
 MCA 10184

Quirky U.K. pop duo focuses on creating state-of-the-charts dance grooves on this lushly produced label debut. Martin Fry's reliably theatrical vocals turn melodramatic tunes like recent European club hit "Love Conquers All" and "Answered Prayers" into believable anthems. Club DJs will heartily devour this delicious set, starting with the festive first single, "Say It" (which sports remixes by Black Box), though top 40 radio programmers would be wise to take note, too.

JAZZ

▶ BRANFORD MARSALIS

The Beautiful Ones Are Not Yet Born
 PRODUCER: Delfeayo Marsalis
 Columbia 46990

Leaving himself no slouching room, young saxophone lion Marsalis takes a gutsy chapter from the Sonny Rollins songbook with a pianoless trio that features bassist Robert Hurst and drummer Jeff Watts. Marsalis' spare themes and Coltranean runs set the tone for such standout tracks as the Monkish "Roused About," the romantic, introspective title tune, and free-style melodies "Xavier's Lair" and "Citizen Tain." Album's two guest spots feature brother Wynton on sibling swingfest "Cain & Abel"

SPOTLIGHT



HEART
Rock The House Live!
 PRODUCERS: Richard Erwin & Heart
 Capitol 95797

Recorded at the Centrum in Worcester, Mass., last November, this 14-track live package eschews many of the band's biggest hits for other album cuts that pack a wallop delivered live. There's nary a ballad in the bunch, a clear sign that the Wilson sisters are determined to regain their proper spot as rock queens. The only new track is a cover of John Farnham's huge international hit, "You're The Voice," which is being worked as a single. The sound is very clean, with crowd noise kept to a minimum. Best cuts are "Fallen From Grace" and "Who Will You Run To."

and top tenorist Courtney Pine on heated cutting session "Dewey Baby."

▶ MACEO PARKER

Mo' Roots
 PRODUCERS: Stephan Meyner & Maceo Parker
 Verve 314511

Follow-up to the chart-topping "Roots Revisited" finds the indestructible James Brown sideman negotiating similar terrain, with J.B. cronies Fred Wesley and Pee Wee Ellis in tow. Album is just as much fun as its predecessor, with repertoire ranging from Horace Silver and Lionel Hampton to Marvin Gaye and Otis Redding. Soulful and swinging, this is right in the pocket for mainstream jazz and R&B fans alike.

CLASSICAL

PROKOFIEV: SYMPHONY NO. 5; MEETING OF THE VOLGA AND THE DON
 Philadelphia Orchestra, Muti
 Philips 432 083

The second most popular Prokofiev symphony has a most persuasive advocate in this scintillating performance. Muti is in tight control throughout, and if he lingers at any point it only serves to highlight the motive excitement that follows. The orchestra, too, is in excellent form, and the sound superior. Addition of the little-known "Volga/Don" piece, celebrating a parochial Soviet event, is more attractive than its bureaucratic commission might suggest.

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.

SINGLE REVIEWS

POP

► **PAULA ABDUL** *Blowing Kisses In The Wind* (4:15)
 PRODUCERS: V. Jeffrey Smith, Peter Lord
 WRITER: P. Lord
 PUBLISHERS: EMI-April/Leosun, ASCAP
Captive/Virgin 4245 (cassette single)

Rack up another multiformat hit from Abdul's double-platinum epic, "Spellbound," as she gets soft and romantic for an engaging pop ballad. Plush strings provide a warm and properly dramatic setting for her chirpy and charming voice.

► **TINA TURNER** *Love Thing* (4:27)
 PRODUCERS: Chris Lord-Alge, Tina Turner, Roger Davies
 WRITER: H. Knight, A. Hammond
 PUBLISHER: not listed
Capitol 79947 (c/o CEMA) (cassette single)

New song featured on upcoming greatest-hits collection, "Simply The Best," is a swaggering rocker, replete with crunchy guitars and a muscular rhythm section. Tune and arrangement are a perfect match for Turner's signature growl. A must for top 40 and album rock formats.

► **THE KLF** *What Time Is Love?* (3:35)
 PRODUCERS: The KLF
 WRITERS: J. Cauty, W. Drummond, I. Bello, L. McFarland
 PUBLISHERS: E.G., BMI/Warner-Chappell/WB/MCA/Wandee, ASCAP
Arista 2365 (c/o BMG) (cassette single)

Duo follows certified-gold "3 A.M. Eternal" with a refreshing rave that combines elements of hip-hop, techno, and pop. A different version of this cut hit in clubs on an indie label last year. New mixes are sweetened to maintain radio interest, though clubs may find them worth a spin, too.

► **SEAL** *The Beginning* (3:42)
 PRODUCER: Trevor Horn
 WRITERS: Seal, Sigsworth
 PUBLISHER: SPZ, BMI
 REMIXERS: Shep Pettibone, Mark Moore, Robin Hancock
Sire/ZTT 19446 (c/o Warner Bros.) (cassette single; 12-inch version also available, *Sire/ZTT 40200*)

Follow-up to breakthrough hit "Crazy" is a house-inflected funk jam, empowered with Seal's evocative stylings and a sing-along chorus. Varied remixes promise to spark heavy club activity, while radio edit will keep top 40 and urban programmers in tow.

► **TARA KEMP** *Too Much* (4:12)
 PRODUCERS: Jake Smith, Tuhin Roy
 WRITERS: T. Roy, T. Kemp
 PUBLISHER: Kallman/One Two, BMI
Giant 4-19168 (c/o Warner Bros.) (cassette single)

Plaintive, melancholy tune should carve a deep niche at top 40 and AC outlets, as well as staking a claim in the urban marketplace. Production on this slow and silky ballad keeps Kemp's versatile vocals in forefront of the mix.

► **CHER** *Save Up All Your Tears* (3:56)
 PRODUCERS: Bob Rock, Richie Zito
 WRITERS: D. Warren, D. Child
 PUBLISHERS: Realsongs/EMI-April/Desmobile, ASCAP
Geffen 19105 (c/o Uni) (cassette single)

Rousing, guitar-driven pop/rocker should have ushered in media icon's current "Love Hurts" opus. Song's unshakable hook and Cher's aggressive vocal are a perfect top 40 radio marriage. Sounds like a well-deserved smash.

► **KENNY LOGGINS** *Conviction Of The Heart* (4:30)

PRODUCERS: Kenny Loggins, Terry Nelson
 WRITERS: K. Loggins, G. Thomas
 PUBLISHERS: Gnosso, ASCAP/Southshore, BMI
Columbia 74029 (c/o Sony) (cassette single)

First single from "Leap Of Faith" is an intelligent, emotional plea for environmental conservation. Loggins and collaborators Guy Thomas and Terry Nelson manage to take this heavy topic and transform it into an infectious, radio-friendly pop/rock tune. Deserves immediate attention at pop, AC, and album rock radio.

★ **ERIN CRUISE** *Cold Shower* (4:10)
 PRODUCER: Bruce Sudano
 WRITER: B. Sudano
 PUBLISHER: Sudano Songs, BMI
Purple Heart 500 (CD single)

Cruise continues to prove her potential as a pop diva to be reckoned with on this slinky, midtempo dance tune. She seductively purrs and belts over a percussive groove and infectious melody. Track is starting to cause a stir in AC and crossover radio circles. Major-label assistance could push it over the top. Take heed. Contact: 213-275-5123.

► **SCHASCLE** *Can't Get Love With Money* (3:51)
 PRODUCER: Patrick Leonard
 WRITER: not listed
 PUBLISHER: not listed
Reprise 4-19293 (c/o Warner Bros.) (cassette single)

Soulful hybrid of R&B, funk, and pop influences could easily jump from a club sound system to the top of the pop and R&B singles charts. Patrick Leonard's signature production lends shades of Madonna. Dance/pop with a spiritual twist.

R&B

► **JERMAINE JACKSON** *You Said, You Said* (4:11)
 PRODUCERS: The LaFace Family
 WRITERS: L.A. Reid, Babyface, D. Simmons, J. Jackson
 PUBLISHER: Kear/Sony/Epic/Solar Songs/Greenskirt/Black Stallion, BMI
 REMIXERS: L.A. Reid, Dave Way
LaFace 4003 (c/o BMG) (cassette single)

Jackson becomes a surrogate member of the LaFace Family with a percolating pop/funk jam that emphasizes his assertive vocals and jacked-up beat. Brain-embedding chorus makes this an easy bet for urban and top 40 approval.

► **HI-FIVE** *Just Another Girlfriend* (4:14)
 PRODUCER: Eric Foster White
 WRITER: E.F. White
 PUBLISHERS: Zomba/4MW, ASCAP
 REMIXER: R. Kelly
Jive 42029 (c/o BMG) (cassette single)

Sizzling rap melts into a supersmooth melody, then bounces back again, as syncopated drums beat a path straight to the dancefloor. Lush production builds vocals into a three-dimensional, layered chorus. Memorable hook snags the listener and provides the ultimate musical excuse for any two-timing lover.

► **VESTA** *Do Ya* (4:28)
 PRODUCER: Attala Zane Gales
 WRITERS: Vesta, A.Z. Gales
 PUBLISHERS: Vesta Seven/Almo/Captain Z/Black Lion, ASCAP
 REMIXER: Frankie Knuckles
A&M 7289 (c/o PGD) (cassette single)

After the easy-paced and romantic "Special," Williams breaks an impressive sweat on this sassy funk jam. Will undoubtedly keep momentum building at urban radio, while sturdy house remixes by Frankie Knuckles should open doors at club level.

★ **PATTI AUSTIN** *Givin' In To Love* (4:27)
 PRODUCERS: Larry Williams, Rod Temperton
 WRITER: R. Temperton
 PUBLISHERS: Rodsongs/Almo, ASCAP
GRP 9967 (c/o Uni) (CD single)

Austin's well-seasoned voice is the focal point of this languid new-jack/R&B tune from her album "Carry On." She is complemented by understated horns and jazz-spiced keyboards. An excellent choice for urban and AC radio formats.

★ **NICKI RICHARDS** *Sunshine* (4:03)
 PRODUCER: Lenny White
 WRITERS: N. Richards, M. Stevens
 PUBLISHER: Nookie, BMI
Atlantic 4179 (cassette single)

B I L L B O A R D

Third serving from Richards' sparking "Naked To The World" album is a spirited funk/R&B tune that frames her engaging voice with subtle horns and a wriggling bass line. Delightful.

► **RIFF** *Every Time My Heart Beats* (3:55)
 PRODUCER: Dennis Lambert
 WRITERS: P. Reswick, S. Werfel
 PUBLISHERS: Pam & Steve/Lease-A-Tune/Primat, ASCAP
 REMIXER: Marley Marl
SBK 05418 (c/o CEMA) (cassette single)

Supersuave love song mixes rap with harmonic vocals for an infectious, up-tempo outing. Michael Best's buttery lead vocals drive this smooth and sexy, easy-listening R&B gem.

COUNTRY

► **ROY ROGERS & CLINT BLACK** *Hold On Partner* (2:00)
 PRODUCER: Richard Landis
 WRITERS: B. Paine, L. Paine
 PUBLISHERS: U.S. One/WB, ASCAP/Route Sixty-Six/Warner-Tamerlane, BMI
RCA 62061 (c/o BMG) (7-inch single)

One of the Roy Rogers "Tribute" releases, this song graciously showcases two of country's favorite voices. Accompanying video is hilarious.

► **MARY-CHAPIN CARPENTER** *Going Out Tonight* (3:16)
 PRODUCERS: John Jennings, Mary-Chapin Carpenter
 WRITERS: M.C. Carptner, J. Jennings
 PUBLISHERS: EMI April, Getarealjib, ASCAP/Obie Diner (admin. by Bug), BMI
Columbia 74038 (c/o Sony) (CD promo)

Her vocals stand in a class of their own and this number is 100% delightful to the ear. Thoughtful production.

► **RESTLESS HEART** *You Can Depend On Me* (2:39)
 PRODUCERS: Josh Leo, Larry Michael Lee
 WRITERS: R. Rogers, J. Griffin
 PUBLISHERS: Maypop/Wildcountry/Careers-BMG, BMI
RCA 62129 (c/o BMG) (7-inch single)

Insistent harmonies are vibrant as well as graceful in delivery. Sort of a "different" edge for R.H. Production is creative and arrangement is excellent.

► **MARK COLLIE** *She's Never Comin' Back* (2:50)
 PRODUCERS: Doug Johnson, Tony Brown
 WRITERS: Mark Collie, Gerry House
 PUBLISHERS: Judy Judy Judy/Housenotes, ASCAP/BMI
MCA 54231 (c/o Uni) (7-inch single)

A rockin' little ditty with plenty of vocal action and loads of smiles.

► **BO "T"** *Angel Fire* (3:12)
 PRODUCER: Norro Wilson
 WRITERS: B. Moore, M. Williams
 PUBLISHERS: Dixie Stars, ASCAP/Sixteen Stars, BMI
DCT 616 (7-inch single)

Up-tempo tune showcases colorfully unique and appealing vocals. Label based in Nashville.

► **JOSIAH** *(Girls That Look) A Little Like You* (2:34)
 PRODUCERS: J. C. Weaver, Jack Brown
 WRITERS: B. Allred, J. Alsip
 PUBLISHERS: Nashcal/Bobby's Beat/Bobby Fischer, BMI/SESAC
WTM 7729 (7-inch single)

Upbeat and bouncy, this ditty offers one of the most far-fetched reasons for cheating in recent memory. Contact: 615-292-3611.

DANCE

► **FORTRAN 5** *Heart On The Line* (5:20)
 PRODUCERS: Fortran 5
 WRITER: Fortran 5
 PUBLISHER: Mute Song
 REMIXERS: Moby, Vince Clarke, Sam Therapy, Justin Robertson
Mute/Elektra 5571 (12-inch single)

U.K. act returns with a melodic techno/hard-houser that takes an aggressive stance without overpowering angelic vocals by Katherine Blake and Jocelyn West or the song's contagious melody. Justin Robertson delivers track's most memorable remix, which is tough enough for raves and smooth enough for more mainstream playlists. From the upcoming album, "Blues."

► **QUADROPHONIA** *The Wave Of The Future* (5:06)

PRODUCERS: Quadrophonia
 WRITERS: O. Abbeoos, L. Fort
 PUBLISHER: not listed
 REMIXER: Mark Ryder
ARS/RCA 62123 (c/o BMG) (12-inch single)

Follow-up to Belgian techno act's self-titled first single splashes acidic synth riffs over anthemic rhymes. Chantlike chorus makes this a fine fit for peak hours, and the radio edit could inspire justified crossover radio play as well. Slammin'.

★ **VICTORIA MARTIN** *All I Do* (no timing listed)
 PRODUCER: Troy Patterson
 WRITERS: S. Wonder, C. Paul, M. Broadnax
 PUBLISHERS: Jobete/And Black Bull, ASCAP/Bantu, BMI
Keep-n-Step/Attitude 6005 (12-inch single)

Cover of Stevie Wonder's nugget is well-served by Martin's nicely shaded performance and Troy Patterson's groove-savvy production. Percolating funk/hip-hop stance will kick with R&B-oriented DJs, though urban radio programmers should investigate as well. Contact: 201-833-4046.

★ **IMMAJE** *Luv Ride* (5:15)
 PRODUCER: George Lockett Jr.
 WRITERS: C. Edwards, C. Johnson, G. Lockett Jr.
 PUBLISHERS: The Jersey Jams/Full Length
Movin' 015 (12-inch single)

Highly physical deep house groove firmly supports Keva Holman's delicious diva vocals. Jazzy keyboard fills are icing on a cake that underground and R&B-gearred jocks will want a taste of. Quite fierce. Contact: 201-674-7573.

► **VICKI SHEPARD** *Never In A Million Years* (7:29)
 PRODUCER: Mike "Big Bird" Coppock, Andy Robins
 WRITERS: V. Stephenson, D. Robbins, B. Farrell
 PUBLISHER: not listed
Loading Bay 26 (12-inch single)

Hi-NRG diva's formidable following is sure to delight in this bright, discofied rendition of Laura Branigan's AC radio hit. Shepard's charm overflows. Contact: 415-357-6865.

► **LORDS OF ACID** *Take Control* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Caroline 2512 (c/o Antler Subway) (12-inch single)
 U.K. act resulting from now-defunct new-beat craze last jammed in stateside clubs with "I Sit On Acid" two years ago. On this techno romp, group deftly slices through a thick bass line with KLF-like synths and chanting. Very sweaty. Contact: 212-924-2929.

AC

► **HARRY CONNICK JR.** *Blue Light, Red Light (Someone's There)* (3:27)
 PRODUCER: Tracey Freeman
 WRITERS: Connick, McLean
 PUBLISHER: Papa's June, BMI
Columbia 4207 (c/o Sony) (CD promo)

Title track to Connick's fine new set is an appetizing slice of jazz/swing. His vocals are stronger than ever and nicely complement song's charming retro tone. Love those horns!

► **AIR SUPPLY** *Stronger Than The Night* (4:18)
 PRODUCER: not listed
 WRITERS: G. Russell, M. Sherwood, D. Young
 PUBLISHER: Nottsongs, BMI
Giant 5076 (c/o Warner Bros.) (CD promo only)

Aussie duo's trademark sound remains intact, even after a six-year hiatus. Dramatic, passionate rock ballad lays romantic melody against environmental theme. Should play well with nostalgic programmers.

ROCK TRACKS

► **PRIMAL SCREAM** *Movin' On Up* (3:48)
 PRODUCER: Jimmy Miller
 WRITERS: Gillespie, Innes, Young
 PUBLISHER: EMI Blackwood/EMI Music Publishing/Complete Music Ltd., BMI
Sire 40193 (c/o Warner Bros.) (CD single)

Hard-rocking, gospel-flavored tune seems to take its inspiration from the Rolling Stones' "Sympathy For The Devil" and "You Can't Always Get What You Want." Percussive production spotlights a stirring choir on backing vocals, boogie-woogie keyboards, and burning lead guitar.

► **PALE DIVINE** *Something* (4:12)
 PRODUCER: Simon Rogers
 WRITERS: Fortus, Schaerer
 PUBLISHER: Acid Karma, BMI
 REMIXERS: Ivan Ivan, Frank Heller
Atco 4158 (c/o Atlantic) (CD promo)

Alternative band funks it up on this rhythmic rocker, which is highlighted by deep, Bowie-esque vocals. Lyrics engage the listener with an infectious repetitiveness. Track's straight-ahead sex appeal should transcend modern rock marketplace and garner attention at pop and album rock radio.

► **DRIVIN-N-CRYIN** *The Innocent* (4:00)
 PRODUCER: Geoff Workman
 WRITERS: K. Kinney, Drivin-N-Cryin
 PUBLISHERS: Island/Drivin-N-Cryin, BMI
Island 6686 (c/o PGD) (CD promo)

Chugging rhythm section powers the groove on this straight-ahead rocker, which features a burning guitar solo and red-hot vocals to match. No-frills rock for fans who prefer substance over style.

RAP

► **ED O.G. & DA BULLDOGS** *Be A Father To Your Child* (3:33)
 PRODUCERS: Teddy Ted, Special K, Joe Mansfield
 WRITERS: Ed O.G., A. Tilmon, B. Perry, B. Perkins, N. Johnson
 PUBLISHER: not listed
 REMIXER: Joe Mansfield
PWL-America/Mercury 867889 (c/o PolyGram) (12-inch single)

Third shot from rap act's excellent "Life Of A Kid In The Ghetto" album places a rhyme about men taking responsibilities for their actions within a smooth, funk-spiced, hip-hop setting. Brassy horns frame track and bode well for continued sales success.

► **JIBRI WISE ONE** *I'll Be There For You* (3:32)
 PRODUCERS: Angelo Ray, Chip Allen
 WRITER: W. Allen, A. Ray, A. McPherson
 PUBLISHER: Groove DeVille
Ear Candy 38007 (c/o BMG) (cassette single)

Cute and romantic rhyme is cushioned with a catchy, urban radio-friendly chorus. Flipside features the equally potent "Earth Peace," a bass-heavy workout that combines dope words with samples of Aretha Franklin's "Respect."

► **HEN-GEE & EVIL-E** *Lil Trig* (no timing listed)
 PRODUCER: Carlos Alomar, Hen-Gee
 WRITERS: Hen-Gee, M. Viana, M. Viana
 PUBLISHERS: Brothers Street/Rhapsodies & Melodies, ASCAP
Pendulum 64844 (c/o Elektra) (cassette single)

Affecting reflection on senseless death of a teenager. Unflinchingly honest story-telling style provides food for thought on the problems facing children in poverty-stricken, fatherless homes. Essential.

► **SCOTTY "D"** *Hit 'Em With The Beat* (3:45)
 PRODUCERS: Paul Beatty, Terence Dover, Scotty "D"
 WRITER: Scotty "D"
 PUBLISHER: Writers International, BMI
Esquire 02 (cassette single)

Rapper is here to "move your feet," and if you don't believe it, just listen to the rhymes. Bass drives the track, which benefits from the soulful backing vocals of Audrey Wheeler and deft scratching by DJ Joint. Contact: 213-934-4000.

PICKS (►): New releases with the greatest chart potential.

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

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
OCTOBER 12, 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
1	1	—	2	GUNS N' ROSES GEFEN 24420 (10.98) ★ ★ No. 1 ★ ★ 2 weeks at No. 1	USE YOUR ILLUSION II	1
2	2	—	2	GUNS N' ROSES GEFEN 24415 (10.98)	USE YOUR ILLUSION I	2
3	3	1	3	GARTH BROOKS CAPITOL 96330* (10.98)	ROPIN' THE WIND	1
4	4	—	2	MARIAH CAREY COLUMBIA 47980 (10.98 EQ)	EMOTIONS	4
5	5	2	7	METALLICA ELEKTRA 61113 (10.98)	METALLICA	1
6	NEW	—	1	BRYAN ADAMS A&M 5367* (10.98)	WAKING UP THE NEIGHBOURS	6
7	6	3	16	NATALIE COLE ▲ ² ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
8	8	21	5	SOUNDTRACK MCA 10286* (10.98)	THE COMMITMENTS	8
9	9	5	14	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
10	11	6	20	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
11	7	—	2	OZZY OSBOURNE ASSOCIATED 46795/EPIC (10.98 EQ)	NO MORE TEARS	7
12	10	4	10	COLOR ME BADD ▲ GIANT 24429/REPRISE (9.98)	C.M.B.	3
13	13	8	23	MICHAEL BOLTON ▲ ² COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
14	NEW	—	1	RED HOT CHILI PEPPERS WARNER BROS. 26681* (10.98)	BLOOD SUGAR SEX MAGIK	14
15	15	14	56	GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)	NO FENCES	4
16	14	7	40	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
17	19	11	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL 91134 (9.98)	THE FIRE INSIDE	7
18	12	15	3	DIRE STRAITS WARNER BROS. 26680 (10.98)	ON EVERY STREET	12
19	23	19	4	NAUGHTY BY NATURE TOMMY BOY 1044* (9.98)	NAUGHTY BY NATURE	17
20	20	17	44	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
21	18	9	29	R.E.M. ▲ ² WARNER BROS. 26496 (9.98)	OUT OF TIME	1
22	17	12	15	VAN HALEN ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
23	NEW	—	1	HARRY CONNICK, JR. COLUMBIA 48685* (10.98 EQ)	BLUE LIGHT, RED LIGHT	23
24	22	16	20	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
25	NEW	—	1	THE CULT SIRE 26673*/WARNER BROS. (10.98)	CEREMONY	25
26	21	10	4	RUSH ATLANTIC 82293* (10.98)	ROLL THE BONES	3
27	25	18	30	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
28	24	22	5	BELL BIV DEVOE MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
29	16	13	3	TESLA GEFEN 24424 (9.98)	PSYCHOTIC SUPPER	13
30	33	27	18	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	27
31	29	26	12	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	12
32	26	20	13	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
33	31	25	68	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
34	27	23	56	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
35	30	29	13	TOM PETTY & THE HEARTBREAKERS ● MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
36	28	24	82	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
37	32	32	12	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	24
38	NEW	—	1	BARBRA STREISAND COLUMBIA 44111* (59.98 EQ)	JUST FOR THE RECORD...	38
39	35	33	18	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
40	36	40	22	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
41	39	38	32	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
42	47	45	20	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
43	34	28	16	SKID ROW ▲ ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
44	52	68	5	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ)	LOVESCAPE	44
45	NEW	—	1	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	45
46	46	44	27	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
47	48	42	19	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
48	37	36	47	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
49	45	43	75	GARTH BROOKS ▲ ² CAPITOL 90897 (8.98)	GARTH BROOKS	22
50	41	41	13	HEAVY D. & THE BOYZ ● MCA 10289 (9.98)	PEACEFUL JOURNEY	21
51	49	49	10	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/EASTWEST	MUSIC FOR THE PEOPLE	38
52	43	34	4	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98)	TIMESPACE: BEST OF STEVIE NICKS	30
53	50	39	17	CANDY DULFER ● ARISTA 8674* (9.98)	SAXUALITY	22
54	38	35	20	EMF ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
55	51	47	5	RANDY TRAVIS WARNER BROS. 26661* (9.98)	HIGH LONESOME	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	56	48	13	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	31
57	42	30	34	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
58	40	31	13	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
59	44	37	12	SOUNDTRACK ● QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
60	53	46	16	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	39
61	61	57	47	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
62	54	53	3	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	53
63	55	50	4	RICHIE SAMBORA MERCURY 848 895* (9.98 EQ)	STRANGER IN THIS TOWN	36
64	57	56	46	MADONNA ▲ ² SIRE 26440*/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
65	63	79	124	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME	1
66	62	52	32	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
67	58	55	54	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
68	NEW	—	1	BARRY MANILOW ARISTA 18687* (10.98)	SHOWSTOPPERS	68
69	60	59	16	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
70	65	60	79	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS	2
71	67	73	117	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
72	59	51	26	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
73	68	64	84	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
74	108	169	5	JODECI MCA 10198* (9.98)	FOREVER MY LADY	74
75	83	82	21	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	75
76	69	72	13	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
77	73	83	72	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
78	89	108	8	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	78
79	80	66	56	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
80	64	58	51	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
81	71	61	30	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
82	98	109	43	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	82
83	99	115	3	THE JUDDS CURB 61018*/RCA (9.98)	GREATEST HITS VOL. TWO	83
84	94	90	18	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	84
85	70	69	33	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
86	82	78	20	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
87	72	62	26	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
88	66	74	25	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
89	75	63	4	RATT ATLANTIC 82260* (10.98)	RATT & ROLL 8191	57
90	78	67	14	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
91	86	94	13	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	74
92	85	75	117	DON HENLEY ▲ ³ GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
93	97	85	7	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	82
94	87	80	92	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
95	88	93	6	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	84
96	91	86	33	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
97	95	89	84	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
98	74	54	15	3RD BASS ● DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
99	81	77	38	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
100	90	70	21	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
101	76	97	65	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
102	103	—	2	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	102
103	121	99	54	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
104	79	65	25	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
105	NEW	—	1	VAN MORRISON POLYDOR 849 026*/PLG (17.98 EQ)	HYMNS TO THE SILENCE	105
106	96	91	54	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE	2
107	NEW	—	1	HEART CAPITOL 95797* (10.98)	ROCK THE HOUSE LIVE!	107
108	104	81	28	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
109	119	106	35	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5

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

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WEEK OF SEPTEMBER 28, 1991



Billboard 200™ Top Albums *continued*

FOR WEEK ENDING OCTOBER 12, 1991

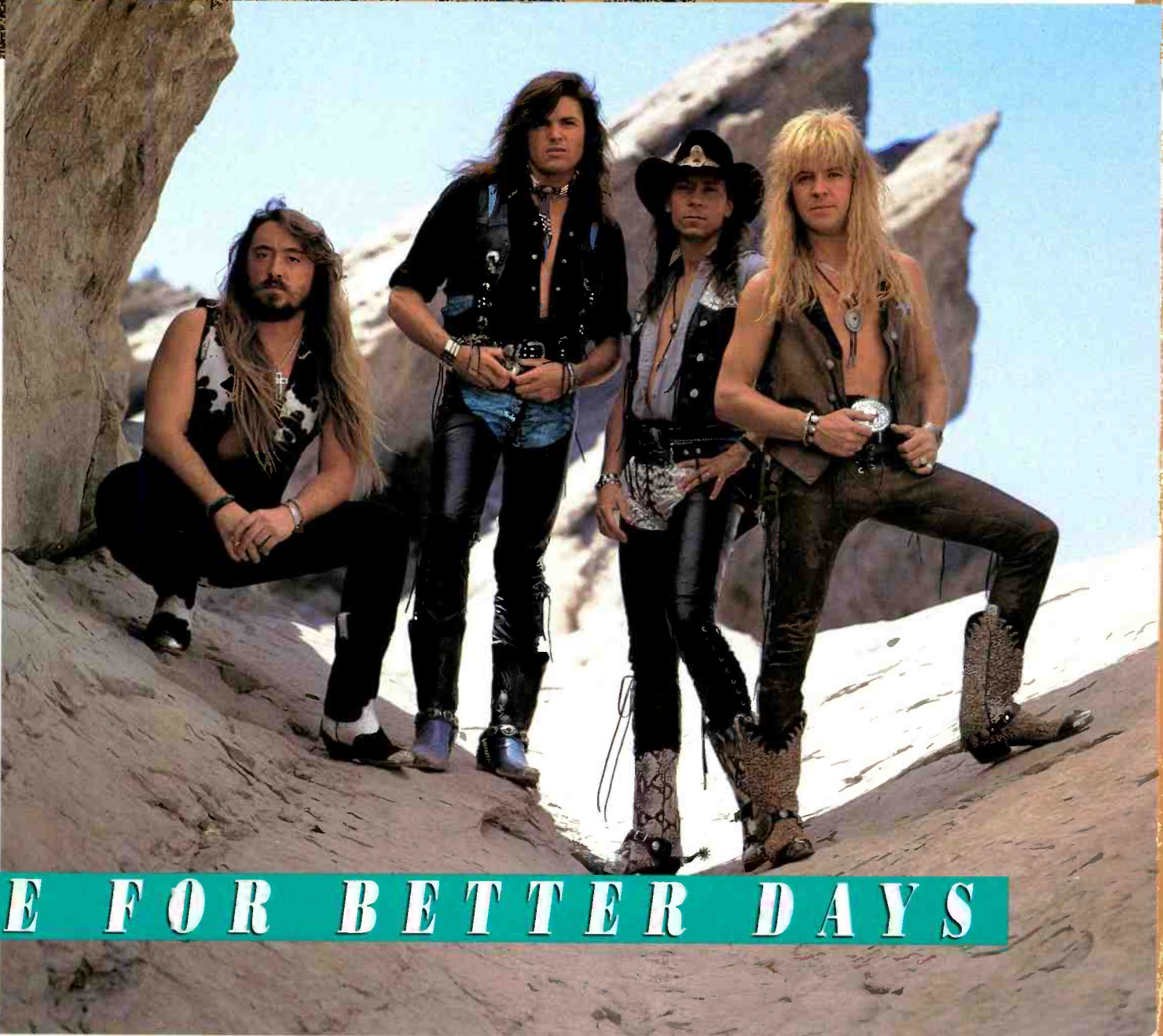
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	92	87	5	BAD ENGLISH EPIC 46935* (9.98 EQ)	BACKLASH	72
111	112	122	40	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
112	93	84	15	CHER ● GEFEN 24369* (10.98)	LOVE HURTS	48
113	129	120	81	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
114	115	101	17	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
115	105	100	43	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
116	107	96	16	SIOUXIE AND THE BANSHEES GEFEN 24387* (9.98)	SUPERSTITION	65
117	106	95	5	VARIOUS ARTISTS PRIORITY 7063* (8.98)	STRAIGHT FROM THE HOOD	95
118	109	104	181	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
119	111	112	14	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	88
120	102	76	12	SOUNDTRACK INTERSCOPE 91725*/EASTWEST (10.98)	BILL & TED'S BOGUS JOURNEY	28
121	NEW		1	RICKIE LEE JONES GEFEN 24426* (9.98)	POP POP	121
122	101	134	3	JOHN LEE HOOKER POINTBLANK 91724*/CHARISMA (9.98)	MR. LUCKY	101
123	110	92	59	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
124	113	118	10	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	101
125	123	107	6	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	107
126	NEW		1	LITTLE FEAT MORGAN CREEK 20005* (9.98)	SHAKE ME UP	126
127	84	71	3	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ)	LEAP OF FAITH	71
128	118	98	56	STEELHEART ● MCA 6368 (9.98)	STEELHEART	40
129	130	119	123	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
130	138	105	12	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
131	124	113	5	MARTIKA COLUMBIA 46827* (9.98 EQ)	MARTIKA'S KITCHEN	111
132	116	127	18	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
133	125	124	95	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
134	134	129	61	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
135	136	162	40	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67
136	132	126	47	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
137	77	—	2	THE PARTY HOLLYWOOD 61225*/ELEKTRA (9.98)	IN THE MEANTIME, IN BETWEEN TIME	77
138	114	103	13	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
139	127	114	49	PAUL SIMON ▲ 2 WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
140	128	121	55	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
141	195	—	2	NANA MOUSKOURI PHILIPS 510 229* (10.98 EQ)	ONLY LOVE - THE BEST OF NANA MOUSKOURI	141
142	143	199	18	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63
143	145	111	28	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
144	NEW		1	NIRVANA DGC 24425/GEFFEN (9.98)	NEVERMIND	144
145	140	137	63	THE JUDDS ▲ CURB 8318/RCA (8.98)	GREATEST HITS	76
146	133	116	18	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
147	146	130	36	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
148	117	123	4	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	117
149	157	170	7	SAWYER BROWN CURB 94260*/CAPITOL (9.98)	BUICK	149
150	135	138	80	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
151	122	139	4	WHITE TRASH ELEKTRA 61053* (9.98)	WHITE TRASH	122
152	131	128	47	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
153	148	140	156	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
154	155	135	13	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
155	150	161	53	BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
156	168	152	30	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	69
157	141	131	56	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
158	153	143	18	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
159	142	153	5	SCHOOL OF FISH CAPITOL 94557 (9.98)	SCHOOL OF FISH	142
160	100	88	3	JETHRO TULL CHRYSALIS 21863* (10.98)	CATFISH RISING	88
161	144	173	96	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
162	126	102	3	DIANA ROSS MOTOWN 6316 (9.98)	FORCE BEHIND THE POWER	102
163	149	164	7	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98)	M.C. BREED & D.F.C.	142
164	183	184	21	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
165	172	150	26	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
166	167	195	20	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)		20 136
167	162	154	68	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
168	120	141	3	THE SMITHEREENS CAPITOL 94963* (9.98)	BLOW UP	120
169	156	168	143	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98)	BEACHES	2
170	186	—	2	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	170
171	164	145	108	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
172	151	148	46	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
173	147	144	41	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
174	158	151	13	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
175	137	142	13	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
176	RE-ENTRY		2	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	176
177	181	190	6	LISA LISA & CULT JAM COLUMBIA 46035 (9.98 EQ)	STRAIGHT OUTTA HELL'S KITCHEN	133
178	194	197	34	DWIGHT YOAKAM ● REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
179	196	—	57	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
180	154	147	14	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
181	159	136	13	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
182	182	182	22	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
183	190	177	104	AEROSMITH ▲ 4 GEFEN 24254 (9.98)	PUMP	5
184	152	166	24	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
185	NEW		1	NANCI GRIFFITH MCA 10306* (9.98)	LATE NIGHT GRANDE HOTEL	185
186	163	157	21	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	135
187	RE-ENTRY		27	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	132
188	171	165	19	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
189	165	117	7	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	66
190	NEW		1	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	190
191	184	175	21	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	153
192	139	110	5	JERRY GARCIA BAND ARISTA 18690* (13.98)	JERRY GARCIA BAND	97
193	189	—	74	DEPECHE MODE ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7
194	173	159	8	LATIN ALLIANCE VIRGIN 91625* (9.98)	LATIN ALLIANCE	133
195	161	178	32	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
196	160	133	58	JANE'S ADDICTION ▲ WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
197	180	185	7	THE RIPPINGTONS GRP 9651* (9.98)	CURVES AHEAD	148
198	176	167	16	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
199	178	158	46	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
200	175	—	2	NICE & SMOOTH COLUMBIA 47373* (9.98 EQ)	AIN'T A DAMN THING CHANGED	175

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Alice In Chains 104	Phil Collins 136	Amy Grant 27	L.A. Guns 180	Naughty By Nature 19	Rush 26	Pretty Woman 150	Keith Washington 184
Alman Brothers Band 181	Color Me Badd 12	Nanci Griffith 185	L.L. Cool J 67	Aaron Neville 69	Salt-N-Pepa 111	Pump Up The Volume 195	Karyn White 62
Another Bad Creation 66	Harry Connick, Jr. 23, 101, 161, 166	Guns N' Roses 1, 2	Latin Alliance 194	Nice & Smooth 200	Richie Sambora 63	Robin Hood: Prince Of Thieves 32	White Trash 151
Anthrax 90	Crowded House 175	M.C. Hammer 97	Huey Lewis & The News 100	Stevie Nicks 52	Sawyer Brown 149		Vanessa Williams 95
Bad Company 167	The Cult 25	Heart 107	Lisa Lisa & Cult Jam 177	Nine Inch Nails 82	School Of Fish 159		Wilson Phillips 70
Bad English 110	D.J. Jazzy Jeff & The Fresh Prince 31	Heavy D. & The Boyz 50	Little Feat 126	Nirvana 144	Scorpions 48		BeBe & CeCe Winans 91
Bell Biv DeVoe 28	Don Henley 92	Hi-Five 99	Kenny Loggins 127	Seal 58	Sting 147		Stevie Wonder 158
Big Audio Dynamite II 78	Don Henley 92	John Lee Hooker 122	Patty Loveless 176	Bob Seger & The Silver Bullet Band 17	Doug Stone 93		Yanni 123
The Black Crowes 36	Hi-Five 99	Whitney Houston 152	Lynyrd Skynyrd 198	Phantom Of The Opera 118	George Strait 143		Trisha Yearwood 56
Clint Black 61, 129	Cathy Dennis 135		Madonna 64	Phantom Of The Opera Highlights 73	Barbra Streisand 38		Dwight Yoakam 178
Michael Bolton 13, 71	Depeche Mode 193		Marky Mark & The Funky Bunch 51	Ozzy Osbourne 11	Tesla 29, 172		Young M.C. 189
Boyz II Men 10	Diamond Rio 84		Chris Isaak 80	Dolly Parton 108	Aaron Tippin 191		
Brooks & Dunn 125	Neil Diamond 44		Alan Jackson 42, 113	The Party 137	Randy Travis 55		
Garth Brooks 3, 15, 49	Dire Straits 18		Jane's Addiction 196	Tom Petty & The Heartbreakers 35	A Tribe Called Quest 45		
Peabo Bryson 119	DJ Quik 85		Jesus Jones 57	Pirates Of The Mississippi 182	Travis Tritt 30, 134		
	Candy Dulfer 53		Jethro Tull 160	Queen Latifah 148	Tanya Tucker 76		
	EMF 54		Jodeci 74	Reba McEntire 79	UB40 94		
	Enigma 96		Rickie Lee Jones 121	MC Lyte 102	Van Halen 22		
	Gloria Estefan 109			Metallica 5	Ricky Van Shelton 47		
	Eurythmics 132			Bette Midler 155	Luther Vandross 40		
	Extreme 20						
	Firehouse 41						

DILLINGER



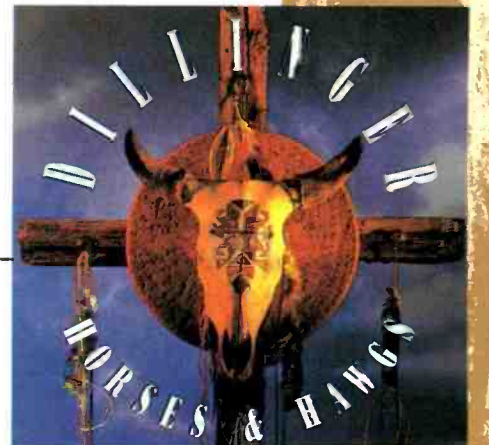
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Management: Bud Prager and Mike Renault
for E.S.P. Management

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	12	I ADORE MI AMOR	COLOR ME BADD (GIANT) 3 weeks at No. 1	38	39	7	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
2	7	7	EMOTIONS	MARIAH CAREY (COLUMBIA)	39	41	20	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
3	3	16	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	40	40	7	WORD TO THE MUTHA	BELL BIV DEVOE (MCA)
4	4	10	DO ANYTHING	NATURAL SELECTION (EASTWEST)	41	51	2	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
5	2	15	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	42	49	6	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
6	5	9	ROMANTIC	KARYN WHITE (WARNER BROS.)	43	60	2	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
7	6	18	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	44	43	4	FINALLY	CE CE PENISTON (A&M)
8	8	12	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)	45	45	4	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
9	14	9	HOLE HEARTED	EXTREME (A&M)	46	36	16	3 A.M. ETERNAL	THE KLF (ARISTA)
10	18	3	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)	47	48	9	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
11	12	11	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	48	42	20	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
12	9	13	WIND OF CHANGE	SCORPIONS (MERCURY)	49	63	2	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
13	17	14	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	50	52	5	THE ONE AND ONLY	CHESNEY HAWKES (CHRYSALIS)
14	13	15	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	51	50	6	KISS THEM FOR ME	SILOUSIE & THE BANSHIES (GEFFEN)
15	11	17	EVERY HEARTBEAT	AMY GRANT (A&M)	52	54	3	WHISPERS	CORINA (CUTTING/ATCO)
16	15	17	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	53	64	2	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
17	10	18	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	54	44	15	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
18	16	13	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	55	55	5	WALK THROUGH FIRE	BAD COMPANY (ATCO)
19	20	20	TEMPTATION	CORINA (CUTTING/ATCO)	56	69	2	I WONDER WHY	CURTIS STIGERS (ARISTA)
20	19	15	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	57	59	3	DON'T CRY	GUNS N' ROSES (GEFFEN)
21	22	15	CRAZY	SEAL (SIRE/WARNER BROS.)	58	—	1	ALL 4 LOVE	COLOR ME BADD (GIANT)
22	25	10	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	59	46	12	LOUDER THAN LOVE	TKA (TOMMY BOY)
23	28	5	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)	60	53	5	EVERYOTHERDAY	OR-N-MORE (EMI)
24	32	13	WITH YOU	TONY TERRY (EPIC)	61	68	2	GETT OFF	PRINCE & THE N.P.G. (PAISLEY PARK)
25	27	10	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	62	56	7	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)
26	34	10	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	63	62	16	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
27	23	19	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	64	—	1	GET A LEG UP	JOHN MELLENCAMP (MERCURY)
28	26	14	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	65	65	4	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
29	33	8	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)	66	—	1	GROOVY TRAIN	THE FARM (SIRE/REPRISE)
30	24	17	FADING LIKE A FLOWER	ROXETTE (EMI)	67	—	1	SOMETHING GOT ME STARTED	SIMPLY RED (EASTWEST)
31	38	7	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	68	61	12	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
32	29	11	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)	69	67	6	THE REAL LOVE	BOB SEGER (CAPITOL)
33	30	5	HEY DONNA	RYTHM SYNDICATE (IMPACT/MCA)	70	73	2	CHORUS	ERASURE (SIRE/REPRISE)
34	37	6	REAL REAL REAL	JESUS JONES (SBK)	71	—	1	WILDSIDE	MARKY MARK (INTERSCOPE/EASTWEST)
35	35	9	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)	72	75	5	STRAIGHT TO YOUR HEART	BAD ENGLISH (EPIC)
36	47	2	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (ISLAND/PLG)	73	70	6	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND (REPRISE)
37	31	18	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	74	—	1	FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)
					75	—	1	POWER WINDOWS	BILLY FALCON (JAMBSCO/MERCURY)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	14	8	10	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
2	1	5	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	15	15	16	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
3	2	7	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	16	14	27	LOVE WILL NEVER DO	JANET JACKSON (A&M)
4	3	3	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	17	17	6	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
5	4	7	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	18	11	2	PIECE OF MY HEART	TARA KEMP (GIANT)
6	7	6	MORE THAN WORDS	EXTREME (A&M)	19	19	45	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
7	6	11	BABY BABY	AMY GRANT (A&M)	20	18	5	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
8	5	5	UNBELIEVABLE	EMF (EMI)	21	—	17	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
9	10	12	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	22	—	13	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)
10	12	19	SOMEDAY	MARIAH CAREY (COLUMBIA)	23	21	9	STRIKE IT UP	BLACK BOX (RCA)
11	13	22	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	24	20	45	VOGUE	MADONNA (SIRE/WARNER BROS.)
12	9	16	HOLD YOU TIGHT	TARA KEMP (GIANT)	25	23	5	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
13	16	8	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)					

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

GARTH ADDS CMA AWARDS SWEEP TO STRING OF CROSSOVER SUCCESSSES

(Continued from page 1)

ad hoc assemblage that featured Gill, Ricky Skaggs, and Steve Wariner.

Tanya Tucker, the surprise winner of the female-vocalist prize, was understandably in absentia, having given birth to a son earlier in the day.

The Judds won the vocal duo award for the fourth—and final—time. Naomi Judd is leaving the team at the end of this year because of illness. Country music's most resolute ragamuffins, the Kentucky Headhunters, took the honor for vocal group of the year. Hot newcomer Travis Tritt won the Horizon Award. And Mark O'Connor was proclaimed the CMA's musician of the year.

Felice and the late Boudleaux Bryant, writers of the early Everly Brothers hits and many other standards, were inducted into the Country Music Hall of Fame.

The awards show handily beat the competing programs on the other two networks in every measured half-hour period, compiling a 20.5 rating and a 33 share.

At press time, it could not be ascertained whether or not this was the highest rating ever for a CMA Awards telecast.

WALKER-MEADOR HONORED

In one of the evening's most moving segments, Dolly Parton presented CMA's retiring executive director, Jo Walker-Meador, with the Irving Waugh Award for her service to country music. The presentation came just after Parton had performed her ringing anthem to women, "Eagle When She Flies," and it was clear that the audience, which came to its feet twice during the presentation, considered Walker-Meador to be such an exemplary "eagle."

Reba McEntire, who deftly hosted the show, was the first of many artists to welcome the President

and Mrs. Bush to the ceremonies. In accepting his song-of-the-year trophy, Gill cracked to the President, "You gotta do something about the Secret Service guys. They're pitching us songs backstage." Brooks modestly cited the "two Georges," Strait and Jones, as his vocal heroes, when handed the top-entertainer trophy, adding to the third George, "No offense, Mr. President."

Parton dedicated her song to Barbara Bush and "to all the women here tonight." New Hall of Famer Felice Bryant underscored that perspective by saying from the stage, "Barbara, I'm so glad you brought George with you."

'WINDOW TO REAL WORLD'

At the end of the show, the Bushes came on stage to greet all the performers. Bush praised country music as "a window to the real world," noting that he could count on it to provide him support

MCPS, BPI CASE WINDS DOWN

(Continued from page 7)

not be used as an excuse to take income from songwriters," he said. "The importance of the U.K. in breaking new acts would justify an increase in the license fee charged by U.K. companies to their sister companies. U.S. companies already charge higher fees, so U.K. companies should do the same."

For the BPI, counsel Sydney Kentridge said there was a higher A&R investment in the U.K. because there was more homegrown product here than in other countries. "There is no thriving independent sector in Europe. The U.K. is more competitive in terms of signing artists and U.K. consumers demand a higher quality product," he said.

"European record companies are

"even when I need a little free advice about Saddam Hussein."

From a pure performance point of view, the show was considered one of the best in years. Gill and Patty Loveless tantalized the crowd with their highwire vocals on "Pocket Full Of Gold." Horizon nominee Mary-Chapin Carpenter, accompanied by members of Beausoleil, came very close to having the audience in the aisles and dancing with her Dionysian treatment of "Down At The Twist And Shout." Brooks was Hamlet and Romeo in his pensive-to-passionate rendering of "Shameless."

Roy Rogers and Clint Black delighted the crowd with their high-spirited and affectionate performance of "Hold On Pardner."

Trisha Yearwood presented a vocally dazzling reading of "She's In Love With The Boy," and McEntire displayed the full spectrum of poignancy in "For My Broken Heart."

RHONE EXPLAINS ATCO, EASTWEST MERGER

(Continued from page 4)

outstanding job thus far and will continue to contribute to our bottom line. At this point he has no title within the new venture, but he will dedicate 100% of his time to working with the artists."

Despite speculation that the new division would begin to slash its artist roster, which consists of approximately 40 acts, Rhone says, "At this point no one is being dropped." The A&R division, helmed by senior VP

Merlin Bobb, with John Mrvos as VP of A&R and Wendy Goldstein as senior director of A&R, will continue to actively sign new acts.

News of the layoffs of approximately 30 people from the combined Atco and EastWest staffs came as a surprise to many within the industry. But the consolidation was necessary, says Rhone. "I admit that the layoffs that resulted from the reorganization are unfortunate. If only one person

had lost his job, it would still have been a sad day," she says. "We deliberated for many days about a way of minimizing the cutbacks. But a large number of people we lost have been re-placed within the Atlantic company or at other major companies. Personnel has been extremely helpful in placing these people. As unhappy as we are, I am proud to say that we were able to help the people who were let go take the next step in their careers."

She adds that as the company begins to gather momentum, the staff could expand.

The division is currently racking up strong chart numbers: Marky Mark & the Funky Bunch (on EastWest-distributed Interscope) reached No. 1 on the Hot 100 Singles chart last week, while Natural Selection surged to No. 3 this week. And the first single from Gerald Levert's solo debut album hits the R&B chart this week at No. 50 with 78 adds.

With this appointment, Rhone becomes the first black woman named chairman of a major record label. She was also the first to be named co-president of a label when EastWest was formed late last year. Rhone says she has not had a moment to reflect on her new status, though she adds, "It's a great day for women in this industry."



The executive staff of Atco/EastWest Records, from left: senior VP Merlin Bobb; co-president Harry Palmer; chairman/CEO Sylvia Rhone; co-president Vince Faraci; and executive VP Craig Lambert.



new single from robyn hitchcock and the egyptians

**so
you
think
you've
heard
it all?**



- #1 R&R New Rock
- #1 HOTS, HITS Post Modern
- #1 Gavin Alternative
- #1 CMJ
- #1 Rockpool
- #1 Album Network Expando
- #1 Hard Report New/Alternative
- #1 FMOB Modern Rock

« so you think you're in love » the uncommonly cool

from the new album « perspex island » (75021-5368-1/4/2) produced by paul fox management
> danny goldberg and michael krumper for gold mountain entertainment
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SEPTEMBER RIAA CERTIFICATIONS

(Continued from page 7)

MULTIPLATINUM ALBUMS

Pink Floyd, "Dark Side Of The Moon," Capitol, 12 million.
"Mariah Carey," Columbia, 6 million.
Steve Miller Band, "Greatest Hits 1974-1978," Capitol, 5 million.
Michael Bolton, "Soul Provider," Columbia, 4 million.
Steve Miller Band, "Fly Like An Eagle," Capitol, 4 million.
Bad Company, "Straight Shooter," Swan Song/Atlantic, 3 million.
C&C Music Factory, "Gonna Make You Sweat," Columbia, 3 million.
Patsy Cline, "Greatest Hits," MCA, 3 million.
Steve Miller Band, "Book Of Dreams," Capitol, 3 million.
Ratt, "Out Of The Cellar," Atlantic, 3 million.
Paula Abdul, "Spellbound," Virgin, 2 million.
Michael Bolton, "Time, Love And Tenderness," Columbia, 2 million.
Natalie Cole, "Unforgettable," Elektra, 2 million.
M.C. Hammer, "Let's Get It Started," Capitol, 2 million.
Mannheim Steamroller, "A Fresh Aire Christmas," American Gramophone, 2 million.
Mannheim Steamroller, "Mannheim Steamroller Christmas," American Gramophone, 2 million.
Paul Simon, "The Rhythm Of The Saints," Warner Bros., 2 million.
George Strait, "Greatest Hits," MCA.
PLATINUM ALBUMS
D.J. Jazzy Jeff & the Fresh Prince, "Homebase," Jive, their second.
Color Me Badd, "C.M.B.," Giant/Reprise, its first.
Elvis Costello, "My Aim Is True," Columbia, his first.
EMF, "Schubert Dip," EMI, its first.
Ice Cube, "AmeriKKKa's Most Wanted," Priority, his first.
Jane's Addiction, "Ritual De Lo Habitual," Warner Bros., its first.
Weather Report, "Heavy Weather," Columbia, its first.
"Robin Hood: Prince Of Thieves" soundtrack, Morgan Creek.
GOLD ALBUMS
Tom Petty & the Heartbreakers, "Into The

Great Wide Open," MCA, their ninth.
Mason Williams/Mannheim Steamroller, "Classical Gas," American Gramophone, Mannheim Steamroller's sixth.
Dwight Yoakam, "If There Was A Way," Reprise, his fifth.
D.J. Jazzy Jeff & the Fresh Prince, "Homebase," Jive, their fourth.
Heavy D & the Boyz, "Peaceful Journey," MCA, their second.
3rd Bass, "Derelicts Of Dialect," Def Jam/Columbia, its second.
Alice In Chains, "Facelift," Columbia, their first.
Mark Chesnutt, "Too Cold At Home," MCA, his first.
Color Me Badd, "C.M.B.," Giant/Reprise, its first.
Candy Dulfer, "Sexuality," Arista, her first.
Gerardo, "Mo' Ritmo," Interscope, his first.
Geto Boys, "We Can't Be Stopped," Rap-a-Lot, their first.
Oingo Boingo, "Dead Man's Party," MCA, its first.
"Doug Stone," Epic, his first.
"Boyz N The Hood" soundtrack, Qwest.
"Robin Hood: Prince Of Thieves" soundtrack, Morgan Creek.
GOLD SHORTFORM ALBUMS
"Scandal," Columbia, its second.
MULTIPLATINUM SINGLES
Bryan Adams, "(Everything I Do) I Do It For You," A&M, 3 million.
GOLD SINGLES
Guns N' Roses, "You Could Be Mine," Geffen, their third.
Color Me Badd, "I Adore Mi Amor," Giant/Reprise, its second.
Metallica, "Enter Sandman," Elektra, its second.
Heavy D & the Boyz, "Now That We Found Love," MCA, their first.
London Beat, "I've Been Thinking About You," MCA, its first.
Marky Mark & the Funky Bunch, "Good Vibrations," Interscope, their first.
R.E.M., "Losing My Religion," Warner Bros., its first.
Scorpions, "Wind Of Change," Mercury, their first.

ABC ACQUIRES DISTRIB RIGHTS TO SOUNDSCAN INFO

(Continued from page 3)

being able to obtain sales information from stores in their markets (Billboard, Feb. 9). Retailers signed to deals with SoundScan are prohibited from providing this information to radio.
 Though still unhappy about not being able to obtain sales information on his own, Richards concedes that the SoundScan/ABC arrangement is a step in the right direction. "The more information we can get, the better off we are," he says.
 SoundScan CEO Mike Shalett says, "We have made this deal with ABC to provide a service... We were looking

for someone who could get this information out to radio [and] we think ABC will make a great partner."
 Information will be provided to nonaffiliates and those ABC affiliates not on the network's data system via a weekly faxed newsletter. Although the subscription cost had not been determined at press time, Minett says it will be a nominal administrative fee. Shalett says SoundScan is providing the sales data to ABC at no cost.
 ABC Radio Networks claims more than 3,200 affiliates nationwide.

HOT 100 A-Z

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M) 14 weeks at No. 1
2	2	9	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EASTWEST)
3	3	19	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
4	4	9	ENTER SANDMAN	METALLICA (ELEKTRA)
5	5	10	I ADORE MI AMOR	COLOR ME BADD (GIANT)
6	6	8	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
7	7	15	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	9	12	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
9	8	10	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)
10	11	6	EMOTIONS	MARIAH CAREY (COLUMBIA)
11	18	7	DO ANYTHING	NATURAL SELECTION (EASTWEST)
12	10	16	3 A.M. ETERNAL	THE KLF (ARISTA)
13	12	16	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
14	13	15	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
15	15	14	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)
16	22	4	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)
17	23	8	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
18	14	18	WIND OF CHANGE	SCORPIONS (MERCURY)
19	17	10	CRAZY	SEAL (SIRE/WARNER BROS.)
20	19	9	HOLE HEARTED	EXTREME (A&M)
21	16	14	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
22	21	16	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
23	29	6	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
24	27	6	LOVE... THY WILL BE DONE	MARTIKA (COLUMBIA)
25	20	18	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
26	24	3	DON'T CRY	GUNS N' ROSES (Geffen)
27	25	11	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREEO & D.F.C. (S.D.E.G./ICHIBAN)
28	—	1	CAN'T TRUSS IT	PUBLIC ENEMY (DEF JAM/COLUMBIA)
29	32	6	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
30	39	5	MIND PLAYING TRICKS ON ME	GETO BOYS (RAP-A-LOT/PRIORITY)
31	49	2	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK)
32	28	10	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
33	26	15	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
34	31	5	PRIMAL SCREAM	MOTLEY CREE (ELEKTRA)
35	30	9	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)
36	37	7	ROMANTIC	KARYN WHITE (WARNER BROS.)
37	33	16	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
38	36	9	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
39	40	9	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
40	34	19	WITH YOU	TONY TERRY (EPIC)
41	43	14	FADING LIKE A FLOWER	ROXETTE (EMI)
42	35	8	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
43	42	9	I'M NOT YOUR PUPPET	H-I-C (HOLLYWOOD/ELEKTRA)
44	38	15	TEMPTATION	CORINA (CUTTING/ATCO)
45	47	9	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
46	48	7	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
47	50	5	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
48	—	1	RING MY BELL	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
49	46	11	CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
50	—	1	FOREVER MY LADY	JODECI (UPTOWN/MCA)
51	44	7	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
52	51	19	I'LL NEVER LET YOU GO	STEELEHEART (MCA)
53	65	2	POP THAT COOCHIE	THE 2 LIVE CREW (LUKE/ATLANTIC)
54	45	14	EVERY HEARTBEAT	AMY GRANT (A&M)
55	41	17	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
56	58	8	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPITOL)
57	68	2	MAKIN' HAPPY	CRYSTAL WATERS (MERCURY)
58	62	2	THE REAL LOVE	BOB SEGER (CAPITOL)
59	53	15	TONITE	DJ QUIK (PROFILE)
60	66	7	KISS THEM FOR ME	SIOUXSIE AND THE BANSHIES (Geffen)
61	57	19	LOUSING MY RELIGION	R.E.M. (WARNER BROS.)
62	56	8	CHORUS	ERASURE (SIRE/REPRISE)
63	64	3	THE DEVIL CAME UP TO MICHIGAN	K.M.C. KRU (CURB)
64	70	3	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)
65	55	19	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
66	—	1	A DAY IN MY LIFE (WITHOUT YOU)	LISETTE MELENDEZ (FEVER/COLUMBIA)
67	61	4	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)
68	63	19	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)
69	54	19	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
70	59	16	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
71	60	8	6 MINUTES OF PLEASURE	L.L. COOL J (DEF JAM/COLUMBIA)
72	69	4	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND (REPRISE)
73	52	19	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
74	—	1	HOUSECALL	SHABBA RANKS (EPIC)
75	67	7	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT/ATLANTIC)

Billboard.

FOR WEEK ENDING OCTOBER 12, 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)
38	36	9	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
39	40	9	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
40	34	19	WITH YOU	TONY TERRY (EPIC)
41	43	14	FADING LIKE A FLOWER	ROXETTE (EMI)
42	35	8	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
43	42	9	I'M NOT YOUR PUPPET	H-I-C (HOLLYWOOD/ELEKTRA)
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75	67	7	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT/ATLANTIC)

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

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
WHEN A MAN LOVES A WOMAN					
MICHAEL BOLTON COLUMBIA	9	20	105	134	143
STREET OF DREAMS					
NIA PEEPLES CHARISMA	8	17	71	96	97
IT'S SO HARD TO SAY...					
BOYZ II MEN MOTOWN	6	12	33	51	72
TOP OF THE WORLD					
VAN HALEN WARNER BROS.	0	2	35	37	82
DO YOU FEEL LIKE I FEEL					
BELINDA CARLISLE MCA	0	0	27	27	28
SET ADRIFT ON MEMORY...					
PM DAWN GEE STREET	5	2	15	22	53
TOO MUCH					
TARA KEMP GIANT	0	5	15	20	22
GET A LEG UP					
JOHN MELLENCAMP MERCURY	0	2	16	18	122
THE ONE AND ONLY					
CHESNEY HAWKES CHRYSALIS	1	3	14	18	122
TRY A LITTLE TENDERNESS					
THE COMMITMENTS MCA	0	1	17	18	58

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.

MUSIC WORLD MOURNS DEATH OF MILES DAVIS

(Continued from page 1)

for a number of weeks.

"It is very sad," says longtime friend and impresario George Wein, whose Newport Jazz Festival in 1955 was the site of one of Davis' greatest triumphs. "He was as happy as he ever was this summer, when he received the [French] Legion of Honor [award]. It was one of the great days in his life. Jack Lang, the French Minister of Culture, called him the 'Picasso of Jazz.' More than any other musician, Miles deserved that acknowledgement."

Davis' burnished tone was among the most distinctive in jazz. A spare, plaintive cry, it communicated vulnerability tempered by self-assurance. It was a signature sound, made all the more recognizable by the many imitators who tried to copy it.

His style of soloing, too, became an identifiable trademark. It emphasized note placement and selection—with weight given to the space and shape between notes—as the primary underpinnings of narrative improvisation. Davis had little regard for vacuous technique.

For much of his life, Davis was a controversial figure. His charismatic persona aroused passions in people, some finding him arrogant and aloof, others championing his independence and defiance. But, while he was uncompromising in his life style and music, many of the bands he led became models of collaboration, forging styles that proved fundamental to jazz's development. Those styles include cool jazz, hard bop, modal jazz, and jazz-rock.

Many of the sidemen who accompanied Davis' ventures into new stylistic territories became significant contributors or leaders in their own right. Those musicians included John Coltrane, Julian "Cannonball" Adderley, Wayne Shorter, Chick Corea, Jack DeJohnette, Dave Holland, John McLaughlin, Keith Jarrett, Herbie Hancock, Tony Williams, and John Scofield.

PURE INSTINCTS

Davis' instincts, according to Scofield, were pure and paramount: "Miles used his intuition—his gut feelings—to direct himself in both his personal and musical endeavors. This kept everything *real*."

Miles Dewey Davis III was born on May 25, 1926, in Alton, Ill., the son of an affluent dental surgeon. He grew up in East St. Louis, Ill., and was encouraged to study music at an early age. For his 13th birthday, he was given a trumpet; two years later he was playing professionally, working around St. Louis with Eddie Randall's Blue Devils.

His first big break came in 1944, when he replaced an ailing trumpeter in Billy Eckstine's orchestra—then an incubator for bebop—sitting alongside the likes of music revolutionaries Charlie Parker and Dizzy Gillespie. His two-week stay with the band convinced him to move to New York, the hub of new jazz, where he enrolled at the Juilliard School of Music.

He remained in school only a short time, preferring instead to spend his days and nights studying bebop in the clubs of Harlem and 52nd Street. There, he was able to rub shoulders

MILES DAVIS SELECTED DISCOGRAPHY

The following is a selected Miles Davis discography of titles still in print. Each may not be available in all three formats.

Tutu	(Warner Bros.)	Milestones	(Columbia)
Amandla	(Warner Bros.)	Kind Of Blue	(Columbia)
Siesta	(Warner Bros.)	Miles Ahead	(Columbia)
The Man With The Horn	(Columbia)	Sketches Of Spain	(Columbia)
You're Under Arrest	(Columbia)	Porgy & Bess	(Columbia)
Decoy	(Columbia)	The Musings Of Miles	(Prestige)
Pangea	(Columbia)	Dig	(Prestige)
Agharta	(Columbia)	The New Miles Davis Quintet	(Prestige)
Dark Magus	(CBS-Sony, Japanese Import)	Quintet	(Prestige)
Miles Davis At The Fillmore	(Columbia)	Blue Moods	(Prestige)
Bitches Brew	(Columbia)	And Horns	(Prestige)
In A Silent Way	(Columbia)	Blue Haze	(Prestige)
Friday Night At The Blackhawk, Vol. 1	(Columbia)	Cookin'	(Prestige)
At The Blackhawk, Vol. 2	(Columbia)	Relaxin'	(Prestige)
'58 Sessions	(Columbia)	Walkin'	(Prestige)
Nefertiti	(Columbia)	Bags Groove	(Prestige)
Sorcerer	(Columbia)	Tallest Trees	(Prestige)
Filles de Kilimanjaro	(Columbia)	Green Haze	(Prestige)
Miles Smiles	(Columbia)	Tune-Up	(Prestige)
Four & More	(Columbia)	Workin'	(Prestige)
Miles In The Sky	(Columbia)	Steamin'	(Prestige)
Quiet Nights	(Columbia)	Plays For Lovers	(Prestige)
Some Day My Prince Will Come	(Columbia)	Elevator To The Gallows	(Fontana)
Seven Steps	(Columbia)	(Ascenseur Pour L'Echafaud)	(Blue Note)
ESP	(Columbia)	Miles Davis, Vol. 1	(Blue Note)
My Funny Valentine	(Columbia)	Miles Davis, Vol. 2	(Blue Note)
		Birth Of The Cool	(Capitol)

with the earliest practitioners of the form, including Parker, who invited him into his fold. Davis, flaunting more desire than skill, joined the tempestuous leader's quintet and participated in one of the first bebop studio dates. That session, in November 1945, yielded the seminal records "Now's The Time" and "Koko," both available through the Savoy label. Two years later, Davis landed his own record date, his first as a leader.

By the end of the '40s, Davis was moving in directions beyond bebop. He began experimenting with music possessing greater orchestral richness and textures. Working alongside John Lewis, Gerry Mulligan, and Gil Evans (a frequent collaborator whom Davis came to regard as a soul mate), he fashioned a series of ensemble pieces that were light, effluent, and coloristic in nature. This music—documented by Capitol as the "Birth Of The Cool"—was clearly ahead of its time; the public had little interest in it. Davis and company, however, had sparked what became known as cool jazz, a movement that flourished on the West Coast.

SPARE STYLE

The early '50s saw the trumpeter crafting the spare style that would come to define him. It was during this time, too, that he struggled with heroin addiction, ultimately kicking his habit as he readied himself for the next big push. He began a string of small-group recordings that eschewed the lyricism of cool jazz, embracing instead a hotter, edgier attack that drew from the tenets of the music he had played with Parker and Gillespie; this heralded the arrival of hard bop.

When, in 1955, he showcased his first major quintet—a streamlined aggregate consisting of tenorist Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones—it became clear that Davis was setting an absolute standard for group interplay. At first blush, the mating of Davis and Coltrane

seemed antithetical to the band's aims: the leader, a pare-to-the-bone editor; Coltrane, windy and fierce. The contrast, however, proved vital. The group recorded six albums for Prestige in less than two years.

Near the end of the decade, Davis again collaborated with Gil Evans. The three albums they made, "Miles Ahead," "Porgy And Bess," and "Sketches Of Spain," all for Columbia, became bellwether classics of or-



Miles Davis performing at the 1986 Amnesty International concert at Giants Stadium in New Jersey. (Photo: Chuck Pulin)

chestral jazz. Concurrent with those projects, Davis continued recording with small groups. His mid-'50s quintet, however, had a different lineup: Adderley replaced Coltrane, Bill Evans replaced Garland. When Miles recorded the album "Kind Of Blue" in 1959, it represented a consummate step in his musical development. Modal scales rather than chords were used as the basis for all improvisation; the resulting music was moody, uncluttered, and sensual.

ARRIVAL OF FUSION

Davis' next great phase proved a testing ground for his new group, the members of which were all spirited

young players. Saxophonist Shorter, pianist Hancock, bassist Ron Carter, and drummer Williams became one of the most important bands of the '60s, committed to the music's expansion, especially as it pertained to rhythmic flexibility. Their sound was supple, but no less furious in its determination to serve as an alternative to the free jazz of the day. On albums like "E.S.P." and "Miles Smiles," the group was moving toward greater harmonic abstraction.

Davis was now pushing forward in his drive to fuse rock and jazz, a move that seemed inevitable, considering the climate surrounding popular music in the late '60s. His compositions became riff-oriented and open-ended—brocaded rhythmic canvases on which he painted. With "Miles In The Sky" and then "Filles De Kilimanjaro," he began his electric explorations in earnest. His next albums, "In A Silent Way" and "Bitches Brew," cemented the fusion; both featured expanded instrumentation that was decidedly electric. "Brew," with its roiling rock undercurrents and restless improvisations, became a best-selling album and brought Davis a new audience and a new level of popularity. He was now a full-fledged star, performing regularly at celebrated venues like the Fillmores East and West.

POLITICAL BENT

During this time, he became more outspoken than ever, proclaiming his allegiance to the cause of Black America. He served as a role model of sorts, fighting institutional racism and urging blacks to revel in their ancestry. Of course, Davis' kinship to African-based ideology was obvious enough in his extended use of percussion—the mid-'70s albums "On The Corner," "Pangea," and "Agharta" reflect his thinking in that regard—but his expressions of conscience spread beyond music.

Williams was one who felt his contributions acutely: "Before anyone knew about self-esteem, before the

civil rights movement, before Martin Luther King and Malcolm X, America had Miles Davis. If I had never played with Miles, he would have still been a major influence in my life."

Poor health forced Davis to retire from music in 1975. His problems included hip deterioration, bursitis, and throat nodes. He remained a shadowy presence until 1981, when he returned to the scene with a much-publicized performance at the Kool Jazz Festival in New York, and with a new album, "The Man With The Horn."

A more engaging figure greeted fans, as he made himself available to the media and attempted to reassert his place in popular music. Once again his groups were electric affairs—Davis' brash assertions cushioned against spacey and textural washes of sound. As if to prove that melody and modernity were now predominant in his thinking, he routinely built his live performances around two tuneful constructions: Cyndi Lauper's "Time After Time" and Michael Jackson's "Human Nature." Both served him well as vehicles for his melancholic improvisations and crowd-pleasing highlights of his shows.

LAST RECORDINGS

Davis continued to make albums for Columbia, among them "Decoy" and "You're Under Arrest." Midway through the '80s, he switched record labels, moving to Warner Bros. and issuing the titles "Tutu," "Amandla," and "Siesta."

Perhaps the most telling event of his last years involved his performance at the 1991 Montreux Jazz Festival in Switzerland. There, before a huge orchestra, he reprised much of the music he had recorded with Gil Evans. Critics and fans saw this as a majestic, albeit momentary, return to greatness. Quincy Jones, who conducted the band and who persuaded Davis to once again play this music, had this to say about his friend's death: "The passing of Miles Davis has left a big hole in 20th century music and a bigger hole in my heart."

Davis is survived by three children, Cheryl Anne, Gregory, and Miles. Memorial services are being planned for New York and East St. Louis, Ill.

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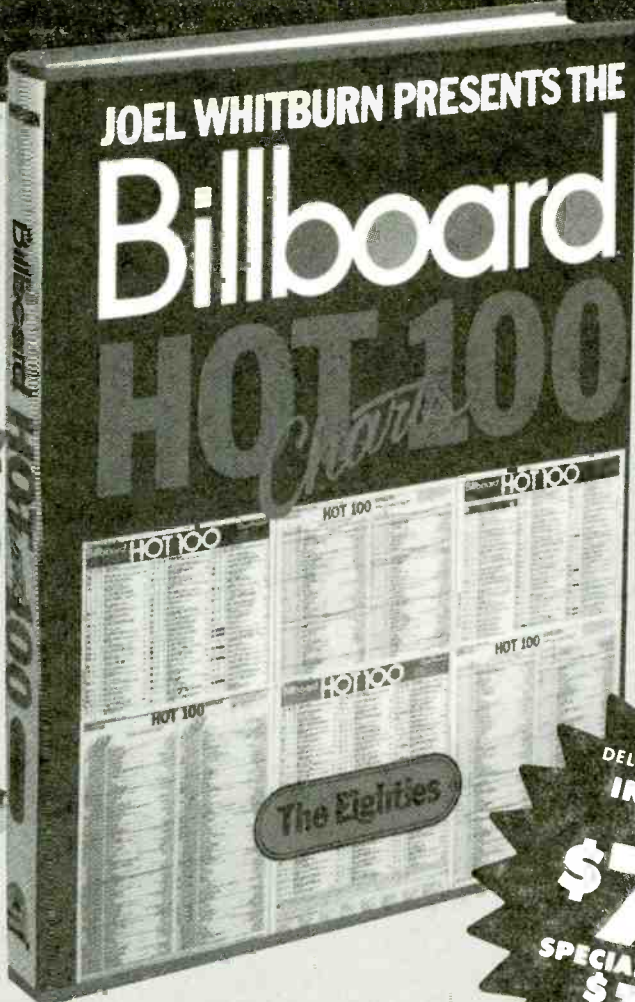
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★★ NO. 1 ★★		
1	2	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 12 weeks at No. 1	21
2	1	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	21
3	3	MEAT LOAF ▲ ⁶ Cleveland Intl 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	21
4	6	STEVE MILLER BAND ▲ ³ Capitol 46101* (7.98)	GREATEST HITS	21
5	4	JOURNEY ▲ ³ Columbia 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	21
6	5	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	21
7	7	THE EAGLES ▲ ¹² Elektra 105 (7.98)	GREATEST HITS 1971-1975	21
8	8	PATSY CLINE ▲ ³ MCA 12 (4.98)	GREATEST HITS	21
9	9	BOB MARLEY AND THE WAILERS ▲ ⁷ Tuff Gong 422-846-210/Island (9.98)	LEGEND	10
10	11	AEROSMITH ▲ Columbia 36865* (5.98 EQ)	GREATEST HITS	21
11	12	BILLY JOEL ▲ Columbia 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	21
12	10	AC/DC ▲ Atlantic 16018* (7.98)	BACK IN BLACK	21
13	13	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	20
14	14	JAMES TAYLOR ▲ ³ Warner Bros. 3113 (7.98)	GREATEST HITS	21
15	15	PINK FLOYD ▲ ⁸ Columbia 36183 (15.98 EQ)	THE WALL	21
16	16	ERIC CLAPTON ▲ ⁷ Polydor 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	21
17	17	PINK FLOYD ▲ ¹² Capitol 46001 (9.98)	DARK SIDE OF THE MOON	21
18	20	THE DOORS ▲ Elektra 60345* (12.98)	BEST OF THE DOORS	10
19	18	LED ZEPPELIN ▲ ¹⁰ Atlantic 19129 (7.98)	LED ZEPPELIN IV	21
20	22	THE EAGLES ● Elektra 60205* (7.98)	GREATEST HITS VOL. 2	21
21	19	METALLICA ▲ Elektra 60812* (9.98)	...AND JUSTICE FOR ALL	12
22	24	BAD COMPANY ▲ ⁷ Atlantic 81625* (7.98)	10 FROM 6	21
23	30	LUTHER VANDROSS ▲ Epic 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	21
24	27	BOB SEGER & THE SILVER BULLET BAND ▲ ³ Capitol 12182 (12.98)	NINE TONIGHT	5
25	23	QUEEN ● Hollywood 61152*/Elektra (9.98)	A NIGHT AT THE OPERA	4
26	29	ROD STEWART Warner Bros. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	21
27	21	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98)	G N' R LIES	13
28	31	PAUL SIMON ▲ ³ Warner Bros. 25447 (9.98)	GRACELAND	11
29	25	METALLICA ▲ ⁷ Elektra 60439* (9.98)	MASTER OF PUPPETS	8
30	32	CHICAGO ● Reprise 26080 (9.98)	GREATEST HITS 1982-1989	21
31	28	BRYAN ADAMS ▲ ⁴ A&M 5013* (9.98)	RECKLESS	3
32	26	METALLICA ▲ Elektra 60396* (9.98)	RIDE THE LIGHTNING	8
33	35	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	19
34	37	DEF LEPPARD ▲ ¹⁰ Mercury 830 675 (9.98)	HYSTERIA	21
35	43	SALT-N-PEPA Next Plateau 1025 (9.98)	BLITZ OF SALT-N-PEPA HITS	2
36	40	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	11
37	33	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	18
38	—	ANNE MURRAY ▲ ⁸ Capitol 46058* (7.98)	GREATEST HITS	4
39	36	BON JOVI ▲ Mercury 830 264 (6.98 EQ)	SLIPPERY WHEN WET	19
40	34	AC/DC ▲ Atlantic 81650 (7.98)	WHO MADE WHO	21
41	38	MICHAEL BOLTON ▲ Columbia 40473* (6.98 EQ)	THE HUNGER	15
42	42	FLEETWOOD MAC ▲ Warner Bros. 25801* (9.98)	GREATEST HITS	12
43	39	THE DOORS ▲ ² Elektra 515*/(7.98)	GREATEST HITS	10
44	41	FOREIGNER ▲ ³ Atlantic 80999* (7.98)	RECORDS	21
45	—	THE CHARLIE DANIELS BAND ▲ Epic 38795* (6.98 EQ)	A DECADE OF HITS	15
46	49	NAT KING COLE ● Capitol 46736* (7.98)	UNFORGETTABLE	3
47	—	REO SPEEDWAGON ▲ Columbia 44202* (9.98 EQ)	HITS	1
48	44	LED ZEPPELIN ▲ ⁴ Atlantic 19126 (7.98)	LED ZEPPELIN	20
49	47	KENNY G ▲ ³ Arista 8427* (9.98)	DUOTONES	10
50	—	BOSTON ▲ ¹⁰ Columbia 34188* (9.98)	BOSTON	2

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.

X-Rated Group Says Feds Show Race, Anti-Gay Bias

BY EARL PAIGE

LOS ANGELES—Adult video suppliers here are charging the U.S. Justice Department with "appealing to racist and anti-homosexual sentiments" in jurors in order to gain indictments and convictions on obscenity charges.

The allegations were made as five more indictments were handed up by federal grand juries in Mississippi and Alabama against several adult video firms and their principals.

The charges were made by Mark Schwed, spokesman for the Free Speech Legal Defense Fund, a trade group formed by the adult video manufacturers here as part of a campaign by X-rated suppliers to counter an ongoing anti-pornography drive by the Justice Department (Billboard, Sept. 21).

In the latest action, a grand jury in Oxford, Miss., returned indictments Sept. 25 against Vivid Video Inc., and VVD Corp., both of Los Angeles, and their principals, and Cinnamon Corp., a Nevada corporation that did business as Projects West in Los Angeles.

In a separate action, VCA Labs of Chatsworth, Calif., and its principals were charged Sept. 19 in Mobile, Ala.

All are charged with the interstate transportation of obscene materials and conspiracy.

Justice Department Child Exploitation and Obscenity Section spokesman Doug Tillet denies that the government is singling out videos that have interracial and gay sex, as charged by the Free Speech Legal Defense Fund.

"If you look at the body of work we've done, that's categorically untrue," Tillet says. "It's ridiculous. I think if anything we tend to be fairly restrained . . . in what we write in the indictment and what we bring to trial."

Schwed, however, maintains that the Justice Department is deliberately shopping for films that include racially sensitive material and homosexuality.

Schwed also charges the Justice Department "jury shops" by bringing the cases in conservative jurisdictions, such as Mississippi and Alabama.

But Tillet says the charge is "bunk." "We have cases in Las Vegas, we just had cases last year across the river here in Alexandria, Va., we've had them in Minnesota, which is a fairly liberal state."

Tillet confirmed that there will be a retrial in the widely reported Cal-Vista action in Broken Arrow, Okla. A mistrial was declared Aug. 2 after a jury deadlocked on the charges.

The Free Speech Legal Defense Fund declared the outcome "a stunning victory" (Billboard, Aug. 17).

MGM-Pathé Suing Warner, Turner Over Vid Deal Charges Cos. Conspired Against It For Distrib Rights

BY DON JEFFREY

NEW YORK—MGM-Pathé Communications Co. has filed suit against Warner Home Video and Turner Entertainment, charging that the two companies are conspiring to cut MGM out of a home video deal.

At issue are Warner-distributed videocassettes of MGM library films whose rights are owned by Turner.

The recent action follows a complaint filed in July by Turner charging that MGM-Pathé had violated their home video agreement. Turner requested arbitration proceedings against the company at that time, claiming that since MGM-Pathé was no longer in the home video business, Turner had the right to terminate its contract.

In fact, MGM/UA Home Video remains in operation with 16 employees, headed by George Feltenstein,

VP of sales and marketing. Warner handles distribution "under our direction," says Feltenstein.

MGM-Pathé claims in its suit, which was filed Sept. 20 in Los Angeles Superior Court, that it has sustained more than \$10 million in damages because of the Turner action.

A spokesman for MGM-Pathé said at press time that the other companies had not been served yet with the suit. Warner and Turner spokesmen were unavailable at press time.

The apparent reason for the delay in serving the suit is that MGM-Pathé has been embroiled in another, more important legal battle, the outcome of which will determine control of the struggling film company.

In a Delaware court, a judge is expected to rule soon on whether Cr dit Lyonnais, MGM-Path s primary lender, had the right to remove from the board of directors, and from control of the company, its former chief

executive, Giancarlo Parretti.

Time Warner became a player in the ongoing drama surrounding MGM-Path  when it advanced Parretti \$125 million last year to enable him to complete the \$1.3 billion acquisition of MGM/UA Communications Co. In exchange, Time Warner won the rights to distribute MGM, United Artists, and Path  films on home video.

In 1986 MGM/UA Home Video was granted video distribution rights to old MGM films by Turner, which had acquired the licensing rights to the movies for use on its cable television channels. When Warner Home Video entered the picture, it took over distribution of the MGM library.

The problem arose when Turner charged that it was not being paid in full for use of the MGM films and that accounting statements sent by MGM-Path  were inadequate. Turner sought termination of the old MGM/UA agreement. If Turner were to win, it presumably would deal directly with Warner Home Video on distribution of MGM library films.

In response, MGM-Path  has charged in its suit that Warner and Turner had conspired to set up those claims about inadequate payments and accounting statements.

To bolster its contention of a conspiracy, MGM-Path  notes in its complaint that Time Warner owns a "substantial percentage of the shares" of Turner stock.

VIDEO SALES ORGANIZATION DISSOLVING

(Continued from page 3)

one or the other, and that was product or partners. If two guys have enough product to sustain the operation, then you don't need more partners." But if those two suppliers are thin on product, she adds, then more partners are needed to "fuel the machine."

Asked what the dissolution of VSO says about the health of the B-movie industry, Whiffen responds, "If a company has a niche market it can capitalize on, that's great. Otherwise, it's going to have to continue looking at producing its own product in some manner, because straight acquisition is a difficult thing."

According to Whiffen, Shapiro Glickenhau is now seeking a home video distributor for its current product, which includes "Basket Case 3," "Tiger Claws," and "McBain," which is in theatrical distribution. Once a distribution pact has been secured, Whiffen notes, she will supervise the company's home video releases.

South Gate will "review its options . . . in the video world," according to the release. The firm will "continue to sell all worldwide rights for its own productions while actively seeking acquisitions for all markets."

South Gate will release its latest film, "Intimate Stranger," in November on the Showtime Premiere Network. It will also theatrically release "The Crossing," the soundtrack to which will feature Tin Machine and Crowded House.

Two of South Gate's films in production, "Threesome" and "Sis-

ter's Keeper," are due for theatrical release in early and mid-1992, respectively. The company is seeking a home video distributor for those titles.

Fries, which recently saw the departure of its president, Len Levy, will market its video catalog through a staff led by VP of sales administration Keith Wood.

3 FUTURE J2/LAMPOON FILMS ON NEW LINE HOOK

(Continued from page 3)

by FilmAccord, the previous holder of production rights for the Lampoon films.

"As part of this new arrangement we have settled the FilmAccord lawsuit," he says. He adds that other National Lampoon film deals are unaffected. Warner Bros., for example, has sequel rights to the National Lampoon "Vacation" series, while MCA/Universal has sequel rights to National Lampoon's "Animal House."

The significance of the deal, says Jimirro, is "part of the long-term business game plan we envisioned when we first bought Lampoon. That is to exploit the National Lampoon name in every area of leisure time, including movies, home video, radio, college tours, 900-number promotions, comedy clubs, cruises, off-Broadway theater, and comedy tele-

vision.

"This is the beginning of the deals we are trying to set into place to do this Lampoon turnaround we have been talking about for eight or nine months. New Line is a good choice for us since they are so youth-oriented."

While the deal gives J2 certain privileges to negotiate for the home video rights to the films, says Jimirro, those rights will probably go to New Line Home Video.

"We've been negotiating this deal for more than a year," he says, "and when we started, New Line didn't have a home video division. They now have one. As far as J2 goes, we want to be in the sell-through business. Maybe the best approach would be for New Line to handle the rental, while we take it back for sell-through."

500,000+ Attend Soviet Hard-Rock Gig But Local Press Cites Poor Organization, Injuries

NEW YORK—AC/DC, Metallica, the Black Crowes, and Pantera rocked a crowd of more than half a million people Sept. 28 at a free, open-air concert in Moscow.

The eight-hour concert, which took place at the Tushino Air Field, was initiated by Time Warner Inc. as a celebration of the courage displayed by young Soviets during the recent coup attempt, according to Jeanette Lerman, VP of corporate communica-

tions at Time Warner. While Soviet press reports listed the crowd at 500,000, Time Warner claims that closer to a million fans attended the show (Billboard, Oct. 5).

According to Billboard's Moscow correspondent, Vadim Yurchenkov, initial Soviet press reports said the concert was poorly organized and claimed at least 113 people were injured. There were also unconfirmed rumors of possible deaths.

While not commenting on the observations from the Moscow press, Lerman says the concert was "extraordinarily tough to pull off . . . The touching thing is even without the rock'n'roll promotion we've come to expect in the West, people came from literally hundreds of miles away to attend."

At press time, Time Warner had yet to announce any spinoff projects other than a documentary filmed at the concert. MELINDA NEWMAN

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New Musical Aims To Take The Big Easy To Big Apple

NEW YORK—A musical revue celebrating the sounds and spirit of New Orleans, featuring songwriter/producer Allen Toussaint on piano and musical direction by Jerry Wexler, is under development for a possible Broadway launch next spring.

"The High Rollers Social And Pleasure Club," produced by Judy Gordon, one of the producers of the 1980 hit musical "Barnum," was conceived in the style of successful Broadway revues such as "Ain't Misbehavin'," which revolved around the music of "Fats" Waller, and "Black & Blue," built upon the best of '50s R&B.

At a recent workshop performance in lower Manhattan, as Toussaint led the "house band" at the High Rollers club, an eight-member cast performed more than 30 songs chosen with Toussaint and Wexler's input to high-energy choreography.

Wexler—the renowned producer and former record executive who describes his role as musical adviser and "ex-officio kibitzer"—notes that

"High Rollers" evolved from an earlier musical idea conceived by Charles Neville of the Neville Brothers.

Opening with the Indian chant of "Tuway Pocky Way" and a Bourbon Street parade march, the first act features songs ranging from Amos Milburn's "Chicken Shack Boogie" and the doo-wop of Toussaint's "It Will Stand" to the sultry French of "Lady Marmalade," which Toussaint originally produced for LaBelle, and the classic romp of "Jambalaya." The second act opens with an instrumental tribute by Toussaint to New Orleans piano pioneer Professor Longhair and includes "Tell It Like It Is" and "Fiyou On The Bayou" as well as other material indigenous to the Crescent City.

"This music is not known to most of the adult theater-going public," Wexler contends. "We're trying to present it in an original style. You don't have to gild the lily, to bring in synthesizers or put a hip-hop beat to it."

THOM DUFFY

Bush Inks Adjustment Bill To Delay Foreign-Visa Rules

WASHINGTON, D.C.—President Bush on Sept. 30 signed an Immigration Act adjustment bill that will delay implementation of foreign-performer visa restrictions, and on Oct. 1, Senate leaders introduced a bill that would abolish the most controversial of the new rules.

The adjustment to the Immigration Act will delay implementation this month of rules that would have placed a 25,000-visa cap on foreign performer visas and tightened entrance requirements for the new "O" and "P" category visas.

News of the new requirements this past summer caused a storm of protest on Capitol Hill from music and arts groups throughout the country. They said the restrictions would cause booking chaos and would surely cause retaliation to U.S. performers in other countries.

Meanwhile, four Senate leaders moved ahead with introduction of a bill that would eliminate the 25,000-

visa cap entirely and would modify other rules that forbid foreign performers of note from entering the U.S. unless they have extensively documented qualifications, passed muster by AFL-CIO union review board, and have been members of the band or group for more than one year.

The bill, S. 1776, was introduced by Sens. Edward Kennedy, D-Mass., Alan Simpson, R-Wyo., Paul Simon, D-Ill., and Dennis DeConcini, D-Ariz.

The Recording Industry Assn. of America was active late last month in brokering the agreement between the AFL-CIO and opposition arts and music groups that led to the fine-tuning of the bill, which is expected to pass now that President Bush has signed off on the six-month delay.

Jay Berman, president of the RIAA, comments, "We're delighted with the President's action, because it was critical. It will help avoid a messy and complicated situation."

BILL HOLLAND

Govt. Backs Perf. Royalty Would Make Stations Pay Labels

WASHINGTON, D.C.—The U.S. Copyright Office, in a move that is sure to deepen battle lines already drawn by the music and broadcast industries, has recommended that Congress create a performance right for sound recordings.

Such a right, common in the copyright laws of other countries, does not exist in the U.S. If it did, radio would have to pay royalties to record labels just as they do to songwriters and music publishers.

U.S. broadcasters have long opposed a performance royalty, and were able to convince Congress that the royalty was uncalled for when the copyright law was revised in the '70s. "It was a top priority then and it's a top priority now," says an NAB spokesperson. "How can the recording industry seriously ask for such a

Milli-Vanilli bill when radio provides free publicity for their records by airplay."

Jay Berman, president of the Recording Industry Assn. of America, replies that "the only reason most stations are in business is because they play our music, which they get for free."

The Copyright Office, asked by Congress to prepare a study examining copyright concerns raised by new digital technologies, also endorsed in principle the recent agreement between a music industry coalition and the makers of consumer digital tape recorders (Billboard, July 20).

That agreement led to pending bills in the Senate and House calling for a royalty on blank digital tape and home recording machines.

BILL HOLLAND

INSIDE TRACK



Edited by Irv Lichtman

HOWDY PARTNER? It looks as if Time Warner Inc. may have finally lined up its much-anticipated foreign joint-venture partners. At the company's annual meeting in New York Sept. 25, chairman Steven Ross said that "serious and meaningful discussions are under way" for such a partnership and that an announcement would likely be made before year's end. Then, on Oct. 2, The New York Times reported that two large Japanese companies, Toshiba Corp. and C. Itoh & Co., were negotiating with Time Warner, which declined comment. On Oct. 3, The Wall Street Journal said Toshiba, an electronics firm, and C. Itoh, a large trading company, confirmed that talks were going on. Sources told The Journal the companies would invest a total of \$1 billion in Time Warner to acquire 12% of the stock in a newly formed subsidiary containing the media and entertainment company's cable, film, and television businesses. Time Warner's recorded-music business, the biggest in the world, would reportedly not be part of the deal.

TRUMPETING THE NEWS: Jazz/classical trumpet superstar Wynton Marsalis has signed a new deal with Columbia Records, his label since 1980. His manager/lawyer Ed Arrendell, among others, worked out things with the label.

DEALS (CONT.): The catalog of albums manufactured and marketed by ABKCO Records continues under PolyGram distribution in a new three-year deal. While the highlight of the oldies catalog is pre-1970 Rolling Stones albums, the deal also includes the four-CD box from Phil Spector Records, "Phil Spector Back To Mono (1958-1969)," due in retail bins worldwide Nov. 5 (Billboard, Oct. 5). The new distribution arrangement follows a previous deal that expired Sept. 30. . . . Meanwhile, rumors are flying that Stones lead singer Mick Jagger is set to sign a solo recording deal with Atlantic.

NO GM AT DGC? Bill Bennett, new director of promotion at DGC, will be second in command under Geffen/DGC president Eddie Rosenblatt. As yet, there is no titular replacement for DGC's former GM, Marko Babineau. However, sources say Bennett, a former VP at MCA, is effectively replacing Babineau.

EXIT? Chuck Kaye, the veteran publishing exec who was named to operate Windswept Pacific as a music publishing arm of Japanese media conglomerate Fujisankei three years ago, has apparently left the company, as has Joel Sill, who had been involved in music soundtrack activity at the company. One of the company's big catalog purchases was that of Big 7 Music, formerly owned by the late Morris Levy.

ARRIVAL? Track hears that Gil Friesen, who worked for many years as the day-to-day man behind A&M Records, may move into a music situation with Paramount Pictures, either in film work or setting up a long-rumored re-entry into label doings. Friesen couldn't be reached for comment.

SIGNING ON: Def American's much-delayed deal with Warner Bros. is finally official, according to Warner Bros. president Lenny Waronker. Def American releases will likely go through Warner Bros. or Warner/Reprise. "Label designations will be made as we go along," Waronker says. WEA has been distributing releases on Rick Rubin's Def American label since last year, when Geffen ended its deal with the label amid the controversy surrounding a Geto Boys release.

A MILLION THANKS: Digital Audio Disc Corp. in Terre Haute, Ind., has hit a milestone of 1 million laser-disk pressings after a little more than a year in that business. The event was celebrated Oct. 3 with a "sneak" preview of Walt Disney's "Fantasia" laser-disc—due Nov. 1—at a dinner at the Time/Life Building in New York. Because the millionth pressing was a copy of "Fantasia," DADC chairman Jim Frische presented a commemorative plaque to Lee Kasper, executive VP of Image Entertainment, distributor of Disney laser-discs and DADC's largest LD account.

SOURCES SAY Wherehouse Entertainment has given the pink slip to 40 employees in the company's corporate office. Bruce Jesse, VP of advertising, confirms some employees were let go as a result of a reorganization but declines to reveal how many.

WESTWARD HO! Sources close to Columbia TriStar Home Video confirm long-running speculation that president Pat Campbell and his staff will move from their current New York offices to Columbia's Burbank, Calif., facilities. Campbell oversees both Columbia TriStar's international and domestic operations. The domestic division, under executive VP/chief operating officer Paul Culberg, is already based in Burbank. The move is part of a general, and still-evolving, restructuring of parent Sony Corp.'s various home video divisions. The recently rechristened SVS/Triumph will also be part of the move west, the sources confirm. Sony Music Video Enterprises' president, Jon Peisinger, is scheduled to leave the firm by the end of the year, while the special-interest side of SMV, which Peisinger developed, will be transferred to Columbia TriStar.

SUSPENDED PolyGram Label Group VP of urban promotion Ronald Ellison pleaded not guilty Sept. 30 to federal income-tax-evasion charges. Ellison, who is free on \$10,000 bond, had an initial date of Nov. 26 set for his jury trial before U.S. District Court Judge Dickran Tevrian. Ellison was indicted Sept. 11 for allegedly filing false corporate tax returns in the years 1984-86 for his independent promotion firm, and was suspended with pay by PLG Sept. 13 (Billboard, Sept. 28).

MOVING DAY: Giant Records has moved its New York office to Warner Bros.' N.Y. headquarters at 75 Rockefeller Plaza and restructured its staff. A&R staffer John Mrvos and urban promotion man Gary Harris are out. A&R exec Peter Robinson will stay on, but A&R man Brian Koppelman will stay on only as a consultant. Giant chairman Irving Azoff is said to be negotiating to sign a new urban promotion staffer away from another label.

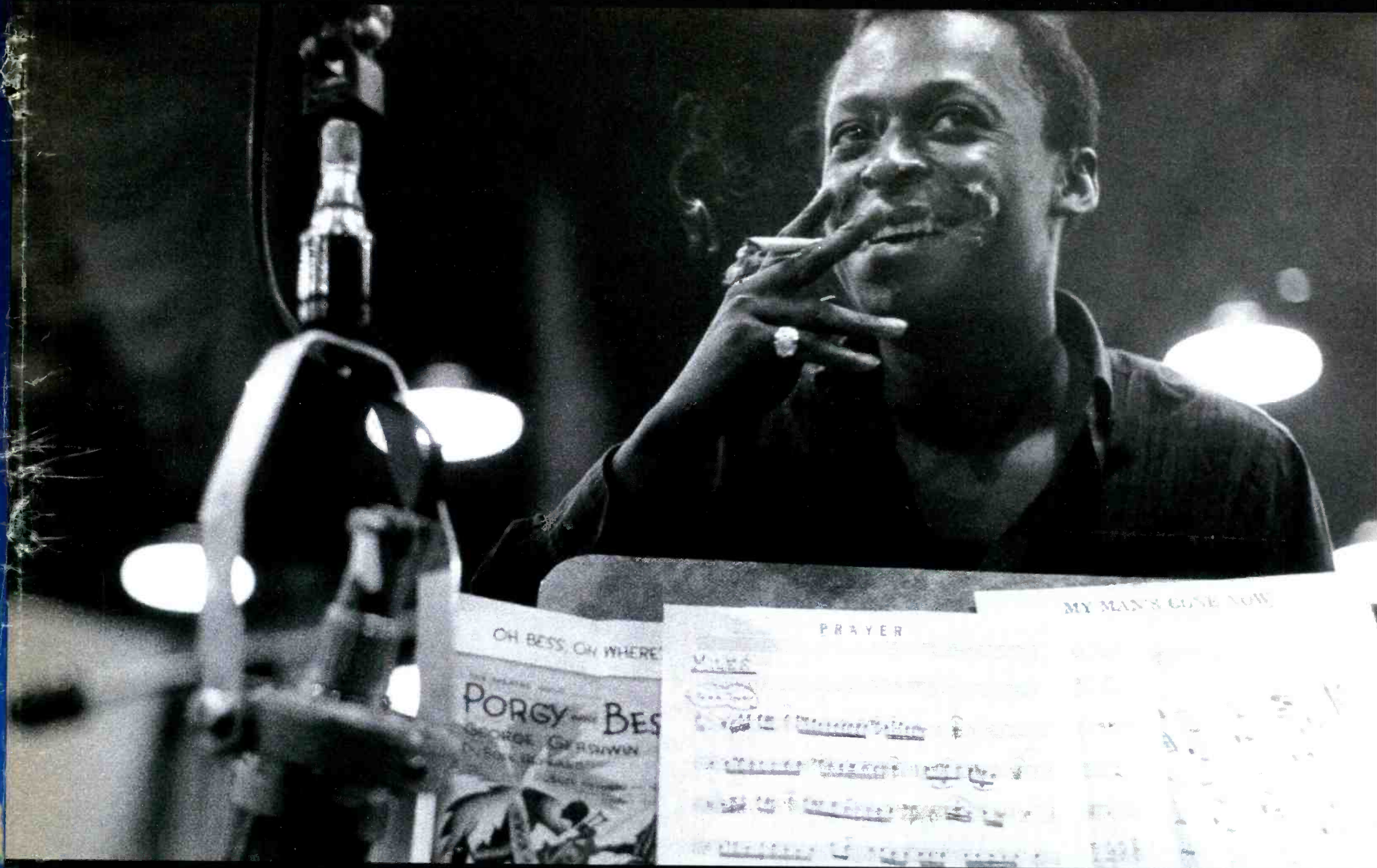
ON THE MOVE: Kathryn Swan, relieved of her post as head of publicity at Atco Records after two years, can be reached at 201-744-3945. Meanwhile, Steve Gett, former Billboard talent editor who left Atco earlier this year from a post in A&R and talent development, has returned to New York from a summer sabbatical in his native U.K. He can be reached at 212-765-8021.

'LIVERPOOL' AT CARNEGIE: Paul McCartney's "Liverpool Oratorio" makes its North American debut at New York's Carnegie Hall Nov. 18, with a performance by the Royal Liverpool Philharmonic, which debuted the work in Liverpool last June and performs on the EMI Classics release due worldwide Monday (7). Accompanying the release is what Roger Lewis, EMI Classical director, terms an "unprecedented" global campaign on the album's behalf.

AT THE STARTING GATE: With an eye on stemming Eastern European piracy, Hungary, where the practice is rampant, is believed to be the first country in the area to be part of a simultaneous worldwide release of album product. From the Warner Music roster, the titles, released Sept. 27, are Prince's "Diamonds And Pearls" and Simply Red's "Stars." According to Manfred Lappe, managing director of Warner Music Austria, who also coordinates the activities of several Eastern European territories, 60% of all international repertoire cassette sales are pirated in Hungary.

TESTING, TESTING: The Video Software Dealers Assn. is eyeing 12 markets (six test, six controls) to test a variety of approaches to a generic advertising campaign, according to VSDA board sources. The board heard a presentation from consultant Kevin Wolcott at its meeting Sept. 25 in D.C. The presentation, which was "extremely well received," according to one board member, will be made again Thursday (10) to the committee of VSDA representatives and studio execs charged with thrashing out the details. If Wolcott's plan is accepted, testing could begin in the first quarter of next year. Board sources say they are confident the tests can be funded, but a funding mechanism for the campaign itself is still up in the air. . . . Also, the VSDA board approved a proposal to restructure the group's Canadian operation and institute a Canadian board of governors, with its own bylaws, to oversee Canadian operations.

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